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Alternative In 'Love' With 311

311 move to the top of the Alternative chart with "Love



Song" (Maverick/Volcano/Zomba). The track is featured in the movie *50 First Dates* and will also appear on 311's forthcoming greatest-hits album.



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APRIL 23, 2004

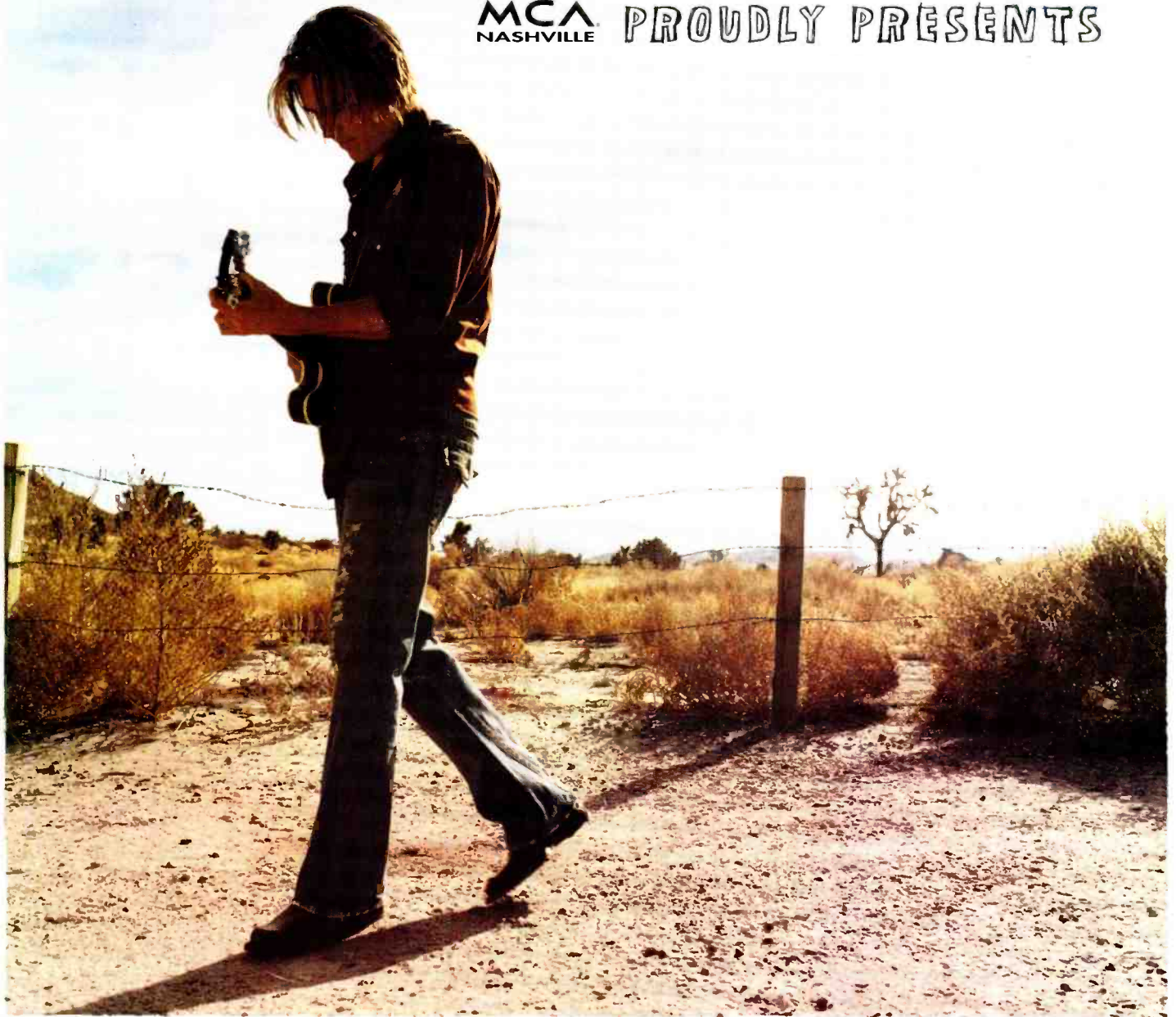
Annual Christian Formats Special

It has been three years since R&R introduced coverage of Christian radio and music. This week, to coincide with the annual GMA conference in Nashville, we present *Christian: Imminent Impact*, a complete look at the emerging influence of Christian music in American culture. It all begins on the next page.



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— BILLY CORGAN



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WRIF/DOUG PODELL: "A real breakthrough for them!"

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KBPI/WILLIE B: "Chevelle meets Tool. I like it."

KQRC/BOB EDWARDS: "A real good record that should do awfully well. Definitely going to deal with it!"

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Mixed by Rich Costey
Management: Larry Mazer and Tamra Feldman for Entertainment Services

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FROM THE ALBUM

breaking benjamin WE ARE NOT ALONE



HOLLYWOOD
RECORDS

EQUAL TREATMENT FOR RADIO

Walter Sabo argues that there's a double standard for broadcasters, saying afternoon TV talk shows get away with content that radio stations get fined for. His case begins on this page and continues in this week's Management/Marketing/Sales section. Also this week: Interep's new list of America's top 40 national spot and network radio advertisers, compiled by CMR; Mark Ramsey warns radio to avoid criticizing satellite radio to listeners; John Lund explains what managers want from their PDs; and more.

Pages 1, 8-10

NASHVILLE CAPITOL-ISM

R&R Associate Editor Chuck Aly speaks with Capitol Nashville President/CEO Mike Dungan about the label's rising talents (and fortunes!) Dungan discusses his company's new business model and its long-standing commitment to country music.

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R&R NUMBER ONES

- CHR/POP**
 - USHER I/LUDACRIS... Yeah (LaFace/Zomba)
- CHR/RHYTHMIC**
 - USHER I/LUDACRIS... Yeah (LaFace/Zomba)
- URBAN**
 - ALICIA KEYS If I Ain't Got You (J/RMG)
- URBAN AC**
 - ALICIA KEYS If I Ain't Got You (J/RMG)
- COUNTRY**
 - K. CHESNEY/J. KRACKER When The Sun... (BNA)
- AC**
 - FIVE FOR FIGHTING 100 Years (Aware/Columbia)
- HOT AC**
 - MARDON 5 This Love (Octone/J/RMG)
- SMOOTH JAZZ**
 - PETER WHITE Talkin' Bout Love (Columbia)
- ROCK**
 - NICKELBACK Figured You Out (Roadrunner/IDJMG)
- ACTIVE ROCK**
 - LINKIN PARK Lying From You (Warner Bros.)
- ALTERNATIVE**
 - 311 Love Song (Maverick/Vokano/Zomba)
- TRIPLE A**
 - DAMIEN RICE Cannonball (Vector/WB)
- CHRISTIAN AC**
 - BUILDING 429 Glory Defined (Word/Curb/WB)
- CHRISTIAN CHR**
 - BUILDING 429 Glory Defined (Word/Curb/WB)
- CHRISTIAN ROCK**
 - FM STATIC Something To Believe In (Tooth & Nail)
- CHRISTIAN INSPO**
 - CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)
- SPANISH CONTEMPORARY**
 - PAULINA RUBIO Te Quise Tanto (Universal)
- TEJANO**
 - DJ KANE La Negra Tomasa (EMI Latin)
- REGIONAL MEXICAN**
 - TIGRES DEL NORTE José Pérez León (Fonovisa)
- TROPICAL**
 - VICTOR MANUELLE Tengo Ganas (Sony Discos)

ISSUE NUMBER 1552



Indecency Debate Dominates NAB2004

Powell defends Stern; Senate may vote on indecency bill soon

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



NAB President/CEO Eddie Fritts delivers the opening keynote address at NAB2004 in Las Vegas.

LAS VEGAS—The white-hot issue of broadcast indecency was at the forefront of the 2004 National Association of Broadcasters convention, held here April 17-22 for more than 97,000 attendees. Congressional representatives promised action on the issue, and the FCC's leadership vowed to follow whatever laws Congress presents.

In a one-on-one interview with ABC's Sam Donaldson at Tuesday morning's "FCC Chairman's Breakfast," FCC Chairman Michael Powell described as a "red herring" the pleas from broadcasters like Via-

com President/COO Mel Karmazin, who are asking the FCC for specific guidelines on what constitutes indecent broadcasting. Powell believes that any such rules must remain open to interpretation.

NAB ▶ See Page 19

KPTI/San Francisco Flips To Urban
Dillard named PD

By Dana Hall
R&R Urban Editor
dhal@radioandrecords.com

The Bay Area has a new Beat, as 3 Point Media has flipped newly acquired Dance-format KPTI/San Francisco to Urban as "Power 92.7, The New Beat of the Bay." Programming



veteran Skip Dillard will oversee the new Urban outlet as PD. KPTI began the format change on April 15, stunting as "All 2Pac, all the time," and it officially relaunched as Urban on April 18 with "10,000 joints in a row." The station is currently running jockless while Dillard staffs up all dayparts,

KPTI ▶ See Page 13

R&R To Convert Christian AC Chart
Will be monitored, effective with May 14 issue

The rollout of new monitored formats continues as R&R prepares the conversion of Christian AC, effective with the May 14 issue.

Like other R&R formats, Christian AC will run on a dual platform, including monitored reporters powered by Mediabase and Indicator stations that remain unmonitored. Monitored stations will report weekly adds via the Internet, while Indicator stations will report both weekly airplay and adds. Both charts will debut in the May 14 issue of R&R.

The other Christian formats that R&R charts, including Christian CHR, Rock and Inspo, will remain on the Indicator platform until further notice.

R&R Publisher/CEO Erica Farber said, "When R&R made the commitment to Christian formats in 2001, it was always the intention to monitor. By moving forward with Christian AC, we are checking off another important radio format to obtain accurate monitored airplay. R&R is grateful to its partner, Mediabase, for continuing to help us lead the way."



Indecency Among Media: Not A Level Playing Field

TV gets away with the content radio stations pay fines for

By Walter Sabo
Special to R&R



Sabo

The rules must be very different regarding what's indecent on TV vs. what's indecent on radio. Let's start with *bullshit*. Have you ever been at a radio station that allowed that word on the air, at any time of day? Oh, it slipped through the delay? There would still be heck to pay.

Disney-owned ABC-TV has no problem airing the word *bullshit* every single Tuesday

night at 10pm Eastern — and 9pm Central, so don't come up with that nonsense about post-10pm content. Every week, in the very tightly scripted *NYPD Blue*, Detective Sipowicz shouts the word "Bullshit!" Where's the fine?

When kids come home from school, content on TV is supposed to be clean and family-oriented. You would think advertisers would tolerate nothing less. But
See Page 8

Gonzalez Named Univision/Houston VP/Station Mgr

J.D. Gonzalez has been appointed VP/Station Manager for Univision Radio/Houston, responsible for daily business operations, programming, sales and promotion for the company's eight-station cluster in the city: KLAT, KLTN, KOBT, KOVE, KPTY, KQBU & KRTX.



Gonzalez

Gonzalez, who reports to Univision/Texas Sr. VP/Regional Manager Mark Masepohl, was previously Regional VP/Programming for Univision's CHR/Rhythmic and Tejano formats in Texas and New Mexico.

Masepohl said, "With his extensive programming experience,

GONZALEZ ▶ See Page 13

Christian: imminent impact

By Rick Welke
R&R Christian Formats Editor
rvelke@radioandrecords.com

The impact of Christian music at your neighborhood radio station has already been felt. Since R&R began covering this corner of the music world three years ago, artists who began their careers making art geared toward a family-oriented audience have now appeared on every mainstream chart in this publication. Not bad for music based on a lifestyle that directs the individual toward the Creator rather than down the road of self-indulgence.

Artists like MercyMe, Switchfoot, Stacie Orrico,

Thousand Foot Krutch and P.O.D. have busted down the door between mainstream and Christian radio. Songs that once were considered taboo by mainstream programmers are now lined up side-by-side with everything else the labels throw at radio. It was cool to watch the decision-makers swallow their pride and bend to the wishes of their listeners when MercyMe's "I Can Only Imagine" hit the airwaves several months ago.

Other sections of the wall separating Christian music from the rest of the industry

See Page 75



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Emmis Fiscal Q4 Earnings Miss Street Expectations

Smulyan calls New York cluster 'most important story'

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



Smulyan

Emmis Communications on April 15 released news of a fiscal Q4 loss that fell short of Wall Street estimates, but Emmis Chairman/CEO Jeff Smulyan said the company's just-ended fiscal 2004 was the best year in the company's history.

Emmis' Q4 loss of 10 cents per share was worse than the 8-cent forecast of analysts polled by Thomson First Call, as the net loss applicable to common shareholders widened from \$7.4 million (14 cents) to \$23.6 million in Q4. The company's bottom line in the quarter was affected by a \$10.4 million loss from discontinued operations.

Q4 radio revenue improved 9%, to \$61.7 million, while overall company net revenue grew 8%, to \$136.9 million. On a pro forma basis, Emmis' net revenue grew 5%. Q4 operating income slipped 57%, to \$6.73 million, but was affected by a \$12.4 million impairment charge the company took during the quarter.

For Emmis' fiscal 2004, which ended Feb. 29, net revenue grew 5%, to \$591.9 million, while operating income slipped 9%, to \$114 million, due to the Q4 impairment charge.

During a conference call with investors after the earnings were released, Smulyan described FY2004 as "the best year ever for this company relative to its peers" and pointed out that Emmis' radio stations outperformed their markets by 2%, while its TV stations in measured markets outperformed by 4% for the calendar year. He said, "The employees of Emmis deserve the credit for making the extraordinary happen."

N.Y.C. 'Single Most Important Story'

Smulyan said during the conference call that the job Emmis' staff has done of turning around the previously disappointing performance at the company's three New York stations was the "single most important story" of Emmis' FY 2004.

EMMIS See Page 13

Kosh Tapped As WJZZ/Atlanta PD

Radio One has named former WLOQ/Orlando PD Dave Kosh PD of Smooth Jazz WJZZ/Atlanta. Kosh replaces veteran SJ programmer Nick Francis, who resigned late last year to pursue his syndicated radio show, *Quiet Music*, and his Internet station, Quiet FM.



Kosh

Radio One VP/Regional Manager Wayne Brown told R&R, "We did an extensive search to find a qualified program director to lead WJZZ, and we're very pleased to announce David Kosh as that person. With his experience leading

WLOQ for over four years, he will be a tremendous asset to us in Atlanta. We're also very grateful to Nick Francis for birthing this station, and we are confident Dave can take it to the next level."

Kosh told R&R, "Obviously, I'm thrilled about the opportunity to work for Radio One. It's a great company with a great reputation. And Atlanta is such a cool market, with a place for Smooth Jazz. I've got big shoes to fill, and I'm so happy to have the opportunity to make Smooth Jazz a star in Atlanta."

Donovan To Head Journal/Tucson

Journal has named G. Michael Donovan VP/GM of its four-station Tucson cluster, comprising Sports KFFN-AM, Rhythmic Oldies KGMG, AC KMXX and Hot AC KZPT. He comes from Cumulus' six-station Eugene, OR cluster, where he has been Market Manager for the past three years.



Donovan

who knows [Journal Radio President] Carl Gardner believes that he is a tremendous guy, and he certainly impressed me. I just feel very lucky to be joining such a good company, which clearly has a very winning team in Tucson."

Donovan's management experience also includes having run Entercom's Seattle cluster. In the mid-'80s he was GM of WKQX (Q101)/Chicago, and in 1987 he crossed the street to Pyramid Broadcasting, where he helped launch WNUA/Chicago and served as the station's first GM.

Rock Leads 2003 Music Sales

RIAA report shows online sales growing rapidly

By Brida Connolly
R&R Digital Media Editor
bconnolly@radioandrecords.com

The RIAA on Tuesday released its annual consumer profile for 2003, and rock remained the music genre most purchased by U.S. consumers, as it accounted for 25.2% of the market, a bump up from 24.7% in 2002.

Rap/hip-hop was in second place in '03, comprising 13.3% of the market, followed by R&B, at 10.6%, and country, at 10.4%. The report on more than 2,900 U.S. music buyers was compiled for the RIAA by Peter D. Hart Research Associates from monthly national phone surveys in 2003.

Digital downloads made up 1.3% of purchases, more than

twice the figure, 0.5%, from 2002. Full-length CDs still dominated, representing 87.8% of music sold, while singles in all physical media bumped up from 1.9% to 2.4%. The superior sound quality of DVD Audio discs attracted 2.7% of sales, up from 1.3%, while the rival SACD format took 0.5% of sales in its first year measured.

RIAA Chairman/CEO Mitch Bainwol said, "Never before in the music community's history have there been so many ways to enjoy music legitimately. Record companies are working with many different third-party technology and distribution businesses to help

RIAA See Page 12

Atkinson Gets PD Post At WJZI/Milwaukee

Stan Atkinson has been hired as PD of Milwaukee Radio Alliance's Smooth Jazz WJZI/Milwaukee. Atkinson, who was most recently PD of crosstown Soft AC WLTO, replaces Steve Scott in the programming chair.



Atkinson

WJZI GM Bill Hurwitz told R&R, "Stan has worked in Milwaukee for the past six years, so he knows the market extremely well, as well as how to program to the adult demo

effectively. He'll take a very great course from our friends at Broadcast Architecture. He is an extremely successful program director in this market, and our grass got greener by hiring Stan."

"I'm really jazzed about this opportunity," Atkinson told R&R. "I'm excited. Milwaukee's a great place, and the sky's the limit here for Smooth Jazz right now. There is nowhere for the station to go but up."

WMBI-AM & FM/Chicago Hire Pederson As Station Mgr.

Christian-industry veteran Wayne Pederson has been hired as the new Station Manager for Moody Bible Christian Inspo simulcast WMBI-AM & FM/Chicago. The FM station is the flagship frequency for the Moody Broadcasting Network. Pederson takes on his new responsibilities on May 17.



Pederson

Pederson told R&R, "I've had a lifelong love affair with radio. God has allowed me to use my passion

for radio to fulfill my calling to present the good news to good people who need to discover a personal relationship with Jesus.

"WMBI has a strong tradition from the past combined with a great vision for the future. I'm honored to join the Moody team and provide leadership to one of the finest, most respected Christian stations in the world."

PEDERSON See Page 13

Romano Is PD For KWID/Las Vegas

Clear Channel CHR/Rhythmic KWID (Wild 102)/Las Vegas has promoted Asst. PD/MD Todd "T-Ski" Romano to PD. He succeeds Tom "Jammer" Naylor, who exited in February and is now PD of WABB/Mobile.

Romano, who joined Wild 102 as Mix Show Director, previously

worked as a mixer at KMEL/San Francisco and has been Mix Show Director at KQMQ/Honolulu. He's also done some mix-show work with crosstown KVGS.

KWID GM Kelly Kibler told R&R, "In his short tenure, T-Ski and his new team have made huge

ROMANO See Page 13

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Cagle Swaps Cox/Atlanta PD Gigs

Lee Cagle, who has been serving as interim PD of Cox CHR/Rhythmic WBTS (95.5

The Beat)/Atlanta since Sean Phillips exited in early March, takes programming duties permanently at the station. Cagle has been PD of Urban clustermate WFOX (97.1 Jamz) for the past six months and will temporarily continue in that post, but he'll relinquish his WFOX responsibilities when a replacement is named.

"This is a very talented group of people here," Cagle told R&R. "I'm excited to be part of a great radio station that has a ton of potential. I'm looking forward to working with this great staff — I just hope the feeling is mutual. My immediate plans include getting The Beat back on track, hiring a night jock and kicking some ass!"

Cagle's programming experience includes stints at KWWV and KPAT in San Luis Obispo, CA and nearly three years in command of CHR/Rhythmic KXHT (Hot 107.1)/Memphis. He has also served as MD of KQKS/Denver and Asst. MD/Promotions Director of WEZB (B97)/New Orleans.



Cagle

FCC Takes Next Step With Digital-Radio Rules

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

The FCC on April 15 launched a proceeding to seek comments and recommendations on whether any changes to the technical rules it adopted for in-band, on-channel digital radio broadcasting are necessary to further promote adoption of digital radio by broadcasters.

The commission is also seeking comment on new rules to regulate the service — in particular, guidance on which new digital services might be most attractive to consumers, including data services, multicasting of more than one audio stream and possible subscription-based services.

The rulemaking also seeks comment on how the FCC's public-interest mandate should be applied to digital radio and on how the technology will affect low-power FMs and FM translator stations.

In a statement issued with the notice of rulemaking, FCC Commissioner Michael Copps expressed concern about whether the ability of digital stations to air more than one signal will harm viewpoint diversity and give some broadcasters too much market power.

"Multicasting raises questions about our ownership rules," Copps wrote. "Digital radio and multicasting hold out the promise of new opportunities to enhance diversity and to promote localism, but there may also be some risks involved here, particularly as regards changes in the local competitive landscape."

He continued, "What does it mean

"Multicasting raises questions about our ownership rules."

Michael Copps

for competition if a company that would be permitted to own eight radio stations in a market also obtains the ability to multicast many more programming streams? Does that really promote competition, localism and diversity in the digital era?"

FCC Explores Radio 'Broadcast Flag'

Meanwhile, the FCC has launched a separate notice of inquiry seeking input on whether digital-radio technology should include a mechanism that would prevent users from redistributing digital content over the Internet and by other means.

The RIAA in particular has expressed concern that digital audio recorders — similar to digital video recorders, like TiVo — will allow

digital-radio users to record, save and redistribute songs and other copyrighted material over Internet file-sharing networks or by other means.

One way the FCC could address the issue would be through the adoption of a "broadcast flag," similar to the technology being considered for use in digital television broadcasts. The "flag" would be an embedded electronic signal that could, for example, let users record programs for their own use but prevent the material from being copied or redistributed.

In another proceeding, on April 14 the FCC invited comment on the NAB's recommendation that AM stations interested in broadcasting digitally at night be allowed to move forward while the FCC handles any interference concerns that may arise on a case-by-case basis.

The NAB made the recommendation after it convened a group of engineers to study the idea, then submitted its findings to the FCC. The proposal calls for the FCC to authorize nighttime digital AM operations through a special temporary authority.

The FCC said it is considering the move to "accommodate those AM stations that wish to implement IBOC operations at night without delay." Comments on the proposal are due by June 14.

Arbitron, Journal See Q1 Gains

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

Arbitron and Journal Communications started off 2004 on a positive note, as each company saw healthy increases in revenue and net income during Q1.

Columbia, MD-based Arbitron reported quarterly revenue of \$76.6 million, compared to \$71.4 million last year — a 7.3% increase. Net income climbed to \$18.1 million (or 57 cents per diluted common share), from \$16.1 million (53 cents). The Q2 results were a penny shy of analysts' estimates compiled by Thomson First Call.

Arbitron's earnings before interest and taxes climbed 7%, to \$31.9 million, while operating income increased 7%, to \$33.2 million. Costs and expenses climbed by 8% in Q1 2004, to \$43.4 million, but Arbitron reduced its long-term debt by \$20

million during the quarter, to \$85 million.

Arbitron President/CEO Steve Morris said during the company's conference call with investors that Arbitron has made "steady progress" across all three facets of its Portable People Meter development strategy: the market-research application, international ratings and U.S. local-market ratings services. He also reiterated Arbitron's commitment to its upcoming Houston PPM market trial despite the reluctance of both Cox Radio and Radio One to participate.

At Milwaukee-based Journal,

broadcasting operating revenue climbed 7.4%, to \$34.6 million, as broadcasting operating earnings soared from \$3.3 million to \$6.5 million. Journal cited strong TV political advertising and an across-the-board increase in local advertising at its TV and radio stations for the 70% gain.

Operating revenue from radio stations increased 6%, to \$16.7 million, as operating earnings from radio stations increased 63%, to \$3.1 million. On an overall basis, Journal Communications saw net earnings of \$15.7 million (20 cents per basic diluted share), up from \$12.5 million (16 cents) last year. The results easily beat Thomson First Call's estimate of flat growth during the quarter.

BUSINESS BRIEFS

Broadcasters, Entertainers Seek Reversal Of FCC 'Bono' Ruling

A coalition including such broadcast companies as Viacom, Beasley, Citadel, Entercom, Radio One, Fox Entertainment Group and Minnesota Public Radio, as well as the Screen Actors Guild, the American Civil Liberties Union, comedian Margaret Cho and magicians Penn & Teller, has petitioned the FCC to overturn its March decision that U2 frontman Bono's utterance of the phrase "fucking brilliant" during a live NBC telecast of the 2003 Golden Globe Awards was indecent and profane.

In a 70-page petition, the coalition argued that the FCC's attack on broadcast indecency "has sent shock waves through the broadcast industry." The petition continued, "The lack of clear guidelines, coupled with threats of Draconian administrative action, has forced licensees to censor speech that unquestionably is protected by the First Amendment. The commission's decision that the isolated use of an unplanned and unscripted expletive is both 'indecent' and 'profane' represents an unconstitutional expansion of the government's intrusion into broadcast content."

In the Bono case, the commission overturned an earlier ruling by staff attorneys that the rock star's exclamation was fleeting and nonsexual and thus not indecent. NBC was not fined for Bono's utterance, for which the rock star has apologized.

NBC Head: Further Content Regulation Unnecessary

In an opinion piece appearing in Monday's *Wall Street Journal*, NBC Chairman/CEO Bob Wright said the American public will bear the brunt of indecency legislation that, as one congressman has stated, seeks to "reclaim America's airwaves for decency." Wright wrote, "If our current national dialogue about decency is to make any sense at all, broadcast networks must not be confused with a few 'shock jocks' of radio who have drawn so much government attention." He also warned that any action by Congress could be "just vague and punitive enough to cause talented writers, producers and actors to flee broadcast television" and could force broadcasters and performers alike to weigh every move they make for fear of triggering an indecency hearing.

"At a time when broadcast and cable channels are just a click away on a remote control, it makes no sense to exacerbate the regulatory burden imposed on broadcasters," he wrote. "The vast majority of broadcast licensees do an excellent job of knowing where and when to draw the line. Errors of judgment are rare. Ultimately, we have much less to fear from obscene, indecent or profane content than we do from an overzealous government willing to limit First Amendment protections and censor creative expression. That would be considered indecent."

Air America Radio Seeks New Chicago Affiliate

Recently launched liberal Talk network Air America has settled a financial dispute with **Multicultural Radio Broadcasting**, owner of Air America affiliates WNTD/Chicago and KBLA/Los Angeles, and, as a result, Air America's final broadcast day on WNTD will be April 30. WNTD and KBLA abruptly pulled Air America's 24/7 network feed on April 14 over the dispute, but Air America on April 16 received a temporary restraining order against MRB in a New York court that forced Multicultural to restore Air America to WNTD. A statement posted on Air America's website said the network will announce shortly where it will be heard in Southern California and Chicago after April 30.

Salem Expects To Exceed Previous Q1 Guidance

Salem Communications said Monday that it anticipates Q1 2004 net broadcasting revenue of about \$43 million, beating the company's previous guidance of \$41.7 million-\$42.2 million. Salem also expects to see a 10% increase in same-station net broadcasting revenue. The company said much of its growth is being generated by its "Fish" Christian AC format. Salem will reveal its Q1 results before U.S. financial markets open on April 26, and company execs will host a teleconference at 10am ET that same day.

Continued on Page 6

R&R Stock Index

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

| | 4/16/03 | 4/8/04 | 3/16/04 | 4/16/03 | 4/8/04-4/16/04 |
|-----------------|----------|-----------|-----------|---------|----------------|
| R&R Index | 202.28 | 215.85 | 219.31 | +8% | +2% |
| Dow Industrials | 8,257.61 | 10,442.03 | 10,451.97 | +27% | +0.1% |
| S&P 500 | 879.91 | 1,139.33 | 1,134.57 | +29% | -0.4% |

RULE # 1

**“Always treat the customer right,
because if you don’t, someone else will.**

RULE # 2

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BUSINESS BRIEFS

Continued from Page 4

Viacom Raises Execs' Pay, Shrinks Board

According to the company's most recent proxy statement, Viacom Chairman/COO Sumner Redstone and President/COO Mel Karmazin each had their annual salaries increased from \$3.6 million in 2002 to roughly \$4 million last year. Both executives saw their annual bonuses reduced from \$16.5 million in 2002 to \$15 million in 2003.

Meanwhile, Verizon Chairman/CEO Ivan Seidenberg and College Fund/UNCF President William Gray will not seek re-election to the Viacom board at the company's annual shareholders' meeting next month. Viacom wants to shrink the board, which swelled to 18 members after the company's 2000 acquisition of CBS, to 15, including nine independent members. The *Wall Street Journal* reported that Viacom intends to eventually trim one more member.

Congress Forms New Arts, Science Caucus

Rep. Steny Hoyer and Mary Bono announced Monday that they have co-founded a new congressional caucus devoted to the recording arts and sciences. The caucus is designed to advance and protect the rights of musicians, songwriters, singers, producers and other recording-industry professionals. The news of the caucus' creation came just before an invitation-only Grammy Town Hall session in Nashville during which Rep. Mark Foley expressed serious concerns about the effects of broadcast-industry consolidation, especially as it relates to issues involving "payola" to radio stations that also have ties to the concert-promotion business.

Florida Senate Bill Tackles Pirate Problem

Florida has in recent years become a nexus for pirate radio activity, and now a bill has passed the Florida State Senate that would prohibit broadcasting in the state without an FCC license. The bill awaits House approval in Tallahassee. The proposed legislation specifically seeks to tackle interference with licensed public or commercial radio stations and would make running a pirate station a third-degree felony in the state. The bill would also authorize the Office of Statewide Prosecution to investigate pirate broadcasters and assist in shutting them down.

The news came April 13 as the Federal Aviation Administration, the FCC and Lake Worth, FL police worked together to shut down a pirate radio station that was interfering with aircraft communications at Palm Beach International Airport and a Lantana, FL airstrip. An FCC spokesman told AP that three other pirate stations were shut down Tuesday, while four others voluntarily ceased broadcasting. According to R&R research conducted in March, there are close to two dozen pirate radio operators in Miami-Dade and Broward Counties alone.

In other news, a \$10,000 fine against Billy Thomas Alsbrooks of Altamonte Springs, FL, who received a notice of apparent liability from the FCC in December 2003 for operating an unlicensed radio station at 91.3 MHz, has been affirmed after Alsbrooks did not respond to the notice. The FCC also affirmed a \$10,000 fine handed to William Davon Upson of Orlando for broadcasting without FCC authorization. Upson did not respond to an October 2003 notice of apparent liability.

Maryland Upholds Noncompetes For Broadcasters

The Maryland State Senate on Monday ruled that it will continue to allow broadcast companies operating in the state to include noncompete clauses in talent contracts. The decision came over the protests of AFTRA, and it marked the third time since 2001 that an effort to prohibit noncompete agreements in Maryland was defeated by the state legislature. The latest bill failed to make it through the state Senate rules committee, though it had passed in the Maryland House of Representatives.

JRN Partners With Lifetime TV For AC Morning Show

Jones Radio Networks has partnered with Lifetime TV for a new AC morning show. The four-hour *Lifetime Radio for Women* will air live in all time zones, JRN said, and it will feature music, callers, celebrity interviews and discussions of topics of interest to women. JRN/Seattle VP/GM Susan Stephens said of the partnership, "There's a natural synergy between Jones Radio Networks and Lifetime. We both know how to program for women." Lifetime Entertainment Services VP/GM Rick Haskins said, "Women

Continued on Page 13

TRANSACTIONS AT A GLANCE

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

- WQOP-FM/Dora (Birmingham), AL \$1.15 million
- WIOL-FM/Eufaula (Columbus), AL \$2.7 million
- WULA-AM/Eufaula, AL \$95,000
- KDBV-AM/Salinas (Monterey), CA \$850,000
- KVSI-AM/Montpelier, ID Undisclosed
- KIIC-FM/Lamoni (Osceola), IA \$450,000
- KBDD-FM/Winfield, KS \$1.15 million
- KTHP-AM/Pineville (Alexandria), LA \$180,000
- WMKM-AM/Inkster (Detroit), MI \$5.75 million
- WPON-AM/Walled Lake (Detroit), MI \$800,000
- KBKK-FM/Pillager, MN \$360,000
- KSLG-AM/St. Louis, MO \$2.05 million
- WTPL-FM/Hillsboro (Manchester), NH \$1.5 million
- KBST-AM, KBST-FM & KBTS-FM/Big Spring; KEPS-AM & KINL-FM/Eagle Pass; KREW-AM, KVOP-AM, KKYN-FM & KRIA-FM/Plainview; and KVOU-AM & FM & KUVA-FM/Uvalde, TX \$3 million
- KXOT-FM/Tacoma (Seattle), WA \$5 million
- KUJ-FM/Walla Walla (Richland-Kennewick-Pasco), WA \$1.68 million

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

DEAL OF THE WEEK

Three Eagles/Sorenson Multistate Deal

PRICE: \$9.45 million

TERMS: Asset sale for cash. Sorenson Broadcasting Corp. is exchanging nine of its stations (which Waitt Radio has been programming) for seven stations owned by Waitt. Waitt is immediately assigning the nine stations to Three Eagles. BUYER: Three Eagles Communications Inc., headed by President/COO Gary Buchanan. Phone: 402-466-1234. It owns 36 other stations. This represents its entry into the market.

SELLER: Sorenson Broadcasting Corp., headed by President Dean Sorenson. Phone: 605-334-1117

BROKER: Chapin Enterprises

STATIONS TRADED TO THREE EAGLES: KVFD-AM & KUFL-FM/Fort Dodge, IA and KDBX-FM/Clear Lake; KKSD-FM/Milbank; KJJQ-AM & KKQQ-FM/Volga; and KWAT-AM, KDLO-FM & KXXX-FM/Watertown, SD

STATIONS TRADED TO SORENSON: KUQU-FM/Milford, KIHK-FM/Rock Valley, KSOU-AM & FM/Sioux Center, KUDD-FM/Spirit Lake and KAYL-AM & FM/Storm Lake, IA

2004 DEALS TO DATE

Dollars to Date: **\$582,440,033**

(Last Year: \$2,345,204,266)

Dollars This Quarter: **\$86,894,500**

(Last Year: \$571,208,395)

Stations Traded This Year: **306**

(Last Year: 899)

Stations Traded This Quarter: **68**

(Last Year: 191)

LOOKING FOR A MENTOR?

Interested in Furthering Your Career?

Once again, the MIW's are taking applications for their renowned Mentoring Program.

Interested? Go to www.radiomiw.com to learn more, print an application and move your career forward.

**MOST
INFLUENTIAL
Women
IN RADIO**

Deadline for receipt of completed questionnaires is May 1, 2004. For more information on the questionnaire process, contact

Mary Ware at jwarem2000@aol.com or

Lynn Anderson at lande@rab.com

The Trustees of the Foundation of American Women in Radio and Television invite you to celebrate quality programming for, by and about women at the 29th Annual Gracie Allen Awards® Gala.

The Gracies®



Kelly Ripa
Emcee & Honorary Chair
Co-host, Live with Regis and Kelly
Star, Hope and Faith



June 22, 2004 | New York Hilton Hotel | Grand Ballroom
Black Tie Dinner and Awards Program 7:00 – 10:00 p.m.

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The Foundation of AWRT gratefully acknowledges the following 2004 Gracies® sponsors for their generous support and contributions.

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- CBS News
- CNN
- HBO
- Interep
- Katz Media Group
- Lifetime Television
- NBA Entertainment
- NBC News
- Oxygen Media
- Wolf Films
- Discovery Times Channel

Publications

- Broadcasting & Cable
- Radio & Records
- Radio Ink

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For more information, contact AWRT at (703) 506-3290.

- We cannot attend the 2004 Gracie Allen Awards.® Here is our tax-deductible donation for The Foundation of AWRT. For this donation, we will receive recognition in The Gracies Program and pre- and post-event. \$ _____

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Sponsorship Opportunities

President's Circle | \$10,000

- Ten VIP passes to the 2004 Gracie Allen Awards® (one table)
- A full-page ad in the awards program
- Opportunity to distribute a promotional item at the event
- Recognition in press releases, marketing collateral and on-site event signage
- A full-page ad in *Making Waves*

Producer | \$7,500

- Six VIP passes to the 2004 Gracie Allen Awards®
- A full-page ad in the awards program
- Opportunity to distribute a promotional item at the event
- Recognition in marketing collateral and on-site event signage
- A quarter-page ad in *Making Waves*

Send with payment to

AWRT, 8405 Greensboro Drive, Suite 800
McLean, VA 22102-5104
Fax: (703) 506-3266; Phone: (703) 506-3290
www.awrt.org

Proceeds benefit the Foundation of AWRT; a 501(c)3 philanthropic organization; tax ID number 52-1193933.

For more information about sponsorship, contact Shaughna Giracca at (703) 506-3290.

For information about the Gracies® Local Market Winners Luncheon, contact AWRT Headquarters at (703) 506-3290 or visit our Web Site at www.awrt.org.





JEFF GREEN, CRMC
jgreen@radioandrecords.com

Indecency Among Media: Not A Level Playing Field

Continued from Page 1

recently, in mid-afternoon in New York, I saw a Sony-produced, Viacom-aired show with the topic "Friends hope to make bisexuals choose heterosexuality or homosexuality by promoting a three-person date."

Here's how it worked: A bisexual man was sent on a date with a man and a woman. He got time alone with each of them so he could "decide." Quickly, the male date reminded the bisexual man that he (but not the woman) has the "one thing [the bisexual man] really wants."

First the bisexual man and the woman jumped naked into the shower, where the woman promised she would "do things" to him. After the shower, she left the two men alone in a hot tub. There the men, seen naked from the waist up (at least that), kissed passionately. All this was on commercial, over-the-air TV at 4pm.

After the date, the man who needed to "decide" reported that the woman had "boobs, oh, my God, the flesh from the boobs to the butt, oh, my God." He then shared that the male date wanted "more than a handshake" and added, "Yeah, he got more than a handshake." The audience applauded.

There were no subtleties or implied behavior. Just in case anyone missed how much all these people loved each other, one of the guys explained, "We didn't just share. This was a full-on [sexual experience]. Everyone was involved when the cameras went off." The host exclaimed, "I don't know if I'm running a talk show or a brothel." In the end, the bisexual man chose the guy, and the two walked hand-in-hand across the set.

This was one of several dating scenarios on a show that tried to help out puzzled bisexuals. Perhaps it was some sort of community-service project? No, just a normal day on Ricki Lake's *Ricki*.

Shocking Secrets Revealed

Earlier in the day, on a Time Warner-owned channel, a show invited guests to reveal their shocking secrets. Here are their devastating revelations:

- A woman told her very best friend that she had been sleeping with her best friend's "dude." But

there was more: "I may be pregnant with her boyfriend's baby."

- A man with a wife and two children revealed that he had slept with a good friend of his wife's. Pictures of the tiny kids were shown. The suffering wife was seen backstage, nervous and unsuspecting, awaiting her emotional slaughter on broadcast TV.

- Next, a man named Jeremy confessed that he had done some things he was truly ashamed of. He'd cheated on his wife, and the other woman is pregnant.

But that's not all. During the second half of the show, we discovered more secrets:

- Felicia fell asleep in a friend's house and left a candle lit. The candle started a fire, and her best friend's house burned down. Felicia lied and said the friend's husband's cigarettes had burned down the house. The end result: The best friend is homeless, and child protection is after her kids.

- Next up was a man who revealed to the mother of his four children that he'd been cheating with her best friend for a year and a half. (Everyone in the audience laughed and howled "Wooooo!")
- Finally, Jason confessed to his sister and his best friend that he had robbed them of their TVs, VCRs, computers and \$3,000 in cash and had pawned his sister's engagement ring.

To keep us interested during the breaks, there were on-screen solicitations for future guests. Here were the themes for upcoming shows:

- "Are you a woman who has been a victim of a peeping Tom and it destroyed your life?" (As if being a victim isn't enough, it also has to have destroyed your life.)

- "Did someone take sexy photographs of you and then show them on the Internet without your permission?"

Thanks, Maury Povich, for that hour of quality, family-oriented, decent programming.

Bring On The Marijuana & Masturbation

On another episode of *Ricki Lake*, we learned about the sexual disappointments of couples who had just had babies. The guests were offered solace by sex expert Dan Savage. Let's tune in:

Ricki: Did he last longer when he was smoking weed? I thought weed caused problems with men and sex.

Audience member: When men smoke weed, they are so much more intense.

Dan: Men and their penises and their orgasms are delicate things, and if weed helps him last longer, he should start smoking it.

Ricki: Are you suggesting illegal activity?

Dan: Yes.

Ricki: (After denouncing illegal activity) So he can't keep his stroke going?

Dan: If he uses too much weed, if that's a problem, then the girl should keep it for him and just give it to him for sex.

Dan then urged the couple who couldn't have good sex to "masturbate each other."

Finally, we were shown a poor guy who'd been nicknamed "One-Minute Man."

Ricki: What's up?

OMM: (Pointing to his crotch) Uh, nothing.

Advertisers: 'Where Do I Sign?'

If any of the following advertisers have a policy against buying controversial radio programs, they must be confused. These are the actual advertisers featured on the above shows in New York.

On *Ricki*:

American Satellite TV
Arm & Hammer toothpaste
Chubb Institute
David's Bridal Wear
Fox Searchlight films
Glaxo Smith Kline
GNC stores
IDT long-distance
IO digital cable
Kimberly-Clark
LA Fitness Centers
Lucille Roberts Gyms
Monroe College
Paramount Pictures
Professional Career Institute
Progressive Auto Insurance
Universal Pictures
Verizon

On *Maury*:

Apex Tech
Breyer's ice cream
Cittone Institute
HIP Insurance
IDT Tech
Odor Eaters
Scooby-Doo DVD
Summer's Eve
Valtrex ("It still may be possible to spread herpes...")
Verizon (three spots)
Woolite

60-Second Copywriter

Write For The Ear

By Jeffrey Hedquist

This technique is so simple, so seemingly self-evident, that I'm almost embarrassed to tell you about it. (Almost.) We've all been told over and over to "write for the ear" when doing radio, yet we constantly hear commercials that assume every listener has been issued a script and is reading along. This frightening belief lurks in the minds of many advertisers.

In a good radio commercial, people talk like people talk, not as if they were reading a newspaper ad. There's a certain spontaneous feel to conversations, or even, in well-written spots, to monologues.

Most of us have internal editors — those left-brain tendencies to tidy up our sentences, correct our grammar and make people agree with each other. These urges take all the fun, energy and conflict out of a commercial.

How can you bypass your internal editor? Don't write your radio commercial, talk it. Speak it into any kind of portable recording device instead of writing it down. Don't worry about length or sentence structure or even if it makes sense at first. Just start with an idea and let the words flow.

You'll discover that Mr. Editor creeps in less and less, and some of those spontaneously recorded thoughts will actually be some of the best radio you've ever created. Talking it is a way of accessing the right brain more directly. The time it takes for a thought to be transformed into words on paper or on screen can cause a lot of the magic to be lost.

Dictation is instant, so concepts that may not be accessible later on can be preserved. You can do this while your hands are doing something else, like driving or disarming nuclear devices. Later you can edit the material to the right length, develop characters more fully and create a beginning, middle and end.

A small recorder may be the best investment you've ever made in becoming a more effective radio creator.

Jeffrey Hedquist dictated this article while walking to work at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; 641-472-6708; fax: 641-472-7400; www.hedquist.com; or jehedquist@hedquist.com.

On ABC's *The View*, hosted by Barbara Walters, the ladies have discussed whether they would go to a male brothel. Howard Stern recently took *Oprah* to task for numerous programs that have covered sexual topics in an explicit manner. But these topics are on over-the-air TV all day. To write this, all I had to do was TiVo three or four shows and pick them out at random. No extensive searching was required.

Pick up the newspaper and look at the topics for the daytime TV shows in your city. Here are listings from a few weeks ago, from *The New York Post*:

Jerry Springer: Guests must choose between two partners

Maury: Guests reveal intimate secrets to their partners

Ricki: Footage of abusive behavior is captured on tape

Oprah: Teens reveal hidden truths (mostly sexual) to clueless parents

Maury: Disruptive teens

Jerry Springer: Bad economy impacts love life

I've written this article to show the level of tolerance among some advertisers that claim to have no toler-

ance for the same subjects on the radio. I'm also writing it to answer something more important: Why can TV present this material for hours every single day for the past 20 years without a problem, but radio execs are dragged before Congress for airing the same content?

Answer: Radio is a much more powerful, pervasive and persuasive communications medium. So charge more.

As for government involvement with broadcast content, I say what Disney's Sipowicz says.

Walter Sabo has led consulting firm Sabomedia since 1984. His client list of major media companies includes Millennium Broadcasting, Standard Broadcasting and all 100 Sirius channels. Sabo was previously VP/GM of ABC Radio Networks and Exec. VP of the NBC-owned FM stations. Reach him at 212-681-8181 or walter@sabomedia.com.

Top 40 National Radio Advertisers In 2003

SBC, Home Depot, DaimlerChrysler lead pack

Intercept's new report identifying 2003's top national spot and network radio advertisers, based on Competitive Media Reporting data, offers encouraging news for broadcasters: The leading 25 corporate marketers spent 23% more in 2003 than they did in 2002. Eighteen of 2003's top 25 increased the dollars they allocated to radio from the previous year. The combined national spot and network radio expenditures for the top 40 corporate marketers in 2003 was \$1.6 billion.

Meanwhile, top advertisers are gradually claiming a larger stake in the total national dollars spent each year. The 25 biggest supporters accounted for 35% of radio's national revenue in 2003, up from 31% in 2002, 29% in 2001 and 25% in 2000.

Twelve companies are new to the top 40 leader board, and five of those are in the top 25, led by top new entry Safeway. Also showing big radio spending increases are Ford Motor Co., Pfizer, DaimlerChrysler, Allstate and GE.

Intercept VP/Corporate Marketing Michele Skettino notes that the top 25's radio-spending growth outpaced their 13% increase in overall national ad spending and says, "This means that the share of advertising allocated to radio

by these top marketers also increased last year, which is key to radio's continued growth."

Big Six National Categories

The top four segments remained the same as in 2002, but financial and medicines and remedies moved ahead of restaurants and the government, politics and organizations category within the top six.

| Category | % Total Nat'l Radio Revenue |
|------------------------|-----------------------------|
| Retail | 17.1 |
| Auto | 11.0 |
| Telecom | 10.3 |
| Media and advertising | 9.7 |
| Financial | 5.5 |
| Medicines and remedies | 5.3 |


Top 40 National Radio Advertisers For 2003

| 2003 Rank (2002) Advertiser | Expenditures (2002) |
|--|---------------------|
| 1 (1) SBC Communications (SBC, Cingular) | 145,004 (109,115) |
| 2 (4) Home Depot | 104,058 (62,721) |
| 3 (5) DaimlerChrysler Dealers | 85,792 (61,760) |
| 4 (6) Time Warner (HBO, AOL, Turner cable) | 85,052 (59,065) |
| 5 (2) Verizon | 79,351 (75,311) |
| 6 (9) General Motors | 66,933 (45,218) |

| 2003 Rank (2002) Advertiser | Expenditures (2002) |
|--|---------------------|
| 7 (3) National Amusements (CBS, Blockbuster, Paramount) | 61,996 (64,371) |
| 8 (10) News Corp. (Fox, 20th Century) | 58,175 (43,901) |
| 9 (8) Walt Disney Co. (ABC, Miramax, Buena Vista) | 55,649 (45,227) |
| 10 (—) Safeway | 50,856 (—) |
| 11 (7) AT&T Wireless | 50,744 (45,888) |
| 12 (11) Procter & Gamble | 37,369 (41,531) |
| 13 (15) Berkshire Hathaway (Geico, Helzberg Diamonds) | 36,620 (35,963) |
| 14 (14) JC Penney | 36,498 (36,427) |
| 15 (13) AutoZone | 35,683 (38,496) |
| 16 (25) Radio Shack | 34,917 (25,308) |
| 17 (24) General Motors Dealers | 32,413 (25,606) |
| 18 (33) Ford Motor Co. | 32,214 (21,287) |
| 19 (12) IAC/InterActive (Expedia, Hotwire, Lending Tree) | 28,828 (38,700) |
| 20 (29) Pfizer (Listerine, Zantac, Bengay, etc.) | 28,623 (22,602) |
| 21 (26) DaimlerChrysler | 28,153 (24,776) |
| 22 (18) Ford Motor Dealers | 26,144 (30,516) |
| 23 (—) Allstate | 26,051 (—) |
| 24 (35) General Electric (Bravo, NBC) | 25,805 (20,475) |
| 25 (20) Hyundai Dealers | 24,543 (27,455) |
| 26 (36) ALLTEL | 23,821 (19,217) |
| 27 (34) CompUSA | 23,421 (21,232) |
| 28 (—) Kohl's | 23,378 (—) |
| 29 (—) Wyeth (pharmaceuticals) | 22,091 (—) |
| 30 (—) BellSouth | 21,591 (—) |
| 31 (—) Vivendi Universal | 20,442 (—) |
| 32 (21) Sears Roebuck | 19,967 (28,892) |
| 33 (—) Lowe's Cos. | 18,827 (—) |
| 34 (—) American Express | 18,459 (—) |
| 35 (—) Altria Group | 18,324 (—) |
| 36 (16) Texas Pacific Group (Burger King) | 17,980 (34,864) |
| 37 (—) CVS Corp. | 17,953 (—) |
| 38 (—) Guitar Center | 17,805 (—) |
| 39 (—) UPS | 17,383 (—) |
| 40 (37) Johnson & Johnson | 17,097 (19,017) |

*In thousands of dollars
Source: Competitive Media Reporting, 2003

Who do Voodoo



Leading stations across America are turning their listener calls into cash, using RadioVoodoo magic web, telephone, and text messaging technology.

The coolest tool in radio can help your station sell sponsorships, ringtones, games, and more.

The coolest tool in radio!
radiovoodoo

Contact Liz Laud at 800.798.5663 or email liz@radiovoodoo.com for a demonstration

Look Who's Doing Voodoo ▶

Hot 97
New York

98.7 KISS FM
New York

POWER106
Los Angeles


93.9 KZLA
Los Angeles

WBCN 104.1
Boston

V-103
Atlanta

106.7 The Drive
Detroit

+200 more!



jonesradio.com

Memo To Radio: Don't Dis Satellite

Buzzing around the industry is a series of spots aimed at tearing apart satellite radio and discouraging our listeners from making the switch. Don't run these spots. I believe they will backfire, and, in the long run, satellite radio will thank you for them.

Any listener with half a brain can put two and two together and come up with the conclusion that the radio stations running these spots are afraid of losing listeners and will say whatever is necessary to keep them.

These spots are reminiscent of negative political ads. Any politician will tell you that attack ads work — for politicians. But that's because one stuffed shirt is like any other to the average voter, whereas chances are every listener knows somebody who knows somebody who subscribes to satellite radio. And the word of mouth on satellite is not at all what is being portrayed in these spots. The buzz will be that radio is distorting the truth. Is it in our interest to look like liars?

These anti-satellite spots are the best favor radio ever did for satellite. Why? Because most people don't know what satellite radio is, and these spots will intrigue them into finding out more. Negativity spurs controversy and interest. Consider a little movie called *The Passion of the Christ*. Or consider which is more interesting: Rush Limbaugh on Republicans — or on Democrats? Think back to your youth: That

Radio is missing the boat. Instead of investing our time in ripping a new one for satellite radio, we should be extolling our own considerable virtues.

which is bad for you is always more intriguing, from smoking to drugs to illegal downloading. And that's especially true when the source of the negative information has a stake in how you read that information. Listeners will hear these spots and respond, "Radio is afraid. I wonder what they're so afraid of?" There's nothing worse than a

By Mark Ramsey

poorly acted testimonial loaded with distortions, and these spots are guilty on both counts. Most listeners who consult a friend who has satellite radio (and technology products are always heavily influenced by word of mouth) will hear a different story: no commercials, lots of choice, well worth 10 bucks a month.

Forget satellite's alleged negatives. What about radio's verifiable positives? Radio is missing the boat. Instead of investing our time in ripping a new one for satellite radio, we should be extolling our own considerable virtues. Especially these: "We're your hometown team. We've been your friend all your life, entertaining you, informing you and keeping you company wherever you go. And, best of all, we have all the stuff you like, and we're 100% free."

Listeners will act according to what's in it for them, not what's in it for us. If we lie to them, if we try to sell them a bill of goods, they're more likely to tilt their ears skyward.

Mark Ramsey is President of radio-perceptual specialist Mercury Radio Research. He can be reached at 858-566-0220, mramsey@mercradio.com or via www.mercradio.com.

What Managers Want From PDs

By John Lund

Radio general managers want program directors who think strategically and have two important assets: vision and courage. By vision, I mean the ability to see the future and lead. By courage, I mean the strength and discipline to stay on course.

Being a PD, especially one who is responsible for multiple stations, can be harrowing. You are there to create or maintain each station's vision, inspire the team and instill confidence in everyone. Winning can be pretty challenging, but it gets easier when you execute a strategic plan with confidence and enthusiasm. Plan calmly, but execute with passion and a driving belief. Lead with confidence, and you will inspire those around you.

The best PDs are relationship managers. They build strong relationships with the program staff, the sales manager and the GM. Remember that a work style that allows everyone to share the vision often means questions are answered and problems solved before they reach the PD's desk.

Effective PDs also know that different personalities require different methods of interaction. A morning talent may require more reinforcement or guidance, while an evening talent may need help in making good judgment calls about what content he or she airs.

Strong PDs are also excellent time managers. This is because air talents are often demanding of your time — and rightly so. Talents crave interaction, and they do far better when they know you're listening to every show and paying attention. Connect with each talent, and they'll likely reach beyond their apparent potential.

Air personalities (and even some sales managers) may think in the short term, but the strategic PD keeps in close touch, continuously communicates the vision and helps everyone stay on course.



John Lund

John Lund is President of the Lund Consultants to Broadcast Management and Lund Media Research, a full-service, multiformat radio consulting and research firm in San Francisco. Reach him at 650-692-7777, john@lundradio.com or via www.lundradio.com.

Mark Your Calendar

Important dates and events for April and May 2004

April

- April 24 — Power 105.1 (WWPR) Music Summit, New York; 646-485-1362 or www.power1051fm.com
- April 28 — AWRP luncheon and panel on "Sports Programming in a Digital Universe," New York; 212-481-2038 or www.awrtnyc.org
- April 28-30 — Integrated Media Association's second annual iMa Conference, San Diego; 845-876-2577 or www.integratedmedia.org
- April 29 — Gospel Music Association's 35th annual Dove Awards, Nashville; 615-599-7746 or www.doveawards.com

May

- May 5-9 — National Public Radio Conference, Los Angeles;

202-512-2300 or www.npr.org

- May 6-7 — Paragon Media Seminar, San Francisco; 212-704-9965 or www.paragonmedia.com
- May 7 — Vermont Association of Broadcasters Convention, Killington, VT; 802-476-8789 or www.vab.org
- May 8-11 — 116th Audio Engineering Society Convention (Europe) Berlin; +41-24-420-2577 or www.aes.org/events
- May 13-14 — Paragon Media Seminar, Atlanta; 212-704-9965 or www.paragonmedia.com
- May 15-16 — Pennsylvania Broadcasters Convention, Hershey, PA; 717-482-4820 or www.pab.org
- May 17 — Peabody Awards, New York; 706-542-3787 or www.peabody.uga.edu

- May 18 — NAB Human Resource Managers Symposium, Washington, DC; 202-775-3297 or www.nab.org
- May 20-23 — Alabama Broadcasters Convention, Perdido Beach, AL; 800-211-5189 or www.al-broadcasters.org
- May 21-23 — Hawaii Association of Broadcasters Annual Convention, Oahu, HI. 808-599-1455 or www.hawaiibroadcasters.com
- May 21-26 — National Association of Black Owned Broadcasters' 28th annual Spring Conference, St. Maarten; 202-463-8970 or www.nabob.org
- May 24-26 — Ad:Tech, San Francisco; 203-319-1727 or www.ad-tech.com
- May 25 — Country Radio

News In Brief

Interp Sets Industry Symposium

Interp will host an information conference called "2004 Mid-Year Radio Symposium: Solving New Industry Variables" on June 22 at the Grand Hyatt in New York. The daylong event will address radio-advertising ROI, growth opportunities, business trends, pricing, inventory, electronic invoicing and indecency issues. Speakers, panels and breakout sessions will include radio, ad-agency and advertiser executives. Agenda and registration details will be posted at www.radiosymposium.com, starting May 3.

Last Call For Bayliss Scholarship Applications

Do you know someone who deserves a Bayliss Foundation Radio Scholarship? Encourage candidates to apply via www.baylissfoundation.org by April 30. In July 2003 the foundation's board of directors awarded 12 college and graduate-level students at schools nationwide \$5,000 each for the academic year. Candidates are evaluated on their academic achievement, radio-related extracurricular activities, passion for radio and desire to contribute to the overall advancement of the radio industry.

Broadcasters/Academy of Country Music CRS-Las Vegas; 615-327-4487 or www.crb.org

- May 27-31 — Louisiana and Mississippi Broadcasters Cruise & Convention, New Orleans-

Cozumel; 225-267-4522 or www.conventionatsea2004.com

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

For One Dollar, Name That Tune!

News roundup: ringtones, kiosks, AQH for webcasts and another trade group

By way of partnerships with Musicphone and British company Shazam Entertainment, AT&T Wireless went live last week with a service that can identify songs played into a subscriber's cell phone. A wireless subscriber who can't go one more minute without knowing what a song is dials a three-digit code, and then the phone has to "hear" the song for about 15 seconds to match it up with Shazam's 1.7 million-song database. If the database finds a match, the subscriber gets a text message with the artist and song title.

What are subscribers expected to pay for this gimmick? After one free trial match, 99 cents, plus call charges, on their AT&T Wireless bills. (Wouldn't it be easier on everybody if you just back-announced your records already?) If you wonder who's willing to pay a buck for this information, it looks like lots of people are, at least in other parts of the world.

Shazam has been offering its song-recognition service through European, Asian and Australian wireless providers for about nine months now, and it says that in that time it has logged more than a million calls. It even keeps charts: The most looked-for song in Australia is Jet's "Look What You've Done," and in the U.K. it's Mario Winans' "I Don't Wanna Know," with P. Diddy and Enya.

Of course, wireless culture is considerably different in other countries than it is here. For one thing, the conservative U.S. customer base tends to run about a technological generation behind the rest of the wired world, so what goes over elsewhere isn't necessarily an indication of a hit service here. But Musicphone is another imaginative way for somebody to make a little money off major-label music, and in this post-peer-to-peer world, the more ways people can find to do that, the better all around.

Speaking of which, there's been another new expansion in the legal-digital-music underground of ringtones: A San Francisco company called Faith West has started selling its Modtones line in the U.S. by way of AT&T's mMode service. They sell for about \$2 each, with a branding campaign that's very teen-targeted. The latest additions to the Modtones line are obscenity-laced voice tones from former Motley Crue frontman Vince Neil, jauntily branded as "##@tones."

But the best part of the press release is this: "And if Vince Neil's audio announcements get to be too

much, Modtones customers can download the sound of silence to replace him for a couple of bucks." Taken literally — and I don't see any reason why it shouldn't be — that means that somewhere there are wireless customers paying \$2 to have their mobile phones *not* ring. In a world where most wired teen ringtone buyers wouldn't dream of paying for a real, legal, full-length song, there is definitely something to be learned from ringtone marketing.

The idea of attracting traffic and expanding the catalog at brick-and-mortar music stores with digital songs has been floated since the earliest days of legal downloads, and nobody's been able to put it into action yet.

Loudeye's Clip Art

Seattle-based first-generation digital-media company Loudeye has signed up with Synergy Media to provide the digital-music content for Synergy's TouchStand media kiosks, soon to be in music retailers. The web-enabled booths will wirelessly deliver clips from Loudeye's newly created library of 3.2 million song clips, which the company hopes to expand to 4 million by the end of the year. Customers who want to preview tracks can either

By Brida Connolly
Associate Managing Editor

use the kiosk's search function or scan a CD's bar code.

The kiosk will also provide sales charts, e-mail list signups and store-branded content and have data-gathering capability for marketing purposes. The Synergy people hope to use the booths to sell digital downloads in the future, and if they can actually get that up and running, it'll be a great step forward. Yes, you can burn a CD at Starbucks, but the idea of attracting traffic and expanding the catalog at brick-and-mortar music stores with digital songs has been floated since the earliest days of legal downloads, and nobody's been able to put it into action yet. More power to Synergy if it can finally get this good idea unstuck.

DiMA, NARM Get CERTA-Fied

Also this week, a bunch of entertainment-industry trade groups got together to form a bigger entertainment-industry group. The Digital Media Association, which represents large webcasting players like Yahoo!, Live365 and AOL; the National Association of Recording Merchandisers; the National Organization of Theater Owners; the Interactive Entertainment Merchants Association, which represents retailers selling video games and entertainment software; and the Video Software Dealers Association formed the Coalition of Entertainment Retail Trade Associations.

This group of groups says it "plans to speak out regularly about common concerns and explore potential collaborations, focusing first on public-policy matters." The DiMA and these other groups, particularly the NARM, wouldn't seem to have many shared interests, given music retail's long-standing cluelessness about digital media. (In these days when everybody from Wal-Mart on up has a 99-cent song store online, the retailers' own Echo, owned by Tower, Wherehouse, FYE, Best Buy and others, has yet to announce a single major-label licensing deal or sell a single song, and Best Buy has moved on and parted with the old hands at MusicNow.)

But the groups apparently feel that it's time to remedy their disconnect and see what they can do about the part of digital media that's everybody's problem. As CERTA said, "An initial focus is certain to be on entertainment pi-

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading nonsubscription 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, April 20, 2004.

Top 10 Songs

1. HOOBASTANK The Reason
2. D12 /EMINEM My Band
3. MARIO WINANS /P. DIDDY & ENYA I Don't Wanna Know
4. MAROON 5 This Love
5. OUTKAST Roses
6. YELLOWCARD Ocean Avenue
7. AVRIL LAVIGNE Don't Tell Me
8. BLACK EYED PEAS Hey Mama
9. BRITNEY SPEARS Toxic
10. J-KWON Topsy

Top 10 Albums

1. MODEST MOUSE *Good News For People Who Love Bad News*
2. MAROON 5 *Songs About Jane*
3. AVRIL LAVIGNE *Live Acoustic (EP)*
4. HOOBASTANK *The Reason*
5. NORAH JONES *Feels Like Home*
6. PATTY GRIFFIN *Impossible Dream*
7. GUNS N' ROSES *Greatest Hits*
8. JET *Get Born*
9. ERIC CLAPTON *Me And Mr. Johnson*
10. VARIOUS *Motown 1's*

Live365 is the largest Internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended April 19, 2004 are listed below.

Top Rap & Hip-Hop

USHER /LUDACRIS & LIL JON Yeah
ALICIA KEYS If I Ain't Got You
USHER Burn
CHINGY /J.WEAV One Call Away
BEYONCÉ F/LIL FLIP Naughty Girl

Top Latin

LA OREJA DE VAN GOGH Rosas
PAULINA RUBIO Te Quise Tanto
MANA /RUBEN BLADES Sabanas Frias
THALIA Cerca Oe Ti
ALEXANDRE PIRES En El Silencio...

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Top World

GLADIO BISBAL Buleria
GLORIA ESTEFAN Hoy
DIDO White Flag
KEVIN JOHANSEN... Sur O No Sur
SIMPLY RED Fake

racy and how to innovatively combat piracy in the marketplace, as well as through enforcement and education." They're also looking at consumer education on content labeling. That's not an issue in digital music yet, but when the FBI piracy warning and explicit-content warnings go digital, it will be.

AQH For 'Net Ratings

Gradually moving toward extending the vocabulary of radio ratings to Internet broadcasts, Arbitron last week published its first AQH figures for webcasters. Arbitron said the top five Internet broadcasters in February — AOL's Radio@Network, Yahoo!'s Launchcast, Live365, Musicmatch and Virgin Radio — combined for an AQH of 207,440. That was a 30% gain from June 2003's AQH of 159,547. Webcast AQH is based on weekday listening from 6am-7pm Pacific Time.

Combined came for the top five showed gains as well, rising from 8 million to 10.6 million between June '03 and February '04. The Radio@ Network was February's leader in both categories, with AQH of 78,910 and came of 4.3 million. Launchcast came in second, with came of 73,694 and came of 2.8 million for the month, followed by Live365, which saw AQH of 24,913 and came of 1.6 million.

At the end of March Arbitron stopped producing weekly and monthly webcast ratings based on the total time spent listening metric it had been using since 2001, so this release of some older figures is apparently by way of an example of what's to come. The idea of the change in methodology, Arbitron has said, is to ultimately make webcast ratings easier to present to advertisers with standard, recognizable metrics.

Fitzgerald Named PD Of WLRS/Louisville

Annrae Fitzgerald has been named to the PD post at Radio One Alternative WLRS/Louisville. The Asst. PD/MD and afternoon drive personality has been serving as interim PD since February, when Lance Hale resigned to become programmer at WRQC/Ft. Myers.

Fitzgerald was hired by WLRS two years ago as MD and midday personality. She told R&R, "WLRS is a great radio station. We have an

FITZGERALD See Page 13

Tessler Appointed SVP At Westwood One

Westwood One has promoted 25-year network radio-news veteran Bart Tessler to Sr. VP, Network News/Talk Programming. He rises from VP/News Programming. In his new role Tessler will be responsible for overseeing all of Westwood One's news and talk programming, including CBS, CNN, NBC and



Tessler

CNBC news, as well as syndicated talk shows *The Radio Factor With Bill O'Reilly*, *America in the Morning*, *First Light* and *The Ron Insana Show*.

Over the course of his broadcast career Tessler has covered major news events around the world, including three presidential summits, the funeral

TESSLER See Page 13

Tager Upped To WHBQ PD; Richards To OM Of KXHT

Flinn CHR/Pop WHBQ (Q107.5)/Memphis has bestowed programming responsibilities on morning personality Karson Tager, known on the air as Karson With A K. Tager, who will retain his on-air duties, replaces Steve Richards, who moves across the hall to become OM of CHR/Rhythmic clustermate KXHT (Hot 107.1).



Tager

"It's an amazing company here. They've got quite an operation," Tager told R&R. "I'm very excited; it's a lot of fun. I'm still just trying to meet everybody. The station has a really good buzz about it around town. You go into places, and they're playing our station in different businesses. I think we're

going to have a good time with it." Karson arrived at Q107.5 at the beginning of May, following a stint at WHTF/Jacksonville, where he initially held Asst. PD/morning duties and was promoted to PD in February. His experience also includes serving as Asst. PD/morning personality at WZND/Dothan, AL; night host at WZYP/Huntsville, AL; and Asst. PD/MD/afternoon driver at WQSM/Fayetteville, NC.

RIAA

Continued from Page 3

consumers enjoy music in a wide variety of ways, including authorized download and subscription services."

Consumers are buying more and more of their music at nonmusic retailers, including mass merchandisers, discount department stores, electronics stores and book stores. In 2003 those outlets accounted for 52.8% of sales, up from 50.7% in 2002. The figure has been rising steadily since 1994, according to the report. Record stores got 33.2% of music sales in 2003, down from 36.8% in '02. Record-club sales were virtually flat, moving 4.0% to 4.1%, while purchases over the Internet (not including Internet record-club sales), moved up from 3.4% to 5.0%.

Music buyers continued to split nearly evenly along gender lines: Females bought 50.9% of music in 2003 and 50.6% in 2002. But the age distribution is changing: Fifteen- to 19-year-olds purchased 11.4% of music, down from 13.3% in 2002, while 20- to 24-year-olds dipped from 11.5% to 10.0%. There was a gain in the 25-29 demo, up from 9.4% to 10.9%, but 30-34s were down from 10.8% to 10.1%. The three oldest demos surveyed showed gains: 35-39-year-olds bought 11.2% of music in 2003, up from 10.8% in '02, 40-44s rose from 9.9% to 10.0%, and the 45-plus crowd bought a full 26.6% of music, up from 25.5% in 2002.

Bainwol said, "The decline in young buyers, who are the most active downloaders on peer-to-peer systems, is another confirmation that illegal downloading is one factor, along with economic conditions and competing forms of entertainment, that is displacing legitimate sales."

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National Radio

• **WESTWOOD ONE** will broadcast the "Toyota Concert Series on *Today*" from NBC-TV's *Today* show at 12:30pm ET on the day of the concert. For more information, call Peter Sessa at 212-641-2053.

• **MARK ZANDER** launches *The Rockin' '80s* radio show on May 29-31. For more information, call 815-263-2811.

Records

• **JORGE BALLESTEROS** is named VP/Regional Mexican & Tejano Division at EMI Latin. He was formerly National Director/A&R & Promotions for Disa.

CHRONICLE

CONDOLENCES

KTWO/Casper, WY newsman **Wes Sturr**, 57, April 4.

KAYL-AM/Mason City, IA personality **Victor Duran**, 32, April 2.

Changes

Full Service: The weekly *Bettles*, etc. program, produced and hosted by Stephen K. Peeples, premieres on KHTS-AM/Santa Clarita, CA.

Records: *Razor & Tie* promotes Victor Zaraya to VP/Finance & Operations ... Orange Peel Records signs a digital distribution deal with The Orchard.

BUSINESS BRIEFS

Continued from Page 6

told us that there is simply nothing like this in the marketplace and that Lifetime was the perfect brand to bring it to them. In our first venture into radio, we're delighted our partner is Jones Radio Networks." A JRN representative told R&R the company will follow up shortly with information on hosts and a launch date.

NAB Radio Board Appoints Two

Amigo Broadcasting Exec. VP/Sales & Network Operations Miguel Villareal has joined the NAB Radio Board. ICBC Broadcast Holdings President/COO **Charles Warfield** will begin a term on the board in June.

NRRC Elects Bronstein Chair

Paul Bronstein, who serves as VP/Research for Westwood One, has been elected to a one-year term as Chair of the **Network Radio Research Council**. American Urban Radio Networks Director/Marketing Research **Barry Feldman** has been elected Vice Chair. Additionally, Jones MediaAmerica and Crystal Media Networks have become members of the NRRC, which was created in 2001 to promote valid, reliable and effective national radio audience-measurement research.

Bateman New Fisher CFO

Robert Bateman, who has served as VP/Finance of Fisher Communications since September 2003, has been named CFO of the company, succeeding **David Hillard**. Hillard retired on April 16, having enjoyed a 25-year career at Fisher. During his tenure the company expanded its radio holdings from one station to 27. Hillard will remain with Fisher as Sr. VP/Asst. Secretary until early July. Before joining Fisher, Bateman was VP/CFO of Applied Microsystems Corp.

Mazzarella Takes Interep CIO Post

Jim Mazzarella has joined Interep as Chief Information Officer. He most recently served as Corporate VP/Integration & Shared Services at New York-based Interpublic.

KPTI

Continued from Page 1

and new call letters KBTB are pending. The station's relaunch almost didn't take place: Spanish Broadcasting System agreed to sell KPTI to 3 Point in October 2003 for \$30 million, but the deal broke down last month over financial issues. It was reworked in early April with a later closing date, and the sale was consummated the same day 3 Point took control via an LMA.

Dillard has programmed WBI.K/Buffalo, WMXD/Detroit and WQUE/New Orleans. Before joining 3 Point Media in January he served as R&B Editor for *Billboard Airplay Monitor*.

Gonzalez

Continued from Page 1

J.D. has proven his ability to drive growth and execute strategically. We are thrilled to welcome J.D. to the Univision family and to have his valuable expertise in Texas to build on our momentum, expand our programming offerings for listeners in the region and execute our local initiatives."

Gonzalez said, "I am excited to have the opportunity to work with the vibrant and talented team at Univision Radio. As a native Texan, I am eager to further Univision's mission to ensure that this extremely selective and dedicated audience receives the highest-quality programming."

Romano

Continued from Page 3

strides and will continue to take Wild on to much bigger and better successes."

"It's great — it's all happened so fast, but it's awesome," T-Ski told R&R. "My personal quote is 'Make it happen,' so I'm going to make it happen at Wild."

Fitzgerald

Continued from Page 12

amazing airstaff, and I'm looking forward to kicking ass in 2004. Plus, we've got so much good music coming down, it's a really good time to be doing this, and I'm just real happy to be here."

Fitzgerald has also worked at WBAB/Nassau-Suffolk and at WJBX and WRXK in Ft. Myers. She will keep her airshift and MD duties.

FCC ACTIONS

FCC Restarts Auction Of FM Construction Permits

The FCC has rescheduled for Nov. 3 an auction of 290 FM construction permits, and it is now seeking comment on reserve prices and minimum opening bids for the soon-to-be radio stations. Auction No. 37 was originally scheduled for Feb. 21, 2001 but was postponed. Since then, the commission has adopted new procedures to select from among applicants competing for noncommercial educational reserved channels. The FCC also concluded that it would use competitive bidding to select among competing applications for nonreserved channels even if noncommercial educational applicants are among the competitors. The construction permits are for vacant FM allotments located throughout the U.S. and the territory of Guam, and the FCC has proposed that all CPs be auctioned in a single-stage, simultaneous, multiple-round auction. Further information on the auction process may be obtained by phoning the FCC's Jeff Crooks at 202-418-0660 or Linda Sanderson at 717-338-2851.

Emmis

Continued from Page 3

"We not only made up the gap between the Emmis stations and the market last year, we caught the market last year," he said. "And this year we are beating the market quite nicely. We're only a month and a half into the [fiscal] year, but we feel very good about that. We think that's a pretty exceptional story."

Emmis Radio President Rick Cummings said that finding a new morning show for CHR/Rhythmic WQHT (Hot 97)/New York is the top priority for the radio group right now. "We are in full search mode," he said.

Cummings said that while the station's old morning team, Star & Buc Wild, are now on a Clear Channel station in Hartford, he "fully expects" that Hot 97 will at some point have to compete head-on with the team back in New York — presumably when their noncompete in the market expires.

Cummings said, "The search goes on for the next great show at Hot 97. We're making some progress, and we've got a couple of possibilities, but no specific time frame — just as soon as we can."

Smulyan Defends Mancow

Smulyan also tackled the white-hot issue of indecency during the conference call. He said that Emmis is committed to following the FCC's indecency regulations but admitted some exasperation with the attention

given to the indecency fines that have been levied against WKQX/Chicago-based syndicated morning host Mancow Muller.

"I think those were the first fines that we've had in our history, and as soon as we received those fines, we instituted changes in Mancow's show," Smulyan said. "The thing that's a little frustrating in Chicago is that every one of the complaints filed against Mancow's show has been filed by one person. There has not been one complaint filed by anybody else other than this one person."

Smulyan added that if the FCC views that person's complaints as "worthy of sanction," Emmis will understand and play by the rules. He said, "The show has changed very dramatically over the course of the last four years, when the original complaints were filed," adding that while "the pendulum has swung back and forth quite a bit" when it comes to indecency enforcement, Emmis will follow any rules that are enacted.

Smulyan continued, "We think that every one of our people — our programmers and our air talent — are totally focused on understanding the new rules. We will make sure that adequate safeguards are in place and will be as responsive as anybody in our industry."

Emmis Sets \$1 Billion Debt Restructuring

With its financial results, Emmis announced on April 15 that it plans

to offer \$350 million in senior subordinated notes. It also intends to enter into a new senior credit facility worth approximately \$1 billion, consisting of a \$650 million term loan facility and a revolving loan facility of \$350 million.

Emmis expects to use the net proceeds from the proposed offering and borrowings under the new senior credit facility to repay its debts. The offering of senior discount notes and the other refinancing transactions are expected to close next month.

The company also announced that it has commenced a tender offer and consent solicitation for any and all of its \$286.3 million in 12 1/2% senior discount notes due 2011. Additionally, Emmis has commenced a tender offer and consent solicitation for its \$300 million principal amount 8 1/8% senior subordinated notes due 2009. The consent payment of \$15 per \$1,000 principal at maturity of the senior discount notes and the consent payment of \$2.50 per \$1,000 principal of the senior subordinated notes will be paid only for those notes tendered before 5pm on April 26.

The tender offers expire at midnight ET on May 11. Goldman, Sachs & Co., Deutsche Bank Securities, Banc of America Securities and Credit Suisse First Boston are the dealer managers and solicitation agents for the tender offers and consent solicitations.

— *Additional reporting by Adam Jacobson*

Tessler

Continued from Page 12

of Japanese Emperor Hirohito, the Three Mile Island accident and numerous space-shuttle launches, and he has produced network coverage of every political convention since 1980. He has received numerous awards for his work, including the National Headliner Award and the Edward R. Murrow Award.

"Bart has been an invaluable contributor at Westwood One over his tenure and has been a major factor in maintaining Westwood One's position as the leader in network news programming," Westwood One COO Chuck Bortnick said. "We're looking forward to the additional value he will bring to the table in his expanded role."

will remain in that post after assuming his duties at WMBI-AM & FM.

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DJ KAYSLAY /ALL COOL J The Truth
LIL FLIP /CAM'RON All I Know

PROGRESSIVE

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SHERYL CROW Light In Your Eyes
HOOBASTANK The Reason
JOSH KELLEY Everybody Wants You

AMERICANA

Liz Opoka
SAM BUSH King Of The World
FLATLANDERS Wheels Of Fortune
LYLE LOVETT Nashville

ALTERNATIVE

Adam Neiman
STORY OF THE YEAR Anthem Of Our Dying Day

TODAY'S COUNTRY

Liz Opoka
JOE DIFFIE Tougher Than Nails
BRAD PAISLEY Whiskey Lullaby
JOSH TURNER What It Ain't

SMOOTH JAZZ

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ANALYSIS Three's Company
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1. JANET JACKSON Just A Little White
2. NORAH JONES Sunrise
3. DURAN DURAN Save A Prayer
4. SUPERLITID Que Vo Hacer
5. SWITCHFOOT Dare You To Move

MIDWEST

1. JANET JACKSON Just A Little White
2. SEAL Love's Divine
3. NORAH JONES Sunrise
4. LINDSEY LOHAN Drama Queen
5. SUPERLITID Que Vo Hacer

SOUTHWEST

1. JANET JACKSON Just A Little White
2. SEAL Love's Divine
3. SUPERLITID Que Vo Hacer
4. LAMONT DZIER I Hear A Symphony
5. ANDREUS Mississippi

NORTHEAST

1. JANET JACKSON Just A Little White
2. LINDSEY LOHAN Drama Queen
3. SEAL Love's Divine
4. NORAH JONES Sunrise
5. SUPERLITID Que Vo Hacer

SOUTHEAST

1. JANET JACKSON Just A Little White
2. SEAL Love's Divine
3. LINDSEY LOHAN Drama Queen
4. NORAH JONES Sunrise
5. SUPERLITID Que Vo Hacer

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The Pulse

Haneen Arafat
BUTTERFLY BOUCHER Another White Dash

Sirius Hits 1

Kid Kelly
SUGARBEES Hole In The Head
JOJO Leave (Get Out)
LOS LONELY BOYS Heaven
KYLIE MINOGUE Red Blooded Woman

Hot Jamz

Geronimo
CASSIDY Gets No Better
PLAY-N-SKILLZ Freaks
JADAKISS /MATE DOGG Times Up
YING YANG TWINS Whats Happenin'?
H.O.M.A.D.O. Where It At?

Hip Hop Nation

Geronimo
REMY MARTIN /FAT JOE Yeah Yeah Yeah
WESTSIDE CONNECTION So Many Rappers In Love
KULTURE Rebirth Time
LLOYD BANKS On Fire
LIL FLIP We Ain't Playin'
PETE D'OCK /DEAD PREZ War Zone

New Country

AI Skop
PATTY LOVELESS I Wanna Believe
JOSH GRACIN I Want To Live
JENKINS Blame It On Mama
ANDY GRIGGS She Thinks She Needs Me

Octane

Jose Mangin
SLIPKNOT Duality
MAGNA-FI Where Did We Go Wrong

The Beat

Howard Marcus
BRITNEY SPEARS Everytime
JUDY TORRES /COLLAGE The Air That I Breathe
LIONEL RICHIE Just For You
MARDON 5 This Love (Junior-Sound Factory Remix)
3 SPEAKER HIGH That Voice
BEYONCÉ Naughty Girl (Calderone/Duylay Remix)

Heart & Soul

B.J. Stone
JANET JACKSON All Night (Don't Stop)
FREDDIE JACKSON Say Yeah
RUBEN STUDDARO What If
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GEORGE MICHAEL Flawless (Go To The City)
COOL WATER Blue Moment
BEN WATT /SANADA MAITREYA A Stronger Man
GEORGE BENSON Missing You

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

CHR/POP

Jack Patterson
CHRISTINA MILLAN Cip It Low
YELLOWCARD Ocean Avenue

URBAN

Jack Patterson
ELEPHANT MAN Jook Gal
BEEHIVE MAN Oude

ALTERNATIVE

Dave Sloan
BAD RELIGION Los Angeles Is Burning
GOMEZ Silence

ROCK

Stephanie Mondello
VELVET REVOLVER Slither

ADULT ALTERNATIVE

Stephanie Mondello
WHEAT I Met A Girl
JET Look What You Done
MELISSA ETHERIDGE Lucky

ADULT CONTEMPORARY

Jason Shiff
ANASTACIA Left Outside Alone
CARDIGANS For What It's Worth
BUTTERFLY BOUCHER Another White Dash

INTERNATIONAL HITS

Mark Shands
NELLIE McKAY The Dog Song
NELLIE McKAY Won't U Please B Nice
NELLIE McKAY Clonie
ANASTACIA Left Outside Alone

COUNTRY

Leanne Flask
CRAIG MORGAN Look At Us
TERRI CLARK Girls Lie Too
MARTINA MCBRIE How Far

RHYTHMIC DANCE

Danielle Ruysschaert
MADE BY MONKEES I Try
KYLIE MINOGUE Red Blooded Woman
BHOOKA AND T-BON Shena No More
DOGSX /RIETTA AUSTIN Love Is On My Mind
WAYNE WUNDER No Letting Go
SIMPLY RED Home
MARTIN SOLVEIG Rocking Music
BOB SINCLAR Sexy Dancer

RAP/HIP-HOP

Mark Shands
KALI FAM How We Live
DO DR DIE Do U?
POP D'RILLA Street Dreams
POP D'RILLA These Streets
MAD RD The Gimmick
MAD RD Yess Yess Ya'll
NB RIDAZ So Fly



| Artist/Title | Total Plays |
|--|-------------|
| HILARY DUFF Come Clean | 77 |
| CHEYAN GIRLS Cinderella | 73 |
| LINDSEY LOHAN Drama Queen (That Girl) | 72 |
| RON STOPPABLE & RUFUS Naked Mole Rap | 72 |
| D-TENT BOYS Dig It | 71 |
| HILARY DUFF So Yesterday | 71 |
| HILARY DUFF Why Not | 71 |
| BAHA MEN Who Let The Dogs Out | 70 |
| A. HATHAWAY /J. MCCARTNEY Don't Go Breaking... | 33 |
| AVRIL LAVIGNE Complicated | 32 |
| SIMPLE PLAN Perfect | 31 |
| LINDSEY LOHAN Ultimate | 30 |
| CLAY AIKEN Invisible | 30 |
| AVRIL LAVIGNE Sk8er Boi | 29 |
| RAVEN Grazing In The Grass | 29 |
| KELLY CLARKSON Miss Independent | 28 |
| RAVEN Superstition | 28 |
| SMASH MOUTH I'm A Believer | 28 |
| NINE DAYS Absolutely (Story Of A Girl) | 28 |
| LILLIX What I Like About You | 28 |



Playlist for the week of April 12-18.

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Robert Benjamin
VELVET REVOLVER Slither
SLIPKNOT Duality
BREAKING BENJAMIN We Are Not Alone
MAGNA-FI Where Did We Go Wrong

Top Pop

Mark Hamilton
MARIE WINANS I.P. DIDDY... I Don't Wanna Know
JOJO Leave (Get Out)

Top Country

Lawrence Kay
TRACE ADKINS Comin' On Strong
SHERIE AUSTIN Drivin' Into The Sun



Phil Hall • 972-991-9200

Hot AC

Steve Nichols
NORAH JONES Sunrise

Tom Joyner Morning Show

Vern Catron
MUSIC WhoKnows

Country Coast To Coast

Dave Nicholson
TERRI CLARK Girls Lie Too
TRACE ADKINS Rough & Ready
JOE NICHOLS If Nobody Believed In You



Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
VELVET REVOLVER Slither
NEW FOUND GLORY All Downhill From Here

Active Rock

Steve Young/Kristopher Jones
VELVET REVOLVER Slither
THOUSAND FOOT KRUTCH Rawkdist
BLACK LABEL SOCIETY House Of Doom

Hot AC

John Fowlkes
LIVE Run Away
JESSICA SIMPSON Take My Breath Away

CHR

Steve Young/Josh Hoster/John Fowlkes
MIS-TEEO Scandalous
LENNY KRAVITZ Where Are We Runnin'?
JAY-Z Dirt Off Your Shoulder
TRAPT Echo

Rhythmic CHR

Steve Young/Josh Hoster/John Fowlkes
PLAY-N-SKILLZ Freaks
BABY BASH Sexy Eyes (Da Da Da Da)

Mainstream AC

Mike Bettelli/Teresa Cook
WILSON PHILLIPS Go Your Own Way

The Dave Wingert Show

Mike Bettelli/Teresa Cook
WILSON PHILLIPS Go Your Own Way

Marie And Friends (Marie Osmond Show)

Mike Bettelli/Teresa Cook
WILSON PHILLIPS Go Your Own Way

The Alan Kabel Show

Steve Young/John Fowlkes
AVRIL LAVIGNE Don't Tell Me

Mainstream Country

Ray Randall/Hank Aaron
JOE DIFFIE Tougher Than Nails
EMERSON DRIVE Last One Standing
BILLY CURRINGTON I've Got A Feelin'

New Country

Hank Aaron
REBA McENTIRE Somebody
JOSH GRACIN I Want To Live
LEE ANN WOMACK Wrong Girl

Lia

Ken Moultrie/Hank Aaron
REBA McENTIRE Somebody
BILLY CURRINGTON I've Got A Feelin'

Danny Wright

Ray Randall/Hank Aaron
JOSH GRACIN I Want To Live
RACHEL PROCTOR Me And Emily
BRAD PAISLEY /ALISON KRAUSS Whiskey Lullaby

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

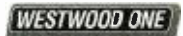
Jon Holiday
LOS LONELY BOYS Heaven

U.S. Country

Penny Mitchell
JOE NICHOLS If Nobody Believed In You
JOE DIFFIE Tougher Than Nails

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
RANDY TRAVIS Raise Him Up
MICHELLE PDE Just One Of The Boys
JOHN MICHAEL MONTGOMERY Letters From Home



Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
WILSON PHILLIPS Go Your Own Way

Mainstream Country

David Felker
BILLY CURRINGTON I Got A Feelin'

Hot Country

Jim Hays
TERRI CLARK Girls Lie Too

Young & Verna

David Felker
TERRI CLARK Girls Lie Too
JENKINS Blame It On Mama



After Midnite

Sam Thompson
EMERSON DRIVE Last One Standing
JOSH GRACIN I Want To Live



Country Today

John Glenn
TOBY KEITH Whiskey Girl
JEFF BATES I Wanna Make You Cry
LEE ANN WOMACK The Wrong Girl

AC Active

Dave Hunter
JET Are You Gonna Be My Girl
CALLING Our Lives

Alternative Now!

Chris Reeves • 402-952-7600
SUGARCULT Memory
BAD RELIGION Los Angeles Is Burning
SLIPKNOT Duality
VELVET REVOLVER Slither



Jay Frank • 310-526-4247

Audio

MERCYME Here With Me
DARKNESS Growing On Me
TOBY LIGHTMAN Devils & Angels

Video

CALVIN RICHARDSON Not Like This
CASSIDY /MASHONDA Get No Better
CLAY WALKER I Can't Sleep
0-12 40 Oz.
JAGGED EDGE What's It Like
JOE /G UNIT Ride Wit U
MATCHBOOK ROMANCE Promise
MODEST MOUSE Float On
R. KELLY Happy People
SEETHER /AMY LEE Broken
THREE DAYS GRACE Just Like You



Tony Lamptey • 866-552-9118

Hip-Hop

JUVENILE Slow Motion
METHOD MAN What's Happenin'
YUNG WUN Tear It Up

R&B

AKON Locked Up
TEENA MARIE Still In Love

72 million households



Plays

| | |
|---|----|
| OUTKAST Roses | 42 |
| D12... My Band | 41 |
| KANYE WEST... All Falls Down | 41 |
| JAY-Z Dirt Off Your Shoulder | 40 |
| BEYONCÉ Naughty Girl | 39 |
| AVRIL LAVIGNE Don't Tell Me | 39 |
| MARID WINANS... I Don't Wanna Know | 32 |
| PRINCE Musicology | 31 |
| ALICIA KEYS II I Ain't Got You | 29 |
| J-KWON Topsy | 27 |
| YELLOWCARD Ocean Avenue | 24 |
| USHER I/LUDACRIS & LIL JON Yeah | 23 |
| HOOBASTANK The Reason | 20 |
| T.I. Rubber Band Man | 18 |
| TWISTA Overnight Celebrity | 15 |
| LUDACRIS Blow It Out | 15 |
| LIL FLIP Game Over | 14 |
| BLACK EYED PEAS Hey Mama | 13 |
| PETEY PABLO Freak-A-Leek | 12 |
| SIMPLE PLAN Don't Wanna Think About You | 11 |

Video playlist for the week of April 12-18.

David Cohn
General Manager

2

| | |
|---|----|
| D12... My Band | 35 |
| USHER I/LUDACRIS & LIL JON Yeah | 34 |
| HOOBASTANK The Reason | 30 |
| JAY-Z Dirt Off Your Shoulder | 28 |
| TRAPT Echo | 26 |
| J-KWON Topsy | 25 |
| MARID WINANS... I Don't Wanna Know | 24 |
| OUTKAST Roses | 23 |
| ALICIA KEYS II I Ain't Got You | 23 |
| LOSTPROPHETS Last Train Home | 22 |
| YELLOWCARD Ocean Avenue | 22 |
| T.I. Rubber Band Man | 18 |
| KANYE WEST... All Falls Down | 16 |
| LIL FLIP Game Over | 15 |
| JET Cold Hard Bitch | 15 |
| DFSPRING (Can't Get My) Head Around You | 15 |
| LINKIN PARK Living From You | 14 |
| VINES Ride | 20 |
| PETEY PABLO Freak-A-Leek | 14 |
| STERIOGRAM Wake Up Taloo Man | 14 |
| MODEST MOUSE Float On | 14 |

Video playlist for the week of April 12-18.

75 million households

Paul Marszalek
VP/Music Programming

1
MUSIC FIRST

ADDS

| |
|----------------------------------|
| USHER Burn |
| DAVE MATTHEWS BAND So Damn Lucky |
| VELVET REVOLVER Slither |
| JET Cold Hard Bitch |
| LIZ PHAIR Extraordinary |

VIDEO PLAYLIST

| |
|-------------------------------------|
| PRINCE Musicology |
| EVANESCENCE My Immortal |
| MARODON 5 This Love |
| USHER I/LIL JON & LUDACRIS Yeah |
| BEYONCÉ Naughty Girl |
| HOOBASTANK The Reason |
| OUTKAST Roses |
| JESSICA SIMPSON Take My Breath Away |
| JOSS STONE Fell In Love With a Boy |
| BLACK EYED PEAS Hey Mama |
| FIVE FOR FIGHTING 100 Years |
| ALICIA KEYS II I Ain't Got You |
| LENNY KRAVITZ Where Are We Runnin'? |
| AVRIL LAVIGNE Don't Tell Me |
| LOS LOHNELY BOYS Heaven |
| ALANIS MORISSETTE Everything |
| BRITNEY SPEARS Everytime |
| BLINK-182 I Miss You |
| GAVIN DEGRAW I Don't Want To Be |

Video playlist for the week of April 19-26.

20on20

Kane

| |
|--------------------------------------|
| SEAN PAUL I'm Still In Love With You |
| MIS-TEED Scandalous |
| ANASTACIA Left Outside Alone |
| SUGABABES Hole In The Head |

BPM

Blake Lawrence

| |
|--------------------------|
| LIBERTY X Everyday Cries |
| MARODON 5 This Love |
| DRIGENE Sanctuary |

SQUIZZ (XM48)

Charlie Logan

| |
|---------------------------------------|
| VELVET REVOLVER Slither |
| PLACEBO English Summer Rain |
| DILATED PEOPLES I/KANYE WEST This Way |
| JUNIOR JACK I/ROBERT SMITH Da hype |
| ASH Clones |

U-Pop (XM29)

Zach Overking

| |
|--|
| CLINT BLACK Spend My Time |
| BILLY CURRINGTON I Got A Feelin' |
| OEL McCOURY BAND My Love Will Not Change |
| SHANIA TWAIN It Only Hurts When... |

THE LOFT (XM50)

Mike Marrone

| |
|--------------------------------|
| CALEXICO Alone Again |
| DIANA KRALL I'm Coming Through |
| DIANA KRALL Black Crow |
| DIANA KRALL Departure Bay |
| DIANA KRALL Narrow Daylight |

| |
|--------------------------------------|
| GORDON LIGHTFOOT The No Hotel |
| GORDON LIGHTFOOT No Mistake About It |
| GORDON LIGHTFOOT Flynn' Blind |
| GORDON LIGHTFOOT Inspiration Lady |
| PAUL SIMON Paul Simon Songbook |
| RON SEXSMITH Whatever It Takes |
| RON SEXSMITH How On Earth |
| TODD RUNDGREN Afterlife |

RAW (XM66)

Leo G.

| |
|---|
| YING YANG TWINS I/TRICK DADDY 'What's Happenin' |
| ROGER CLYNE & PEACEMAKERS Americano |
| MAMMALS Pearls |
| MAGGIE BROWN I Like It |
| BDB SCHNEIDER I'm Good Now |
| MIKE McCLURE BAND Everything Upside Down |

XM CAFÉ (XM45)

Bill Evans

| |
|------------------------------------|
| ALANIS MORISSETTE So-Called Chaos |
| SPOOKIE DALY PRIDE Marshmallow Pie |

XMLM (XM42)

Ward Cleaver

| |
|---|
| MARTYR A.D. On Earth As It Is In Heaven |
|---|

36 million households



Cindy Mahmood,
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

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

RAP CITY TOP 10

| |
|---|
| CHINGY One Call Away |
| LUDACRIS Splash Waterfalls |
| CASSIDY I/R, KELLY HOPE |
| YING YANG TWINS I/LIL JON... Salt Shaker |
| JUVENILE I/MAHINE 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.



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

ADDS

| |
|---|
| AMY DALLEY Men Don't Change |
| JOHN MICHAEL MONTGOMERY Letters From Home |

TOP 20

| | Plays | TW | LW |
|--|-------|----|----|
| GRETCHEN WILSON Redneck Woman | 45 | 28 | |
| KEITH URBAN You'll Think Of Me | 34 | 35 | |
| GARY ALLAN Songs About Rain | 31 | 29 | |
| CLAY WALKER I Can't Sleep | 30 | 32 | |
| BUDDY JEWELL Sweet Southern Comfort | 30 | 31 | |
| DIERKS BENTLEY My Last Name | 30 | 29 | |
| K. CHESNEY & UNCLE... When The Sun... | 30 | 28 | |
| MONTGOMERY GENTRY If You Ever Stop... | 30 | 29 | |
| SHEDDISY Passenger Seat | 30 | 25 | |
| CARDLYN DAWN JOHNSON Simple Life | 30 | 24 | |
| TOBY KEITH Whiskey Girl | 29 | 22 | |
| CROSS CANADIAN RAGWEED Sick & Tired | 24 | 22 | |
| TOBY KEITH American Soldier | 21 | 15 | |
| JOSH TURNER Long Black Train | 20 | 30 | |
| KENNY CHESNEY Live Those Songs (Live) | 20 | 13 | |
| REBA McENTIRE Somebody | 19 | 20 | |
| CLINT BLACK Spend My Time | 16 | 27 | |
| BILLY CURRINGTON I Got A Feelin' | 16 | 16 | |
| OEL McCOURY BAND My Love Will Not Change | 16 | 15 | |
| SHANIA TWAIN It Only Hurts When... | 15 | 12 | |

Airplay as monitored by Mediabase 24/7 between April 12-17.



Jim Murphy, VP/Programming
26.5 million households

ADDS

| |
|---|
| RANDY TRAVIS Raise Him Up |
| MICHELLE PDE Just One Of The Boys |
| JOHN MICHAEL MONTGOMERY Letters From Home |

TOP 20

| |
|---|
| K. CHESNEY & UNCLE... When The Sun Goes Down |
| TRACY LAWRENCE Paint Me A Birmingham |
| REBA McENTIRE Somebody |
| BRAD PAISLEY Little Moments |
| GRETCHEN WILSON Redneck Woman |
| CHELY WRIGHT Back Of The Bottom Drawer |
| SHEDDISY Passenger Seat |
| GARY ALLAN Songs About Rain |
| CLAY WALKER I Can't Sleep |
| MONTGOMERY GENTRY If You Ever Stop Loving Me |
| BILLY RAY CYRUS The Face Of God |
| DIERKS BENTLEY My Last Name |
| CLINT BLACK Spend My Time |
| SARA EVANS Perfect |
| KEITH URBAN You'll Think Of Me |
| BILLY CURRINGTON I Got A Feelin' |
| SHANIA TWAIN It Only Hurts When I'm Breathing |
| JOSH TURNER Long Black Train |
| EMERSON DRIVE Last One Standing |
| ZONA JONES House Of Negotiable Affections |

Information current as of April 16



CONCERT PULSE

| Pos. | Artist | Avg. Gross (in 000s) |
|------|---------------------------|----------------------|
| 1 | BETTE MIDLER | \$1,115.3 |
| 2 | ROD STEWART | \$909.2 |
| 3 | GEORGE STRAIT | \$793.8 |
| 4 | METALLICA | \$764.6 |
| 5 | BRITNEY SPEARS | \$748.5 |
| 6 | KENNY CHESNEY | \$523.1 |
| 7 | TOBY KEITH | \$481.1 |
| 8 | DAVID BOWIE | \$462.2 |
| 9 | LINKIN PARK | \$367.5 |
| 10 | KELLY CLARKSON/GLAY AIKEN | \$352.8 |
| 11 | SARAH BRIGHTMAN | \$312.2 |
| 12 | HILARY DUFF | \$303.4 |
| 13 | KID ROCK | \$271.9 |
| 14 | CHRIS ROCK | \$250.1 |
| 15 | JOHN MAYER | \$250.1 |

Among this week's new tours:
COUNTING CROWS
THE DEAD
ERIC CLAPTON
NELLY FURTAOD
DRURY

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

This week's chart and tour list are frozen.

TELEVISION

TOP TEN SHOWS
Total Audience
(105.5 million households)

1. *The Apprentice*
2. *CSI*
3. *American Idol: Wednesday Performance Show*
4. *Survivor: All-Stars*
5. *Without A Trace*
6. *Friends (Thursday, 8:30pm)*
7. *Law & Order*
8. *American Idol: Thursday Results Show*
9. *Fear Factor*
10. *Law & Order: Criminal Intent*

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Christina Aguilera hosts and Maroon 5 perform on *Saturday Night Live*, (NBC, 11:30pm ET/PT).

Friday, 4/23



• Courtney Love, *The Late Show With David Letterman* (CBS, check local listings for time).

• Snoo Dogg, *Late Night With Conan O'Brien* (NBC, check local listings for time).

• Nelly Furtado and Big Head Todd & The Monsters, *Last Call With Carson Daly* (NBC, check local listings for time).

• David Bowie, *The Ellen DeGeneres Show* (check local listings for time and channel).

Saturday, 4/24

• Sara Evans performs on *USA's Nashville Star* (10pm ET/PT).

April 12-18
Adults 18-49

1. *The Apprentice*
2. *American Idol: Wednesday Performance Show*
3. *CSI*
4. *Friends (Thursday, 8:30pm)*
- (tie) *Survivor: All-Stars*
- (tie) *American Idol: Thursday Results Show*
7. *Fear Factor (tie) Friends*
9. *Law & Order*
10. *Crossing Jordan*

Monday, 4/26

• Diana Krall, *The Late Show With David Letterman*.

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

• The Sleepy Jackson, *The Late Late Show With Craig Kilborn* (CBS, check local listings for time).

• Cee-Lo, *Conan O'Brien*.

Tuesday, 4/27

• Mary Chapin Carpenter, *David Letterman*.

• Lionel Richie, *Jay Leno*.

• Liz Phair, *Craig Kilborn*.

• Ben Harper, *The Sharon Osbourne Show* (check local listings for time and channel).

Wednesday, 4/28

• Todd Rundgren, *David Letterman*.

• Ozzy Osbourne, *Kid Rock Jay Leno*.

Thursday, 4/29

• Joe Jackson, *Craig Kilborn*.

• John Mayer, *Conan O'Brien*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

| Title | Distributor | April 9-11 | \$ Weekend | \$ To Date |
|-------|--|------------|------------|------------|
| 1 | <i>Kill Bill, Vol. 2</i> (Miramax)* | | \$25.10 | \$25.10 |
| 2 | <i>The Punisher</i> (Lionsgate)* | | \$13.83 | \$13.83 |
| 3 | <i>Johnson Family Vacation</i> (Fox Searchlight) | | \$5.95 | \$20.97 |
| 4 | <i>Hellboy</i> (Sony) | | \$5.65 | \$50.30 |
| 5 | <i>Home On The Range</i> (Buena Vista) | | \$5.50 | \$37.78 |
| 6 | <i>Scooby Doo 2: Monsters Unleashed</i> (WB) | | \$5.22 | \$72.30 |
| 7 | <i>Walking Tall</i> (MGM/UA) | | \$4.60 | \$36.63 |
| 8 | <i>Ella Enchanted</i> (Miramax) | | \$4.24 | \$13.57 |
| 9 | <i>The Alamo</i> (Buena Vista) | | \$4.13 | \$16.40 |
| 10 | <i>The Passion Of The Christ</i> (Newmarket) | | \$4.05 | \$360.76 |

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

NOW PLAYING: Currently in theaters is *Mayor of the Sunset Strip*, a documentary about legendary KROQ/Los Angeles air talent Rodney Bingenheimer that features interviews with and performances by a slew of artists. The film's Shout! Factory soundtrack showcases dialogue from the documentary, as well as rare or previously unreleased recordings by Beach Boy Brian Wilson, X and Coldplay's Chris Martin. Tunes by The Byrds, Leon Russel, David Bowie, T. Rex, Alice Cooper, The Ramones, The Smiths, Dramarama, Blur, Hole, Starsailor and more — as well as the bonus track "I Hate the '90s" by Rodney & The TubeTops — round out the ST.

— Julie Gidlow



GM's Eye For The Programming Guy

What does it take to be a successful Talk PD?

As I listen to my favorite national and local radio talk shows each day or flip through dozens of channels with my TV remote, I've noticed that the term "rerun" seems to have disappeared.

Remember when radio and TV aired reruns? Today, no self-respecting radio or television station would do so, especially not when they can use the much more consumer-friendly "best of." Now that's a term that conveys a clear message that this isn't just something that's been thrown on with no thought. No sir, this is a "best of" — something that was so good, it deserved a second run just in case you missed it the first time. And even if you did catch the first run, it's worth checking out again.

Right about here is where I'm betting you're catching on to where I'm going with all this. I'm on vacation this week, and I figured, if it works for big-time radio hosts and TV series, why not here? So, enjoy this "best of" column from our News/Talk/Sports archives (R&R 8/25/00),



John McConnell

in which I asked a number of still-prominent industry executives to share their thoughts on what they thought GMs were seeking in a candidate for PD. Whether you are a rookie PD seeking that first gig or a veteran looking to improve your performance, you'll find the advice from our panel of distinguished experts just as valuable today as it was when it first appeared on these pages in the summer of 2000.

Have A Backbone

ABC Radio Sr. VP/Programming John McConnell became part of that company's corporate ranks via the PD's chair. Over the years McConnell has been involved in numerous PD searches, and, consequently, he has a good perspective on how the job has changed since the days when he held it.

"The reality is that the job has changed pretty significantly," says McConnell. "Today's programmers, who have generally been used to making decisions based on 'product comes first,' are now confronted with more bottom-line pressure than ever before. That's probably the biggest change that has happened."

Always to the point, McConnell also offers these recommendations to programmers on the qualities and skills he thinks you need to succeed in today's Talk radio.

- Imagination.
- Creativity
- Common sense
- A winning attitude, one that creates a good team spirit
- Conviction — also referred to as having a backbone
- Effective communications skills
- The ability to organize — not anal, just able to keep the priorities straight

• A big-picture orientation, but detailed. A wise manager has said repeatedly, "Take care of the small

things, and the big things will be taken care of."

- Sales savvy. This is a new requirement: for being a PD in today's radio.
- Patience

McConnell also stresses that, to be a successful PD, you must continue to challenge your own creativity. "It's a different ballgame and a more difficult job than it once was," he says. "But I would continue to suggest that the most important quality in a programmer is that he or she allows his or her imagination to stay in the forefront."

"Despite some of the more stringent economic realities of our industry that are now firmly in place, if you make decisions based primarily on



Dan Bennett

whether or not something is good product for the radio station first, the dollars will almost always follow. I think that is perhaps the hardest thing for today's PDs to do."

'Make Me See Your Vision'

Susquehanna/Dallas Market Manager Dan

Bennett agrees that the job of being a PD has changed. "It's a much more difficult job today," he says. "It's a

OK, Your First Clue Should've Been....

On the lighter side of what it takes to become a great PD in today's Talk radio world, Sabo Media President Walter Sabo suggests candidates should "run if you ever hear one of these five troublesome statements during a job interview."

- "I like you, but I would like you to spend some time with some of our hosts. I want their feedback on this hire."
- "It's important that programming and sales get along, so I would like the sales manager to join us for this discussion."
- "The last PD let this station become too controversial."
- "The radio station itself is our best marketing tool, so we don't really spend much on other marketing."
- "You're right, Joe isn't really good on the air, and his ratings are the worst on the station — but the sales department loves him."

"GMs will avoid any PD candidate who lives only on his past accomplishments."

Rick Scott

much more multifaceted position. That's why I think that really effective Talk programmers are difficult to find." So what attributes does Bennett consider to be most important for today's successful PD? Here's his list:

- Someone who has a vision of what they want the station to be. You need to make me see your vision, because if you don't have one, neither will anyone else at the station.
- Someone with good talent contacts. It ultimately comes down to compelling talent. Average talent is never a lightning rod, and Talk stations need lightning rods.
- Someone with an understanding of what good content is, because every listener focus group basically

Continued on Page 18

satellite sisters

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

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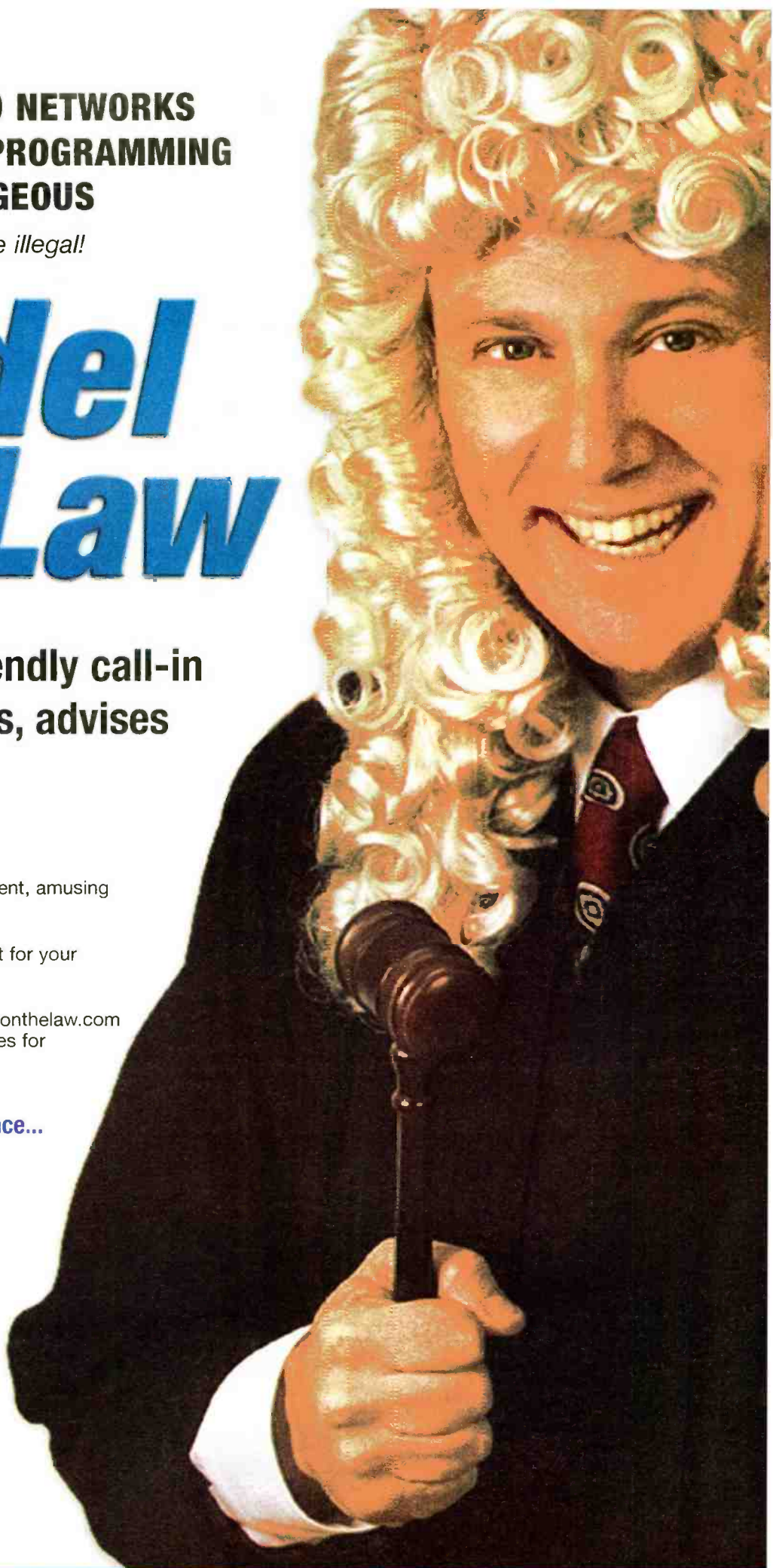
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GM's Eye....

Continued from Page 16

says that if the talent picks great topics, they're hooked.

• Someone who can create "stationality." In other words, every station should stand for something. What does your station stand for, and how will you convey that?

• Someone who can interact with and inspire the sales department, because if the sales department doesn't believe in the PD, there will be problems. Many programmers still don't see this as part of their job.

• Someone who can coach talent. Do you have a coaching philosophy, or perhaps a coaching manual? If so, I need to see it.

• Someone with passion. This either does or doesn't come out in the first interview. If I, as a GM, don't see it, chances are the staff won't feel it.

Bennett also says there's one more reason good PDs for the format are in short supply: "Sadly, one of the things that too many Talk radio programmers often lack is a solid understanding of the format and basics that make for good radio. That's a problem.

"Along with everything else, you need a good understanding of how

all the information elements—news, traffic, weather, sports, business updates, etc.—fit together, and you need to understand the value of cross-promotion and how to develop killer promos. The reason for that is, Talk stations simply must win the TSL battle."

So, if Bennett feels there's a shortage of good Talk PDs available,

where would he suggest that managers seek out prospects? "Well, first, I think it's a good idea to look at people who have multiformat experience, not just a Talk radio background," he says. "Those are the candidates who tend to be more well rounded, in my opinion. I also think that companies

need to do a better job of growing their own when it comes to programming talent."

One Size Does Not Fit All

Sabo Media President **Walter Sabo** is someone who has been involved in countless program director hires over the course of his long career, both at corporate radio and as an adviser to numerous radio stations. While he has strong opinions on what it takes to be a good PD, he cautions that one size does not fit all.

"Talk is not a format," he says. "So there is no such thing as one right

type of Talk program director. Each Talk format and each stage of a station's evolution requires a different skill set."

That said, Sabo outlines how different traits are needed in different situations: "CMs who have a successful station and a star or two look for PDs who can primarily get along with their star and not cause trouble.

"Established station GMs tend to look for a stable individual capable of dealing with community groups, complaining listeners and prestigious advertisers—in other words, a grown-up. This is a situation that almost always demands prior experience at a successful, established Talk station. It's a statesmanlike role that requires a mature knowledge of the entire business."

What are the challenges of being PD at a new station? "A startup station GM wants a PD who has an ear for talent and a sense of marketing and promotion," Sabo says. "The PD needs to be able to manage a diverse staff and interact well with all the other departments.

"On the other hand, a station that's in trouble looks for a personality who is clearly focused, who can take charge and has some experience with a turnaround. They come in with a plan of action and a point of view."

Sabo sees a pattern in the PDs who do well after they get the job. "They have a background working at at least one successful CHR station," he says. "CHR radio teaches programmers the importance of success, how to build a format and how to deal with diverse talent and gives them an understanding of promotions. But that's not what makes them successful. What makes them successful is the willingness to apply what they know from music to Talk.

"Strangely, some alien operation often takes place when a hot music PD goes to a Talk station: He stops applying what he knows. The Talk Arbitron diary and the music-radio Arbitron diary are identical, and the skills needed to get a station written

"A good result of consolidation is that the absence of the moment-to-moment fear of a single radio competitor allows sharp programmers to recognize the true competition: other media."

Walter Sabo

down in that diary are identical. Winners understand that if a five-minute song is too long, a five-minute phone call is a death knell."

Finally, Sabo feels that consolidation has definitely changed what successful GMs look for in a candidate—but that's not all bad. He says, "A good result of consolidation is that the absence of the moment-to-moment fear of a single radio competitor allows sharp programmers to recognize the true competition: other media.

"Applying a strong knowledge of daytime TV talk show content, ratings and other media in your category is how you will grow your audience. That broad knowledge is vital in a consolidated environment as GMs discover that it's not about getting listeners, it's about building audience."

Be A Good Listener

Rick Scott, President of Rick Scott & Associates, consults with Sports/Talk radio stations around the country, and he says that he's found that good qualities for Sports radio PDs mirror those for any good Talk PD. "GMs will avoid any PD candidate who lives only on his past accomplishments," says Scott.

"Likewise, they get turned off to anyone who is not a good listener

and who claims to have all the answers." Here's Scott's list of what he believes to be some must-have qualities for prospective Talk PDs:

- You must be a leader.
- You must be able to look for and seize opportunities.
- You must be a creative problem solver.

- You must be proactive.

- You must have the ability to work through and with other people.

- You must understand the business and the bigger overall picture.

- You must be a visionary.

- You must have patience and persistence,

along with a strong desire to win and succeed.

- You must have common sense.
- You must have great observational skills.

Finally, all the solid advice of our panel included on these pages notwithstanding, perhaps the best advice of all to those desiring success as a PD in today's radio business was written many years ago by the great American author Mark Twain, who said, "Keep away from people who try to belittle your ambitions. Small people always do that, but the really great make you feel that you, too, can become great."

**Walter Sabo****Rick Scott**

"Despite some of the more stringent economic realities of our industry that are now firmly in place, if you make decisions based primarily on whether or not something is good product for the radio station first, the dollars will almost always follow."

John McConnell



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EDITORIAL

EXECUTIVE EDITOR JEFF GREEN • jgreen@radioandrecords.com
MANAGING EDITOR RICHARD LANGE • rlange@radioandrecords.com
ASSOCIATE MANAGING EDITOR BRIDA CONNOLLY • bconnolly@radioandrecords.com
NEWS EDITOR JULIE GIDLOW • jgidlow@radioandrecords.com
MUSIC EDITOR FRANK CORREIA • fcorreia@radioandrecords.com
RADIO EDITOR ADAM JACOBSON • ajacobson@radioandrecords.com
ASSOCIATE RADIO EDITOR KEITH BERMAN • kberman@radioandrecords.com
ASSOCIATE EDITOR CARRIE HAYWARD • chayward@radioandrecords.com
ASSOCIATE EDITOR MICHAEL TRIAS • mtrias@radioandrecords.com
AC/HOT AC EDITOR JULIE NAKAHARA • jkertes@radioandrecords.com
ALTERNATIVE EDITOR MAX TOLKOFF • mtolkoff@radioandrecords.com
CHR/POP EDITOR KEVIN CARTER • kcarter@radioandrecords.com
CHR/RHYTHMIC EDITOR DONTAY THOMPSON • dthompson@radioandrecords.com
CHRISTIAN EDITOR RICK WELKE • rwelke@radioandrecords.com
COUNTRY EDITOR LON HELTON • lhelton@radioandrecords.com
LATIN FORMATS EDITOR JACKIE MADRIGAL • jmadrigal@radioandrecords.com
NEWS/TALK/SPORTS EDITOR AL PETERSON • apeterson@radioandrecords.com
ROCK EDITOR CYNDEE MAXWELL • cmaxwell@radioandrecords.com
SMOOTH JAZZ EDITOR CAROL ARCHER • carcher@radioandrecords.com
TRIPLE A EDITOR JOHN SCHOENBERGER • jschoenberger@radioandrecords.com
URBAN EDITOR DANA HALL • dhall@radioandrecords.com

MUSIC OPERATIONS

SR. VP/MUSIC OPERATIONS KEVIN MCCABE • kmccabe@radioandrecords.com
DIRECTOR/OPERATIONS AL MACHERA • amachera@radioandrecords.com
SR. DIRECTOR/DIGITAL INITIATIVES GREG MAFFEI • gmaffei@radioandrecords.com
CHARTS & MUSIC MANAGER ROB AGNOLETTI • ragnoletti@radioandrecords.com
PRODUCT & TECH SUPPORT MGR. JOSH BENNETT • jbennett@radioandrecords.com
PRODUCT MANAGER MIKE THACKER • mthacker@radioandrecords.com
CHART COORDINATOR/LATIN MARCELA GARCIA • magarcia@radioandrecords.com
COORDINATOR MARK BROWER • mbrower@radioandrecords.com

BUREAUS

7900 Wisconsin Avenue #400 • Bethesda, MD 20814 • Tel (301) 951-9050 • Fax (301) 951-9051
ASSOCIATE EDITOR JOE HOWARD • jhoward@radioandrecords.com
1106 16th Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655
BUREAU CHIEF LON HELTON • lhelton@radioandrecords.com
ASSOCIATE COUNTRY EDITOR CHUCK ALY • caly@radioandrecords.com

CIRCULATION

CIRCULATION MANAGER JIM HANSON • jhanson@radioandrecords.com
ASST. CIRCULATION MANAGER CRISTINA RUBIO • crubio@radioandrecords.com

INFORMATION TECHNOLOGY

DIRECTOR SAEID IRVANI • sirvani@radioandrecords.com
LEAD DEVELOPER CECIL PHILLIPS • cphillips@radioandrecords.com
APPLICATION DEVELOPER HAMID IRVANI • hirvani@radioandrecords.com
WEB DEVELOPER ABHJIT JOGLEKAR • ajoglekar@radioandrecords.com
WEB3/APPLICATION DEVELOPER AMIT GUPTA • agupta@radioandrecords.com
NETWORK ADMINISTRATOR DAVID PUCKETT • dpuckett@radioandrecords.com
SYSTEM ADMINISTRATOR JOSE DE LEON • jdeleon@radioandrecords.com
DATABASE ADMINISTRATOR PUNEET PARASHAR • pparashar@radioandrecords.com

PRODUCTION

DIRECTOR KENT THOMAS • kthomas@radioandrecords.com
MANAGER ROGER ZUNWALT • rzunwalt@radioandrecords.com
GRAPHICS FRANK LOPEZ • flopez@radioandrecords.com
GRAPHICS DELIA RUBIO • drubio@radioandrecords.com

DESIGN

DIRECTOR TIM KUMMEROW • tkummerow@radioandrecords.com
AD DESIGN MANAGER EULALAE C. NARIDO II • bnarido@radioandrecords.com
DESIGN SUSAN SHANKIN • sshankin@radioandrecords.com
DESIGN GORIOSO FAJARDO • gfajardo@radioandrecords.com
DESIGN CONSULTANT GARY VAN DER STEUR • gvdsteur@radioandrecords.com
DESIGN CONSULTANT CARL HARMON • charmon@radioandrecords.com

ADVERTISING

DIRECTOR/SALES HENRY MOWRY • hmowry@radioandrecords.com
ADVERTISING COORDINATOR NANCY HOFF • nhoff@radioandrecords.com
SALES REPRESENTATIVE JENNIFER ALLEN • jallen@radioandrecords.com
SALES REPRESENTATIVE GABRIELLE GRAF • ggraf@radioandrecords.com
SALES REPRESENTATIVE LINDA JOHNSON • ljohnson@radioandrecords.com
SALES REPRESENTATIVE LISA LINARES • llinares@radioandrecords.com
SALES REPRESENTATIVE ERN LLAMADO • ellamado@radioandrecords.com
SALES REPRESENTATIVE KAREN MUMAW • kmumaw@radioandrecords.com
SALES REPRESENTATIVE KRISTY REEVES • kreesves@radioandrecords.com
SALES REPRESENTATIVE STEVE RESNIK • sresnik@radioandrecords.com
SALES REPRESENTATIVE MICHELLE RICH • mrich@radioandrecords.com
SALES REPRESENTATIVE BROOKE WILLIAMS • bwilliams@radioandrecords.com
SALES ASSISTANT MARIA PARKER • mparker@radioandrecords.com

FINANCE

CHIEF FINANCIAL OFFICER FRANK COMMONS • fcommons@radioandrecords.com
COMPTROLLER MARIA ABUIYSA • mabuiysa@radioandrecords.com
ACCTG. SUPERVISOR/PAYROLL MGR. MAGDA LIZARDO • mlizardo@radioandrecords.com
CREDIT AND COLLECTIONS WHITNEY MOLLAHAN • wmollahan@radioandrecords.com
BILLING ADMINISTRATOR ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com
BILLING ADMINISTRATOR GLENDA VICTORES • gvictores@radioandrecords.com
ACCOUNTING ASSISTANT SUSANNA PEORAZA • speoraza@radioandrecords.com

ADMINISTRATION

PUBLISHER/CEO ERICA FARBER • efarber@radioandrecords.com
DIRECTOR/OPERATIONS PAGE BEAVER • pbeaver@radioandrecords.com
GENERAL COUNSEL/DIRECTOR HR LISE DEARY • ldeary@radioandrecords.com
DIRECTOR OF CONVENTIONS JACQUELINE LENNON • jlennon@radioandrecords.com
EXECUTIVE ASSISTANT TED KOZLOWSKI • tkozlowski@radioandrecords.com
OFFICE ADMINISTRATION JUANITA NEWTON • jnewton@radioandrecords.com
MAILROOM ROB SPARAGO • rsparago@radioandrecords.com

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NAB

Continued from Page 1

"You do not want the government to write a 'red book' of what you can and cannot say," Powell told the crowd at the Las Vegas Hilton. He noted that rules that offer only guidelines, as opposed to hard limits, allow the FCC to consider "context, meaning, tone and other mitigating factors" when examining indecency complaints and leave room for attorneys to craft arguments and for judges to interpret the law.

Powell also said that the FCC's increased indecency enforcement is being guided by greater public interest in the issue, though he scoffed at Donaldson's suggestion that the agency is "bowing to public pressure." Rather, Powell said the FCC is "being responsive to public concern."

One man who is concerned about the FCC's increased indecency enforcement efforts is WXRK/New York-based syndicated morning host Howard Stern, whose show recently attracted a \$495,000 indecency fine for six Clear Channel stations that formerly carried the program. And although he's taking nearly daily on-air verbal beatings from Stern over that fine and indecency enforcement in general, Powell said he respects Stern for taking a stand on the issue.

"I have a lot of respect for Howard Stern, and I have a lot of respect for his view," Powell said. "It just doesn't happen to be law." Indeed, Powell noted that it is the law he must follow — regardless of what he may personally feel — because the Supreme Court has already ruled that indecent speech is only partially protected under the First Amendment and that broadcast indecency can be punished by the FCC.

Powell said, "If I go out on my own because I have a different view of the First Amendment than the Supreme Court, that would be an abdication of my responsibility and a dereliction of my duty."

FCC Commissioner Kathleen Abernathy said during Tuesday's "Regulatory Face-Off" that the issue of indecency has historically been a problem mostly for radio. "TV broadcasters have generally been OK," she said. "We haven't seen a lot of significant issues until more recently. For the most part, the indecency enforcement you've seen has been in the radio area."

Abernathy added that, as the debate has heated up, she's noticed that some of the content people are complaining about does not meet the FCC's indecency standards. "It's just stuff that they don't like," she said. "It's not indecent."

Commissioner Jonathan Adelstein told R&R that, despite the increased attention to the issue, the FCC is going to pursue only legitimate claims of indecency. "There's a lot of racy stuff that we don't find indecent, and just because people complain about it doesn't determine that it's indecent," he said. "With some of these things that have gone over the line recently, we had no choice but to act. But if it doesn't violate the rules, we have nothing to say about it."

Powell Opposes 'Three Strikes'

Powell also said he is opposed to pending congressional legislation that would mandate a license-revocation

hearing for any radio station that racks up three indecency violations. He said, "I have concerns about things like 'three strikes and you're out.' I don't think you can reduce something as facile and vague as indecency into clear cause-and-effect consequences."

Powell would prefer a system that relies on the judgment of "decision-makers" to weigh the facts of each case and then make a determination. But he reiterated that he will follow Congress' direction. "I'll do whatever it is they want," Powell said. "I'll administer it, but I wouldn't be the one to propose it."

Powell may have to administer new rules soon: Sen. Conrad Burns said during Monday morning's "Congressional Breakfast" that the Senate may vote on its indecency bill, which includes a "three strikes" provision and would dramatically increase indecency fines, by month's end.

Burns told reporters after the breakfast that he believes the bill has a good chance of passing, even though the Commerce Committee added superfluous amendments targeting media-ownership consolidation and TV violence. "I think there is enough pressure out there right now that we can pass something," he said, though he acknowledged that some of the amendments could still be stripped out in committee.

Burns also said he'd still prefer to see broadcasters impose their own limits. "The industry can police itself," he said. "There needs to be some level of decency." Commissioner Michael Copps agreed: During the "Regulatory Face-Off," he said, "I can't think of anything that would please me more than to see the industry retain some self-policing." He continued, "You could put the commission on the sidelines. You could do that."

Powell, meanwhile, acknowledged that most of the discussion of indecency is coming from those opposed to controversial programs like Stern's. He said that while he does hear from those on the other side of the argument, that faction isn't likely to fight as hard as its opposition. "The tendency in our system is to be more focused on the party making the most noise," he said. "The people who have the other view tend to be somewhat less motivated to write letters or hold a protest outside the FCC."

Will Congress Outlaw Local Content On Satellite?

After describing legislation introduced by Reps. Gene Green and Chip Pickering to study whether XM and Sirius are violating their licenses by offering local traffic and weather data as "a step in the right direction," House Telecommunications Subcommittee Chairman Fred Upton said at the "Congressional Breakfast" that lawmakers may soon act.

"If they don't cease and desist, we will take some action," Upton told the crowd, which applauded the statement. Burns added that the issue is also under scrutiny on the Senate side. "This is just the tip of the iceberg," he said of the satcasters' efforts to provide local information. "Someone is not holding to their word here."

Meanwhile, Congressman and radio-station owner Greg Walden urged broadcasters to defend their turf. "Broadcasters need to speak out about

losing audience share," he said. "If our audience share is reduced, it reduces our ability to provide services to our listeners. We can't let this go sideways on us, folks."

NAB Chairman/CEO Eddie Fritts also took a shot at satellite radio. In his opening remarks on Monday, Fritts — over the whistling sound of a falling object — said that, given the shortened life expectancy of XM's orbiting satellites due to technical problems, he peers out his window every morning to "make sure an XM satellite is not plummeting toward my roof."

As he kicked off the main portion of the show on Monday morning, Fritts criticized what he called XM's and Sirius' "obvious violation of FCC rules" with their launch of local weather and traffic services. He urged broadcasters to contact their congressional representatives and support the House legislation that would look into whether those services are authorized under the satcasters' licenses. "We believe [the local content] directly contradicts FCC rules under which satellite radio was licensed as a national service," Fritts said.

He also urged radio to embrace digital technology and speed the transition of radio from an analog to a digital service. "Digital radio is an exciting and necessary advance," he said. "For radio not to go digital would be like commercial airliners in the 1960s not going from propeller to jet engines." He continued, "Radio doesn't need a new spectrum to make the change, only a belief in itself and an investment in its future."

FCC Commissioners Copps and Kevin Martin agreed during the "Regulatory Face-Off" that the FCC must take a close look at the issue of satcasters' providing local content. Martin said, "We need to remember that there's a distinction between whether or not they're putting out a localized channel that's only targeted to one audience or if it's just programming that's more interesting to one particular audience."

Martin used the example of a nationally broadcast football game that would be of more interest in the teams' home markets to illustrate his point. Copps said that while he doesn't want to "retard a new technology," XM's and Sirius' actions have raised localism questions that the FCC must address.

Burns Opposes Easing LPFM Protection

Sen. Burns was greeted with applause during the "Congressional Breakfast" when he said he opposes the loosening of the third-adjacent channel protection Congress has mandated that low-power FM stations must provide for full-power stations. He also noted that the Senate Commerce Committee, on which he sits, will soon be tackling the issue. "The chairman of the full committee is planning some action," Burns said of Sen. John McCain, who has endorsed abolishing the protection. "There will be a full debate."

Burns also criticized a study conducted by Mitre Corp. for the FCC that concluded that the third-adjacent channel protection isn't necessary to protect full-power stations. "The Mitre Corp. study was flawed, and the technology they used was flawed," Burns said.

Gone, But Always No. 1 In Our Hearts

Greensboro is still buzzing after word "leaked" out that chronically temperamental WKZL mix-show jock **Meghan Morse**, a.k.a. **DJ Strawberry**, had urinated on a very expensive Wheatstone board before storming out of the station for the last time. PD **Jeff McHugh** gives us the exclusive back story: "Now that she's gone, I can tell you that Strawberry was a diva, to put it politely. None of the other jocks really liked her, because she was always copping an attitude. She had worked at clubs in New York and Ibiza and was just really pleased with herself."

After three years of escalating diva-esque behavior, Strawberry's antics had begun to wear thin, culminating with last week's showdown. "She was already hugely popular in the market, but she came in here demanding that we spend as much time and money promoting her little mix show as we do promoting *Murphy in the Morning*," says McHugh. "I refused, and she stormed out. The rest is history."

After much hemming and hawing, McHugh finally came clean. "Strawberry doesn't exist!" he admits. "She never did. We made up a name and gave her a persona, and for the past three years all of the jocks have done a wonderful job of making her character real. Strawberry had been getting her own record service and e-mail from fans every week, even though she never spoke on the air. Our night jock, JJ McCain, co-hosted the show and did all the talking, while Strawberry did the 'spinning,' which was actually a syndicated mix show. She was also getting job offers from local clubs, but we explained that Strawberry was allergic to cigarette smoke. After three years we decided to shake things up, change mix shows and add some drama — and it worked."



Strawberry (drawn with JJ McCain) is real; we're not.

On April 16, Coup Delicious, a former character on KROQ/Los Angeles' *Kevin & Bean Show*, joined WKZL as mix host. "This time, I swear he's a real person!" says McHugh.

Hey, Mr. Damn McGuinn Man

Imagine our surprise at seeing the name of WPLY (Y100)/Philadelphia PD **Jim McGuinn** taken in vain in *Blender*! While perusing the "Ask Blender" column — space sometimes devoted to monkeys and strange rashes — we noticed a ques-

tion regarding Byrds' guitarist **Roger McGuinn** and why he changed his name — from Jim. Apparently, Roger was born James Joseph McGuinn, but altered it to Roger in 1967 on the advice of an Indonesian guru, who told him an "R" name would "vibrate better." (Ahh, those crazy '60s, when that crap actually made sense....)

McGuinn told *Blender*, "I couldn't go back to Jim even if I wanted to, because there's already a Jim McGuinn, a DJ, listed with AFTRA. I forget where he's from, but he stole my name." We contacted the other Jim McGuinn at WPLY and asked him if he was aware of Roger's charges. "Yeah, that punk!" he jokes. "Actually, after I heard about it, I sent him an e-mail. He wrote back and was totally cool. He's not mad."

Meet Bob Denver's Brother, Jack

The first **Jack FM** in the U.S. is now on the air in Denver — actually, it's in Ft. Collins-Greeley, CO, which scrapes parts of Denver. Already huge in Canada, Jack FM debuted April 14 on KKHJ at 105.5 FM. The station is operated by NRC Broadcasting and programmed by **Bryan Schock**, former PD of XTRA-FM (91X)/San Diego.



Looking to cash in somehow.

Big Shoes To Fill



Keep on truckin' — or not.

The Truckin' Bozo, a.k.a. **Dale Sommers**, is expected to announce his retirement after 45 years on air. The WLW-AM/Cincinnati radio personality, whose show is heard on nine AM affiliates, the Internet and XM Satellite Radio, suffers from diabetes and has filed for total disability, according to a statement on his website. Sommers' son, Steve, has co-hosted the show for the past seven years, which should make for a smooth transition.

Hello, Cleveland!

New WMMs (The Buzzard)/Cleveland PD **Bo Matthews** is facing his first huge PD task. "I'm looking for a morning show that can come to town and take over Cleveland!" he yells, frightening the record guy waiting in the hallway. "I need

R&R Timeline

1 YEAR AGO

- Former Cars frontman **Ric Ocasek** joins Elektra Entertainment Group as Sr. VP/A&R.
- **Edie Hilliard** exits Jones Radio Network.
- **Lisa Dollinger** named Sr. VP/Worldwide Corporate Communications for Clear Channel.

5 YEARS AGO

- CBS avoids a strike by 310 employees by striking a deal with the Writers Guild of America.
- **Steve Kosbau** elevated to Director/Operations for WRQX & WJZW/Washington.
- WZJM/Cleveland changes format from CHR/Pop to Jammin' Oldies.
- **Lori Holder-Anderson** named VP/Promotion for Wind-up Records.



Lori Holder-Anderson

10 YEARS AGO

- **Greg Batusic** named President of Westwood One Entertainment; **Bill Hogan** named President of Westwood One Networks.
- KSRV/San Francisco changes format to Hot Urban AC.
- **Andy Schuon** becomes Sr. VP/Music Programming & Program Planning for MTV and VH1.

15 YEARS AGO

- Noble Broadcast Group sells WKKU & WSSH/Boston to Merv Griffin for \$39 million.
- **Karen Slade** named GM of KJLH/Los Angeles.
- **Jeff Laufer** joins RCA Records as Dir./National Album Promotion.



Jeff Laufer

20 YEARS AGO

- **Doyle Rose** promoted to VP/GM of WLOL/Minneapolis.
- **Craig Scott** upped to VP/GM of WGKX/Memphis.

25 YEARS AGO

- **Rick Dees** named morning man at KHJ/Los Angeles.
- **Bob Coburn** named Program Director of WMET/Chicago.



Rick Dees

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a team that can speak to males 18-49. You must love — or learn to love — the Browns, Indians and Cavs." Interested candidates need to send an entire show to Matthews today — no phony-ass best-of compilations taped over the course of a month. Rush them to WMMS, 6200 Oak Tree Blvd., Fourth Floor, Cleveland, OH 44131-2510. And, for the love of God, no e-mail-crashing airchecks, please!

The Programming Dept.

• WPLJ/New York PD/morning legend **Scott Shannon** has changed formats — at least on a part-time basis. ABC Radio Networks just debuted its newest 24/7 music format, Scott Shannon's True Oldies Channel. You may now applaud wildly.

• **Big Dave Eubanks**, OM/PD/afternoon dude at Travis CHR/Rhythmic WNHT (Wild 96.3)/Ft. Wayne, IN, is on the move — across the hall. Eubanks grabs the OM/PD/midday reins at WYLT (My 103.9), which recently completed its transition to adult-targeted CHR/Pop. He will remain OM over Wild, where Asst. PD/MD/morning talent **Aaron "Goose" Seller** is upped to PD.

• **Nicole Sandler**, who recently exited as Director/Programming for Northeast Broadcasting in Boston, has landed her first client as a consultant: Westport Communications Classic Hits WBOQ (North Shore 104.9)/Gloucester, MA.

• After 14 years with Rocker KCAL/Riverside, MD **MJ Matthews** will resign at the end of the spring book, citing a desire to "relocate his family out of town," according to PD Steve Hoffman.

• Former Epic VP/Urban Promotion **Randy Franklin** crosses over to radio as the new PD/afternoon personality at Urban AC WFLM/Ft. Pierce, FL. He replaces Tony Bear, who exited last year.

• **Brian Paiz** scores his first PD gig, at new Cumulus Urban WMKS (Blazin' 92.3)/Macon, GA. Paiz transfers from Asst. PD/nights at sister WMNX (Coast 97.3)/Wilmington, NC.

• **Forrest "Partyboy" Bueller** joins Hot AC KLLY/Bakersfield as MD/night guy. Most recently, Bueller did swing at KRBY/Dallas.

• MD **Sam Hiller** exits Mapleton Alternative KMBY/Monterey due to those pesky budget cutbacks. Locate Hiller at 831-238-3886 or kmbysam@yahoo.com.

• Archway/Little Rock Market Manager **Paul Massey** and PD **Rich Stevens** also exit due to budget cuts. Find Stevens at 501-517-5893 or rich@richstevens.com; Massey can be located at 501-517-5884 or timbermassey@sbcglobal.net.

Quick Hits

• KKRZ/Portland, OR hires **Kobe Austin** as Asst. PD/afternoon jock as CK exits. Austin has worked at KISS/Los Angeles and WJMN/Boston and just did a brief stint covering afternoons at KHKS/Dallas.

• **WIOQ (Q102)/Philadelphia** is jumping on that lucrative "morning show at night" bandwagon by exposing **Chio in the Morning** to night folks: **Chio**, **Angi Taylor**, stunt boy **Diego** and Exec. Producer **Joey B.** will host *The Philly 10 Break Down*, weeknights from 6-7pm.

• Morning guy **Darrin Stone** exits Journal Hot AC KZPT (104.1 The Point)/Tucson. Reach out to him at dstone7@aol.com.

• Middy dude **Alex G** exits KKXX/Bakersfield and ends up across the street doing afternoons at Buckley Rhythmic Oldies KKBB (Groove 99.3).

• From one X-treme to another: **Stacie Schmidt** is named Marketing/Promotion Director for Infinity Alternative KXTE (X107.5 X-treme Radio)/Las Vegas. Schmidt transfers from Cleveland, where she worked her marketing magic at Alternative WXTM (92.3 Xtreme Radio) and Classic Rocker WNCX.

Noory Now Finger-Lickin' Good

Kentucky Governor **Ernie Fletcher** has welcomed Premiere's late-night host **George Noory** into the "Honorable Order of Kentucky Colonels." Please hold your applause. Fletcher said the distinguished group, founded in 1932, "has become synonymous with strength of character, leadership and dedication to the welfare of others." Noory joins an elite roster of fellow "Colonels," including Pope John Paul II, Winston Churchill, Lyndon Johnson, John Glenn, Muhammad Ali, and Tiger Woods, as well as the inexplicably inducted Carol Channing and Whoopi Goldberg.

Talk Topics

• Fledgling liberal Talk network **Air America Radio** is already looking for new affiliates in Chicago and Los Angeles. WNTD/Chicago, which was under temporary court order to pick up AAR after dropping it last week, will carry it only

ST Shot O' The Week



Promo pro Steve Leeds recently hosted his sixth annual Walk for Wendy in Ridgewood, NJ. The Walk, which attracts a lot of love and support from our industry, is named for Leeds' wife, former radio programmer Wendy, who suffers from MS. Pictured are (sitting, l-r) Universal's Howard Leon; TVT's Charlie Foster; Universal President Monte Lipman; Steve and Wendy Leeds; (standing, l-r) MTV's Tom Calderone; Verve's Suzanne Berg; WXRK/New York MD Mike Peer; New York radio personality Lisa G.; WPDH/Poughkeepsie, NY PD Gary Cee; WAXQ/New York's Jonathan Clarke; Jerry Lembo Promotions' Jerry Lembo; Epic's Harvey Leeds; WAXQ's Zach Martin and Jim Kerr (the latter also served as Walk co-Captain); Carol Miller of Sirius; Virgin's Howard Petruziello; Ultra recording artist Lucas Prata; Atlantic/Elektra VP/Rock Promo Ron Poore and promo ace Binky; and Poore's daughter, Isabelle.

until April 30. Meanwhile, KBLA/Los Angeles, which also dropped AAR last week, will not resume carrying the network.

• Congrats to **KNX-AM/Los Angeles**, which celebrated its 36th anniversary on April 15.

• Premiere Radio Networks has assumed distribution of *Handel on the Law*, a weekly three-hour radio talk show hosted by KFI/Los Angeles morning host/attorney **Bill Handel**, who dishes out what he describes as "free marginal legal advice." The show, which has been running since 1989, is heard on 75 stations.

• Retired WCBS news anchor **Pat Parson**, whose rich baritone entertained radio audiences in the New York metropolitan area for 20 years, died April 15. He was 65.



"ONE NATION, ONE MOMENT"

Be "A Station that Remembers" all those who have died in service to our country from the Revolutionary War to the present. Join in the National Moment of Remembrance for Memorial Day. Partner with the White House Commission on Remembrance, established by Congress, and *Radio and Records*, in this act of national pride and unity.

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





Aezra Records Rising Out Of Phoenix

Indie label looking to hit its stride amid industry turmoil

Using a bit of poetic license, you could read a lot into Aezra Records' unlikely home base of Phoenix. Formed by a three-person team in 1999, the same year that Napster started creating headaches for the industry at large, Aezra quietly grew its staff and roster while most large companies were trying to douse the flames of illegal downloading and, subsequently, consolidating across the board.

Now employing more than 30 staffers in offices around the country, the indie with "a major-label attitude," as employees put it, is looking to rise out of the industry ashes this year with an aggressive rollout of new acts and a business model that combines an indie label's heart with a major-label brain trust.

Major In Indie's Clothing?

"Indie label" is something of a misnomer in Aezra's case. Yes, the label is small in both roster and staff, but key to its business model is a seasoned staff, most of whom have spent many years within the major-label paradigm. Rostewise, Aezra, unlike many indie labels, isn't putting all its eggs in one basket, and it's just secured major distribution with EMI.

With all the challenges facing the industry, Aezra COO/GM Michael Preger saw an opportunity. "I've been around the business since '75, and we've seen these ebbs and flows in the industry before," he says. "My thinking very quickly became that this is an opportunity for new labels to emerge.

"When things start to go into flux like this, these are the moments, historically, when we see new labels emerge that carry on and become the bigger labels in the years to come. Fortunately, we had the financial resources to make it all real."

During the industrywide consolidation, Preger approached Aezra President Eric Cheroske with a plan to scoop up experienced label execs and acts who were suddenly free agents. "The slowdown at the majors was translating to their A&R divisions," Preger says. "A lot of bands that typically would have been signed pretty quickly by the bigger companies were finding it a lot harder to get any kind of reasonable deal on the table. It was a buying season, in our eyes."

Overseeing Aezra's A&R from New York is industry vet Gary Katz, the legendary Steely Dan producer whose finds include Jim Croce, Prince, Dire Straits, Graham Nash, David Crosby and many more. Having an old-schooler like Katz jibes with Aezra's A&R vision.

Preger says, "Part of the challenge in the industry right now is getting back to the old standards of A&R — artist development, involving yourself with bands you really believe in and then being willing to go the distance."

A Major Development

Securing the EMI distribution deal was a big step for Aezra, but not one that happened easily. "The difficulty in getting major distribution set up at this particular time was monumental," Preger says. "I've been involved with other startup labels over the years. Never was it this difficult."

The key to securing the deal, Preger says, was the stable of experienced executives Aezra had hired, coupled with the quality artists on its roster. "Based

on that, at a time where the majors are basically cutting all the B- and C-level acts and labels, we got an invitation to come to the party," he says. "Since then it's been magic. We've had unbelievable support from EMI."

The distribution deal is one thing that distinguishes Aezra from your typical indie label, Preger believes. "It is a time of regrowth for indie labels, but the bigger issue is the distribution systems," he says.

"I'm not taking anything away from the independent distribution systems — there are some really great companies out there, and they're growing and making an impact — but maybe because I came out of a major label and most of our employees came out of major labels, I still believe that there's a job the majors can do that is

still a bit of a challenge for most of these indies.

"With all of the challenges we're facing in distribution today, my thinking was that it was going to be essential that we have access to major distribution — not for breaking bands, but for being able to go the distance with bands.

"It is a time of regrowth for the indie labels, but the bigger issue is the distribution systems."

Michael Preger

"Historically, what we see is a lot of bands breaking out of indie labels, and there comes a point, almost without exception, where you see these bands graduating from their original indie relationship to a more major-label situation. I'm not so quick to say that's always just because of money.

"Indies are great at breaking bands, they're great at developing bands, but there comes a point when it gets to be a little bit big for them in terms of being able to deliver the full shooting match."

Coast To Coast

While Aezra is located in Phoenix, the label wanted its executive talent to be based in a variety of cities. Currently, Aezra has staffers in Los Angeles, Phoenix, New York, Austin, Chicago and Miami.

"Rather than mandating that everyone move to some central location, we were very eager, for the most part, to let them remain in the diverse locations where they were," says Miami-based Preger. "It gives us eyes and ears everywhere, which is important in our A&R effort. I'd say you'd be hard put to pick any location in North America where we can't have people there within a couple of hours on very short notice."

On the radio front, promotions vet Judy Libow leads a six-person region-

Achievement Awards: Phase One Complete

The reader feedback is in and is being tabulated. The response rate this year was the highest ever. Remember, first you nominate, then you vote. It's all up to you.

The nominees will be announced in the May 7 issue of R&R, and that issue will also contain the final ballot. Don't miss it! Also, don't put your flight, hotel and registration plans for R&R Convention 2004 on the back burner. The rates are best if you act now. Go to www.radioandrecords.com.



al staff affectionately known as "the six-pack." Many have 20-plus years of experience under their belts. "With consolidation and the loss of so many jobs, there are fewer people with a reference point and history in the business who are out there still making a difference," Libow says.

"When radio is approached by someone representing Aezra, they're being approached by someone they can actually relate to and who has the credibility and longevity to be able to get the job done. That makes a big difference, because there are a lot of great labels out there with great music, but they don't necessarily have the infrastructure of people who have the relationships and the know-how to really make it happen."

The Magnetic Magna-Fi

Currently, the label is catching fire with the young Las Vegas rock act Magna-Fi, who are setting up nicely at Active Rock and Alternative on their lead single, "Where Did We Go Wrong?" Formerly signed to now-defunct Gold Circle Records, the group came to Aezra's attention via staffer Bret Vesely, who was tipped off to the band by KXTE/Las Vegas' Homie Pooser, host of the local-artist-friendly specialty show *It Hurts When I Pee*.

"It sat on my desk for a couple of days, but the minute it hit my player, it was music to our ears," says Cheroske. "We knew it was something, and we reacted to it rather quickly, as far as signing them and getting the record to where it is at this point."

"We've been setting this record up for quite a while, meeting radio and playing the music," says Libow. "Once people heard it, it sort of took on a life of its own. It was one of those one-listen songs."

She ain't kidding. "Where Did We Go Wrong?" is an infectious blast of melodic rock that's on par with any major-label signing. While it's got a steep hill to climb at its focus formats of Alternative, Active Rock and Rock, the track is making steady inroads, earning third Most Added at Active Rock and chalking up adds at Alternative stations like WXTW/Ft. Wayne,

IN; WDYL/Richmond; WBUZ/Nashville; and KMBY/Monterey.

Meanwhile, KXTE is taking the lead on Magna-Fi. Libow notes that the station, which supported Magna-Fi during their Gold Circle days, was willing to rally to the cause again.



Judy Libow

Magna-Fi's profile will also be raised considerably by opening dates for Fuel and a slot on this year's Ozzfest. The group is also doing well in the underground, with top 10 status at R&R Alternative Specialty.

"College and specialty are very much a part of Aezra's game plan with a lot of artists and will continue to be," Libow says. "It's grass-roots. It's real. We really do look for that response and input and enthusiasm to help us take these bands into the commercial world."

And specialty radio has brought another band to Aezra's roster: KUPD/Phoenix's Larry Mac, host of the Alternative specialty show *Red Radio Underground*, tipped Aezra off to Chicago group Caviar.

Best Of Both Worlds

As for Aezra's immediate future, expect to see all its guns blazing on Magna-Fi and a host of new artists.

"We have a very aggressive release pattern coming, and we've spent all last year lining it up," Preger says. "We will be aggressively rolling out acts every two weeks at all different panels and getting manpower and experience behind each of those projects to work them through the fourth quarter and well into next year.

"We've achieved a staff level now that will give us the manpower, resources and knowledge to handle our roster. How big we grow the roster will be a function of how quickly we're able to get our bands established."

For Cheroske, Aezra Records is the best of both worlds. "I believe we have the heart, soul and artist commitment of an indie wrapped up with the experience, structure, relationships and finances of a major," he says. "It really encompasses the best of both."



Eric Cheroske



Michael Preger

THE INDUSTRY'S NO. 1 RETAIL CHART April 23, 2004

| LW | TW | ARTIST | ALBUM | LABEL | POWERINDEX | CHANGE |
|----|----|-----------------|----------------------------------|-----------------------|------------|--------|
| 1 | 1 | USHER | Confessions | LaFace/Zomba | 285,637 | -37% |
| 2 | 2 | VARIOUS | Now 15 | Capitol | 120,991 | -56% |
| 13 | 3 | HOOBASTANK | The Reason | Island/IDJMG | 74,572 | -2% |
| 9 | 4 | GUNS N'ROSES | Greatest Hits | Geffen | 69,394 | -24% |
| 4 | 5 | JESSICA SIMPSON | In This Skin | Columbia | 66,703 | -39% |
| 3 | 6 | JANET JACKSON | Damita Jo | Virgin | 65,870 | -52% |
| 6 | 7 | NORAH JONES | Feels Like Home | Blue Note/EMC | 64,472 | -39% |
| 5 | 8 | EVANESCENCE | Fallen | Wind-up | 61,456 | -42% |
| 11 | 9 | KANYE WEST | College Dropout | Roc-A-Fella/IDJMG | 60,991 | -29% |
| 8 | 10 | LIL' FLIP | U Gotta Feel Me | Columbia | 57,798 | -37% |
| 16 | 11 | OUTKAST | Speakerboxx/The Love Below | LaFace/Zomba | 51,726 | -31% |
| 7 | 12 | KENNY CHESNEY | When The Sun Goes Down | BNA | 50,264 | -49% |
| 10 | 13 | J-KWON | Hood Hop | So So Def/Zomba | 49,027 | -45% |
| 20 | 14 | ALICIA KEYS | The Diary Of Alicia Keys | J/RMG | 44,455 | -32% |
| 15 | 15 | MAROON 5 | Songs About Jane | Octone/J/RMG | 44,282 | -42% |
| 28 | 16 | TWISTA | Kamikaze | Atlantic | 43,104 | -4% |
| 18 | 17 | ERIC CLAPTON | Me And Mr. Johnson | Reprise | 41,090 | -39% |
| 12 | 18 | AEROSMITH | Honkin' On Bobo | Columbia | 38,736 | -50% |
| 14 | 19 | JOSH GROBAN | Closer | 143/Reprise | 38,127 | -50% |
| 27 | 20 | YELLOWCARD | Ocean Avenue | Capitol | 37,247 | -18% |
| 19 | 21 | SHERYL CROW | Very Best Of | A&M/Interscope | 36,402 | -45% |
| 23 | 22 | MODEST MOUSE | Good News For People Who Love... | Epic | 34,373 | -36% |
| 48 | 23 | SOUNDTRACK | The Punisher | Wind-up | 33,406 | 0% |
| 24 | 24 | JAY-Z | The Black Album | Roc-A-Fella/IDJMG | 33,370 | -32% |
| 32 | 25 | LUDACRIS | Chicken & Beer | Def Jam South/IDJMG | 30,731 | -30% |
| 26 | 26 | JET | Get Born | Atlantic | 30,298 | -34% |
| 50 | 27 | G-UNIT | Beg For Mercy | G Unit/Interscope | 30,210 | -5% |
| 30 | 28 | CARL THOMAS | Let's Talk About It | Bad Boy/Universal | 30,110 | -31% |
| 34 | 29 | BEYONCE | Dangerously In Love | Columbia | 29,818 | -32% |
| 29 | 30 | BLACK EYED PEAS | Elephunk | A&M/Interscope | 29,692 | -33% |
| 44 | 31 | KEITH URBAN | Golden Road | Capitol | 29,413 | -23% |
| 39 | 32 | WILLIAM HUNG | Inspiration | Koch | 28,233 | -29% |
| 22 | 33 | BRITNEY SPEARS | In The Zone | Jive/Zomba | 27,628 | -52% |
| 35 | 34 | NICKELBACK | Long Road | Roadrunner/IDJMG | 27,313 | -37% |
| 38 | 35 | VARIOUS | Bad Boy's 10th Anniversary... | Bad Boy/Universal | 27,259 | -32% |
| 42 | 36 | GODSMACK | Other Side | Republic/Universal | 26,989 | -31% |
| - | 37 | SUGARCULT | Palm Trees And Power Lines | Artemis | 26,872 | - |
| 25 | 38 | N.E.R.D. | Fly Or Die | Virgin | 26,662 | -43% |
| 33 | 39 | LOSTPROPHETS | Start Something | Columbia | 26,649 | -39% |
| 17 | 40 | TAMIA | More | Atlantic | 26,274 | -64% |
| 31 | 41 | BLINK-182 | Blink-182 | Geffen | 25,247 | -42% |
| 21 | 42 | HILARY DUFF | Metamorphosis | Buena Vista/Hollywood | 24,526 | -62% |
| - | 43 | TRACY LAWRENCE | Strong | DreamWorks | 24,316 | - |
| - | 44 | JOSS STONE | Soul Sessions | S-Curve/EMC | 23,057 | - |
| 45 | 45 | CHINGY | Jackpot | DTP/Capitol | 21,716 | -41% |
| 41 | 46 | TOBY KEITH | Shock'n Y'all | DreamWorks | 21,686 | -45% |
| - | 47 | T.I. | Trap Muzik | Atlantic | 21,175 | - |
| - | 48 | SOUNDTRACK | Kill Bill Part II | Maverick | 21,129 | - |
| - | 49 | NORAH JONES | Come Away With Me | Blue Note/EMC | 20,993 | - |
| 46 | 50 | NO DOUBT | The Singles 1992-2003 | Interscope | 20,172 | -44% |

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ON ALBUMS

Usher To The Four

Usher continues to be the man.

The LaFace/Zomba soul superstar remains on top of the heap for the fourth consecutive week, as his smash *Confessions* logs another 286,000 in sales. He should enjoy it: Next week *Bad Boy/*



Hoobastank

Universal's Mario Winans is on tap to dethrone him, while Columbia's Prince unleashes his *Musicology*.

Capitol's *Now 15* holds steady at No. 2, with 121,000 sold, but the big story this week is Island/IDJMG's Calabasas, CA rockers Hoobastank, who move 13-3 on the strength of their hit single "The Reason."



Jessica Simpson

The rest of the top 10 is rounded out by Geffen's Guns N' Roses (No. 4), Columbia's Jessica Simpson (No. 5), Virgin's Janet Jackson (No. 6), Blue Note/EMC's Norah Jones (No. 7), Wind-up's Evanescence (No. 8), Roc-A-Fella/IDJMG's Kanye West (No. 9) and Columbia's Lil Flip (No. 10).

All told, sales are down 20% from last week and 20% from the same week last year — though that was Easter weekend. Overall, Q2 numbers are up 5% over last year, while year-to-date figures are up 8%.

Chart newcomers include Artemis' Sugarcult (No. 37) and Maverick's *Kill*

Bill Vol. 2 soundtrack (No. 49), while returnees include DreamWorks Nashville's Tracy Lawrence (No.



Usher

43), S-Curve/EMC's Joss Stone, Atlantic's T.I. and Blue Note perennial Norah Jones' debut album (No. 49).

Look for the Shady/Interscope blockbuster *D12 World*, featuring Eminem's Detroit crew, to blow out retail on its release next Tuesday on its way to a chart-topping bow.



Summer Sunshine

Next week marks the return of The Corrs, not The Coors, as many of my college classmates mistakenly referred to the Irish quartet (however, some of those same classmates did find The Corrs intoxicating, musically and aesthetically). As international pop sensations, The Corrs, comprising Andrea (lead vocals, tin whistle), Sharon (violin, vocals), Caroline (drums, piano, vocals, bodhran) and Jim (keyboards, guitars), incorporated their native Celtic sounds in their songs to create their own flavor of music. "Summer Sunshine" is the lead single from the band's upcoming album *Borrowed Heaven*, and the song is Going for Adds at AC and Hot AC next week. After taking a few years off from the rigors of life on the road and in the studio, the siblings re-recorded the album in Dublin and Los Angeles over an 18-month period. Says Andrea about the single, which she wrote, "It sounds happy and summery, but it is also quite a sad song. It's the story of a secret love that you can never quite get over, a forbidden love that lives in your head." Adds Sharon about the song, "It's funny how you always know when you have a single. When we heard that song, we all knew instantly." The Corrs will soon embark on a European tour, with U.S. dates to follow.



The Corrs



Cee-Lo

"I'm not different just because I'm different; I'm different because I dare," says Cee-Lo. The funky-out MC has been in the game for 10 years as part of the Atlanta-based music collective The Dungeon Family, The Goodie Mob and as a solo act. Next week Cee-Lo will attempt to spice things up at Urban radio with "The One," the latest single from his sophomore album, *Cee-Lo Green ... Is the Soul Machine*.

The album builds upon Cee-Lo's previous work thanks to production by The Neptunes, Timbaland, Gang Starr's Premier and Jazze Pha, as well as appearances by Pharrell, T.I. and Ludacris. Comments Cee-Lo about his music, "I'm always seeking an advancement of not only hip-hop, but music. I do feel like I am making a big-picture type of contribution. I'm off the beaten path, and I consider this album to be a continuation of a grand individual statement."

Alicia Keys staged a double coup on R&R's Urban and Urban AC charts this week, taking over the No. 1 spots at both formats with "If I Ain't Got You." Next week the soul diva will begin her conquest of Pop radio with the hit single, taken from her sophomore album, *The Diary of Alicia Keys*. "If I Ain't Got You" is an old-school-type ballad with an R&B twist, and the video for the song features rapper Method Man. Though Keys just finished touring with Beyoncé, Missy Elliott and Tamia on the Verizon Ladies First Tour, things are still running a mile a minute in her life. She will be appearing on *The Tonight Show With Jay Leno* on May 3, *On-Air With Ryan Seacrest* on May 4 and *Today's Summer Concert Series* on May 7. In addition, her breakthrough hit, "Fallin'," will be used in promo spots advertising the final episodes of the hit television series *Friends*.



Alicia Keys

Ben Burnley (vocals, guitars), Aaron Fink (guitar), Markus James (bass) and Jeremy Hummel (drums), otherwise known as *Breaking Benjamin*, entered the public eye in the summer of 2002 with their debut album, *Saturate*. Next week the Wilkes Barre-based quartet are going for Adds at Rock, Active Rock and Alternative outlets with "So Cold," the lead single from their upcoming album *We Are Not Alone*. Those who are fans of the film *Hellboy* have probably heard the tune before — "So Cold" is featured in an online promotional campaign for the film. As for *Alone*, the album was recorded in New York City with producer David Bendeth, who has worked with Vertical Horizon, among others. *Breaking Benjamin* will join Fuel for shows in Clifton Park, NY on April 23 and Selingsgrove, PA on April 24, then embark on a solo tour in May.

R&R Going For Adds

Week Of 4/26/04

CHR/POP

- ALICIA KEYS If I Ain't Got You (J/RMG)
- KANYE WEST #SYLEENA JOHNSON All Falls Down (Roc-A-Fella/DJMG)
- MARIA MENA You're The Only One (Columbia)
- MR. C THE SLIDE MAN Cha-Cha Slide (Universal)

CHR/RHYTHMIC

- CASSIDY #MASHONDA Get No Better (J/RMG)
- ERICK SERMON #SEAN PAUL Feel It (Motown/Universal)
- JADAKISS #NATE DOGG Time's Up! (Ruff Ryders/Interscope)
- KEVIN LYTTLE Turn Me On (Atlantic)
- LLOYD #ASHANTI Southside (Murder Inc./Def Jam/DJMG)
- MOBB DEEP Got It Twisted (Jive/Zomba)
- RIC-A-CHE Coo Coo Chee (SRC/Universal)

URBAN

- CEE-LO The One (LaFace/Zomba)
- ERICK SERMON #SEAN PAUL Feel It (Motown/Universal)
- JADAKISS #NATE DOGG Time's Up! (Ruff Ryders/Interscope)
- JESSE POWELL Did You Cry (Liquid 8)
- LLOYD #ASHANTI Southside (Murder Inc./Def Jam/DJMG)
- RIC-A-CHE Coo Coo Chee (SRC/Universal)

URBAN AC

- LASHELL GRIFFIN Free (Epic)

COUNTRY

- BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)
- DANIEL LEE MARTIN I Can't Let Go (ChinMusic)
- MICHELLE POE Just One Of The Boys (DreamWorks)
- PHIL VASSAR In A Real Love (Arista)
- RUSHLOW Sweet Summer Rain (Lyric Street)
- SHANE SELLERS You Can't Count Me Out Yet (Lofton Creek)

AC

- CORRS Summer Sunshine (Atlantic)

HOT AC

- CORRS Summer Sunshine (Atlantic)
- SHERYL CROW Light In Your Eyes (A&M/Interscope)

SMOOTH JAZZ

- ANDRE WARD Every Time I Open My Eyes (Orpheus)
- GERALD ALBRIGHT To The Max (GRP/VMG)
- MARION MEADOWS Sweet Grapes (Heads Up)
- PLAN 9 Superfriction (Plan 9 Partners)

ROCK

- BREAKING BENJAMIN So Cold (Hollywood)
- EIGHT DAYS GONE Shooting Star (Ragin' Grace/Titan)
- NEW DISEASE Like Rain (Universal)
- TANTRIC The Chain (Maverick/Reprise)

ACTIVE ROCK

- BREAKING BENJAMIN So Cold (Hollywood)
- EIGHT DAYS GONE Shooting Star (Ragin' Grace/Titan)
- NEW DISEASE Like Rain (Universal)
- TANTRIC The Chain (Maverick/Reprise)

ALTERNATIVE

- BAD RELIGION Los Angeles Is Burning (Epitaph)
- BREAKING BENJAMIN So Cold (Hollywood)
- DONAVON FRANKENREITER #JACK JOHNSON Free (Brushfire/Universal)
- NEW DISEASE Like Rain (Universal)

TRIPLE A

- ANNA MONTGOMERY Lyin' In The Face Of Love (AMR)
- BUDDAHEAD When I Fall (Sanctuary/SRG)
- DAVID MEAD Beauty (Nettwerk)
- GREY EYE GLANCES Halfway Back (Sojourn Hills)
- GUITAR SHDRTY Old School (Alligator)
- JASON WHITE Slow News Day (Hanging Vines)
- JULIANA HATFIELD Because We Love You (Zoe/Rounder)
- LOS LOBOS Hurry Tomorrow (Mammoth/Hollywood)
- MODEST MOUSE Float On (Epic)
- RACHAEL YAMAGATA Worn Me Down (Private Music/RVG)
- RED WEST 21 (Atlantic)
- REED FOEHL Days Are Like (Neverfieh)
- REIGH KINGS She Likes To Crash (Lazy River)
- SHERYL CROW Light In Your Eyes (A&M/Interscope)
- TONY MARTINO Married Man (Lou-Do-V-Tone/Compendia)

R&R's Going For Adds features the complete list of songs impacting radio for the coming week. Going For Adds is e-mailed each week to participating radio and record executives. For more info, contact Greg Maffei at gmaffei@radioandrecords.com.



KEVIN CARTER
kcarter@radioandrecords.com

Dude, Where's My Format?

CHR/Pop's challenges will be addressed at R&R Convention 2004

It's the most wonderful time of the year — and I don't mean that one day a year when the air is just right for skinny-dipping. R&R Convention 2004 is approaching, and I hope to see all of you come out for the annual three-day extravaganza, featuring our favorite topics: "Whenja get in?" "Where ya staying?" and "When ya leaving?"

This year's confab happens to fall during a time when our industry is in turmoil — especially for those of us in the CHR/Pop format. It's with that in mind that R&R will present "CHR's Challenges" at the convention, a discussion about how to do decent CHR/Pop radio in indecent times.

The Top Of The List

At the top of everyone's list is — what else? — indecency. Who knew that Janet Jackson's flash of her starboard mammary gland would launch a congressional witch hunt the likes of which hasn't been seen since the 1950s? KALC/Denver PD BJ Harris, asked what might be a good topic for this year's



John Reynolds

CHR/Pop panel, practically shrieks, "Is there anything bigger than indecency?"

But where's the line on indecency? It's so hard to know if you've crossed a line when it's so faint that you can't even see it — or when it keeps moving. And now that CHR/Pop seems to be borrowing a fair amount of its music from CHR/Rhythmic (with its steady diet of "bitches 'n' hos"), should we rename the format CHR/Hip-Hop, claim it isn't radio that's being indecent and blame those damn dirty lyrics?

And who is it who's being indecent (or not)? We all talk about making sure our jocks are careful when doing bits, but programmers are starting to say that the talent pool is more like a talent puddle, covered in a thin layer of algae.

McVay Media VP/Contemporary Jerry King says, "The two biggest problems now facing CHR are a lack of good pop pieces to balance the hip-hop and rock, and the lack of talent. The music issue will clear itself up. It always has and always will. The talent issue is a powerful one, but it is fixable on a longer-term basis. We must start now."

Harris chimes in again: "Radio's talent pool is gone, thanks to voicetracking. Do you agree with this statement? No? Then go try to hire a new up-and-coming morning show or night talent. They're not there."

Add Personality, Let Simmer

MTV Networks VP/Music & Radio Quincy McCoy has a bit brighter outlook, but not by much. "The rebirth of personality radio is near," he says. "The 'more music, less talk' formula has run its course."

"Anyone who is paying attention to

"It's about keeping radio relevant in a time when listeners are decreasing and satellite radio is growing."

John Reynolds

this FCC nonsense about Howard Stern should see the silver lining in this mess. If Stern goes to a satellite outlet, millions of his listeners will follow. The power of his personality will drive this. Then others — like Doug Banks, Tom Joyner and Don Imus — will follow.

"The one ingredient that is missing from broadcast and satellite radio today is full-blown air personalities. If broadcast radio doesn't return to this essential element that made radio great, it will continue to slide off the media map."

"Satellite radio won't take long to catch on, with strong air personalities and fewer commercials attracting listeners. Cable TV, with the help of MTV and, now, the star power of outlets like HBO, has happily seduced customers to pay for the service. Why not personality radio?"

The Big Picture

We also have to keep a careful eye on the overall picture of what's going out over the airwaves. WKQI (Channel 95-5)/Detroit PD Dom Theodore says, "We need to build creative and compelling content. At a time when alternative media is waging a full assault on traditional radio, content is the only thing that can keep us alive, and we need to discuss its importance."

"We also need to include topics like how to meaningfully image a radio station and how to build a creative environment in a corporate world."

WNKS/Charlotte OM/PD John Reynolds, thinking along similar lines, says, "It's about keeping radio relevant in a time when listeners are decreasing and satellite radio is growing. Digital video recorders are growing and taking away listeners now that they can watch TV on their own schedule."

"How do we manage increased

CHR/Pop: Dude, Where's My Format?

Today's challenges for CHR seem daunting, but all is not grim. The panelists at the CHR/Pop session at R&R Convention 2004 will discuss the issues in a positive light.

Where's the pop music? Should it be called CHR/Pop or CHR/Hip-Hop? Where's the personality? The incredible shrinking talent puddle. Where's the line on indecency? It's hard to hit a moving target. We'll also address building compelling content while trying to stick to leaner budgets and satellite radio and other distractions. Register at www.radioandrecords.com.



spotloads and spot demand? Generally speaking, times are changing for radio. How do we change with the times and maximize our product?"

We can all agree that it's becoming harder to do great radio in a world of shrinking budgets, distractions like satellite and Internet radio, label consolidation and other challenges that have popped up over the past five years. So let's all get together at R&R Convention 2004, build a campfire in

the lobby of the Beverly Hilton (don't laugh — someone will try it after nine Jager shots), sing "Kumbaya" a few times and discuss how we can make our jobs easier and our stations more attention-getting. After all, radio's supposed to be fun, dammit! (Sorry, indecency police!)

In closing, here's my lame attempt to get down with the hip, cutting-edge, tastemaking *American Idol* crowd: "Carter ... out!"

Get To Know....

Dom Theodore OM/PD, WKQI/Detroit

Name: Dom "Domino" Theodore.
Fancy-ass title: OM, WKQI, WDFN & WXDX-AM/Detroit.

Most recent ratings highlights: In our most recent trend, we beat the competition 12+, 18-34 and 25-54!

Brief career recap: Production at WHYT/Detroit; on-air at WDFX/Detroit; on-air at WIOG/Saginaw, MI; Asst. PD at WTCF/Saginaw, MI; OM/PD at WILN & WTBB/Panama City, FL; PD at WFLZ/Tampa; PD at KRBE/Houston; OM/PD of WKQI/Detroit.

What possessed you to get into this business? It was my way of rebelling against my parents' desire for me to be a lawyer. "You can't handle the truth!"

Early influences: BJ Harris (taught me the best lesson I ever learned: Your gut is right 90% of the time), Randy Michaels, Jeff Kapugi, Rick Gillette, Kid Kelly, Michael J. Foxx, Spyder Harrison, Guy Zapolone, Rick Belcher, Brian James, Steve Kingston and Chris Conn.

Most influential radio station growing up: WHYT/Detroit.

First exciting radio gig: It wasn't my first gig, but it was the most exciting — cracking the mike at The Power Pig [WFLZ/Tampa] for the first time.

Family: Wife, Jennifer; and son, Jonathon.

What CDs are in your car player? J-Kwon's *Hood Hop*, Janet Jackson's *Damita Jo*, Twista's *Kamikaze* and Usher's *Confessions*.

Guilty pleasure (off-duty) music: '80s hits.

Secret passion: Talk radio host. One of these days!

Name the one gadget you can't live without: Computer — I'm addicted.

Favorite sports teams: Detroit Pistons, Detroit Red Wings (Hockey-town, baby!), Tampa Bay Buccaneers.

Favorite food: Chicago-style pizza (the good stuff).

Favorite junk food: Heck, that's all I eat. I can't narrow it down to a favorite.

Favorite city in the world: Detroit. I know you don't get that, but I'm from here.

Favorite vacation destination: Lake Tahoe.

Favorite TV show: *The Sopranos*.

What current radio stations, other than your own, do you admire, and why? WFLZ/Tampa, for many reasons. Professionally, because it continues to dominate after all these years and remain one of the most aggressive CHRs in the country, and personally, because that's where I had more fun than at any other time in my life.

Birthplace: Warren, MI, a suburb of Detroit.

Ever gone toilet papering? Yes. Sorry, Alex.

Croutons or bacon bits? Bacon bits (low carbs).

Favorite drink: Beer.



Dom Theodore

What's On....

WKQI (Channel 95-5)/Detroit

Since our antenna won't reach all the way to Detroit, we figured we'd hit up our good friends at Mediabase to see what WKQI (Channel 95-5) is playing these days. Here's the station's top 10 from April 4-10.

| LW | TW | ARTIST | Title |
|----|----|-----------------|--------------------------|
| 85 | 86 | J-KWON | Tipsy |
| 52 | 85 | D12 | /EMINEM My Band |
| 83 | 82 | USHER | /LUDACRIS & LIL JON Yeah |
| 84 | 78 | BRITNEY SPEARS | Toxic |
| 77 | 76 | CHINGY | One Call Away |
| 73 | 76 | JESSICA SIMPSON | With You |
| 38 | 49 | USHER | Burn |
| 26 | 47 | BEYONCÉ | Naughty Girl |
| 48 | 44 | CASSIDY | /R. KELLY Hotel |
| 25 | 41 | MAROON 5 | This Love |

April 23, 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 (LaFace/Zomba) | 8953 | +74 | 759134 | 13 | 115/0 |
| 2 | 2 | MAROON 5 This Love (Octone/J/RMG) | 8706 | -92 | 735753 | 13 | 124/0 |
| 3 | 3 | BRITNEY SPEARS Toxic (Jive/Zomba) | 7449 | -711 | 609834 | 16 | 123/0 |
| 4 | 4 | EVANESCENCE My Immortal (Wind-up) | 6399 | -444 | 504701 | 18 | 123/0 |
| 7 | 5 | D12 f/EMINEM My Band (Shady/Interscope) | 6205 | +917 | 526222 | 6 | 116/1 |
| 5 | 6 | JESSICA SIMPSON With You (Columbia) | 5786 | -528 | 470942 | 22 | 117/0 |
| 8 | 7 | J-KWON Topsy (So So Def/Zomba) | 5610 | +430 | 404013 | 9 | 109/1 |
| 9 | 8 | HOOBASTANK The Reason (Island/IDJMG) | 5538 | +812 | 399824 | 8 | 120/2 |
| 6 | 9 | CHINGY One Call Away (DTP/Capitol) | 5482 | -290 | 366099 | 11 | 112/1 |
| 13 | 10 | BEYONCE' Naughty Girl (Columbia) | 5059 | +1016 | 411268 | 5 | 120/2 |
| 15 | 11 | JESSICA SIMPSON Take My Breath Away (Columbia) | 4415 | +466 | 426479 | 7 | 116/0 |
| 11 | 12 | CASSIDY f/R. KELLY Hotel (J/RMG) | 4282 | +25 | 327755 | 12 | 107/0 |
| 10 | 13 | OUTKAST The Way You Move (LaFace/Zomba) | 4121 | -430 | 292548 | 22 | 118/0 |
| 23 | 14 | M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) | 3787 | +1108 | 351414 | 4 | 101/7 |
| 12 | 15 | LINKIN PARK Numb (Warner Bros.) | 3721 | -359 | 312284 | 21 | 114/0 |
| 24 | 16 | USHER Burn (LaFace/Zomba) | 3696 | +1122 | 323227 | 4 | 109/7 |
| 14 | 17 | NICKELBACK Someday (Roadrunner Records/IDJMG) | 3685 | -346 | 284608 | 29 | 122/0 |
| 19 | 18 | BLACK EYED PEAS Hey Mama (A&M/Interscope) | 3592 | +399 | 292702 | 13 | 113/2 |
| 18 | 19 | AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | 3531 | +171 | 233674 | 7 | 122/3 |
| 16 | 20 | JET Are You Gonna Be My Girl (Atlantic) | 2989 | -692 | 219176 | 11 | 115/0 |
| 21 | 21 | KIMBERLEY LOCKE 8th World Wonder (Curb) | 2903 | +44 | 176329 | 12 | 107/1 |
| 20 | 22 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 2866 | -269 | 203102 | 19 | 102/0 |
| 17 | 23 | HILARY DUFF Come Clean (Buena Vista/Hollywood) | 2813 | -830 | 222534 | 14 | 112/0 |
| 26 | 24 | BLINK-182 I Miss You (Geffen) | 2810 | +334 | 202788 | 7 | 110/3 |
| 25 | 25 | SWITCHFOOT Meant To Live (Red Ink/Columbia) | 2683 | +168 | 156114 | 15 | 104/2 |
| 22 | 26 | SARAH CONNOR Bounce (Epic) | 2251 | -563 | 108780 | 14 | 113/0 |
| 27 | 27 | 3 DOORS DOWN Away From The Sun (Republic/Universal) | 1879 | -308 | 100941 | 9 | 84/1 |
| 31 | 28 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 1849 | +557 | 236522 | 3 | 81/10 |
| 28 | 29 | THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | 1752 | +120 | 69748 | 9 | 99/1 |
| 36 | 30 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG) | 1666 | +538 | 124468 | 3 | 70/14 |
| 30 | 31 | OUTKAST Roses (LaFace/Zomba) | 1642 | +324 | 98188 | 6 | 85/7 |
| 34 | 32 | YELLOWCARD Ocean Avenue (Capitol) | 1634 | +446 | 87498 | 4 | 101/9 |
| 33 | 33 | ROONEY I'm Shakin' (Geffen) | 1264 | +75 | 86874 | 8 | 68/0 |
| 40 | 34 | LIZ PHAIR Extraordinary (Capitol) | 1155 | +188 | 56728 | 3 | 75/6 |
| 29 | 35 | TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic) | 1123 | -448 | 59082 | 15 | 93/0 |
| 35 | 36 | FIVE FOR FIGHTING 100 Years (Aware/Columbia) | 1114 | -28 | 55984 | 7 | 52/0 |
| 39 | 37 | SIMPLE PLAN Don't Wanna Think About You (Warner Bros.) | 1061 | +74 | 49650 | 4 | 69/3 |
| 41 | 38 | TOBY LIGHTMAN Devils And Angels (Lava) | 1037 | +79 | 46936 | 5 | 63/0 |
| 43 | 39 | CHERIE I'm Ready (Lava) | 994 | +141 | 45637 | 3 | 73/3 |
| 32 | 40 | NICK CANNON Gigolo (Jive/Zomba) | 921 | -276 | 60570 | 16 | 91/0 |
| 45 | 41 | JOJO Leave (Get Out) (BlackGround/Universal) | 877 | +117 | 43708 | 2 | 63/3 |
| 38 | 42 | MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) | 873 | -118 | 57237 | 18 | 53/0 |
| Debut | 43 | CHRISTINA MILIAN Dip It Low (Island/IDJMG) | 821 | +338 | 41440 | 1 | 56/9 |
| Debut | 44 | SUGABABES Hole In The Head (Interscope) | 817 | +289 | 42329 | 1 | 71/9 |
| 50 | 45 | YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT) | 687 | +10 | 36995 | 13 | 42/0 |
| 46 | 46 | LUDACRIS Splash Waterfalls (Def Jam South/IDJMG) | 672 | -30 | 42269 | 4 | 24/0 |
| Debut | 47 | MIS-TEEQ Scandalous (Reprise) | 638 | +333 | 41629 | 1 | 63/27 |
| 47 | 48 | LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | 631 | -63 | 32171 | 17 | 35/0 |
| Debut | 49 | GAVIN DEGRAW I Don't Want To Be (J/RMG) | 617 | +86 | 11853 | 1 | 57/6 |
| 44 | 50 | KANYE WEST Through The Wire (Roc-A-Fella/IDJMG) | 613 | -195 | 45217 | 11 | 51/0 |

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| MIS-TEEQ Scandalous (Reprise) | 27 |
| ANASTACIA Left Outside Alone (Epic) | 21 |
| LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 19 |
| CALLING Our Lives (RCA/RMG) | 19 |
| JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG) | 14 |
| ALICIA KEYS If I Ain't Got You (J/RMG) | 13 |
| BRITNEY SPEARS Everytime (Jive/Zomba) | 13 |
| TWISTA Dvornight Celebrity (Atlantic) | 11 |
| SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 10 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| USHER Burn (LaFace/Zomba) | +1122 |
| M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal) | +1108 |
| BEYONCE' Naughty Girl (Columbia) | +1016 |
| D12 f/EMINEM My Band (Shady/Interscope) | +917 |
| HOOBASTANK The Reason (Island/IDJMG) | +812 |
| SEAN PAUL I'm Still In Love With You (VP/Atlantic) | +557 |
| JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG) | +538 |
| JESSICA SIMPSON Take My Breath Away (Columbia) | +466 |
| YELLOWCARD Ocean Avenue (Capitol) | +446 |
| J-KWON Topsy (So So Def/Zomba) | +430 |

New & Active

LOS DLNELY BOYS Heaven (Or/Epic)
Total Plays: 612, Total Stations: 44, Adds: 9

K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)
Total Plays: 532, Total Stations: 29, Adds: 6

PETEY PABLO Freak-A-Leek (Jive/Zomba)
Total Plays: 489, Total Stations: 24, Adds: 5

KYLIE MINOGUE Red Blooded Woman (Capitol)
Total Plays: 457, Total Stations: 30, Adds: 0

N.E.R.D. She Wants To Move (Virgin)
Total Plays: 427, Total Stations: 37, Adds: 1

FINGER ELEVEN One Thing (Wind-up)
Total Plays: 411, Total Stations: 28, Adds: 2

LENNY KRAVITZ Where Are We Runnin'? (Virgin)
Total Plays: 401, Total Stations: 55, Adds: 19

TRAPT Echo (Warner Bros.)
Total Plays: 393, Total Stations: 35, Adds: 9

JOSS STONE Fell In Love With A Boy (S-Curve/EMC)
Total Plays: 376, Total Stations: 28, Adds: 1

HANSON Penny & Me (3CG)
Total Plays: 288, Total Stations: 20, Adds: 0

Detailed station playlists for all R&R reporters are available on the web at 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 4/11-4/17. 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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CHR/POP TOP 50 INDICATOR

April 23, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|---------------------|
| 1 | 1 | MAROON 5 This Love (Octone/JRMG) | 3106 | +104 | 74101 | 14 | 48/0 |
| 2 | 2 | BRITNEY SPEARS Toxic (Jive/Zomba) | 2719 | -90 | 63535 | 15 | 48/0 |
| 3 | 3 | USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba) | 2650 | -30 | 63326 | 13 | 46/0 |
| 7 | 4 | HOOBASTANK The Reason (Island/DJMG) | 2337 | +377 | 53751 | 8 | 49/1 |
| 4 | 5 | EVANESCENCE My Immortal (Wind-up) | 2213 | -232 | 49654 | 20 | 45/0 |
| 5 | 6 | JESSICA SIMPSON With You (Columbia) | 2057 | -164 | 46669 | 21 | 45/1 |
| 6 | 7 | CHINGY One Call Away (DTP/Capitol) | 1982 | +16 | 47329 | 11 | 43/0 |
| 13 | 8 | D12 f/EMINEM My Band (Shady/Interscope) | 1880 | +249 | 40614 | 6 | 47/0 |
| 9 | 9 | OUTKAST The Way You Move (LaFace/Zomba) | 1653 | -107 | 38910 | 21 | 44/0 |
| 21 | 10 | BEYONCE' Naughty Girl (Columbia) | 1629 | +395 | 38399 | 4 | 46/4 |
| 16 | 11 | JESSICA SIMPSON Take My Breath Away (Columbia) | 1628 | +125 | 36609 | 6 | 47/0 |
| 18 | 12 | J-KWON Topsy (So So Def/Zomba) | 1618 | +289 | 35318 | 8 | 43/0 |
| 15 | 13 | AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | 1601 | +94 | 35212 | 7 | 46/0 |
| 10 | 14 | JET Are You Gonna Be My Girl (Atlantic) | 1595 | -112 | 34709 | 12 | 42/0 |
| 8 | 15 | HILARY DUFF Come Clean (Buena Vista/Hollywood) | 1547 | -396 | 35660 | 13 | 40/0 |
| 11 | 16 | LINKIN PARK Numb (Warner Bros.) | 1529 | -167 | 34511 | 22 | 39/0 |
| 17 | 17 | BLACK EYED PEAS Hey Mama (A&M/Interscope) | 1519 | +115 | 35129 | 14 | 48/1 |
| 14 | 18 | NICKELBACK Someday (Roadrunner Records/DJMG) | 1504 | -42 | 34851 | 30 | 40/0 |
| 19 | 19 | KIMBERLEY LOCKE 8th World Wonder (Curb) | 1386 | +78 | 32945 | 14 | 42/1 |
| 22 | 20 | BLINK-182 I Miss You (Geffen) | 1308 | +166 | 28117 | 7 | 42/0 |
| 23 | 21 | CASSIDY f/R. KELLY Hotel (J/RMG) | 1228 | +116 | 30135 | 10 | 39/1 |
| 12 | 22 | SARAH CONNOR Bounce (Epic) | 1184 | -495 | 27327 | 12 | 32/0 |
| 25 | 23 | SWITCHFOOT Meant To Live (Red Ink/Columbia) | 996 | +125 | 21589 | 13 | 37/0 |
| 20 | 24 | 3 DOORS DOWN Away From The Sun (Republic/Universal) | 980 | -263 | 22585 | 11 | 33/1 |
| 28 | 25 | M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) | 926 | +370 | 23637 | 4 | 41/7 |
| 24 | 26 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 909 | -177 | 22581 | 26 | 28/0 |
| 27 | 27 | USHER Burn (LaFace/Zomba) | 905 | +348 | 21162 | 4 | 40/4 |
| 26 | 28 | THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | 857 | +93 | 13850 | 9 | 30/1 |
| 29 | 29 | FIVE FOR FIGHTING 100 Years (Aware/Columbia) | 484 | -1 | 12458 | 9 | 20/0 |
| 36 | 30 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 454 | +144 | 10309 | 4 | 29/7 |
| 31 | 31 | ADELAYDA Not Tonight (Superkale) | 440 | +80 | 7975 | 10 | 16/2 |
| 35 | 32 | OUTKAST Roses (LaFace/Zomba) | 433 | +120 | 8235 | 5 | 25/2 |
| 30 | 33 | SIMPLE PLAN Don't Wanna Think About You (Warner Bros.) | 426 | +46 | 9073 | 5 | 26/1 |
| 38 | 34 | SUGABABES Hole In The Head (Interscope) | 423 | +132 | 10845 | 3 | 31/3 |
| 43 | 35 | YELLOWCARD Ocean Avenue (Capitol) | 375 | +139 | 8694 | 3 | 29/9 |
| 32 | 36 | LIZ PHAIR Extraordinary (Capitol) | 375 | +23 | 9484 | 5 | 19/1 |
| 40 | 37 | ROONEY I'm Shakin' (Geffen) | 326 | +56 | 6026 | 6 | 16/2 |
| 39 | 38 | PLUMB Boys Don't Cry (Curb) | 306 | +19 | 6598 | 5 | 20/0 |
| 44 | 39 | BURKE RONEY Sounds Of The Ocean (R World/Ryko) | 283 | +50 | 4769 | 3 | 11/0 |
| 46 | 40 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG) | 280 | +90 | 6964 | 2 | 23/4 |
| 41 | 41 | CHERIE I'm Ready (Lava) | 280 | +24 | 6256 | 3 | 23/4 |
| 34 | 42 | LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | 267 | -67 | 5415 | 21 | 8/0 |
| Debut | 43 | TRAPT Echo (Warner Bros.) | 244 | +108 | 7053 | 1 | 22/2 |
| 33 | 44 | DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic) | 243 | -98 | 4478 | 10 | 14/0 |
| 42 | 45 | TOBY LIGHTMAN Devils And Angels (Lava) | 238 | -5 | 4350 | 4 | 12/0 |
| 50 | 46 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 237 | +90 | 4317 | 2 | 22/7 |
| 48 | 47 | CHRISTINA MILIAN Dip It Low (Island/DJMG) | 237 | +62 | 6917 | 2 | 18/3 |
| Debut | 48 | JOJO Leave (Get Out) (BlackGround/Universal) | 232 | +96 | 5777 | 1 | 15/4 |
| 37 | 49 | TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic) | 210 | -84 | 4966 | 15 | 12/0 |
| Debut | 50 | MIS-TEEQ Scandalous (Reprise) | 173 | +130 | 5510 | 1 | 21/8 |

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 4/11 - Saturday 4/17.
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Most Added*

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| MERCYME Here With Me (IND/Curb) | 10 |
| YELLOWCARD Ocean Avenue (Capitol) | 9 |
| CALLING Our Lives (RCA/RMG) | 9 |
| MIS-TEEQ Scandalous (Reprise) | 8 |
| M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal) | 7 |
| SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 7 |
| LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 7 |
| ANASTACIA Left Outside Alone (Epic) | 6 |
| ALICIA KEYS If I Ain't Got You (J/RMG) | 5 |
| BEYONCE' Naughty Girl (Columbia) | 4 |
| USHER Burn (LaFace/Zomba) | 4 |
| JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG) | 4 |
| CHERIE I'm Ready (Lava) | 4 |
| JOJO Leave (Get Out) (BlackGround/Universal) | 4 |
| BRITNEY SPEARS Everytime (Jive/Zomba) | 4 |
| SUGABABES Hole In The Head (Interscope) | 3 |
| CHRISTINA MILIAN Dip It Low (Island/DJMG) | 3 |
| FRICKIN' A Trend (Alert Entertainment) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| BEYONCE' Naughty Girl (Columbia) | +395 |
| HOOBASTANK The Reason (Island/DJMG) | +377 |
| M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal) | +370 |
| USHER Burn (LaFace/Zomba) | +348 |
| J-KWON Topsy (So So Def/Zomba) | +289 |
| D12 f/EMINEM My Band (Shady/Interscope) | +249 |
| BLINK-182 I Miss You (Geffen) | +166 |
| SEAN PAUL I'm Still In Love With You (VP/Atlantic) | +144 |
| YELLOWCARD Ocean Avenue (Capitol) | +139 |
| SUGABABES Hole In The Head (Interscope) | +132 |
| MIS-TEEQ Scandalous (Reprise) | +130 |
| JESSICA SIMPSON Take My Breath Away (Columbia) | +125 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | +125 |
| OUTKAST Roses (LaFace/Zomba) | +120 |
| CASSIDY f/R. KELLY Hotel (J/RMG) | +116 |
| BLACK EYED PEAS Hey Mama (A&M/Interscope) | +115 |
| TRAPT Echo (Warner Bros.) | +108 |
| MAROON 5 This Love (Octone/JRMG) | +104 |
| JOJO Leave (Get Out) (BlackGround/Universal) | +96 |
| AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | +94 |
| THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | +93 |
| JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG) | +90 |
| LENNY KRAVITZ Where Are We Runnin'? (Virgin) | +90 |
| LOS LONELY BOYS Heaven (Dr/Epic) | +85 |
| ADELAYDA Not Tonight (Superkale) | +80 |
| KIMBERLEY LOCKE 8th World Wonder (Curb) | +78 |
| K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/DJMG) | +74 |
| CHRISTINA MILIAN Dip It Low (Island/DJMG) | +62 |
| ROONEY I'm Shakin' (Geffen) | +56 |
| BURKE RONEY Sounds Of The Ocean (R World/Ryko) | +50 |

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ON THE RECORD

With

Holly Clark
MD, KMXV/Kansas City



Rock thrives in Kansas City, so leaning in that direction while maintaining a good mix keeps us on top as the most listened-to radio station in the city. • Our biggest records this week are "This Love" by Maroon 5, "My Immortal" by Evanescence, "Toxic" by Britney Spears, "Someday" by Nickelback, "Yeah" by Usher, "Here Without You" by 3 Doors Down and

"The Way You Move" by OutKast. • On the phones, people want to hear "The Reason" by Hoobastank, "100 Years" by Five For Fighting and "Are You Gonna Be My Girl" by Jet. We've seen a lot of reaction on some of our newest adds, including "Away From the Sun" by 3 Doors Down, "Overdrive" by Katy Rose and "My Band" by D12. • Songs that I think will really take off for us

include "Naughty Girls" by Beyoncé and "Roses" by OutKast. The key to winning is to have a solid image for your station and to always remember that your listener comes to you first and foremost for the music. A good balance is essential. • With summer and warm weather just around the corner, I am very excited to hear what both established and new artists will bring to the table. It's all about fun! It may be the craziest time of the year, but it is also the most enjoyable. This should be another great summer to be in radio.

Third time's a charm for Usher featuring Ludacris & Lil Jon, as "Yeah" (LaFace/Zomba) sits on top of the R&R CHR/Pop chart for the third week in a row, followed by Maroon 5's "This Love" (Octone/J/RMG) and Britney Spears' "Toxic" (Jive/Zomba) ... Also rising in the top 10 are D12 featuring Eminem's "My Band" (Shady/Interscope), from 7-5*; J-Kwon's "Tipsy" (So So Def/Zomba), from 8-7*; and Hoobastank's "The Reason" (Island/IDJMG), from 9-8* ... Beyoncé's "Naughty Girl" (Columbia) goes up 13-10*, and labelmate Jessica Simpson's "Take My Breath Away" climbs 15-11* ... Mario Winans featuring Enya & P. Diddy's "I Don't Wanna Know" (Bad Boy/Universal) rockets 23-14* ... Usher's "Burn" (LaFace/Zomba) shoots up 24-16* and scores Most Increased Plays, with 1,122 additional plays ... Sean Paul is "Still in Love With You" (VP/Atlantic); the song moves 31-28* ... Jay-Z's "Dirt off Your Shoulder" (Roc-A-Fella/IDJMG) shakes up 36-30* ... Liz Phair's "Extraordinary" (Capitol) rolls up 40-34* ... Toby Lightman's "Devils and Angels" (Lava) floats up 41-38*; labelmate Cherie's "I'm Ready" climbs 43-39* ... JoJo's "Leave (Get Out)" (BlackGround/Universal) increases 45-41* ... Chart debuts: Christina Milian, Sugababes, Mis-teeq (who also score Most Added, with 27 adds) and Gavin DeGraw.

— Keith Berman, Associate Radio Editor



ON THE RISE

ARTIST: **Lenny Kravitz**

LABEL: **Virgin**

By **MIKE TRIAS**/ASSOCIATE EDITOR



Since the day he was born, Lenny Kravitz had an idea of what it would take to be a star — after all, his mother was actress Roxie Roker, better known as Helen Willis on television's *The Jeffersons*. Kravitz, a Brooklyn native, grew up to funk, jazz and gospel music, thanks to his parents. It wasn't until he relocated to Los Angeles as a teenager because of his mother's career that he was exposed to rock music.

Kravitz's first real brush with fame didn't come as a result of his talent. When he married actress Lisa Bonet from *The Cosby Show*, he was thrust into the public eye. However, his music quickly earned him a reputation as a superstar in his own right.

Through the years he's worked with many big artists, including Madonna, Guns 'N Roses guitarist Slash (whom he met while attending Beverly Hills High School in Los Angeles), N.E.R.D. and P. Diddy. All of his albums have gone at least platinum. He even set the record for most wins in the category of Best Male Rock Vocal Performance at the Grammys, winning the award each year from 1999-2002 with "Again," "Dig In," "American Woman" and "Fly Away."

It's been 15 years since his debut album, *Let Love Rule*, signaled his entrance into the industry, but Kravitz believes that he has experienced a musical and spiritual rebirth thanks to his upcoming seventh studio album, *Baptism*. At the beginning of 2003 he began working on an all-funk album in Miami, but a trip to New York last fall brought back memories of his musical beginnings, inspiring him to take a totally different direction. "Ultimately, things change in life, but I really missed that feeling," he says. "There I was, riding

around the city, and I felt the way I did 15 years ago.

"I returned to Miami, picked up my acoustic guitar and just started playing. All these tunes started coming out — two, four, five, eight. I realized what I needed to do had to be done now. It was urgent. It was just flowing out, so I let the creative process take over."

"It's strange, man, but I've made my first record all over again," says Kravitz about *Baptism*. "That's how it feels — as pure as the beginning."

People will witness Kravitz' *Baptism* on May 18 when the album hits stores. Kravitz played all the instruments except for the strings and saxes. However, there is a new element in this album that hasn't appeared on previous ones — the track "Storm" features Jay-Z, marking the first time that rapping has been a part of one of Kravitz's songs.

"Where Are We Runnin'?" is the album's lead single and is already climbing the charts at various formats. In the coming months Kravitz' life may reflect the whirlwind vibe of the song. He now runs a record label (Roxie Records, named after his mother), as well as a design company, and he is in the process of writing, producing and possibly directing a movie loosely based on his own experiences. To top it all off, he'll be hitting the television circuit in May, right before he kicks off his world tour in Holland on May 31.

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April 23, 2004



America's Best Testing CHR/Pop Songs
12 + For The Week Ending 4/23/04

| Artist Title (Label) | TW | LW | Famil. | Burn | Wom. 12-17 | Wom. 18-24 | Wom. 25-34 |
|--|------|------|--------|------|------------|------------|------------|
| MAROON 5 This Love (Octone/J/RMG) | 4.30 | 4.29 | 98% | 23% | 4.37 | 4.26 | 4.32 |
| HOOBASTANK The Reason (Island/IDJMG) | 4.23 | 4.10 | 78% | 7% | 4.28 | 4.23 | 4.21 |
| EVANESCENCE My Immortal (Wind-up) | 4.08 | 4.03 | 99% | 37% | 4.12 | 4.12 | 4.18 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | 4.05 | 4.03 | 59% | 11% | 4.30 | 4.00 | 3.88 |
| USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba) | 4.03 | 4.17 | 97% | 34% | 4.19 | 4.06 | 4.18 |
| LINKIN PARK Numb (Warner Bros.) | 3.92 | 3.94 | 95% | 35% | 3.95 | 3.89 | 4.00 |
| 3 DOORS DOWN Away From The Sun (Republic/Universal) | 3.89 | 3.97 | 73% | 13% | 3.96 | 3.80 | 4.03 |
| KIMBERLEY LOCKE 8th World Wonder (Curb) | 3.86 | 3.87 | 80% | 17% | 3.82 | 3.86 | 3.88 |
| JESSICA SIMPSON With You (Columbia) | 3.85 | 3.86 | 98% | 46% | 3.95 | 3.93 | 3.99 |
| NICKELBACK Someday (Roadrunner Records/IDJMG) | 3.85 | 3.76 | 95% | 44% | 3.80 | 3.86 | 3.96 |
| M. WINANS f/ENYA &... I Don't... (Bad Boy/Universal) | 3.84 | - | 71% | 16% | 3.89 | 3.89 | 3.86 |
| USHER Burn (LaFace/Zomba) | 3.84 | - | 65% | 13% | 4.12 | 3.91 | 3.72 |
| D12 f/EMINEM My Band (Shady/Interscope) | 3.83 | 3.84 | 93% | 23% | 4.27 | 3.71 | 3.77 |
| HILARY DUFF Come Clean (Buena Vista/Hollywood) | 3.75 | 3.66 | 98% | 34% | 3.58 | 3.80 | 3.93 |
| THREE DAYS... (I Hate) Everything About You (Jive/Zomba) | 3.74 | - | 72% | 18% | 3.97 | 3.75 | 3.90 |
| BLINK-182 I Miss You (Geffen) | 3.73 | 3.68 | 83% | 22% | 3.92 | 3.45 | 3.83 |
| JESSICA SIMPSON Take My Breath Away (Columbia) | 3.65 | 3.64 | 95% | 27% | 4.12 | 3.49 | 3.35 |
| BLACK EYED PEAS Hey Mama (A&M/Interscope) | 3.65 | 3.67 | 85% | 25% | 3.56 | 3.92 | 3.76 |
| BRITNEY SPEARS Toxic (Jive/Zomba) | 3.64 | 3.87 | 99% | 48% | 3.57 | 3.78 | 3.53 |
| OUTKAST The Way You Move (LaFace/Zomba) | 3.64 | 3.58 | 98% | 56% | 3.32 | 3.60 | 4.01 |
| AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | 3.64 | 3.57 | 84% | 23% | 3.66 | 3.47 | 3.91 |
| SARAH CONNOR Bounce (Epic) | 3.63 | 3.66 | 89% | 27% | 3.74 | 3.29 | 3.85 |
| BEYONCE' Naughty Girl (Columbia) | 3.59 | 3.62 | 86% | 27% | 3.63 | 3.55 | 3.53 |
| S. CROW The First Cut Is The Deepest (A&M/Interscope) | 3.58 | 3.64 | 99% | 47% | 3.57 | 3.66 | 3.80 |
| J-KWON Topsy (So So Def/Zomba) | 3.58 | 3.51 | 85% | 29% | 3.87 | 3.49 | 3.92 |
| OUTKAST Hey Ya! (LaFace/Zomba) | 3.57 | 3.57 | 99% | 67% | 3.30 | 3.37 | 3.99 |
| JET Are You Gonna Be My Girl (Atlantic) | 3.53 | 3.65 | 90% | 33% | 3.60 | 3.40 | 3.61 |
| CHINGY One Call Away (DTP/Capitol) | 3.44 | 3.47 | 87% | 37% | 3.60 | 3.41 | 3.47 |
| CASSIDY f/R. KELLY Hotel (J/RMG) | 3.38 | 3.40 | 89% | 39% | 3.54 | 3.43 | 3.54 |

Total sample size is 478 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.

RR. CANADA CHR/POP TOP 30

POWERED BY MEDIABASE

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|--|-------------|-----------|----------------|----------------|
| 1 | 1 | USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba) | 576 | +19 | 2 | 13/0 |
| 2 | 2 | MAROON 5 This Love (Octone/J/RMG) | 481 | +32 | 2 | 13/0 |
| 5 | 3 | BLACK EYED PEAS Hey Mama (A&M/Interscope) | 449 | +31 | 2 | 15/1 |
| 4 | 4 | AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | 413 | +7 | 2 | 13/0 |
| 3 | 5 | BRITNEY SPEARS Toxic (Jive/Zomba) | 367 | -77 | 2 | 14/0 |
| 6 | 6 | J-KWON Topsy (So So Def/Zomba) | 364 | +24 | 2 | 10/0 |
| 9 | 7 | M. WINANS f/ENYA &... I Don't... (Bad Boy/Universal) | 343 | +46 | 2 | 9/0 |
| 8 | 8 | BEYONCE' Naughty Girl (Columbia) | 341 | +43 | 2 | 10/0 |
| 10 | 9 | D12 f/EMINEM My Band (Shady/Interscope) | 331 | +47 | 2 | 9/0 |
| 16 | 10 | HOOBASTANK The Reason (Island/IDJMG) | 278 | +54 | 2 | 8/0 |
| 7 | 11 | GLENN LEWIS Back For More (Epic) | 270 | -65 | 2 | 11/0 |
| 14 | 12 | EVANESCENCE My Immortal (Wind-up) | 263 | +17 | 2 | 12/0 |
| 20 | 13 | USHER Burn (LaFace/Zomba) | 261 | +27 | 2 | 6/0 |
| 12 | 14 | CHINGY One Call Away (DTP/Capitol) | 258 | -8 | 2 | 10/0 |
| 19 | 15 | OUTKAST Roses (LaFace/Zomba) | 255 | +15 | 2 | 8/0 |
| 11 | 16 | KESHIA CHANTE Bad Boy (Independent) | 246 | -5 | 2 | 8/0 |
| 13 | 17 | FEFF DOBSON Everything (Island/IDJMG) | 236 | +6 | 2 | 9/0 |
| 15 | 18 | BLINK-182 I Miss You (Geffen) | 224 | +6 | 2 | 10/0 |
| 17 | 19 | JET Are You Gonna Be My Girl (Atlantic) | 216 | -23 | 2 | 10/0 |
| 25 | 20 | CASSIDY f/R. KELLY Hotel (J/RMG) | 215 | +4 | 2 | 11/0 |
| 22 | 21 | OUTKAST Hey Ya! (LaFace/Zomba) | 208 | +1 | 2 | 14/0 |
| 18 | 22 | SARAH CONNOR Bounce (Epic) | 207 | -11 | 2 | 10/0 |
| 21 | 23 | HILARY DUFF Come Clean (Buena Vista/Hollywood) | 206 | -10 | 2 | 7/0 |
| 27 | 24 | TWISTA f/K. WEST & J. FOXX Slow Jamz (Atlantic) | 191 | -13 | 2 | 7/0 |
| 28 | 25 | JACKSOUL Still Believe In Love (Independent) | 188 | +4 | 2 | 7/0 |
| 23 | 26 | EAMON F**k It (I Don't Want You Back) (Jive/Zomba) | 179 | -42 | 2 | 12/0 |
| 26 | 27 | NO DOUBT It's My Life (Interscope) | 175 | +3 | 2 | 8/0 |
| 30 | 28 | ALANIS MORISSETTE Everything (Maverick/Reprise) | 174 | +9 | 2 | 8/0 |
| Debut | 29 | OUTKAST The Way You Move (LaFace/Zomba) | 171 | -1 | 1 | 8/0 |
| Debut | 30 | LINKIN PARK Numb (Warner Bros.) | 169 | +17 | 1 | 8/0 |

16 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/11-4/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♣ Indicates Cancan. © 2004, R&R, Inc.



THEY'RE BOTH A LITTLE TIPSY J-Kwon (l) took a break from running around St. Louis to hang out with KSLZ (Z107-7) night guy Jet Black. Here they are, exchanging manly gestures of fraternal love.

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



50, YOU HOT! 50 Cent and G Unit stopped at Edmonton, Alberta's Rexall Place, home of the Edmonton Oilers, during their tour of Western Canada. CKRA (96X)/Edmonton was all over the concert, giving away front-row and luxury suite tickets along with backstage passes. Here's 50 (l) with 96X morning co-host BJ.



BUT I'M ON VACATION! The guys from WKSC (103.5 Kiss FM)/Chicago took a nice Spring Break trip to Puerto Vallarta, but the town wasn't big enough to keep them from running into former TLC singer Chilli! Here are (l-r) Kiss night dude Java Joel and afternoon guy Scott Tyler, Chilli and Kiss MD Jeff "Smash" Murray.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Alexandria, LA; Atlanta, GA) with columns for call letters, frequency, and reporter names. Includes a 'POWERED BY MEDIABASE' logo and statistics at the bottom right.



* Monitored Reporters
174 Total Reporters
124 Total Monitored
50 Total Indicator
Did Not Report, Playlist Frozen (2):
KGOT/Anchorage, AK
WPPY/Peoria, IL



DONTAY THOMPSON
 dthompson@radioandrecords.com

Rhythmic Snapshots

A look at the format's recent events

This week we're going to take a break from heavy topics like consolidation, indecency and the threat of satellite radio and the Internet. We're going to sit back, relax and enjoy some of the photos from recent industry events that have been piling up on my desk. If you have photos you'd like to see here, send them to me at R&R, 10100 Santa Monica Boulevard, Third Floor, Los Angeles, CA 90067. Or you can e-mail them to me at dthompson@radioandrecords.com.



WHICH WAY DO I LOOK? That question seems to be on Avril Lavigne's mind as she takes a photo with the crew at KZZP (Kiss-FM)/Phoenix. The star stopped by the station before a free concert at a local mall to offer PD Mark Medina and morning host Crazy Kid some tea and crumpets. Just kidding! Seen here are (l-r) Lavigne, Kiss Promotions Director Frank Vindiola, Medina and Crazy Kid.



WE IN THE HOUSE Among the attendees at Janet Jackson's album-release party in New York were Sr. VP/Market Manager of Emmis/New York Barry Mayo, WQHT (Hot 97)/New York MD Ebro and Greg Lawley of Lawman Promotions. Seen here (l-r) are R&R CHR/Rhythmic Editor Dontay Thompson, Lawley, Ebro and Mayo.



WHO'S THE LITTLE GUY IN THE MIDDLE? KCAQ/Oxnard, CA held a special event last month with Geffen artist Avant. Private Room With Avant gave the station's listeners a chance to get up close and personal with the R&B crooner. Pictured here hanging out are (l-r) KCAQ PD Big Bear, Avant and KCAQ night pimp Quay.



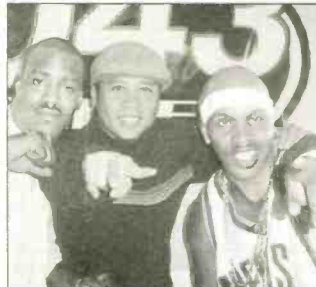
I'M THE KING OF R&B After selling over 1 million copies of his album Confessions in one week, superstar Usher is not only the King of R&B, he may be the new King of Pop. Seen here are (l-r) WKTU/New York morning co-host Baltazar, Usher and WKTU morning co-host Goumba Johnny during a recent royal visit to the station.



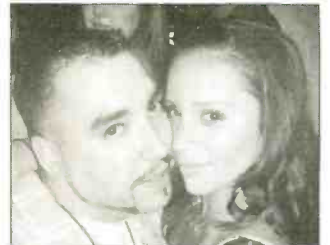
GETTING THE PARTY STARTED How lucky is the guy in the middle? During Janet Jackson's album-release party, Virgin Records Exec. VP/Promotions Hilary Shaev and Rhythm/Crossover Promotions mamma Andrea Kline took a moment to show their love to R&R CHR/Rhythmic Editor Dontay Thompson. Seen here (l-r) are Shaev, Thompson and Kline.



WE'RE SO COOL Living in a city like Palm Springs, CA — where it gets as hot as two big ol' buttocks rubbing against each other, and where every single grandma and grandpa on the West Side seems to move once they retire — can be as entertaining as joining a book club. So what are two cool cats like KKUU/Palm Springs PD Anthony "Antdog" Quiroz (r) and J Records recording artist Sly Boogie doing there? Well, I guess Antdog has to program KKUU, and maybe Boogie's car broke down in the station's parking lot.



ROCK, PAPER, SCISSORS It appears that KKME/Honolulu PD KC played a heated round of the game with Wango and Kyle of Jagged Edge backstage at XKME's R&B Heavyweight Concert. The show featured Jagged Edge, Avant, Ginuwine and Keke Wyatt. Seen here battling it out are (l-r) Wango, KC and Kyle.



WANNA MAKE OUT? I know that's what was on the mind of KWWV (Wild 106)/San Luis Obispo, CA PD/morning dude Eric Sean (l) when the sexy Veronica from MTV's Road Rules: Semester at Sea took this photo with him. The crew from Real World/Road Rules was in the market shooting footage for the show, and they later partied with the Wild 106 staff at a local club.

Rhythmic Chitta Chatta

You want to understand the issues? Better be at the Rhythmic session at R&R Convention 2004. One of the biggest concerns is how radio is to remain creative and entertaining with the FCC threatening to hand down one of those fat-ass fines.



In this session we'll have an open discussion with our audience and panelists on how to avoid fines without making our stations sound as dull as sitting through another tired-ass, boring convention session! Next week we'll have an update on the panelists. Register for the convention at www.radioandrecords.com.



A DIVA'S PARTY Janet Jackson's album-release party in New York was a star-studded affair. Attendees included the Rev. Al Sharpton, Patti LaBelle and a host of top radio and record executives. Oh, and did I mention the transvestites? Seen here mingling are (l-r) WPGC/Washington MD Sarah O'Connor, Janet and WPGC air talent EZ Tommy.



REPRESENTIN' THE BAY The crew at KMEL/San Francisco always keeps things poppin' in the Bay Area. During a recent station event, a few of the family members got together for a snapshot. Seen here (l-r) are Greg Lawley of Lawman Promotions and KMEL morning man Chuy Gomez, midday diva Sana G., evening playa Big Von Johnson, staff member Shortee and Commander and PD Michael Martin.



LOOK AT MY GOLD Kaine and D-Roc of The Ying Yang Twins are known to show off their gold fronts at every photo opportunity, so it was no surprise when they flashed them during a recent performance for KSEQ (Q97)/Fresno. Pictured here are (l-r) KSEQ PD Tommy Del Rio, Kaine, D-Roc, Greg Lawley of Lawman Promotions and KHTN/Merced, CA OM/PD Rene Roberts.

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CHR/RHYTHMIC TOP 50

POWERED BY
MEDIABASE

April 23, 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 (LaFace/Zomba) | 6028 | -277 | 804355 | 16 | 84/0 |
| 3 | 2 | M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) | 5900 | +231 | 697465 | 13 | 75/0 |
| 2 | 3 | J-KWON Topsy (So So Def/Zomba) | 5416 | -403 | 573690 | 16 | 82/0 |
| 4 | 4 | USHER Burn (LaFace/Zomba) | 5296 | +248 | 555171 | 8 | 80/1 |
| 5 | 5 | D12 f/EMINEM My Band (Shady/Interscope) | 4857 | +241 | 438710 | 7 | 74/0 |
| 9 | 6 | BEYONCE' Naughty Girl (Columbia) | 4298 | +698 | 477276 | 6 | 78/2 |
| 8 | 7 | PETEY PABLO Freek-A-Leek (Jive/Zomba) | 3878 | +136 | 447387 | 16 | 79/1 |
| 10 | 8 | TWISTA Overnight Celebrity (Atlantic) | 3826 | +403 | 418548 | 9 | 80/2 |
| 7 | 9 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG) | 3595 | -233 | 406387 | 16 | 75/0 |
| 6 | 10 | CHINGY One Call Away (DTP/Capitol) | 3495 | -721 | 343749 | 16 | 75/0 |
| 14 | 11 | LIL' FLIP Game Over (Sucka Free/Loud/Columbia) | 3396 | +531 | 368857 | 11 | 73/3 |
| 11 | 12 | KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG) | 3226 | +275 | 447953 | 8 | 78/0 |
| 12 | 13 | LUDACRIS Splash Waterfalls (Def Jam South/IDJMG) | 2712 | -210 | 360101 | 17 | 75/0 |
| 15 | 14 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 2655 | +1 | 300438 | 20 | 70/1 |
| 16 | 15 | YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT) | 2323 | -165 | 220038 | 22 | 74/0 |
| 13 | 16 | G UNIT f/JOE Wanna Get To Know You (Interscope) | 2301 | -579 | 280745 | 15 | 72/0 |
| 20 | 17 | PITBULL f/LIL' JON Culo (TVT) | 1955 | +367 | 174389 | 5 | 50/4 |
| 17 | 18 | CASSIDY f/R. KELLY Hotel (J/RMG) | 1941 | -215 | 237389 | 25 | 73/0 |
| 21 | 19 | ALICIA KEYS If I Ain't Got You (J/RMG) | 1845 | +310 | 254926 | 7 | 64/4 |
| 23 | 20 | AMANDA PEREZ I Pray (Virgin) | 1628 | +354 | 125235 | 3 | 53/6 |
| 19 | 21 | TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic) | 1549 | -214 | 197903 | 20 | 79/0 |
| 38 | 22 | USHER Confessions Part 2 (LaFace/Zomba) | 1316 | +650 | 164455 | 2 | 12/4 |
| 27 | 23 | NB RIDAZ f/GEMINI So Fly (Upstairs) | 1276 | +189 | 77934 | 10 | 25/2 |
| 22 | 24 | OUTKAST Roses (LaFace/Zomba) | 1220 | -246 | 105961 | 9 | 65/0 |
| 29 | 25 | JOE f/G UNIT Ride Wit U (Jive/Zomba) | 1105 | +174 | 97913 | 5 | 56/5 |
| 25 | 26 | T.J. Rubber Band Man (Grand Hustle/Atlantic) | 1019 | -194 | 102871 | 17 | 49/0 |
| 31 | 27 | YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG) | 980 | +87 | 55595 | 4 | 60/4 |
| 30 | 28 | DILATED PEOPLES f/KANYE WEST This Way (Capitol) | 975 | +59 | 76274 | 6 | 52/3 |
| 32 | 29 | CHRISTINA MILIAN Dip It Low (Island/IDJMG) | 937 | +84 | 101600 | 5 | 43/1 |
| 36 | 30 | DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot) | 879 | +139 | 38432 | 5 | 37/6 |
| 24 | 31 | JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic) | 862 | -376 | 50288 | 10 | 33/0 |
| 34 | 32 | JOJO Leave (Get Out) (BlackGround/Universal) | 860 | +48 | 73216 | 6 | 34/0 |
| 26 | 33 | BRITNEY SPEARS Toxic (Jive/Zomba) | 814 | -326 | 91438 | 12 | 23/0 |
| 28 | 34 | KANYE WEST Through The Wire (Roc-A-Fella/IDJMG) | 805 | -192 | 114283 | 20 | 54/0 |
| 41 | 35 | NINA SKY Move Ya Body (Next Plateau/Universal) | 647 | +166 | 155460 | 2 | 35/3 |
| 33 | 36 | RUBEN STUDDARD Sorry 2004 (J/RMG) | 644 | -206 | 78799 | 16 | 41/0 |
| 43 | 37 | YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG) | 637 | +204 | 48301 | 2 | 39/2 |
| 39 | 38 | BEENIE MAN f/MS. THING Dude (Virgin) | 637 | +8 | 136105 | 12 | 26/2 |
| Debut | 39 | YING YANG TWINS Whats Happnin! (TVT) | 599 | +289 | 47069 | 1 | 39/3 |
| Debut | 40 | R. KELLY Happy People (Jive/Zomba) | 571 | +274 | 86202 | 1 | 32/8 |
| Debut | 41 | JUVENILE Slow Motion (Cash Money/Universal) | 545 | +188 | 75634 | 1 | 27/19 |
| 48 | 42 | PLAY-N-SKILLZ Freaks (Independent) | 520 | +141 | 51862 | 2 | 26/1 |
| 35 | 43 | JAGGED EDGE What It's Like (Columbia) | 510 | -237 | 31078 | 10 | 37/0 |
| 49 | 44 | BABY BASH Sexy Eyes (Da Da Da Da) (Universal) | 453 | +84 | 29450 | 2 | 30/20 |
| 37 | 45 | FRANKEE F.U.R.B. (Marro) | 425 | -275 | 44575 | 7 | 4/0 |
| 46 | 46 | BOO YUNG f/THERESA VICTORIA Get Naked (Sin) | 385 | -6 | 17588 | 3 | 5/1 |
| 40 | 47 | MR. VEGAS Pull Up (Delicious Vinyl/Geffen) | 378 | -112 | 44149 | 4 | 23/0 |
| 42 | 48 | M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal) | 352 | -95 | 25316 | 11 | 28/0 |
| 44 | 49 | BLACK EYED PEAS Hey Mama (A&M/Interscope) | 347 | -72 | 17200 | 12 | 19/0 |
| Debut | 50 | ELEPHANT MAN Jook Gal (VP/Atlantic) | 340 | +12 | 35224 | 1 | 29/2 |

86 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/11-4/17. 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 |
|--|------|
| BABY BASH Sexy Eyes (Da Da Da Da) (Universal) | 20 |
| JUVENILE Slow Motion (Cash Money/Universal) | 19 |
| METHOD MAN f/B. RHYMES What's Happenin' (Def Jam/IDJMG) | 18 |
| MOBB DEEP Got It Twisted (Violator/Zomba) | 11 |
| D. YUTE f/YING YANG... Row Da Boat (Slip-N-Slide/Priority/Capitol) | 9 |
| R. KELLY Happy People (Jive/Zomba) | 8 |
| AMANDA PEREZ I Pray (Virgin) | 6 |
| DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot) | 6 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| BEYONCE' Naughty Girl (Columbia) | +698 |
| USHER Confessions Part 2 (LaFace/Zomba) | +650 |
| LIL' FLIP Game Over (Sucka Free/Loud/Columbia) | +531 |
| TWISTA Overnight Celebrity (Atlantic) | +403 |
| PITBULL f/LIL' JON Culo (TVT) | +367 |
| AMANDA PEREZ I Pray (Virgin) | +354 |
| ALICIA KEYS If I Ain't Got You (J/RMG) | +310 |
| YING YANG TWINS Whats Happnin! (TVT) | +289 |
| K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG) | +275 |
| R. KELLY Happy People (Jive/Zomba) | +274 |

New & Active

- 8-BALL & MJG** You Don't Want Drama (Bad Boy/Universal)
Total Plays: 330, Total Stations: 16, Adds: 1
- MASTER P** Act A Fool (New No Limit/Koch)
Total Plays: 315, Total Stations: 20, Adds: 4
- SLY BOOGY** That's My Name (Keep Thuggin') (J/RMG)
Total Plays: 314, Total Stations: 25, Adds: 2
- AKON** f/STYLES P. Locked Up (SRC/Universal)
Total Plays: 309, Total Stations: 24, Adds: 3
- RIC-A-CHE** Coo Coo Chee (SRC/Universal)
Total Plays: 301, Total Stations: 9, Adds: 3
- AVANT** Don't Take Your Love Away (Geffen)
Total Plays: 294, Total Stations: 13, Adds: 1
- GHOSTFACE** f/MISSY ELLIOTT Push (Def Jam/IDJMG)
Total Plays: 282, Total Stations: 20, Adds: 0
- KEVIN LYTTLE** Turn Me On (Atlantic)
Total Plays: 204, Total Stations: 14, Adds: 5
- BRANDY** f/KANYE WEST Talk About Our Love (Atlantic)
Total Plays: 203, Total Stations: 9, Adds: 3
- PRINCE** Musicology (Columbia)
Total Plays: 177, Total Stations: 14, Adds: 0

Songs ranked by total plays

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



Don't Miss
R&R CONVENTION 2004! JUNE 24-26, 2004
BEVERLY HILTON HOTEL in Beverly Hills, CA
Register NOW at www.radioandrecords.com

April 23, 2004



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 4/23/04

Table with 7 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top CHR/Rhythmic songs and artists like USHER, MARIO WINANS, KANYE WEST, etc.

Total sample size is 378 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Pitbull LABEL:TVT

By MIKE TRIAS/Associate Editor



Armando Perez, known throughout the Miami area as rapper Pitbull, has always had an independent attitude when it comes to his music. Perhaps that comes from the fact that he's from the South, where many rappers have risen to the national spotlight thanks to their do-it-yourself work ethic.

Pitbull's upcoming album, M.I.A.M.I. (Money Is a Major Issue), will reach store shelves this summer. Thanks to Pitbull's years of his making a name for himself in the underground, famous guests galore will appear on the album, which aims to show a different side of the rapper's hometown.

People are already getting a taste of what's to come on M.I.A.M.I. from "Culo," taken from Pitbull's recent mix tape, Unleashed Vol. 3. The cut features Lil Jon, who produced the club anthem along with The Diaz Brothers. "Culo" employs the popular coolie dance rhythm, which gives the song its island flavor.

Reporters

KCKS/Albuquerque, NM... KYZL/Albuquerque, NM... KATZ/Albuquerque, NM...

WRVZ/Charlotte, NC... WDBM/Chicago, IL... KQDA/Corpus Christi, TX...

WFTW/Dayton, OH... WTVT/Dayton, OH... WKCF/Dayton, OH...

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* Monitored Reporters 97 Total Reporters 86 Total Monitored 11 Total Indicator

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



DANA HALL

dhall@radioandrecords.com

Glory, Hallelujah, We See The Light

Witnessing the growth of FM Gospel

To help R&R celebrate the Gospel Music Awards and this week's Christian special, I've decided to spotlight three successful FM Gospel outlets: WHAL/Memphis; WNNL/Raleigh; and WFMV/Columbia, SC. One of the stations has been on the air for more than 10 years, another for seven years and the third for just over a year, but each has had remarkable ratings in a highly competitive Urban market. I spoke with each station's PD about how the format has evolved in the past 10 years, where it is headed and the challenges it still faces.

Jerry Smith

PD, WNNL (103.9 The Light)/Raleigh; OM, Radio One Gospel

Station owner: Radio One
Fall '03, 12+: 6.2, No. 4
Launched: October 1997

I've been with WNNL since it launched, seven years ago, but just 10 years ago there were few full-time FM Gospel signals out there. Primarily, the format was heard on the AM dial, and even then it was really more of a combination of music segments and ministry. Today



Jerry Smith

the FM format is primarily music-driven, and we call it "inspirational," because that truly describes the essence of the music and the message.

I think that with every generation there comes a new sound of music as well. For example, when Andrae Crouch first came out, his music was considered fairly radical and ahead of its time. It was different from the traditional sounds of gospel choirs. Today, though, he's considered more traditional. Today's contemporary gospel is made up of young artists like Mary Mary and Donnie McClurkin, but there is still room

on FM Gospel for both them and the traditional sounds of people like Dottie Peoples or Dorothy Norwood.

Because of the evolution of musical styles, I do see the format splintering in very much the same way that mainstream Urban and Urban AC have split in recent years. There will be an FM Gospel sound that is much more contemporary-driven and maybe even younger-focused, as well as a more adult-gospel-driven format that is based more on traditional music.

The Light 103.9 FM

One example of how the music is evolving is the emergence of "holy hip-hop." It's going through the same growing pains that mainstream hip-hop did at mainstream radio. For us, our core listener is still a female 35-44, and I don't think those listeners are excited about holy hip-hop. Many traditional Urban outlets may be playing some form of hip-hop gospel in their Sunday lineup, and that's where it fits best at the moment. But down the road, as the Gospel format evolves and splits, that may change.

In essence, Gospel FM is programmed in ways very similar to other formats. We try to relate to the listeners' lifestyle with personalities who are interesting and informative. Gospel listeners don't want to be preached to all day. They want to hear the music they love, and in between they want to hear a person who tells them about the music and what's happening in their community. There are young people who listen as well, who like to have fun and go to parties and clubs.

One of the most common held misperceptions about Gospel listeners is that the audience is uneducated, unintelligent and generally comes from low-income households. Here in Raleigh-Durham, the WNNL listener has one of the highest profiles in the market when it comes to income and education. Gradually, advertisers are coming around, but there are still battles. We had one major advertiser tell us when we launched that they would never advertise on a Gospel station. Now they are one of our biggest clients.

Convention Panel Update

Mark your calendar for Friday, June 26. We have two hours to cover a lot of ground. The first session is "Urban AC: Evolving the Format in 2004. Is It Time for Hip-Hop?" It will include WHQT (Hot 105)/Miami PD Derrick Brown as one of the distinguished panelists. The second session is the "Urban PD Roundtable."



In the weeks ahead we'll be announcing more participants and topics for these two sessions. Register now at www.radioandrecords.com. The nominees for the 2004 R&R Industry Achievement Awards will appear in the May 7 issue.

Overall, the format still faces challenges within the music industry. We don't always get the respect due us. But more and more mainstream programmers are looking over their shoulders now and realizing that a Gospel station is coming up in the ratings and maybe even taking some of their shares.

The Gospel format as a whole is not consistent enough across the country yet to be deemed a formidable competitor by many. But with new research becoming available soon and things like reporter status, charts and being monitored, that will all change.

Eileen Collier

PD, WHAL (Hallelujah 95.7)/Memphis

Station owner: Clear Channel
Fall '03, 12+: 7.2, No. 2
Launched: December 2002

This is my first job as a Gospel PD, although I worked with our Gospel AM before the launch of WHAL. With stations like WHAL, we've seen a transformation in the Gospel format over the past few years. The biggest change has been in the reach and impact of the format. FM Gospel has widened the scope.

And what makes it more appealing is that we now see more quality contemporary artists coming out. Before, it was primarily traditional artists, but today we have the success of acts like Donnie McClurkin, Mary Mary, Yolanda Adams and others.

The thing that is so appealing about the Gospel format is that you can listen no matter what your denomination. It's simply positive, inspirational music and words. Part of the reason the music and the format have broadened their appeal so greatly is because anyone can listen and hear a message that is personal to them.

Back in the day you would hear a Gospel personality who was usually also in the ministry and would preach to listeners — your grandmother's Gospel AM. Today the listener has changed. The image of an older, stuck-up and judgmental lady whose life is simply work and church is no longer the core Gospel listener. Today's Gospel listeners do everything the rest of the world might do. They go out to the movies and to dinner, enjoy shows and socialize.

Because of these changes, we can format a Gospel station very much

like an Urban AC. People who tune in to WHAL also listen to our Urban AC market sisters, KJMS and WDIA, and even our hip-hop station, [Urban] K97 [WHRK]. We're finding younger listeners will tune in, too, because they are looking for something positive lyrically and in the conversation of the personalities. These are difficult times we live in, and people need direction and inspiration.

I can see a Gospel format in the next few years that may be hip-hop-influenced. Right now it's taking baby steps, just like contemporary hip-hop once did. Many of the pioneers in gospel hip-hop are just starting to build a fan base, and in about five years or so it should be widespread enough to support it at the format.

Gospel right now is already broken down into different genres. You have black gospel, Southern gospel and traditional gospel. Each has its own fan base, but they are similar in message; just the beat is different. It's the same with gospel hip-hop.

"While we're slowly winning the battle at the advertising level, we're still fighting for respect in the music industry."

Eileen Collier

WHAL is part of a very strong Clear Channel cluster in Memphis. We have stations that represent almost every segment of the listening audience, and the Gospel station on FM just rounded it out. It's a niche that many companies are looking at more seriously now. Admittedly, at first it was a challenge to get advertisers on board, but that is changing now. Since our debut, a year and a half ago, we've been No. 1 or No. 2 in our demo.

But, of course, while we're slowly winning the battle at the advertising level, we're still fighting for respect in

Continued on Page 38

Three Gospel Leaders' Top Five

WNNL (103.9 The Light)/Raleigh

- DONNIE MCCLURKIN I'm Walking
- ISRAEL & NEW BREED Taste & See
- EVELYN TURRENTINE AGEE Thank You
- BEVERLY CRAWFORD Higher In The Lord
- JOE PACE & THE COLORADO MASS CHOIR Speak Life

WHAL (Hallelujah 95.7)/Memphis

- MARVIN SAPP You Are God Alone
- RUBEN STUDDARD & FRED HAMMOND We Have Not Forgotten
- DONALD LAWRENCE & TRI-CITY SINGERS Restoring The Years
- MAURETTE BROWN-CLARK Just Want To Praise You
- KEVIN DAVIDSON & THE VOICES Bouncing Back

WFMV (Gospel 95.3 FM)/Columbia, SC

- WILLIAM MURPHY III Worship Experience
- REED'S TEMPLE CHOIR He's Been Good
- WITNESS Battles
- DONALD LAWRENCE & TRI-CITY SINGERS Restoring The Years
- SHIRLEY CAESAR & DOTTIE PEOPLES I'm Blessed

April 23, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 3 | 1 | ALICIA KEYS If I Ain't Got You (J/RMG) | 3627 | +230 | 523751 | 10 | 67/0 |
| 1 | 2 | USHER Burn (LaFace/Zomba) | 3557 | +138 | 487418 | 7 | 66/0 |
| 2 | 3 | USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba) | 3302 | -.99 | 478147 | 16 | 68/0 |
| 6 | 4 | M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) | 3084 | +303 | 472738 | 9 | 57/0 |
| 7 | 5 | KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/DJMG) | 2922 | +308 | 442142 | 8 | 68/1 |
| 8 | 6 | LIL' FLIP Game Over (Sucka Free/Loud/Columbia) | 2821 | +282 | 300596 | 11 | 61/0 |
| 5 | 7 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG) | 2769 | -.229 | 370556 | 16 | 67/0 |
| 4 | 8 | J-KWON Topsy (So So Def/Zomba) | 2763 | -.299 | 336382 | 14 | 65/0 |
| 10 | 9 | PETEY PABLO Freek-A-Leek (Jive/Zomba) | 2594 | +253 | 344075 | 17 | 63/0 |
| 11 | 10 | TWISTA Overnight Celebrity (Atlantic) | 2519 | +336 | 353549 | 8 | 67/1 |
| 9 | 11 | LUDACRIS Splash Waterfalls (Def Jam South/DJMG) | 2239 | -.219 | 274219 | 16 | 59/0 |
| 15 | 12 | BEYONCE' Naughty Girl (Columbia) | 2215 | +224 | 289842 | 6 | 66/0 |
| 14 | 13 | AVANT Don't Take Your Love Away (Geffen) | 2187 | +42 | 289209 | 10 | 60/0 |
| 13 | 14 | G UNIT f/JOE Wanna Get To Know You (Interscope) | 1813 | -.334 | 218122 | 13 | 57/0 |
| 12 | 15 | CHINGY One Call Away (DTP/Capitol) | 1759 | -.417 | 188016 | 14 | 65/0 |
| 18 | 16 | JANET JACKSON I Want You (Virgin) | 1662 | +74 | 150071 | 8 | 64/0 |
| 16 | 17 | T.I. Rubber Band Man (Grand Hustle/Antalctic) | 1576 | -.196 | 195155 | 18 | 62/0 |
| 25 | 18 | R. KELLY Happy People (Jive/Zomba) | 1533 | +402 | 204180 | 6 | 69/2 |
| 21 | 19 | OUTKAST Roses (LaFace/Zomba) | 1310 | +65 | 106970 | 7 | 58/0 |
| 17 | 20 | CASSIDY f/R. KELLY Hotel (J/RMG) | 1295 | -.358 | 143551 | 17 | 66/0 |
| 19 | 21 | RUBEN STUDDARD Sorry 2004 (J/RMG) | 1251 | -.298 | 219729 | 17 | 64/0 |
| 28 | 22 | JUVENILE Slow Motion (Cash Money/Universal) | 1158 | +155 | 117222 | 10 | 5/3 |
| 20 | 23 | SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope) | 1108 | -.339 | 147884 | 13 | 59/0 |
| 27 | 24 | MUSIQ Whoknows (Def Soul/DJMG) | 1079 | +24 | 139125 | 11 | 48/0 |
| 29 | 25 | JOE f/G UNIT Ride Wit U (Jive/Zomba) | 1078 | +92 | 130674 | 5 | 58/0 |
| 22 | 26 | JAGGED EDGE What It's Like (Columbia) | 1075 | -.146 | 109394 | 12 | 45/0 |
| 24 | 27 | SEAN PAUL I'm Still In Love With You (VP/Antalctic) | 985 | -.155 | 136023 | 12 | 49/0 |
| 31 | 28 | TAMIA Questions (Atlantic) | 958 | +55 | 97759 | 10 | 53/0 |
| 32 | 29 | ATL Make It Up With Love (Noontime/Epic) | 926 | +35 | 54647 | 10 | 49/0 |
| 33 | 30 | CARL THOMAS Make It Alright (Bad Boy/Universal) | 920 | +31 | 106291 | 6 | 48/0 |
| 34 | 31 | BEENIE MAN f/MS. THING Dude (Virgin) | 871 | +27 | 164497 | 12 | 40/0 |
| 36 | 32 | MONICA U Should've Known Better (J/RMG) | 865 | +160 | 62518 | 4 | 47/5 |
| 37 | 33 | 8-BALL & MJG You Don't Want Drama (Bad Boy/Universal) | 714 | +63 | 51385 | 4 | 36/0 |
| 30 | 34 | YOUNG GUNZ No Better Love (Def Jam/DJMG) | 656 | -.288 | 84671 | 15 | 44/0 |
| 39 | 35 | RUBEN STUDDARD What If (J/RMG) | 572 | +84 | 54938 | 2 | 43/3 |
| 45 | 36 | USHER Confessions Part 2 (LaFace/Zomba) | 564 | +188 | 102877 | 2 | 1/0 |
| 40 | 37 | SLUM VILLAGE Selfish (Barak/Capitol) | 535 | +83 | 43106 | 4 | 40/2 |
| Debut | 38 | YOUNG GUNZ Friday Night (Roc-A-Fella/DJMG) | 510 | +223 | 57459 | 1 | 52/2 |
| 38 | 39 | JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal) | 497 | -.114 | 51235 | 19 | 38/0 |
| 44 | 40 | KANYE WEST Jesus Walks (Roc-A-Fella/DJMG) | 486 | +99 | 96483 | 3 | 3/0 |
| 46 | 41 | GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/DJMG) | 460 | +92 | 47975 | 2 | 35/0 |
| 42 | 42 | GUERRILLA BLACK Guerilla Nasty (Virgin) | 433 | +36 | 19556 | 4 | 32/0 |
| 43 | 43 | DILATED PEOPLES f/KANYE WEST This Way (Capitol) | 425 | +37 | 29725 | 3 | 24/1 |
| 48 | 44 | D12 f/EMINEM My Band (Shady/Interscope) | 423 | +77 | 37607 | 2 | 4/0 |
| 49 | 45 | ELEPHANT MAN Jook Gal (VP/Antalctic) | 405 | +60 | 58814 | 2 | 32/0 |
| Debut | 46 | YOUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG) | 397 | +78 | 49493 | 1 | 44/40 |
| Debut | 47 | JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope) | 387 | +134 | 36071 | 1 | 1/1 |
| Debut | 48 | BIG TYMERS No Love (Beautiful Life) (Cash Money/Universal) | 344 | +21 | 15974 | 1 | 30/0 |
| 47 | 49 | JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic) | 323 | -.39 | 16860 | 6 | 23/0 |
| Debut | 50 | PRINCE Musicology (Columbia) | 319 | +35 | 24633 | 1 | 34/0 |

Most Added

www.rredds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| METHOD MAN f/B. RHYMES What's Happenin' (Def Jam/DJMG) | 44 |
| YOUNG WUN f/DMX, LIL' FLIP & D. BANNER Tear It Up (J/RMG) | 40 |
| MOBB DEEP Got It Twisted (Violator/Zomba) | 32 |
| YING YANG TWINS Whats Happenin! (TVT) | 22 |
| D. YUTE f/YING YANG... Row Da Boat (Sip N Slide/Priority/Capitol) | 15 |
| TARRALYN RAMSEY Baby U Know (Casablanca) | 15 |
| ANTHONY HAMILTON Charlene (So So Def/Zomba) | 8 |
| NINA SKY Move Ya Body (Next Plateau/Universal) | 7 |
| LIL' WAYNE Bring It Back (Cash Money/Universal) | 6 |
| MYSTIKAL Doochie Pop (Jive/Zomba) | 6 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| R. KELLY Happy People (Jive/Zomba) | +402 |
| TWISTA Overnight Celebrity (Atlantic) | +336 |
| K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/DJMG) | +308 |
| M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal) | +303 |
| LIL' FLIP Game Over (Sucka Free/Loud/Columbia) | +282 |
| PETEY PABLO Freek-A-Leek (Jive/Zomba) | +253 |
| ALICIA KEYS If I Ain't Got You (J/RMG) | +230 |
| BEYONCE' Naughty Girl (Columbia) | +224 |
| YOUNG GUNZ Friday Night (Roc-A-Fella/DJMG) | +223 |
| USHER Confessions Part 2 (LaFace/Zomba) | +188 |

New & Active

- MASTER P Act A Fool (New No Limit/Koch)
Total Plays: 307, Total Stations: 22, Adds: 1
- CALVIN RICHARDSON Not Like This (Hollywood)
Total Plays: 264, Total Stations: 27, Adds: 0
- LIL' WAYNE Bring It Back (Cash Money/Universal)
Total Plays: 244, Total Stations: 41, Adds: 6
- MYSTIKAL Doochie Pop (Jive/Zomba)
Total Plays: 244, Total Stations: 33, Adds: 6
- NINA SKY Move Ya Body (Next Plateau/Universal)
Total Plays: 222, Total Stations: 31, Adds: 7
- CASSIDY f/MASHNDNA Get No Better (J/RMG)
Total Plays: 208, Total Stations: 36, Adds: 3
- TEENA MARIE Still In Love (Cash Money/Universal)
Total Plays: 202, Total Stations: 24, Adds: 1
- YING YANG TWINS Whats Happenin! (TVT)
Total Plays: 191, Total Stations: 35, Adds: 22
- ANTHONY HAMILTON Charlene (So So Def/Zomba)
Total Plays: 176, Total Stations: 24, Adds: 8
- MOBB DEEP Got It Twisted (Violator/Zomba)
Total Plays: 166, Total Stations: 32, Adds: 32

Songs ranked by total plays

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

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/11-4/17. 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 asks radio DJs for the hottest records jumping off.

tha JUMP off



Tawala Sharp

Tawala Sharp
MD, KKBT (The Beat)/Los Angeles

Lloyd Banks' "On Fire" (Interscope): Just from first listen, I put this on the air. We immediately started getting calls. I think he will have the same kind of success as 50 Cent, who's on the hook too. The song is produced by Eminem and a name from the past, Kwame (Not *The Apprentice's* Kwame, The Rhythm's Kwame). • **Christina Milian featuring Shawna's "Dip It Low"** (Def Jam/IDJMG): People need to stop sleeping on this record. Def Jam, put your machine on this! If Aaliyah were alive, this is a record she would have made today. • **213's "Dolla Bill"** (TVT): This is a no-brainer for the West Coast — come on! We started playing it, and all the DJs in L.A. started calling the station to find out who it was and how to get it. TVT might have leaked it to us first 'cuz we're in L.A., but this will spread across the country. It's about to jump off. • **Houston's "I Like That"** (Capitol): This dude can really sing. He's got Nate Dogg and Chingy on the hook. He's young and good looking, and all the girls are screaming for him. He's got star quality, just like we saw when Chingy first came out.

Hurricane Dave,
OM, WBZE, WGLF, WHBT, WHBX &
WWLD/Tallahassee, FL



This week on Urban AC WHBX/Tallahassee, FL we're giving away tickets to see Prince in concert in Jacksonville. It's only about a three-hour drive, and since he's not coming to Tallahassee, we thought we'd send listeners to see him there. I'm producing a music montage of nine Prince records, and those who can name all the songs qualify to win the tickets. • Also this week, we are taking part in Tom Joyner's drive to register voters. We're doing it in conjunction with Omega Psi Phi at Tallahassee's historically black college, Florida A&M University. I think it's particularly important that we get involved here in Florida. We don't care what party you're affiliated with; we just want folks to register to vote — to make a difference. • WWLD is also celebrating its first anniversary all this week. Instead of having just one event, we're doing events every night this week. Tuesday night is our Jeans and Moet night with Jackie O. Wednesday and Friday nights we have club events with live performances, and Thursday we're hosting a clothing drive for a woman's organization. The week culminates with our Birthday Party Gras on Saturday. Performing will be Jackie O, Dirty, Pastor Troy, Trick Daddy and Grand Daddy South, and it's all hosted by "Uncle" Luke Campbell. • Last, I want to add one thing that we always do: Whenever we promote a show or club event where liquor is served, we always tag the promos and commercials with "Blazin' 102.3 reminds you to never drink and drive." It's our way of instilling in listeners that you can party but still be responsible. We're in a college town, so we believe it's important to always do this.



Glory, Hallelujah...

Continued from Page 35

the music industry. A Gospel chart would truly help us. The gospel music industry would then be on the same page, which could only help the format and artists grow. It would be good for radio and for the music.

Tony Gee

**VP/Programming,
WFMV (Gospel 95.3 FM)/
Columbia, SC**

**Station owner: Alex Snipe/
Glory Communications
Fall '03, 12+; 8.1, No. 2
Launched: 1993**

I'm fairly new to gospel. This is my first programming job and my first Gospel station. I actually come out of mainstream hip-hop radio, but I've always been a spiritual person and a Christian in my personal life. Because of my background, though, I came to the format with a very different concept of how it should be presented.



Tony Gee

This is still radio, and in order to compete, you have to do things just like the big stations. So we now have a van that is wrapped and a professional sound system for remotes. On-air, we have rotation and imaging that are just as consistent as any of the mainstream Urban or Urban AC stations in the market.

My jocks have a mixture of backgrounds and are of different generations. We have people who have worked in both Gospel and secular radio, as well as a young lady who is straight out of college. They represent all of our listeners.

We are slowly seeing the Gospel format grow, but there is still room for more advancement. There are still programmers out there who want to do things the old-fashioned way, and I don't think you can compete with that kind of attitude.

I've always been taught in my church that while you want to speak to the regu-

lars and keep them happy, the real mission is to reach out to those who need to come into the fold. By using the approach that we have at WFMV on the air, we get listeners tuning in who might not realize they are listening to Gospel at first. It has a real Urban sound to it, but then they hear the message, and they get it.

Gospel FM has the same challenge that the black church has right now: to get the youth to believe and take part. When my pastor preaches on Sunday, you know you will hear a story in there about someone like 50 Cent, because the pastor knows that's what the kids relate to, and he has to pull them in. I try to do the same thing by creating an image and sound for the station that will draw in even people who might not consider themselves Gospel listeners.

Because of the large military presence in this area, we get a lot of listeners from around the country coming and going. I find that we get people tuning in simply because we sound good, and then they figure out later we're Gospel. But by then we already have them.

I may also slip in some secular music or secular artists who perform gospel or inspirational songs. You might hear India.Arie's "God Is Real." We also have a Saturday-night show called *Another Level*, which is really targeting the youth. It's one hour, and it plays some of the gospel hip-hop and underground gospel. The gospel hip-hop genre as a whole will eventually work its way into the format.

I also think that, down the road, there won't be any traditional-only Gospel stations, because they won't be able to survive financially. They're going to have to incorporate some kind of contemporary gospel into their playlists to appeal to a broader demo.

In Gospel, we get hit twice as hard at the sales level. Not only do we get the "no-Urban dictates," we also get advertisers who are wary of offending anyone on a religious tip, so they just steer clear of advertising with Gospel stations. It's ridiculous.



GLORY COMMUNICATIONS, INC.

Urban AC Reporters

Stations and their adds listed alphabetically by market

| | | | | | | | |
|--|--|---|--|---|---|---|--|
| <p>WWIN/Baltimore, MO* OM/PO: Tim Weiss AP/MD: Keith Fisher No Adds</p> | <p>WZAK/Cleveland, OH* OM/PO: Kim Johnson MD: Bobby Rash TAMA</p> | <p>WUKS/Fayetteville, NC* PO: Carroll Davis MD: Cathie Pies 1 GLADYS KNIGHT VEDESIO ALEJANDRO MARY J. BLIGE AL GREEN</p> | <p>WKQJ/Jackson, MS* OM/PO/MD: Stan Branson No Adds</p> | <p>KJMS/Memphis, TN* PO: Vito Bell AP/MD: Elaine Collier TAMA</p> | <p>WYLD/New Orleans, LA* OM: Curtis Beamer PO: AJ Appleberry TAMA</p> | <p>WKSJ/Richmond, VA* OM/PO/MD: Kevin Gardner 4 R. KELLY</p> | <p>KNLH/ST. Louis, MO* OM/PO: Chuck Atlas MD: Taylor J No Adds</p> |
| <p>KDXL/Baton Rouge, LA* OM: Jeff Harrison PO/MD: Ben Wehman MARY J. BLIGE AL GREEN GLADYS KNIGHT VEDESIO ALEJANDRO LASHELL GRIFFIN</p> | <p>WLXC/Columbia, SC* PO: Brian Williams MARY J. BLIGE LASHELL GRIFFIN THEO</p> | <p>WZZZ/Ft. MI*, MI* PO: Jamal Jackson TAMA TRINA BROSSARD</p> | <p>WSOJ/Jacksonville, FL* PO/MD: BJ Brooks 5 PRINCE LASHELL GRIFFIN</p> | <p>WHOT/Miami, FL* PO: Dennis Brown AP/MD: Karen Vaughn 11 JAY-Z 11 JAY-Z MARY J. BLIGE</p> | <p>WRKS/New York, NY* OM: John Mulvan MD: Tom Headley MD: John Headley 11 PATTY LABELLE 4 TAMA</p> | <p>WVBE/Roanoke, VA* PO/MD: Walt Ford 15 CALVIN RICHMOND 6 RUBEN STUDDARD AL GREEN LASHELL GRIFFIN THEO</p> | <p>WIND/Toledo, OH* PO: Randy Love MD: Brandi Brown LASHELL GRIFFIN</p> |
| <p>WBNK/Birmingham, AL* OM/PO: Jay Dixon AP/MD: Gerald Johnson 13 RUBEN STUDDARD</p> | <p>WWDW/Columbia, SC* PO: Mike Love MD: Lari Mack AL GREEN LASHELL GRIFFIN</p> | <p>WFLM/FL Pierce, FL* OM: Mike James PO/MD: Randy Franklin AL GREEN LASHELL GRIFFIN</p> | <p>KMLK/Kansas City, MO* PO: Jim Kennedy MD: Troy Michaels No Adds</p> | <p>WRRW/Milwaukee, WI* PO/MD: Lari James No Adds</p> | <p>WSVY/Norfolk, VA* OM/PO: Eric Reynolds MARY J. BLIGE CALVIN RICHMOND</p> | <p>WLWH/Savannah, GA OM: Brad Kelly PO/MD: Gary Young AP: Jewel Carter 27 GERALD LEVERT 14 R. KELLY 13 PATTY LABELLE</p> | <p>WHHR/Washington, DC* PO/MD: Dave Dickson 1 GLADYS KNIGHT VEDESIO ALEJANDRO MARY J. BLIGE</p> |
| <p>WMGL/Charleston, SC* OM/PO: Terry Bess MD: T. James MARY J. BLIGE LASHELL GRIFFIN THEO</p> | <p>WACH/Columbus, GA OM: Brian Waters PO/MD: Owen Rasheeda MD: Edward Lewis No Adds</p> | <p>WOMG/Greensboro, NC* No Adds</p> | <p>KNEK/Lafayette, LA* PO/MD: John Kimitt No Adds</p> | <p>WDLT/Mobile, AL* PO: Steve Crumley MD: Kathy Barlow No Adds</p> | <p>WFKF/Olando, FL* PO: Steve Holbrook No Adds</p> | <p>*Monitored Reporters 46 Total Reporters 42 Total Monitored 4 Total Indicator</p> | |
| <p>WBAV/Charlotte* PO/MD: David Jewry MARY J. BLIGE CARL THOMAS</p> | <p>WRWB/Dayton, OH* OM/PO: L.D. James 9 ALICIA KEYS</p> | <p>KMJO/Houston, TX* PO: Tom Calocucci MD: Sam Choise 3 PRINCE</p> | <p>KOKY/Little Rock, AR* OM: Joe Becker PO/MD: Hank Dylan MARY J. BLIGE AL GREEN GLADYS KNIGHT VEDESIO ALEJANDRO LASHELL GRIFFIN THEO</p> | <p>WQOM/Nashville, TN* PO/MD: Derrick Corbett No Adds</p> | <p>WDAS/Philadelphia, PA* OM: Theo Milschem PO: Joe Tamborini AP/MD: Jo Gamble No Adds</p> | <p>WVBC/Washington, DC* PO: Kelly Brown MD: Mike Chase RUBEN STUDDARD</p> | |
| <p>WVAZ/Chicago, IL* OM/PO: Elroy Smith AP/MD: Armande Rivera 3 PRINCE 2 ALICIA KEYS 2 7 SOULS</p> | <p>WMDX/Detroit, MI* OM: Ed Haldy PO: Jamilah Muhammad AP: Osei Stevens MD: Sheila Little 3 LASHELL GRIFFIN</p> | <p>WTLN/Indianapolis, IN* PO: Brian Wallace AP/MD: Geoff Adams No Adds</p> | <p>KJLH/Los Angeles, CA* PO/MD: Andrew Reszell AL GREEN</p> | <p>WYBC/New Haven, CT* OM: Wayne Schmidt PO: Jose Castillo AP: Angela Martinez 1 LASHELL GRIFFIN</p> | <p>WFXC/Raleigh, NC* PO: Cy Young AP/MD: Joel Berry No Adds</p> | <p>Did Not Report, Playlist Frozen (2): WMCS/Milwaukee, WI WRBV/Macon, GA</p> | |

URBAN AC TOP 30

POWERED BY
MEDIABASE

April 23, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 2 | 1 | ALICIA KEYS If I Ain't Got You (J/RMG) | 1199 | +87 | 159332 | 8 | 36/1 |
| 1 | 2 | LUTHER VANDROSS Think About You (J/RMG) | 1021 | -98 | 131681 | 22 | 42/0 |
| 3 | 3 | RUBEN STUDDARD Sorry 2004 (J/RMG) | 963 | -32 | 121120 | 17 | 42/0 |
| 4 | 4 | TEENA MARIE Still In Love (Cash Money/Universal) | 935 | -4 | 101240 | 9 | 41/0 |
| 5 | 5 | BEYONCE' Me, Myself And I (Columbia) | 875 | -23 | 115521 | 13 | 37/0 |
| 6 | 6 | JANET JACKSON I Want You (Virgin) | 822 | +50 | 95775 | 7 | 40/0 |
| 9 | 7 | JOE More & More (Jive/Zomba) | 642 | +100 | 66328 | 27 | 37/0 |
| 7 | 8 | BABYFACE The Loneliness (Arista/RMG) | 624 | -10 | 60148 | 14 | 40/0 |
| 8 | 9 | KEM Love Calls (Motown/Universal) | 606 | +24 | 91903 | 63 | 32/0 |
| 15 | 10 | PRINCE Musicology (Columbia) | 580 | +156 | 76354 | 3 | 37/2 |
| 13 | 11 | PATTI LABELLE New Day (Def Soul/IDJMG) | 539 | +71 | 63094 | 5 | 38/1 |
| 12 | 12 | WILL DOWNING A Million Ways (GRP/VMG) | 515 | +33 | 42494 | 29 | 31/0 |
| 11 | 13 | OUTKAST The Way You Move (LaFace/Zomba) | 509 | +18 | 89021 | 19 | 10/0 |
| 16 | 14 | MUSIQ Whoknows (Def Soul/IDJMG) | 479 | +61 | 53933 | 9 | 27/0 |
| 14 | 15 | ALICIA KEYS You Don't Know My Name (J/RMG) | 474 | +21 | 46776 | 24 | 40/0 |
| 18 | 16 | R. KELLY Happy People (Jive/Zomba) | 430 | +54 | 66393 | 5 | 10/2 |
| 22 | 17 | EN VOGUE Ooh Boy (33rd Street/Funky Girl) | 354 | +61 | 34658 | 8 | 21/0 |
| 17 | 18 | SILK Side Show (Liquid 8) | 337 | -46 | 32952 | 18 | 26/0 |
| 19 | 19 | DWELE Hold On (Virgin) | 320 | -13 | 30254 | 9 | 25/0 |
| 23 | 20 | ANTHONY HAMILTON Charlene (So So Def/Zomba) | 284 | -8 | 21292 | 10 | 21/1 |
| 25 | 21 | TAMIA Questions (Atlantic) | 259 | +44 | 19566 | 4 | 28/5 |
| 29 | 22 | RUBEN STUDDARD What If (J/RMG) | 245 | +61 | 16680 | 2 | 27/3 |
| 20 | 23 | GERALD LEVERT Wear It Out (Atlantic) | 239 | -75 | 17413 | 13 | 27/0 |
| 24 | 24 | HIL ST. SOUL Pieces (Shanachie) | 233 | +17 | 19955 | 11 | 19/0 |
| 27 | 25 | AVANT Don't Take Your Love Away (Geffen) | 229 | +34 | 44867 | 6 | 5/0 |
| 26 | 26 | KINDRED THE FAMILY SOUL Stars (Hidden Beach) | 213 | +14 | 23279 | 18 | 16/0 |
| Debut | 27 | USHER Burn (LaFace/Zomba) | 161 | +63 | 10079 | 1 | 1/0 |
| 30 | 28 | GOAPELE Closer (Columbia) | 152 | +13 | 12139 | 6 | 15/0 |
| Debut | 29 | CARL THOMAS Make It Alright (Bad Boy/Universal) | 151 | +23 | 14571 | 1 | 16/2 |
| - | 30 | CALVIN RICHARDSON Not Like This (Hollywood) | 145 | +7 | 7161 | 2 | 18/1 |

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 4/11-4/17. 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

MONICA U Should've Known Better (J/RMG)

Total Plays: 144, Total Stations: 15, Adds: 0

TRINA BROUSSARD Losing My Mind (Motown/Universal)

Total Plays: 88, Total Stations: 6, Adds: 1

JESSE POWELL Did You Cry (Liquid 8)

Total Plays: 84, Total Stations: 14, Adds: 0

FREDDIE JACKSON Say Yeah (Martland)

Total Plays: 53, Total Stations: 8, Adds: 0

CARL THOMAS She Is (Bad Boy/Universal)

Total Plays: 49, Total Stations: 6, Adds: 0

LAMONT DOZIER I Hear A Symphony (Jam Right/WEA Distribution)

Total Plays: 39, Total Stations: 7, Adds: 0

LASHELL GRIFFIN Free (Epic)

Total Plays: 9, Total Stations: 12, Adds: 12

AL GREEN Rainin' In My Heart (Blue Note/EMC)

Total Plays: 5, Total Stations: 7, Adds: 7

GLADYS KNIGHT f/E. ALEJANDRO Feelin' Good (Vacilon) (Pyramid)

Total Plays: 2, Total Stations: 4, Adds: 4

MARY J. BLIGE It's A Wrap (Geffen)

Total Plays: 1, Total Stations: 10, Adds: 10

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| LASHELL GRIFFIN Free (Epic) | 12 |
| MARY J. BLIGE It's A Wrap (Geffen) | 10 |
| AL GREEN Rainin' In My Heart (Blue Note/EMC) | 7 |
| TAMIA Questions (Atlantic) | 5 |
| THEO Chemistry (TWP) | 4 |
| GLADYS KNIGHT f/E. ALEJANDRO Feelin' Good (Vacilon) (Pyramid) | 4 |
| RUBEN STUDDARD What If (J/RMG) | 3 |
| PRINCE Musicology (Columbia) | 2 |
| CARL THOMAS Make It Alright (Bad Boy/Universal) | 2 |
| R. KELLY Happy People (Jive/Zomba) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| PRINCE Musicology (Columbia) | +156 |
| JOE More & More (Jive/Zomba) | +100 |
| ALICIA KEYS If I Ain't Got You (J/RMG) | +87 |
| PATTI LABELLE New Day (Def Soul/IDJMG) | +71 |
| USHER Burn (LaFace/Zomba) | +63 |
| MUSIQ Whoknows (Def Soul/IDJMG) | +61 |
| RUBEN STUDDARD What If (J/RMG) | +61 |
| EN VOGUE Ooh Boy (33rd Street/Funky Girl) | +61 |
| R. KELLY Happy People (Jive/Zomba) | +54 |
| HEATHER HEADLEY I Wish I Wasn't (RCA/RMG) | +52 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| SMOKIE NORFUL I Need You Now (EMI Gospel) | 493 |
| AVANT Read Your Mind (Geffen) | 470 |
| R. KELLY Step In The Name Of Love (Jive/Zomba) | 382 |
| HEATHER HEADLEY I Wish I Wasn't (RCA/RMG) | 337 |
| GERALD LEVERT U Got That Love (Call It A Night) (Atlantic) | 337 |
| VAN HUNT Seconds Of Pleasure (Capitol) | 275 |
| LUTHER VANDROSS Dance With My Father (J/RMG) | 247 |
| ARETHA FRANKLIN Wonderful (Arista/RMG) | 240 |
| KINDRED Far Away (Epic) | 221 |
| JAHEIM Put That Woman First (Divine Mill/Warner Bros.) | 209 |

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

Songs ranked by total plays

BEAT the ODDS
REDUCE YOUR CHANCES OF AF RELATED STROKE

Most atrial fibrillation-related strokes could be prevented with anti-coagulation treatments. Yet, up to two-thirds of AF patients who suffer these strokes are not prescribed anti-coagulants or blood thinners upon hospital discharge. National Stroke Association is launching Beat the Odds, a national awareness campaign urging consumers to ask their doctors about the risks of AF and the importance of treatment.

Get more information on Beat the Odds at www.stroke.org. For details on atrial fibrillation visit www.afadvisor.org



National Stroke Association



'We're Making Money'

Mike Dungan and Capitol prove Nashville labels are still viable

As Capitol Nashville President/CEO Mike Dungan sat down for this interview with R&R, the label's parent company, EMI, was announcing 1,500 layoffs. Later the same day Warner Music Group announced final consolidation of the Atlantic and Elektra labels, resulting in even more pink slips. Despite the chilly climate for recorded music, Dungan was cheerful in his assessment of the label he leads. But it wasn't always so.

R&R: You've been at Capitol almost 25 years. How is your vision for the label coming along?

MD: Great. There was quite a long period of time, though, when I wondered if it was ever going to happen.

R&R: Why is that?

MD: The process, from finding an artist to getting the right record to getting it in the marketplace and getting the 25 weeks of airplay you have to have to even put an album out is either a lot tougher now than it ever was, or I'm just so much more on the hot seat and never understood in the first place how difficult it was. To make very competitive records, which is what we have to do, takes a long time. There was a long period where we didn't have enough to work. Now the question is, will the business conditions give us a break and allow things to come a little bit faster than they have?

R&R: What happened after you took the job that you did not expect before signing on, and what has not happened that you anticipated?

MD: I found the staff to be really excellent in their ability and dedication to the process. That was a big question mark. It's not that I didn't expect that, but it's always a question mark. I didn't know most of the people here, but I'm a smart guy, and no matter where I am, I'm always trying

to look over the landscape and look at all the pieces. I had my own perceptions of several of the key people here, and I found, in most cases, that I was wrong. If you just sit back and share with people your vision and tell them the conditions you expect them to operate under, it's amazing how they respond. They're pros.

There was always a big question mark about Garth Brooks. Stories of this man abound. He is difficult because he's a businessman, and he takes care of his career very well, but he's not the monster I'd heard he was. He's actually a very engaging guy. I'd heard that he controlled this label, controlled the employees, told them who to hire, who to fire, who to sign, who to drop. None of that was true. And I can't believe that he just changed the day I got here.

R&R: Is the artist roster where you'd like it to be?

MD: I'd like to have some more established people, of course. I'd like to have more in the multiplatinum range. We're certainly getting there with Keith Urban, so I'm very confident that we're on our way. But under today's business conditions, you can't really operate successfully without a couple of those at every location. The cost of doing business is such that, to go gold, you're barely breaking even — if you are.

By Chuck Aly

The money made between gold and platinum is not enough, generally, to cover overhead, so you need a couple of multiplatinum artists to have any chance of success and also to put back into your company the kind of development resources you need to keep going forward.

R&R: Urban's next album is obviously a priority for you. What can we expect?

MD: It's a huge priority. I feel the weight, feel the pressure, but I'm also confident in him. Everything this guy does grows exponentially. One plus one equals three every time this guy makes a move right now. The plan is

"Two or three years ago I was really concerned that we were operating under a business model that flat-out was never going to work again. Gold was break-even, and gold was also the best we could do."

That's what waters it down. It was so gratifying to watch radio, which is not always the most accepting of different things, put their arms around that from the get-go.

R&R: Is Garth Brooks working on an album?

MD: No. He is home in Tulsa writing television and movie scripts. His immediate goal is to win an Oscar and an Emmy as a writer.

R&R: With all the trouble this industry has had breaking new acts, how much of a setback for you was Cyndi Thomson's decision to quit?

MD: It was big. It was big from a financial standpoint, because we had invested a lot. The money we lost was not significant, though, because we had sold enough to be close to a break-

lines up. Every action that's taken around marketing a record and bringing it to the marketplace is coordinated from department to department and person to person. It sucks the oxygen out of the air for a time. To have it amount to nothing but a gold record on everybody's wall was devastating.

R&R: Does that affect the way you approach new acts now? Do you think to yourself, "Are you really committed to this? Are you sure this is what you want to do?"

MD: Absolutely. You can ask The Jenkins. We met them in San Francisco at their house. The second night we were there, we went to dinner. I said, point blank, "Look, I've already offered you a deal. You know I want you. I'm going to be aggressive in this. But I've now spent the last day and a half with you. You're really, really nice, normal people. You've got a great life here. The phone is ringing. Boyfriends are calling. School events are going on. I'm going to give you an opportunity here to get out before you get in, because it's really tough." It stunned everybody. I've had that conversation with every artist since then.

Ask Jennifer Hanson. I told Jennifer how tough this was, and she will tell you that despite my constant messages about that, nothing can really prepare you for how tough it is to break a career. I've never worked with any artist who didn't hit the wall several times in the early days. But I've also never had one who, when that career was threatened, wouldn't scratch your eyeballs out to get it back. Everyone I've worked with, from Alan Jackson to Brad Paisley, they all call cursing, saying, "This isn't worth it."

R&R: How long did it take you guys to recover from Thomson's quitting?

MD: Not long. Quite honestly, we were feeling it from her for a while, so we weren't completely surprised that she made that decision. We were shocked that she came to that specific point, but we weren't surprised. And we had some other things going on. It was an affirmation that this is a good team, and, given the right stuff, we can do it. OK, so it blew up. But we know we can do this, so let's go out and do it again.

R&R: The record industry is still sucking wind, and lots of people are still losing their jobs. How does that climate affect you, how does it affect the staff, and how do you resist the natural reflexive response to play things as safe as possible?

MD: It's tough. Success breeds more success. Once you know you're in a groove, you're more inclined to step out. But there's no question that



Mike Dungan



WOUNDED KNEE Capitol Nashville execs present Dierks Bentley with a gold record for his debut album just prior to his undergoing knee surgery. Bentley injured the knee in an ill-advised jump while performing on Kenny Chesney's Guitars, Tiki Bars and a Whole Lotta Love Tour. Pictured here are (l-r) Capitol Nashville VP/A&R Larry Willoughby, Exec VP Bill Catino and Sr. VP/Marketing Fletcher Foster; Bentley; and Capitol Nashville VP/Sales Bill Kennedy, President/CEO Mike Dungan and Sr. VP/Finance & Operations Tom Becci.

to have a new single about July and a new album in the fall, probably in the first week in October.

R&R: I was glad to see you guys put out *The Ranch* record.

MD: We need the billing, but, more important, I'm tired of getting letters about it. The time was right. To Keith's credit, he didn't want to call it Keith Urban And The Ranch. It was a very generous nod to the other two guys in the band to call it Keith Urban In The Ranch.

R&R: Did you expect the Dierks Bentley single to take off like it did?

MD: No. You never know. It certainly was different from everything else that had ever been on the radio. Our underlying mission is to make music that's different, because we believe that's the only way you have really big success. But you never know. There's still some comfort in feeling that, yeah, this is going to work because that worked. But in the end, that's the problem with our industry.

even point. We sold about 700,000 units, but we'd invested heavily, so we were still in the red. It really was devastating to the morale here, because we were trying to rebuild. Cyndi was block two in the rebuilding process. Block one was Keith Urban, who was already out there but needed some serious attention. And got it.

Cyndi was built from the ground up. I come from the Clive Davis school of focus, focus, focus, and the staff embraced that philosophy on that project and saw that it works when you do things the right way. It was a textbook case of how to run the music business.

In hindsight, you can't really afford to do all of them that way, but at that point it was exactly what this label needed, which was to have some substantial success. To go through that and then have that asset, for lack of a better word, go away on a whim was really devastating. It's a slot. You commit to the artist in that slot. Everyone

"The people who program Country radio are, for the most part, really genuine, warm, funny human beings who are a pleasure to be around. Most of our visits are rewarding in that human aspect."

it does come into play. Where it's really affecting the business is in the window an artist gets to succeed. Used to be that if you believed in an artist, you'd stick around for more than one record. You'd get two, maybe three albums to prove yourself before people walked away.

Now I'm watching people get one single and dropped. That's really a lot to ask, considering that this is people's lives you're playing with. They work their whole life to get here, get a little tiny shot that doesn't work, and they

corners that labels, despite the layoffs, have not tightened their belts to the extent others on the Row have. You still hear stories of wild promotions and extravagant expense-account spending. Is that perception out of line?

MD: I think it is. It's easy for somebody who's not involved in it day to day to say, "Well, just tell radio you're not going to do their free show. Just tell them you refuse to participate in that promotion. Just say no." I can tell you who those people are: They're the ones who failed and are out of busi-

ness. It's going to take a lot more than this label saying no to something that's become very institutionalized to change the way things go. Could I make less money? Yeah, sure. But I work really hard too. Today's executives don't make money like yesterday's executives did.



PLATINUM ROAD Capitol's Mike Dungan (l) presents Keith Urban with a platinum plaque for Urban's current album, Golden Road.

ness. It's going to take a lot more than this label saying no to something that's become very institutionalized to change the way things go. Could I make less money? Yeah, sure. But I work really hard too. Today's executives don't make money like yesterday's executives did.

R&R: You've been very outspoken in the past about how weak and diluted country music has been at times. How do you think we're doing now?

MD: Weak and diluted. I don't think it's changed a lot. There are moments of brilliance. The Gretchen Wilson record, which everyone is embracing, certainly isn't reinventing the wheel, but it's different. I'm happy for my friends at Sony who took a chance and threw that out there. What we need in all facets of life is diversity. That's what makes it interesting and will fuel our growth in the future. What we try to do here every day is find unique talent and create a new space, like we did with Dierks.

R&R: And the extravagant dinners are the exception, not the rule?

MD: I've been part of those dinners. I got swallowed up in one last year in Dallas at the regional CRS. Bill Catino looked at me and said, "See! This is why we're always out of money. You think my guys are out here just fucking away their money? This is what happens." We were going to take four guys to dinner, and people start going, "Hey, can I come?" Then the guy you're taking to dinner picks the restaurant, which is the nicest place in town. Then the wine list comes, and somebody grabs it and orders a \$125 bottle, and it all spirals out of control. It was just supposed to be a nice little meal at TGI Friday's.

R&R: Have you seen the results you hoped for from the changes to the reporting panels that you asked for last fall?

MD: No.

R&R: What were you hoping for?

MD: The game of "I need to get something to add this record" had gotten so out of control that we were paying pretty serious dollars into markets where we couldn't sell enough records to justify the cost. By a mile. I remember a meeting in a small market where the guy looked at me and said, "You know what Lon needs to do is get some more small markets on the panel so guys like me can get a read on these records before we have to commit to them."

I almost came over the table at the guy, because I was thinking, "Do you realize we couldn't sell enough records in your shitty market to be able to pay for this steak dinner? And you're telling me what a big shot you are? And Lon needs to add stations

that are in markets of 20,000 or less?" It made me crazy.

R&R: What's the best thing about Country radio?

MD: I love the people. I did promotion on the rock and pop side for many years in my career. The people who program Country radio are, for the most part, really genuine, warm, funny human beings who are a pleasure to be around. Most of our visits are rewarding in that human aspect.

R&R: What's the worst thing about Country radio?

MD: They're terrified. They're terrified to move. They're terrified that any small aberration from what their national program director or consultant says will cost them their job. They're frozen up.

R&R: How concerned are you about the percentage of currents on any given station?

MD: I don't question anyone's right to program their station any way they want, but I do believe strongly that the charts should reflect a current-based atmosphere. If you don't want to play records while they're at a certain point on the chart, get out of the way and give the space to someone

"Sometimes in a big machine like this you're not the most progressive guy in town, because the boat's harder to turn. And sometimes just the fact that you're 50 years old makes it harder to turn as quickly as you used to."

MD: No. I don't need to talk about that. I'll just say no.

R&R: During CRS, Joe Galante said the major label groups were arrogant in their approach to digital music. Do you agree with that?

MD: Oh, absolutely. It was ignorance and arrogance. We didn't know how we got to that point so quickly. We just knew that we'd been around a long time, and the first inclination was to squish them. And they proved unsquishable. They just slid out from under our feet.

R&R: What's your take on the RIAA's litigious response to file sharers?

MD: It's unfortunate, but it's very necessary and very effective. We certainly raised awareness among casual participants — the moms and dads who didn't really think about the ramifications of whether this was legal, let alone ethical or moral.

R&R: New independent labels continue to emerge, and many of them are em-

quirism a little bit. Especially those Dualtone guys. They're both sort of my proteges.

R&R: Publishers are making money. Touring is going gangbusters. Radio is cranking out decent profit margins. What's it going to take for the labels to catch up?

MD: All I can tell you is that we're making money. It's taken a lot of adjustment. It took some hammering down of overhead. In all honesty, some of the moves made a couple of years ago on our behalf, I sat back and thought we'd never be able to get through our daily lives with those changes. But you know what? We have. It's a testimony to the quality of the people we have here. It's also a rough lesson that I and everybody on the Row has had to learn about how business is going to be, going forward.

What I got from that is that when you have a real bona fide hit record

"To have the Cyndi Thomson project amount to nothing but a gold record on everybody's wall was devastating."

else. The chart should reflect what is happening right around the corner, not what happened three weeks ago. I know the purists think that's insane, that the chart should reflect what's happening, but the reality is, those charts freeze us up.

R&R: Are labels contributing to that with promotions?

MD: It seems to be a recurring issue, and it certainly was at CRS. Our radio friends say labels won't accept that a record isn't going to happen and that we continue to throw independent money and promotional dollars at it. I have no doubt that's a major part of the problem, but I can also point to a dozen records over the last three years that this label has broken that were ready to go away at several points on the chart and would have had I listened to that advice.

I'm talking about Cyndi Thomson's "What I Really Meant to Say," which was No. 1 for three weeks. I'm talking about just about every Keith Urban record out there except for "Somebody Like You." There's a problem with the methodology in callout research that tells us that records aren't happening when that's really not the case.

R&R: Has Universal's new CD pricing structure affected the marketplace or how you approach retail?



THREE'S COMPANY New trio The Jenkins attracted music-industry executives to an intimate acoustic performance at the home of Capitol Nashville Sr. VP/Marketing Fletcher Foster. Seen here are (l-r) CMA Exec. Director Ed Benson, Nancy Jenkins, Brodie Jenkins, ASCAP Asst. VP/Creative Services Herky Williams, Kacie Jenkins, ASCAP Sr. VP Connie Bradley, Recording Academy Exec. Director/Nashville Suzanne Kessler, Foster and CMA Sr. Director/Marketing Rick Murray.

ploying nontraditional business models. Will that affect the majors?

MD: Hope so. I'd love to learn from somebody else's little experiment or adventure. Sometimes in a big machine like this you're not the most progressive guy in town, because the boat's harder to turn. And sometimes just the fact that you're 50 years old makes it harder to turn as quickly as you used to. I like to keep my eyes open to everybody and everything that's going on. I pull for those guys.

In the end, when they come right up beside me on the chart, I'll start to

like Dierks Bentley, you can make money by selling a decent amount of records. Two or three years ago I was really concerned that we were operating under a business model that flat-out was never going to work again. Gold was break-even, and gold was also the best we could do. It was a frightening proposition. If you'd asked me over a couple of drinks if it made sense to even be in business in Nashville, I don't know what the answer would have been. But Nashville labels can make money. We are.

"The chart should reflect what is happening right around the corner, not what happened three weeks ago."

It's hard. You remember my foray into the Jameson Clark world. You were a big supporter. It was founded on really solid principles, and I believed in that kid. I still do. But again, I was almost a million dollars into that and had to decide if I would bet that the next record would work, and I was pretty certain that it wouldn't.

R&R: There's a perception in some

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS | ± POINTS | TOTAL PLAYS | ± PLAYS | TOT. AUD. (00) | ± AUD. (00) | WEEKS ON | TOTAL ADDS |
|-----------|-----------|--|--------------|----------|-------------|---------|----------------|-------------|----------|------------|
| 1 | 1 | KENNY CHESNEY f/UNCLE KRACKER When The Sun Goes Down (BNA) | 15137 | 218 | 4816 | +64 | 456702 | 4704 | 13 | 112/0 |
| 2 | 2 | KEITH URBAN You'll Think Of Me (Capitol) | 14171 | 1049 | 4476 | +383 | 420030 | 25179 | 18 | 112/0 |
| 3 | 3 | RASCAL FLATTS Mayberry (Lyric Street) | 12703 | 344 | 4C14 | +120 | 381577 | 11491 | 16 | 112/0 |
| 4 | 4 | JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.) | 12236 | 460 | 3866 | +236 | 366034 | 23403 | 14 | 112/0 |
| 5 | 5 | BUDDY JEWELL Sweet Southern Comfort (Columbia) | 11382 | -343 | 3E76 | -126 | 337391 | -6288 | 25 | 111/0 |
| 6 | 6 | GRETCHEN WILSON Redneck Woman (Epic) | 10990 | 1180 | 3444 | +448 | 326147 | 37732 | 8 | 112/5 |
| 7 | 7 | TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 10602 | 888 | 3427 | +282 | 293434 | 17005 | 24 | 112/1 |
| 9 | 8 | GEORGE STRAIT Desperately (MCA) | 9865 | 1003 | 3141 | +333 | 275796 | 19851 | 15 | 111/0 |
| 10 | 9 | LONESTAR Let's Be Us Again (BNA) | 8604 | 479 | 2589 | +150 | 254049 | 16933 | 9 | 112/0 |
| 13 | 10 | MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia) | 8478 | 1008 | 2709 | +305 | 242733 | 27441 | 12 | 111/0 |
| 11 | 11 | BLUE COUNTRY Good Little Girls (Asylum/Curb) | 8031 | -4 | 2672 | +48 | 228274 | -6081 | 26 | 106/0 |
| 12 | 12 | BROOKS & DUNN That's What She Gets For Loving Me (Arista) | 7903 | 406 | 2525 | +137 | 229431 | 16678 | 12 | 112/1 |
| 8 | 13 | SARA EVANS Perfect (RCA) | 7532 | -2173 | 2374 | -758 | 225349 | -56543 | 31 | 112/0 |
| 15 | 14 | CAROLYN DAWN JOHNSON Simple Life (Arista) | 6726 | -129 | 2280 | +30 | 181089 | -8450 | 20 | 110/0 |
| 14 | 15 | GARY ALLAN Songs About Rain (MCA) | 6693 | -277 | 2345 | -69 | 176106 | -9050 | 22 | 108/1 |
| 21 | 16 | TOBY KEITH Whiskey Girl (DreamWorks) | 6268 | 1806 | 1901 | +609 | 187315 | 49217 | 6 | 108/10 |
| 18 | 17 | DAVID LEE MURPHY Loco (Koch) | 6099 | 1151 | 1864 | +315 | 158374 | 29835 | 15 | 105/6 |
| 17 | 18 | SHEDAISY Passenger Seat (Lyric Street) | 5803 | 763 | 1892 | +196 | 140798 | 13513 | 13 | 106/3 |
| 16 | 19 | DIERKS BENTLEY My Last Name (Capitol) | 5204 | -1236 | 1629 | -471 | 135108 | -43142 | 25 | 107/0 |
| 19 | 20 | BRIAN MCCOMAS You're In My Head (Lyric Street) | 4704 | -149 | 1484 | -56 | 123141 | -4324 | 26 | 90/0 |
| 20 | 21 | CLAY WALKER I Can't Sleep (RCA) | 4672 | 88 | 1570 | +83 | 116676 | 2342 | 18 | 103/3 |
| 23 | 22 | REBA MCENTIRE Somebody (MCA) | 4381 | 365 | 1455 | +81 | 118924 | 14131 | 15 | 96/1 |
| 24 | 23 | SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG) | 4038 | 484 | 1369 | +155 | 107894 | 8150 | 11 | 93/3 |
| 26 | 24 | BILLY CURRINGTON I Got A Feelin' (Mercury) | 3494 | 678 | 1073 | +217 | 83068 | 14353 | 14 | 85/3 |
| 27 | 25 | EMERSON DRIVE Last One Standing (DreamWorks) | 3339 | 533 | 1045 | +138 | 80063 | 11988 | 14 | 88/4 |
| Breaker | 26 | JOE DIFFIE Tougher Than Nails (BBR/C4) | 2631 | 380 | 881 | +128 | 66469 | 11613 | 11 | 72/6 |
| 31 | 27 | JOSH GRACIN I Want To Live (Lyric Street) | 2600 | 484 | 869 | +168 | 66413 | 9450 | 7 | 85/9 |
| 29 | 28 | ANDY GRIGGS She Thinks She Needs Me (RCA) | 2540 | 298 | 827 | +80 | 67317 | 9243 | 8 | 79/9 |
| 30 | 29 | LEE ANN WOMACK The Wrong Girl (MCA) | 2322 | 125 | 790 | +69 | 56887 | 3919 | 10 | 77/2 |
| 32 | 30 | JEFF BATES I Wanna Make You Cry (RCA) | 2274 | 159 | 808 | +66 | 53498 | 3438 | 14 | 81/2 |
| 35 | 31 | BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista) | 2237 | 560 | 668 | +137 | 65308 | 17352 | 3 | 65/14 |
| Breaker | 32 | RACHEL PROCTOR Me And Emily (BNA) | 2198 | 92 | 565 | +29 | 65135 | 2023 | 8 | 67/13 |
| 37 | 33 | AMY DALLEY Men Don't Change (Curb) | 1760 | 234 | 640 | +72 | 40790 | 7412 | 11 | 56/2 |
| 34 | 34 | WYNONNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb) | 1754 | 16 | 580 | 0 | 50411 | 2063 | 15 | 55/0 |
| 38 | 35 | BILLY DEAN Thank God I'm A Country Boy (View2/Curb) | 1656 | 160 | 534 | +60 | 43836 | 5457 | 9 | 42/5 |
| 36 | 36 | JOE NICHOLS If Nobody Believed In You (Universal South) | 1655 | 24 | 546 | +52 | 38304 | -1941 | 4 | 64/10 |
| 39 | 37 | JULIE ROBERTS Break Down Here (Mercury) | 1539 | 347 | 562 | +132 | 30307 | 4687 | 7 | 58/3 |
| 41 | 38 | JENKINS Blame It On Mama (Capitol) | 1241 | 198 | 391 | +63 | 31017 | 5883 | 6 | 56/6 |
| 42 | 39 | TRENT WILLMON Beer Man (Columbia) | 1218 | 199 | 497 | +85 | 24995 | 1443 | 4 | 56/3 |
| 47 | 40 | TERRI CLARK Girls Lie Too (Mercury) | 1145 | 496 | 316 | +161 | 31689 | 11442 | 2 | 40/29 |
| 40 | 41 | HANK WILLIAMS, JR. Why Can't We All Just Get... (Asylum/Curb) | 1096 | -37 | 364 | -5 | 25057 | -2425 | 5 | 40/3 |
| 43 | 42 | BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.) | 968 | 2 | 367 | -4 | 18106 | 1231 | 5 | 63/4 |
| 44 | 43 | CHELY WRIGHT Back Of The Bottom Drawer (Vivaton) | 934 | 36 | 316 | +9 | 24525 | 1686 | 5 | 37/4 |
| - | 44 | MARTINA MCBRIDE How Far (RCA) | 883 | 520 | 283 | +146 | 22626 | 14036 | 2 | 49/12 |
| 45 | 45 | PINMONKEY Let's Kill Saturday Night (BNA) | 834 | 45 | 274 | +8 | 18189 | 1614 | 6 | 39/2 |
| 50 | 46 | BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.) | 687 | 216 | 200 | +61 | 19372 | 8011 | 2 | 15/11 |
| Debut | 47 | JIMMY WAYNE You Are (DreamWorks) | 666 | 227 | 228 | +88 | 17147 | 5206 | 1 | 35/10 |
| 46 | 48 | CROSS CANADIAN RAGWEED Sick And Tired (Universal South) | 581 | -102 | 227 | -3 | 13650 | -3706 | 7 | 24/0 |
| Debut | 49 | JOSH TURNER What It Ain't (MCA) | 568 | 235 | 231 | +84 | 10941 | 4132 | 1 | 39/9 |
| Debut | 50 | KENNY CHESNEY I Go Back (BNA) | 491 | 165 | 121 | +56 | 14308 | 4329 | 1 | 5/3 |

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| TERRI CLARK Girls Lie Too (Mercury) | 29 |
| TRACE ADKINS Rough & Ready (Capitol) | 24 |
| CLINT BLACK The Boogie Man (Equity) | 17 |
| BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista) | 14 |
| RACHEL PROCTOR Me And Emily (BNA) | 13 |
| MARTINA MCBRIDE How Far (RCA) | 12 |
| BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.) | 11 |
| PATTY LOVELESS I Wanna Believe (Epic) | 11 |

Most Increased Points

| ARTIST TITLE LABEL(S) | TOTAL POINT INCREASE |
|---|----------------------|
| TOBY KEITH Whiskey Girl (DreamWorks) | +1806 |
| GRETCHEN WILSON Redneck Woman (Epic) | +1180 |
| DAVID LEE MURPHY Loco (Koch) | +1151 |
| KEITH URBAN You'll Think Of Me (Capitol) | +1049 |
| MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia) | +1008 |
| GEORGE STRAIT Desperately (MCA) | +1003 |
| TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | +888 |
| SHEDAISY Passenger Seat (Lyric Street) | +763 |
| BILLY CURRINGTON I Got A Feelin' (Mercury) | +678 |
| BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista) | +560 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| TOBY KEITH Whiskey Girl (DreamWorks) | +609 |
| GRETCHEN WILSON Redneck Woman (Epic) | +448 |
| KEITH URBAN You'll Think Of Me (Capitol) | +383 |
| GEORGE STRAIT Desperately (MCA) | +333 |
| DAVID LEE MURPHY Loco (Koch) | +315 |
| MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia) | +305 |
| TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | +282 |
| J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.) | +236 |
| BILLY CURRINGTON I Got A Feelin' (Mercury) | +217 |
| SHEDAISY Passenger Seat (Lyric Street) | +196 |

Breakers

JOE DIFFIE
Tougher Than Nails (BBR/C4)
6 Adds * Moves 28-26
RACHEL PROCTOR
Me And Emily (BNA)
13 Adds * Moves 33-32

Songs ranked by total plays

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



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COUNTRY TOP 50 INDICATOR

April 23, 2004

| LAST WEEK | THIS WEEK | ARTIST | TITLE | LABEL(S) | TOTAL POINTS | ± POINTS | TOTAL PLAYS | ± PLAYS | TOTAL AQ. (00) | ± AQ. (00) | WEEKS ON | TOTAL ADDS |
|-----------|-----------|-------------------------|------------------------------------|--------------------------------------|--------------|----------|-------------|---------|----------------|------------|----------|------------|
| 1 | 1 | KENNY CHESNEY | UNCLE KRACKER | When The Sun Goes Down (BNA) | 5966 | 114 | 4389 | +51 | 131994 | 3131 | 13 | 109/0 |
| 2 | 2 | KEITH URBAN | You'll Think Of Me | (Capitol) | 5793 | 105 | 4242 | +24 | 128358 | 3603 | 19 | 111/0 |
| 3 | 3 | RASCAL FLATTS | Mayberry | (Lyric Street) | 5626 | 227 | 4167 | +132 | 123052 | 3954 | 16 | 111/0 |
| 5 | 4 | JOHN MICHAEL MONTGOMERY | Letters From Home | (Warner Bros.) | 5498 | 265 | 4076 | +167 | 119615 | 5167 | 14 | 111/0 |
| 4 | 5 | BUDDY JEWELL | Sweet Southern Comfort | (Columbia) | 5331 | -64 | 3851 | -95 | 119084 | -777 | 26 | 105/0 |
| 6 | 6 | TRACY LAWRENCE | Paint Me A Birmingham | (DreamWorks) | 5243 | 539 | 3832 | +348 | 115057 | 12518 | 25 | 110/1 |
| 7 | 7 | GEORGE STRAIT | Desperately | (MCA) | 4665 | 145 | 3505 | +108 | 102067 | 3715 | 15 | 110/0 |
| 11 | 8 | GRETCHEN WILSON | Redneck Woman | (Epic) | 4488 | 862 | 3319 | +602 | 100311 | 19188 | 6 | 108/1 |
| 10 | 9 | BROOKS & DUNN | That's What She Gets For Loving Me | (Arista) | 3884 | 213 | 2875 | +141 | 84935 | 4350 | 12 | 109/0 |
| 12 | 10 | MDNTGOMERY GENTRY | If You Ever Stop Loving Me | (Columbia) | 3820 | 264 | 2823 | +178 | 84291 | 4791 | 12 | 109/1 |
| 14 | 11 | LONESTAR | Let's Be Us Again | (BNA) | 3733 | 319 | 2783 | +227 | 82197 | 5956 | 9 | 110/0 |
| 15 | 12 | BLUE COUNTY | Good Little Girls | (Asylum/Curb) | 3460 | 102 | 2598 | +61 | 76971 | 1528 | 27 | 94/1 |
| 9 | 13 | GARY ALLAN | Songs About Rain | (MCA) | 3279 | -439 | 2416 | -345 | 73174 | -8377 | 22 | 99/0 |
| 13 | 14 | CARDLYN DAWN JOHNSON | Simple Life | (Arista) | 3235 | -181 | 2396 | -139 | 71772 | -4054 | 20 | 104/0 |
| 17 | 15 | SHEDAISY | Passenger Seat | (Lyric Street) | 2861 | 175 | 2091 | +110 | 62059 | 3887 | 12 | 104/1 |
| 21 | 16 | TDBY KEITH | Whiskey Girl | (DreamWorks) | 2797 | 685 | 2102 | +460 | 61332 | 15840 | 4 | 109/8 |
| 18 | 17 | CLAY WALKER | I Can't Sleep | (RCA) | 2646 | 160 | 1957 | +122 | 57985 | 3731 | 19 | 91/2 |
| 20 | 18 | DAVID LEE MURPHY | Loco | (Koch) | 2579 | 274 | 1907 | +180 | 57666 | 6937 | 15 | 88/0 |
| 16 | 19 | DIERKS BENTLEY | My Last Name | (Capitol) | 2536 | -748 | 1803 | -639 | 58120 | -14310 | 25 | 85/0 |
| 19 | 20 | REBA MCENTIRE | Somebody | (MCA) | 2524 | 131 | 1867 | +95 | 55380 | 3276 | 16 | 87/2 |
| 22 | 21 | SHANIA TWAIN | It Only Hurts When I'm Breathing | (Mercury/IDJMG) | 2280 | 182 | 1713 | +137 | 51278 | 4533 | 11 | 87/1 |
| 24 | 22 | BRIAN MCCOMAS | You're In My Head | (Lyric Street) | 1984 | 25 | 1484 | +18 | 44561 | 696 | 29 | 75/0 |
| 26 | 23 | BILLY CURRINGTON | I Got A Feelin' | (Mercury) | 1685 | 175 | 1334 | +139 | 35180 | 3512 | 15 | 82/2 |
| 27 | 24 | LEE ANN WOMACK | The Wrong Girl | (MCA) | 1674 | 205 | 1260 | +138 | 36276 | 4098 | 10 | 81/2 |
| 25 | 25 | EMERSON DRIVE | Last One Standing | (DreamWorks) | 1620 | 72 | 1211 | +42 | 34294 | 1413 | 15 | 76/1 |
| 32 | 26 | JOSH GRACIN | I Want To Live | (Lyric Street) | 1544 | 444 | 1146 | +269 | 33385 | 9440 | 6 | 89/12 |
| 28 | 27 | JOE DIFFIE | Tougher Than Nails | (BBR/C4) | 1506 | 109 | 1081 | +94 | 32843 | 2466 | 11 | 73/4 |
| 30 | 28 | BRAD PAISLEY | HALISON KRAUSS | Whiskey Lullaby (Arista) | 1503 | 363 | 1188 | +269 | 31121 | 7681 | 5 | 84/8 |
| 23 | 29 | BIG & RICH | Wild West Show | (Warner Bros.) | 1477 | -511 | 1045 | -401 | 33967 | -10326 | 16 | 68/0 |
| 29 | 30 | JOE NICHOLS | If Nobody Believed In You | (Universal South) | 1321 | 109 | 1000 | +85 | 27974 | 2232 | 5 | 72/4 |
| 31 | 31 | JEFF BATES | I Wanna Make You Cry | (RCA) | 1236 | 103 | 920 | +58 | 25849 | 1832 | 15 | 65/2 |
| 34 | 32 | ANDY GRIGGS | She Thinks She Needs Me | (RCA) | 1064 | 183 | 813 | +149 | 23515 | 3706 | 7 | 62/10 |
| 37 | 33 | RACHEL PROCTOR | Me And Emily | (BNA) | 850 | 193 | 617 | +139 | 19258 | 4645 | 5 | 49/8 |
| 35 | 34 | CHELY WRIGHT | Back Of The Bottom Drawer | (Vivaton) | 847 | 172 | 678 | +132 | 17210 | 3331 | 6 | 60/2 |
| 44 | 35 | MARTINA MCBRIDE | How Far | (RCA) | 782 | 411 | 621 | +321 | 16700 | 8726 | 3 | 54/21 |
| 36 | 36 | AMY DALLEY | Men Don't Change | (Curb) | 669 | 0 | 525 | +6 | 14696 | -99 | 11 | 40/1 |
| 38 | 37 | JULIE ROBERTS | Break Down Here | (Mercury) | 659 | 66 | 541 | +50 | 13113 | 1432 | 8 | 46/3 |
| 39 | 38 | BLAKE SHELTON | When Somebody Knows You That Well | (Warner Bros.) | 640 | 73 | 469 | +47 | 13617 | 1580 | 6 | 39/4 |
| 46 | 39 | TRACE ADKINS | Rough & Ready | (Capitol) | 618 | 265 | 506 | +207 | 12871 | 5854 | 3 | 50/14 |
| 40 | 40 | JIMMY WAYNE | You Are | (DreamWorks) | 581 | 128 | 474 | +102 | 12092 | 2563 | 5 | 45/10 |
| Debut | 41 | TERRI CLARK | Girls Lie Too | (Mercury) | 564 | 428 | 445 | +335 | 12466 | 9285 | 1 | 52/40 |
| 42 | 42 | HANK WILLIAMS, JR. | Why Can't We All Just Get... | (Asylum/Curb) | 460 | 61 | 364 | +45 | 10056 | 1071 | 4 | 35/1 |
| 45 | 43 | JENKINS | Blame It On Mama | (Capitol) | 449 | 91 | 350 | +81 | 9445 | 1513 | 4 | 37/8 |
| 41 | 44 | BILLY DEAN | Thank God I'm A Country Boy | (View2/Curb) | 422 | 11 | 328 | +10 | 10622 | 286 | 9 | 24/1 |
| Debut | 45 | TRENT WILLMON | Beer Man | (Columbia) | 353 | 91 | 202 | +62 | 8131 | 1720 | 1 | 19/5 |
| 48 | 46 | PINMONKEY | Let's Kill Saturday Night | (BNA) | 335 | 28 | 254 | +21 | 6908 | 682 | 3 | 26/3 |
| Debut | 47 | JOSH TURNER | What It Ain't | (MCA) | 323 | 107 | 279 | +88 | 6229 | 2065 | 1 | 33/7 |
| Debut | 48 | J. STEELE | Good Year For... | (Lofton Creek Records/3 Ring Circus) | 292 | 39 | 235 | +36 | 5589 | 641 | 1 | 21/3 |
| Debut | 49 | RODNEY ATKINS | Someone To Share It With | (Curb) | 272 | 62 | 165 | +30 | 6193 | 1796 | 1 | 14/1 |
| 50 | 50 | CROSS CANADIAN RAGWEED | Sick And Tired | (Universal South) | 260 | -11 | 238 | -10 | 4602 | -173 | 6 | 21/0 |

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 4/11 - Saturday 4/17.
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Most Added®

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| ARTIST | TITLE | LABEL(S) | ADDS |
|-----------------|-------------------------|----------------|------|
| TERRI CLARK | Girls Lie Too | (Mercury) | 40 |
| MARTINA MCBRIDE | How Far | (RCA) | 21 |
| TRACE ADKINS | Rough & Ready | (Capitol) | 14 |
| JOSH GRACIN | I Want To Live | (Lyric Street) | 12 |
| CRAIG MORGAN | Look At Us | (BBR) | 11 |
| ANDY GRIGGS | She Thinks She Needs Me | (RCA) | 10 |
| JIMMY WAYNE | You Are | (DreamWorks) | 10 |

Most Increased Points

| ARTIST | TITLE | LABEL(S) | TOTAL POINT INCREASE |
|------------------|-----------------------|--------------------------|----------------------|
| GRETCHEN WILSON | Redneck Woman | (Epic) | +862 |
| TOBY KEITH | Whiskey Girl | (DreamWorks) | +685 |
| TRACY LAWRENCE | Paint Me A Birmingham | (DreamWorks) | +539 |
| JOSH GRACIN | I Want To Live | (Lyric Street) | +444 |
| TERRI CLARK | Girls Lie Too | (Mercury) | +428 |
| MARTINA MCBRIDE | How Far | (RCA) | +411 |
| BRAD PAISLEY | HALISON KRAUSS | Whiskey Lullaby (Arista) | +363 |
| LONESTAR | Let's Be Us Again | (BNA) | +319 |
| DAVID LEE MURPHY | Loco | (Koch) | +274 |

Most Increased Plays

| ARTIST | TITLE | LABEL(S) | TOTAL PLAY INCREASE |
|------------------|-----------------------|--------------------------|---------------------|
| GRETCHEN WILSON | Redneck Woman | (Epic) | +602 |
| TOBY KEITH | Whiskey Girl | (DreamWorks) | +460 |
| TRACY LAWRENCE | Paint Me A Birmingham | (DreamWorks) | +348 |
| TERRI CLARK | Girls Lie Too | (Mercury) | +335 |
| MARTINA MCBRIDE | How Far | (RCA) | +321 |
| JOSH GRACIN | I Want To Live | (Lyric Street) | +269 |
| BRAD PAISLEY | HALISON KRAUSS | Whiskey Lullaby (Arista) | +269 |
| LONESTAR | Let's Be Us Again | (BNA) | +227 |
| TRACE ADKINS | Rough & Ready | (Capitol) | +207 |
| DAVID LEE MURPHY | Loco | (Koch) | +180 |



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Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of March 14-20.

| ARTIST Title (Label) | LIKE A LOT | TOTAL POSITIVE | NEUTRAL | FAMILIARITY | DISLIKE | BURN |
|---|------------|----------------|---------|-------------|---------|------|
| KENNY CHESNEY fUNCLE KRACKER When The Sun Goes Down (BNA) | 33.9% | 67.6% | 21.1% | 94.5% | 4.6% | 1.3% |
| BLUE COUNTY Good Little Girls (Asylum/Curb) | 33.0% | 62.7% | 23.6% | 99.1% | 6.4% | 6.5% |
| BUDDY JEWELL Sweet Southern Comfort (Columbia) | 32.5% | 66.2% | 23.4% | 98.7% | 3.4% | 5.7% |
| GEORGE STRAIT Desperately (MCA) | 32.2% | 61.8% | 27.2% | 94.5% | 4.5% | 1.0% |
| SARA EVANS Perfect (RCA) | 32.2% | 63.2% | 23.6% | 98.2% | 6.1% | 5.3% |
| REBA MCENTIRE Somebody (MCA) | 31.9% | 63.4% | 23.2% | 91.4% | 4.7% | 0.1% |
| TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 31.8% | 61.8% | 24.2% | 99.5% | 6.4% | 7.1% |
| KEITH URBAN You'll Think Of Me (Capitol) | 31.5% | 66.2% | 22.4% | 95.8% | 5.6% | 1.7% |
| WYNONNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb) | 30.8% | 65.5% | 18.8% | 96.0% | 10.0% | 1.8% |
| DIERKS BENTLEY My Last Name (Capitol) | 30.3% | 64.3% | 24.7% | 97.0% | 5.2% | 2.8% |
| GARY ALLAN Songs About Rain (MCA) | 30.3% | 58.2% | 29.2% | 98.1% | 5.1% | 5.6% |
| RASCAL FLATTS Mayberry (Lyric Street) | 30.3% | 60.7% | 25.7% | 97.8% | 6.2% | 5.2% |
| BRIAN MCCOMAS You're In My Head (Lyric Street) | 29.8% | 61.4% | 26.4% | 96.6% | 5.0% | 3.8% |
| CLINT BLACK Spend My Time (Equity Music Group) | 29.6% | 61.2% | 28.1% | 97.6% | 5.4% | 2.9% |
| BROOKS & DUNN That's What She Gets For Loving Me (Arista) | 29.2% | 56.3% | 27.2% | 89.0% | 4.8% | 0.7% |
| JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.) | 28.9% | 64.0% | 24.1% | 93.3% | 4.5% | 0.8% |
| MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia) | 28.2% | 59.4% | 26.9% | 93.8% | 6.0% | 1.4% |
| CAROLYN DAWN JOHNSON Simple Life (Arista) | 27.5% | 56.7% | 29.0% | 97.1% | 7.6% | 3.8% |
| DAVID LEE MURPHY Loco (Koch) | 26.8% | 60.7% | 24.9% | 95.5% | 8.6% | 1.3% |
| ANDY GRIGGS She Thinks She Needs Me (RCA) | 26.7% | 65.0% | 24.6% | 93.8% | 4.0% | 0.2% |
| CLAY WALKER I Can't Sleep (RCA) | 26.1% | 57.2% | 27.9% | 90.2% | 4.4% | 0.7% |
| JOSH GRACIN I Want To Live (Lyric Street) | 25.3% | 57.8% | 24.8% | 91.3% | 7.8% | 1.0% |
| EMERSON DRIVE Last One Standing (DreamWorks) | 25.1% | 55.1% | 32.7% | 93.8% | 5.8% | 0.3% |
| JOE DIFFIE Tougher Than Nails (BBR/C4) | 24.8% | 58.8% | 25.0% | 93.1% | 7.5% | 1.9% |
| SHEDAISY Passenger Seat (Lyric Street) | 24.7% | 55.8% | 28.9% | 91.0% | 5.4% | 0.9% |
| BIG & RICH Wild West Show (Warner Bros.) | 24.1% | 53.2% | 29.0% | 91.9% | 8.1% | 1.6% |
| LEE ANN WOMACK The Wrong Girl (MCA) | 23.8% | 52.9% | 29.8% | 90.8% | 7.3% | 0.8% |
| BILLY CURRINGTON I Got A Feelin' (Mercury) | 23.8% | 61.3% | 25.8% | 94.4% | 6.2% | 1.1% |
| LONESTAR Let's Be Us Again (BNA) | 23.7% | 57.6% | 27.8% | 91.2% | 4.8% | 1.0% |
| GRETCHEN WILSON Redneck Woman (Epic) | 23.7% | 55.8% | 23.7% | 88.7% | 8.2% | 1.1% |
| JOE NICHOLS If Nobody Believed In You (Universal South) | 21.8% | 48.3% | 23.3% | 79.0% | 7.5% | 0.0% |
| RACHEL PROCTOR Me And Emily (BNA) | 21.7% | 50.4% | 31.3% | 88.5% | 6.9% | 0.0% |
| SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG) | 21.3% | 58.7% | 23.6% | 93.1% | 8.3% | 2.5% |
| JEFF BATES I Wanna Make You Cry (RCA) | 18.9% | 55.1% | 27.8% | 88.3% | 4.9% | 0.5% |
| TOBY KEITH Whiskey Girl (DreamWorks) | 14.8% | 42.5% | 31.5% | 79.8% | 5.8% | 0.0% |

CALLOUT AMERICA®
HOT SCORES

Password of the Week: *Risser.*
Question of the Week: On a scale of 1-5 — with 1 meaning very important and 5 meaning very important — how important are the following programming elements when listening to your favorite station? Percentage answers are total positives — the 4 (important) and 5 (very important) responses. (Note: This is phase two of the question, bringing the total sample to 800 persons.)

Total
 Less talking/more music: 78%
 Frequent traffic info: 41%
 Frequent weather info: 44%
 Contests & giveaways: 35%
 Talking w/callers on-air: 31%
 Family friendly (no crude talk): 51%

P1
 Less talking/more music: 78%
 Frequent traffic info: 50%
 Frequent weather info: 44%
 Contests & giveaways: 34%
 Talking w/callers on-air: 30%
 Family friendly (no crude talk): 50%

P2
 Less talking/more music: 77%
 Frequent traffic info: 54%
 Frequent weather info: 43%
 Contests & giveaways: 39%
 Talking w/callers on-air: 33%
 Family friendly (no crude talk): 51%

Male
 Less talking/more music: 79%
 Frequent traffic info: 52%
 Frequent weather info: 41%
 Contests & giveaways: 34%
 Talking w/callers on-air: 30%
 Family friendly (no crude talk): 48%

Female
 Less talking/more music: 77%
 Frequent traffic info: 51%
 Frequent weather info: 45%
 Contests & giveaways: 36%
 Talking w/callers on-air: 33%
 Family friendly (no crude talk): 53%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

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April 23, 2004

America's Best Testing Country Songs
12+ For The Week Ending 4/23/04

| Artist Title (Label) | TW | LW | Fam. | Burn | Per. 25-54 | Wom. 25-54 | Men 25-54 |
|---|------|------|------|------|---------------|---------------|--------------|
| JOHN MICHAEL MONTGOMERY Letters... (Warner Bros.) | 4.37 | 4.37 | 95% | 14% | 4.38 | 4.35 | 4.40 |
| KEITH URBAN You'll Think Of Me (Capitol) | 4.25 | 4.19 | 99% | 19% | 4.19 | 4.36 | 4.06 |
| GEORGE STRAIT Desperately (MCA) | 4.19 | 4.20 | 89% | 14% | 4.18 | 4.21 | 4.17 |
| KENNY CHESNEY... When The Sun Goes Down (BNA) | 4.18 | 4.22 | 98% | 24% | 4.11 | 4.22 | 4.04 |
| BUDDY JEWELL Sweet Southern Comfort (Columbia) | 4.16 | 4.25 | 99% | 28% | 4.19 | 4.14 | 4.23 |
| MONTGOMERY GENTRY If You Ever Stop... (Columbia) | 4.12 | 4.07 | 92% | 13% | 4.15 | 4.13 | 4.16 |
| TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 4.11 | 4.09 | 97% | 22% | 4.12 | 4.05 | 4.16 |
| GRETCHEN WILSON Redneck Woman (Epic) | 4.09 | 4.08 | 89% | 15% | 4.06 | 3.97 | 4.13 |
| RASCAL FLATTS Mayberry (Lyric Street) | 4.07 | 4.08 | 98% | 21% | 3.98 | 4.05 | 3.94 |
| GARY ALLAN Songs About Rain (MCA) | 4.07 | 4.07 | 97% | 27% | 4.04 | 4.03 | 4.05 |
| CLAY WALKER I Can't Sleep (RCA) | 4.06 | 4.04 | 83% | 12% | 4.04 | 4.10 | 3.99 |
| SARA EVANS Perfect (RCA) | 4.05 | 4.02 | 96% | 28% | 4.05 | 4.06 | 4.04 |
| REBA MCENTIRE Somebody (MCA) | 4.02 | 4.01 | 89% | 15% | 4.06 | 4.16 | 3.99 |
| BLUE COUNTY Good Little Girls (Asylum/Curb) | 3.97 | 3.99 | 92% | 22% | 3.92 | 3.93 | 3.92 |
| BROOKS & DUNN That's What She Gets... (Arista) | 3.97 | 4.03 | 92% | 17% | 3.96 | 4.03 | 3.92 |
| BRIAN MCCOMBS You're In My Head (Lyric Street) | 3.97 | 3.99 | 84% | 16% | 3.95 | 4.07 | 3.88 |
| DAVID LEE MURPHY Loco (Koch) | 3.97 | 3.95 | 71% | 8% | 3.97 | 3.91 | 4.00 |
| LONESTAR Let's Be Us Again (BNA) | 3.96 | 4.02 | 84% | 14% | 3.95 | 4.15 | 3.82 |
| TOBY KEITH Whiskey Girl (DreamWorks) | 3.96 | - | 79% | 13% | 3.98 | 3.90 | 4.03 |
| JOE DIFFIE Tougher Than Nails (BBR/C4) | 3.96 | - | 49% | 6% | 4.03 | 3.99 | 4.05 |
| DIERKS BENTLEY My Last Name (Capitol) | 3.95 | 4.06 | 96% | 29% | 3.94 | 3.88 | 3.99 |
| CLINT BLACK Spend My Time (Equity Music Group) | 3.95 | 4.01 | 94% | 25% | 3.95 | 3.87 | 4.01 |
| BILLY CURRINGTON I Got A Feelin' (Mercury) | 3.91 | 3.96 | 68% | 8% | 3.86 | 3.85 | 3.86 |
| EMERSON DRIVE Last One Standing (DreamWorks) | 3.90 | 3.86 | 73% | 10% | 3.86 | 3.99 | 3.77 |
| JEFF BATES I Wanna Make You Cry (RCA) | 3.89 | 3.96 | 60% | 8% | 3.94 | 3.83 | 4.01 |
| CAROLYN DAWN JOHNSON Simple Life (Arista) | 3.87 | 3.86 | 88% | 19% | 3.92 | 3.83 | 3.97 |
| LEE ANN WDMACK The Wrong Girl (MCA) | 3.84 | - | 50% | 6% | 3.90 | 3.74 | 3.97 |
| SHEDAISY Passenger Seat (Lyric Street) | 3.78 | 3.69 | 89% | 18% | 3.75 | 3.70 | 3.78 |
| BIG & RICH Wild West Show (Warner Bros.) | 3.62 | 3.61 | 77% | 22% | 3.54 | 3.46 | 3.59 |

Total sample size is 424 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.



COUNTRY TOP 30

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| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1 | 1 | K. CHESNEY f/UNCLE KRACKER When The Sun... (BNA) | 513 | +7 | 2 | 17/0 |
| 2 | 2 | RASCAL FLATTS Mayberry (Lyric Street) | 502 | +28 | 2 | 17/0 |
| 3 | 3 | KEITH URBAN You'll Think Of Me (Capitol) | 502 | +23 | 2 | 17/0 |
| 4 | 4 | BUDDY JEWELL Sweet Southern Comfort (Columbia) | 478 | +2 | 2 | 16/0 |
| 6 | 5 | GEORGE STRAIT Desperately (MCA) | 387 | +8 | 2 | 16/0 |
| 8 | 6 | J. MICHAEL MONTGOMERY Letters... (Warner Bros.) | 384 | +12 | 2 | 15/0 |
| 19 | 7 | GRETCHEN WILSON Redneck Woman (Epic) | 377 | +115 | 2 | 15/1 |
| 5 | 8 | S. TWAIN It Only Hurts When I'm... (Mercury/DJMG) | 374 | -4 | 2 | 17/0 |
| 7 | 9 | AARON LINES Turn It Up (I Like The...) (RCA) | 367 | +9 | 2 | 17/0 |
| 9 | 10 | BROOKS & DUNN That's What She Gets... (Arista) | 343 | -13 | 2 | 17/0 |
| 11 | 11 | WILKINSONS L.A. (Giant World) | 335 | -3 | 2 | 15/0 |
| 12 | 12 | LONESTAR Let's Be Us Again (BNA) | 319 | +10 | 2 | 16/0 |
| 10 | 13 | GARY ALLAN Songs About Rain (MCA) | 310 | -43 | 2 | 16/0 |
| 13 | 14 | AARON PRITCHETT My Way (Royalty) | 297 | +2 | 2 | 16/0 |
| 25 | 15 | ADAM GREGORY Never Be Another (Sony Music Canada) | 296 | +82 | 2 | 15/0 |
| 15 | 16 | GEORGE CANYON Good Day To Ride (Independent) | 285 | +6 | 2 | 14/0 |
| 20 | 17 | M. GENTRY If You Ever Stop Loving Me (Columbia) | 283 | +17 | 2 | 14/0 |
| 22 | 18 | SHEDAISY Passenger Seat (Lyric Street) | 263 | +15 | 2 | 14/0 |
| 18 | 19 | D. WALKER Get Up (Open Road/Universal Music Canada) | 262 | -11 | 2 | 16/0 |
| 24 | 20 | GIL GRAND Burnin' (Spin) | 260 | +19 | 2 | 14/0 |
| 23 | 21 | T. LAWRENCE Paint Me A Birmingham (DreamWorks) | 246 | -3 | 2 | 12/0 |
| 16 | 22 | SARA EVANS Perfect (RCA) | 228 | -55 | 2 | 13/0 |
| 14 | 23 | CAROLYN DAWN JOHNSON Simple Life (Arista) | 227 | -49 | 2 | 14/0 |
| Debut | 24 | SEAN HOGAN Centered (Independent) | 219 | +26 | 1 | 14/0 |
| 26 | 25 | J.R. VAUTOUR Kiss Me Goodbye (Warner Music Canada) | 215 | +3 | 2 | 13/0 |
| 17 | 26 | JASON MCCOY Still (Universal Music Canada) | 215 | -43 | 2 | 14/0 |
| 30 | 27 | DAVID LEE MURPHY Loco (Koch) | 214 | +6 | 2 | 11/0 |
| Debut | 28 | DIERKS BENTLEY My Last Name (Capitol) | 213 | +12 | 1 | 9/0 |
| Debut | 29 | CHRIS CUMMINGS Lucy Got Lucky (Warner Bros.) | 205 | +39 | 1 | 13/1 |
| Debut | 30 | Toby Keith Whiskey Girl (DreamWorks) | 203 | +6 | 1 | 11/2 |

17 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/11-4/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancun. © 2004. R&R, Inc.

COUNTRY

FLASHBACK

1 YEAR AGO

- No. 1: "Have You Forgotten" — Darryl Worley

5 YEARS AGO

- No. 1: "Wish You Were Here" — Mark Wills

10 YEARS AGO

- No. 1: "Piece Of My Heart" — Faith Hill

15 YEARS AGO

- No. 1: "Is It Still Over" — Randy Travis

20 YEARS AGO

- No. 1: "To All The Girls I've Loved Before" — Julio Iglesias & Willie Nelson

25 YEARS AGO

- No. 1: "All I Ever Need Is You" — Kenny Rogers & Dottie West

30 YEARS AGO

- No. 1: "Very Special Love Song" — Charlie Rich

New & Active

RODNEY ATKINS Someone To Share It With (Curb)
Total Plays: 203, Total Stations: 38, Adds: 4

CRAIG MORGAN Look At Us (BBR)
Total Plays: 195, Total Stations: 36, Adds: 10

TRACY BYRD How'd I Wind Up In Jamaica (RCA)
Total Plays: 179, Total Stations: 24, Adds: 0

TRACE ADKINS Rough & Ready (Capitol)
Total Plays: 174, Total Stations: 30, Adds: 24

SHANNON LAWSON Smokin' Grass (Equity Music Group)
Total Plays: 170, Total Stations: 21, Adds: 4

JAMES OTTO Sunday Morning And Saturday Night (Mercury)
Total Plays: 136, Total Stations: 15, Adds: 0

LANE TURNER Always Wanting More (Breathless) (Warner Bros.)
Total Plays: 112, Total Stations: 23, Adds: 1

CLINT BLACK The Boogie Man (Equity)
Total Plays: 103, Total Stations: 17, Adds: 17

JESSI ALEXANDER Honeysuckle Sweet (Columbia)
Total Plays: 77, Total Stations: 25, Adds: 6

PATTY LOVELESS I Wanna Believe (Epic)
Total Plays: 21, Total Stations: 11, Adds: 11

Songs ranked by total plays

KEAN/Abilene, TX
OM: James Cameron
APD/M: Rody Fernandez
APD: Shay Hill
1 PATTY LOWESS

WOMK/Akron, OH*
OM/PO: Kevin Mason
APD: Ken Steel
1 JEFF DAVIS
1 TERRY CLARK

WGN/Albany, NY*
APD: Buzz Brindle
MD: Bill Earley
1 CRAIG MORGAN

KBQ/Albuquerque, NM*
APD/M: Sammy Cruise
1 LISA TURNER
1 PATTY LOWESS

KRST/Albuquerque, NM*
DMP: Eddie Haskell
MD: Paul Bailey
1 TERRY CLARK
1 JIMMY WATKINS

WCTD/Altamont, PA*
APD: Bob Knight
APD/M: Sam Malone
1 TERRY CLARK
1 JESSIE ALLEXANDER

KGMC/Amarillo, TX
DM: Dan Gorman
APD: Tim Butler
APD/M: Patrick Clark
17 SARA EVANS

KBRJ/Anchorage, AK
OM: Dennis Bookley
APD: Matt Walker
1 BRUCE SHELTON
1 TERRY CLARK

WWWW/Ann Arbor, MI
DMP: Rob Walker
MD: Tom Baker
1 TERRY CLARK

WNCV/Applenton, WI
OM: Jeff McCarty
APD: Randy Shannon
APD/M: Marc Braun
1 TERRY CLARK
1 JESSIE ALLEXANDER

WKSJ/Ashville, NC
APD: Jeff Davis
APD: Sharon Green
MD: Andy Woods
1 TERRY CLARK

WIOX/Atlanta, GA*
OM/PO: Mark Richards
MD: Johnny Gray
1 LEE ANN WICKS
1 JOE NICOLS

WPUA/Atlantic City, NJ
APD/M: Joe Kelly
1 PATTY LOWESS

WIOX/Augusta, GA
PO: T. Gentry
APD/M: Zach Taylor
1 JEFF DAVIS

KASE/Austin, TX*
APD/PO: Jason Kane
OM/MD: Bob Pickett
1 SHARON THOMAS
1 ANDY GRIGGS

KUZZ/Bakersfield, CA*
PO: Evan Bridwell
MD: Adam Jenkins
1 CRAIG MORGAN
1 TERRY CLARK

WPOC/Baltimore, MD*
MD: Scott Lindy
MD: Michael Jay
1 ANDY GRIGGS
1 JOHN GRACIN

WYK/Baton Rouge, LA*
OM: Bob Murphy
APD/MD: Austin James
1 JIMMY WATKINS
1 JOE NICOLS

WYF/Baton Rouge, LA*
OM/PO: Randy Childs
1 KERRY DESNEY
1 RACHEL PROCTOR
1 ANDY GRIGGS

WLS/Becley, WV
OM: Dave Whis
PO/MD: Ann Kelly
1 TERRY CLARK
1 RACHEL PROCTOR

WKN/WBlox, MS
OM: Walter Brown
APD: Kim Gregory
1 TERRY CLARK

WZIX/Blox, MS
PO: Bryan Rhodes
MD: Owen Wilson
1 ANDY GRIGGS
1 BRUCE SHELTON

WHW/Binghamton, NY
PO: Ed Walker
APD/MD: Brian Driver
1 TERRY CLARK
1 JESSIE ALLEXANDER

WDX/Birmingham, AL*
PO: Tom Hanrahan
MD: Jay Cruze
1 JIMMY WATKINS
1 ANDY GRIGGS

WZZK/Birmingham, AL*
PO: Mike Peterson
APD/MD: Sean Sommer
1 JESSIE ALLEXANDER
1 JOE NICOLS

WPSK/Blacksburg, VA
OM/PO: Scott Stevens
APD/MD: Sean Sommer
1 JESSIE ALLEXANDER
1 JOE NICOLS

WBWN/Bloomington, IL
OM/MD: Dan Washoff
APD/MD: Buck Stevens
1 TERRY CLARK

WHOC/Bluefield, WV
OM/PO: Dave Crozier
1 TERRY CLARK
1 JESSIE ALLEXANDER

KIZN/Boise, ID
OM/PO: Rich Summers
APD/MD: Spencer Burke
1 WYLL CALL
1 TERRY CLARK

XQFC/Boise, ID
PO/MD: Lance Tidwell
APD: Jim Miller
1 TERRY CLARK

WKLB/Boston, MA*
PO: Mike Rogers
APD/MD: Glady Rogers
1 TERRY CLARK

KAGG/Bryan, TX
OM: Jeff McCarty
APD: Jennifer Allen
1 TERRY CLARK

WYRK/Buffalo, NY*
PO: John Paul
APD/MD: Wendy Lynn
1 CRAIG MORGAN
1 ANDY GRIGGS

WKSJ/Ashville, NC
APD: Jeff Davis
APD: Sharon Green
MD: Andy Woods
1 TERRY CLARK

WYD/Champaign, IL
OM/PO: R. W. Smith
1 TERRY CLARK
1 ANDY GRIGGS

WZL/Charleston, SC*
OM: Jay Philpot
APD/MD: Troy Cooler
1 TERRY CLARK

WYD/Detroit, MI*
PO: Max Daniels
APD/MD: Ron Chatsman
1 BRUCE SHELTON
1 JOE NICOLS

WJUR/Dothan, AL
OM: Jerry Broadway
APD/MD: Brett Mason
1 JIMMY WATKINS
1 ANDY GRIGGS

WYD/Charlotte, WV
OM: Jeff Whitehead
PO: Ed Roberts
MD: Bill Hays
1 TERRY CLARK

WRBT/Harrisburg, PA*
OM: Chris Tyler
APD/MD: Shelly Easton
APD: Newman
1 TERRY CLARK

WXTA/Erie, PA
OM: Adam Reese
PO/MD: Fred Horton
1 TERRY CLARK

WYD/Charlotte, WV
OM: Jeff Whitehead
PO: Ed Roberts
MD: Bill Hays
1 TERRY CLARK

WYD/Charlotte, WV
OM: Jeff Whitehead
PO: Ed Roberts
MD: Bill Hays
1 TERRY CLARK

WYD/Charlotte, WV
OM: Jeff Whitehead
PO: Ed Roberts
MD: Bill Hays
1 TERRY CLARK

KAFF/Flagstaff, AZ
PO: Chris Halstead
APD/MD: Hugh James
1 TERRY CLARK
1 ANDY GRIGGS

WFBE/Fint, MI
PO: Coyote Calhoun
APD/MD: Dave Germino
1 BRUCE SHELTON
1 JOE NICOLS

WXL/Florence, AL
PO/MD: Gary Hancock
10 JIMMY WATKINS
1 ANDY GRIGGS

KSKS/Fresno, CA*
PO: Mike Peterson
MD: Steve Plezue
1 JOE NICOLS

KUAD/Fl. Collins, CO
PO: Mark Callaghan
MD: Brian Gary
1 TERRY CLARK

WCKT/Fl. Myers, FL*
OM/PO: Steve Amari
APD/MD: Dave Logan
1 JIMMY WATKINS
1 ANDY GRIGGS

KIX/Joplin, MO
OM: Ray Michaels
APD: Cody Carlson
1 TERRY CLARK
1 ANDY GRIGGS

WYBZ/Fl. Walton Beach, FL
OM: Scratch Malone
PO/MD: Todd Nixon
1 TERRY CLARK

WOGK/Gainesville, FL*
PO: Mr. Bob
MD: Big Bob
1 TERRY CLARK

KFKF/Kansas City, MO*
APD/MD: Dale Carter
APD/MD: Tony Stevens
1 TERRY CLARK

WDAF/Kansas City, MO*
MD: Dave Tall
1 TERRY CLARK

WYK/Knoxville, TN*
OM/PO: Mike Hammond
MD: Colleen Aldair
1 TERRY CLARK

WYD/Charlotte, WV
OM: Jeff Whitehead
PO: Ed Roberts
MD: Bill Hays
1 TERRY CLARK

WYD/Charlotte, WV
OM: Jeff Whitehead
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MD: Bill Hays
1 TERRY CLARK

WYD/Charlotte, WV
OM: Jeff Whitehead
PO: Ed Roberts
MD: Bill Hays
1 TERRY CLARK

KZLA/Los Angeles, CA*
OM/PO: R.J. Curtis
APD/MD: Tony Campos
1 TERRY CLARK

WAMZ/Louisville, KY*
PO/MD: Coyote Calhoun
1 TERRY CLARK
1 ANDY GRIGGS

KLL/Lubbock, TX
OM/PO: Jay Richards
APD/MD: Kelly Greene
1 TERRY CLARK

WEN/Macon, GA
PO: Gerry Marshall
APD/MD: Laura Stirling
1 TERRY CLARK

WHOM/Madison, WI*
PO: Mark Granin
MD: Neil McTeague
1 TERRY CLARK

KIA/Mason City, IA
PO/MD: J. Brooks
1 TERRY CLARK

KHAY/Omaha, NE*
OM/PO: Mark Hill
1 TERRY CLARK

KWOW/Oxford, OR
PO: Larry Neal
MD: Scott Swiler
1 TERRY CLARK

WGKC/Memphis, TN*
PO: Chip Miller
MD: Mark Billingsley
1 TERRY CLARK

WOK/Meridian, MS
PO/MD: Scott Ray
1 TERRY CLARK

WKS/Miami, FL*
PO: Bob Barnett
MD: Darlene Evans
1 TERRY CLARK

WML/Milwaukee, WI*
PO: Kerry Wolfe
APD: Scott Dolphin
MD: Mike Harkin
1 TERRY CLARK

KEY/Minneapolis, MN*
OM/PO: Greg Sweeney
APD/MD: Travis Moon
1 TERRY CLARK

WKS/Miami, FL*
PO: Bob Barnett
MD: Darlene Evans
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WYD/Charlotte, WV
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PO: Ed Roberts
MD: Bill Hays
1 TERRY CLARK

KRMH/Shreveport, LA
PO: Les Acree
APD/MD: James Anthony
1 TERRY CLARK

KOKS/Shreveport, LA
OM: Gary McCoy
PO: Russ Winston
1 TERRY CLARK

KFRD/Riverside, CA*
DM: Les Douglas
APD/MD: Don Jeffrey
1 TERRY CLARK

WYD/Charlotte, WV
OM: Jeff Whitehead
PO: Ed Roberts
MD: Bill Hays
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WYD/Charlotte, WV
OM: Jeff Whitehead
PO: Ed Roberts
MD: Bill Hays
1 TERRY CLARK

WTCM/Traverse City, MI
PO: Jack O'Malley
APD/MD: Ryan Dobay
1 TERRY CLARK

KJIM/Tucson, AZ*
OM: Herb Cronk
APD/MD: Buzz Jackson
1 TERRY CLARK

KVVO/Tulsa, OK*
PO/MD: Moon Mullins
1 TERRY CLARK

WWZ/Tupelo, MS
OM: Rick Stevens
PO: Bill Hughes
1 TERRY CLARK

KNUE/Tyler, TX
OM/PO: Dave Ashcraft
1 TERRY CLARK

WFRG/Utica, NY
OM/PO: Tom Jacobsen
1 TERRY CLARK

KIXZ/Spokane, WA*
OM: Robert Harter
PO/MD: Paul "Coyote" Neumann
1 TERRY CLARK

KJUC/Ft. Collins, CO
PO/MD: Dave Daniels
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WYD/Charlotte, WV
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POWERED BY MEDIABASE
Monitored Reporters 224 Total Reporters
112 Total Monitored
112 Total Indicator
Did Not Report, Playlist Frozen (3):
KRRS/Alexandria, LA
WRSF/Elizabeth City, NC
WTNT/Tallahassee, FL



JULIE NAKAHARA
 jnakahara@radioandrecords.com

Can The FCC Penetrate The AC And Hot AC World?

I didn't mean to use the word 'penetrate' — really

When I was teaching radio broadcasting to kids at San Rafael High School in Marin County, CA, we did a unit on the FCC. It was a short lesson, because, quite frankly, stuff regarding the FCC is boring to teenagers (and to me as well).

It went something like this: "There's a government entity called the FCC that oversees radio and TV stations. There are certain things we need to do as radio people to appease them, like saying the legal ID at the top of the hour, devoting some time to public affairs and not swearing on the radio." However, I explained that most radio shows feed off sex, vulgarity and crudeness, and that pretty much anything goes in radio.



Sam Milkman

contemporary community standards, must find that the material, as a whole, appeals to the prurient interests; 2) the material must depict or describe, in a patently offensive way, sexual conduct specifically defined by applicable law; and 3) the material, taken as a whole, must lack serious literary, artistic, political or scientific value." "But what exactly does that mean?" I asked myself. Then I turned to lawyer-turned-PD (formerly of WMMR/Philadelphia) Sam Milkman to break down this legal jargon for me and put it in layman's terms.

He explained that the FCC means that, taking into account a community's values, a person on the street of average intelligence will find the material, as a whole, unwholesome and capable of arousing one's sexual interest. Also, the material must openly and obviously describe sexual conduct in an offensive manner.

About the third part of the FCC's definition of obscenity — that the work must lack literary or other value — Milkman says, "This is an attempt to exclude medical shows where a doctor might describe how to perform oral sex or discussions on the sexual content contained in the works of Shakespeare or in Greek myths.

"Political discussions like the Clinton incident and news stories that say oral sex is good for your heart would not be subject to an FCC violation, either. It is hard to understand why this would be any less offensive to young ears, but the thought is that we, as a society, value this type of speech, whereas things that are done just to shock or offend, we do not."

Did We Pass?

Does this three-prong test apply to AC and Hot AC? Will our stations be

affected by more stringent rules and regulations? WLTM/Atlanta PD Louis Kaplan shared a building with The Regular Guys, so I figured he'd have something to say about the FCC. And he did: "The FCC is very focused on the issue of indecency right now, and, as usual, when the government thinks it's good to react, it must be even better to overreact.

"The fines levied lately seem excessive to me. Of course, a fine, by nature, should hurt a bit, but you don't need a sledgehammer to kill a fly."

Until recently radio was one of the last avenues of free expression. But after reading about some of the indecency cases (most of them involving Rock stations), I can understand why some people are under fire. AC programs usually steer away from such content, though I did hear of a prank call made from an "erection company" that got the attention of some conservative listeners.

Will the FCC be satisfied with punishing raunchy and offensive Rock stations, or will it adopt a zero-tolerance attitude in order to protect families who are listening to AC and Hot AC? What exactly can we get away with?

Kaplan says, "Depending on the market and competitive matrix, Hot AC can get away with a lot. But the mainstream AC audience is not listening to be challenged by crude content. WLTM's Gene & Julie are consistently and effortlessly entertaining without being offensive."

Lander Speaks



Louis Kaplan

In the Hot AC world, WBXM (Mix 98.5)/Boston morning man John Lander also has opinions about the FCC. Referring to the Super Bowl halftime incident, he asks, "Why is radio being punished for something that television did?"

Which brings up a good point. What about all the smut on TV? Lander says, "Television is telling us that the Janet Jackson incident was indecent, yet look at all of the programming up and down the channels that borders on indecent: sitcoms, reality shows and now even Oprah."



John Lander

Because of all the attention the indecency issue has received, the FCC and its investigations are on the radar of the listening audience, reminding listeners that they have the power to lodge a complaint against a radio station if they have been offended.

What does this mean for AC and Hot AC? Lander feels that Hot AC and, especially, AC will steer clear of the FCC. "The AC and Hot AC formats haven't depended on indecent morning shows for increased ratings," he says. "Most of these morning shows use double entendre or titillation — excuse the word."

The recent actions by the FCC seem to some to be politically motivated, and Lander sees everything dying down after the November election. "The biggest concern out of all of this is that there are still no guidelines for broadcasters," he says. "There are no hard and fast rules that jocks or broadcasters can follow. So, we are back to the original problem: What is indecent?"

Forget The FCC For A Moment

I transport a carload of kids to school every day. And while I admit that this PTA mom is drawn to racy morning show conversations, I can't listen during carpool hours. On some days I can't wait to get my kids out of the car so I can tune in again.

Then, one evening while we were eating dinner, my 8-year-old daughter, Phoebe, asked, "Mommy, what is a scrotum?" I answered (sort of) and then asked her where she learned this new word.

When she replied, "The radio," I was afraid to ask what else she'd learned there, so I continued to eat my spaghetti and meatballs (yes, we really were eating spaghetti and meatballs) and hoped that she wouldn't ask me for the definition of "hooker" anytime soon.

KOST/Los Angeles' morning program, *The Mark and Kim Show*, manages to have good clean fun while maintaining its loyal fan base (it was ranked sixth 25-54 in the

Achievement Awards: Phase One Complete

The nominating ballots are in and are being tabulated. The response rate this year was the highest ever. Remember, first you nominate, then you vote. It's all up to you.

The nominees will be announced in the May 7 issue of R&R, and that issue will also contain the final ballot. Don't miss it! Also, don't put your flight, hotel and registration plans for R&R Convention 2004 on the back burner. The rates are best if you act now. Go to www.radioandrecords.com.



winter 2004 trend, with TSL of three hours). "I love the fact that we encourage family listening," says KOST PD Stella Schwartz. "Mark and Kim do such a good job with that."



Mark & Kim

"We've never had to worry about violating the FCC rules," says *Mark and Kim Show* co-host Mark Wallengren. "I don't want to sound old-fashioned, but, as a parent myself, I've always cringed when I hear something inappropriate in my car with my child. We've always believed on *The Mark and Kim Show* that you can have a lot of fun without being so blue that a parent would be concerned about listening to our show with their kids. Bits are presented in sophisticated enough fashion that the child would have to ask the parent, and that would leave it up to the parent to explain or not."

Co-host Kim Amidon adds, "We market ourselves as the station that the whole family can listen to."

Instead of the FCC dictating to radio what is obscene and what is not, what is art and what is not and what are acceptable community values and what are not, maybe we should examine for ourselves what is appropriate entertainment suitable for our listeners.

PG-rated content isn't such a bad idea. What people may not realize is that family listening is valuable because it cultivates younger listeners.

Kids who listen to Radio Disney are developing listener loyalty and passion for this medium. And with so many entertainment choices today, early recruitment can only be a good thing.

So, for now, the FCC is staying out of our world. It's got bigger fish to fry. But let it be known that there are ways to be entertaining without using the word "scrotum."



Stella Schwartz

"The fines levied lately seem excessive to me. Of course, a fine, by nature, should hurt a bit, but you don't need a sledgehammer to kill a fly."

Louis Kaplan

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | FIVE FOR FIGHTING 100 Years (Aware/Columbia) | 2227 | +56 | 201591 | 16 | 110/1 |
| 3 | 2 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 2175 | +39 | 213397 | 28 | 104/1 |
| 2 | 3 | JOSH GROBAN You Raise Me Up (143/Reprise) | 2137 | -16 | 191132 | 25 | 111/0 |
| 4 | 4 | DIDO White Flag (Arista/RMG) | 2058 | +16 | 205346 | 28 | 97/1 |
| 5 | 5 | SHANIA TWAIN Forever And For Always (Mercury/IDJMG) | 1822 | -50 | 170181 | 50 | 118/0 |
| 6 | 6 | TRAIN Calling All Angels (Columbia) | 1810 | +9 | 158995 | 41 | 111/0 |
| 10 | 7 | MARTINA MCBRIDE This One's For The Girls (RCA) | 1767 | +191 | 146946 | 14 | 107/1 |
| 7 | 8 | MICHAEL MCDONALD Ain't No Mountain High Enough (Motown) | 1749 | +3 | 136887 | 24 | 93/0 |
| 8 | 9 | MATCHBOX TWENTY Unwell (Atlantic) | 1658 | -16 | 156008 | 48 | 99/0 |
| 9 | 10 | UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava) | 1612 | -18 | 144632 | 58 | 104/0 |
| 12 | 11 | SEAL Love's Divine (Warner Bros.) | 1349 | +5 | 133186 | 12 | 86/0 |
| 11 | 12 | SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink) | 1317 | -29 | 97302 | 13 | 96/0 |
| 14 | 13 | WYONNONA I Want To Know What Love Is (Curb) | 1164 | +140 | 46060 | 10 | 87/1 |
| 13 | 14 | LUTHER VANDROSS Dance With My Father (J/RMG) | 1148 | +55 | 104697 | 44 | 101/0 |
| 17 | 15 | LIONEL RICHIE Just For You (Island/IDJMG) | 1027 | +194 | 104036 | 6 | 90/3 |
| 16 | 16 | LUTHER VANDROSS Buy Me A Rose (J/RMG) | 951 | +87 | 96456 | 7 | 80/2 |
| 18 | 17 | 3 DDORS DOWN Here Without You (Republic/Universal) | 821 | +32 | 91444 | 17 | 51/0 |
| 21 | 18 | SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG) | 560 | +179 | 51073 | 4 | 63/5 |
| 19 | 19 | KENNY LOGGINS I Miss Us (All The Best) | 543 | -10 | 23462 | 10 | 57/2 |
| 22 | 20 | KIMBERLEY LOCKE 8th World Wonder (Curb) | 416 | +84 | 14676 | 3 | 63/7 |
| 20 | 21 | ROD STEWART Time After Time (J/RMG) | 394 | -50 | 31912 | 8 | 66/0 |
| 23 | 22 | HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM) | 305 | +26 | 12438 | 5 | 46/3 |
| 25 | 23 | MICHAEL BUBLE Sway (143/Reprise) | 280 | +15 | 8836 | 9 | 45/2 |
| 24 | 24 | NO DOUBT It's My Life (Interscope) | 267 | -8 | 28088 | 11 | 16/0 |
| 26 | 25 | GLORIA ESTEFAN I Wish You (Epic) | 265 | +5 | 14476 | 3 | 43/4 |
| Debut | 26 | EVANESCENCE My Immortal (Wind-up) | 264 | +67 | 54392 | 1 | 14/1 |
| Debut | 27 | JESSICA SIMPSON Take My Breath Away (Columbia) | 259 | +52 | 45153 | 1 | 35/9 |
| 29 | 28 | TRAIN When I Look To The Sky (Columbia) | 249 | +23 | 14562 | 7 | 21/0 |
| 30 | 29 | KATRINA CARLSON Count On Me (Kataphonic) | 243 | +18 | 5481 | 5 | 48/2 |
| Debut | 30 | MERCYME Here With Me (INO/Curb) | 229 | +111 | 6407 | 1 | 41/7 |

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/11-4/17. 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

PHIL COLLINS No Way Out (Hollywood)
Total Plays: 182, Total Stations: 34, Adds: 1
NORAH JONES Sunrise (Blue Note/EMC)
Total Plays: 172, Total Stations: 22, Adds: 3
DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)
Total Plays: 156, Total Stations: 33, Adds: 2
WILSON PHILLIPS Go Your Own Way (Columbia)
Total Plays: 125, Total Stations: 33, Adds: 18
HARRY CONNICK, JR. For Once In My Life (Columbia)
Total Plays: 109, Total Stations: 19, Adds: 1

CLAY AIKEN Solitaire (RCA/RMG)
Total Plays: 82, Total Stations: 31, Adds: 14
BURKE RONEY Sounds Of The Ocean (R World/Ryko)
Total Plays: 44, Total Stations: 12, Adds: 0
LASHELL GRIFFIN Free (Epic)
Total Plays: 20, Total Stations: 14, Adds: 5
SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)
Total Plays: 2, Total Stations: 18, Adds: 18

Songs ranked by total plays

Most Added[®]

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| WILSON PHILLIPS Go Your Own Way (Columbia) | 18 |
| SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan) | 18 |
| CLAY AIKEN Solitaire (RCA/RMG) | 14 |
| JESSICA SIMPSON Take My Breath Away (Columbia) | 9 |
| KIMBERLEY LOCKE 8th World Wonder (Curb) | 7 |
| MERCYME Here With Me (INO/Curb) | 7 |
| SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG) | 5 |
| LASHELL GRIFFIN Free (Epic) | 5 |
| GLADYS KNIGHT f/DESIDIO ALEJANDRO Feelin' Good... (Pyramid) | 5 |
| GLORIA ESTEFAN I Wish You (Epic) | 4 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| LIONEL RICHIE Just For You (Island/IDJMG) | +194 |
| MARTINA MCBRIDE This One's For The Girls (RCA) | +191 |
| S. TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG) | +179 |
| WYONNONA I Want To Know What Love Is (Curb) | +140 |
| MERCYME Here With Me (INO/Curb) | +111 |
| LUTHER VANDROSS Buy Me A Rose (J/RMG) | +87 |
| KIMBERLEY LOCKE 8th World Wonder (Curb) | +84 |
| SANTANA f/M. BRANCH The Game Of Love (Arista/RMG) | +76 |
| EVANESCENCE My Immortal (Wind-up) | +67 |
| MAROON 5 This Love (Octone/J/RMG) | +67 |

Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| COUNTING CROWS Big Yellow Taxi (Geffen/Interscope) | 1022 |
| SANTANA f/M. BRANCH The Game Of Love (Arista/RMG) | 994 |
| VANESSA CARLTON A Thousand Miles (A&M/Interscope) | 978 |
| NORAH JONES Don't Know Why (Blue Note/Virgin) | 897 |
| PHIL COLLINS Can't Stop Loving You (Atlantic) | 839 |
| ENRIQUE IGLESIAS Hero (Interscope) | 803 |
| SHERYL CROW Soak Up The Sun (A&M/Interscope) | 800 |
| CELINE DION Have You Ever Been In Love (Epic) | 751 |
| CHRISTINA AGUILERA Beautiful (RCA/RMG) | 747 |
| LONESTAR I'm Already There (BNA) | 681 |
| TRAIN Drops Of Jupiter (Tell Me) (Columbia) | 676 |
| MERCYME I Can Only Imagine (INO/Curb) | 652 |

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

How to Deal with the Decency Issue.

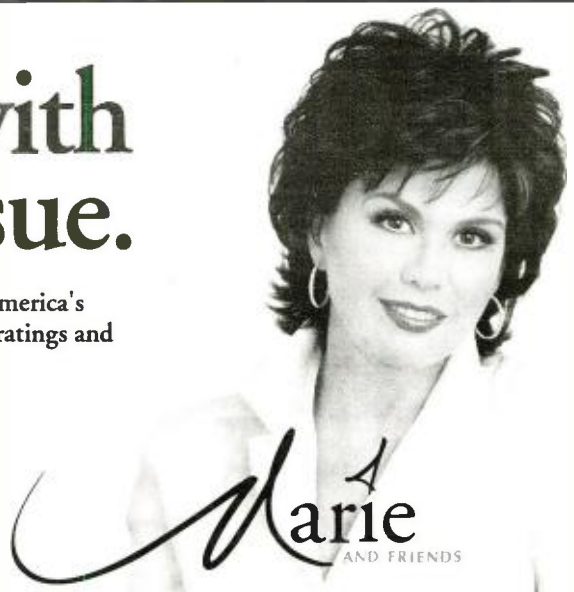
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America's Best Testing AC Songs 12 + For The Week Ending 4/23/04

Table with columns: Artist Title (Label), TW, LW, Fam., Burn, Wom. 25-54, Wom. 25-34, Wom. 35-54. Lists top 30 AC songs.

Total sample size is 368 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.



POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian AC songs.

20 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

Grid of reporter information including station call letters, city, and reporter name. Includes a 'Monitored Reporters' and 'Total Indicator' section at the bottom right.

ON THE RECORD

With
Brian Grant
PD/MD, WHAJ (J104.5)/
Bluefield, WV

J104.5
THE MOUNTAINS BEAT ME OF THE '80s, '90s AND TODAY

Broadcasting from a small town on West Virginia's southern border is both a challenge and a blessing. While we don't have to deal with big-city headaches, we do have to put out a top-quality product with very few people. However, this 100,000-watt powerhouse has established itself as the leader in the market, earning a 21.1 share 12+. • One super-cool thing about a market this size is the variety we can work into our playlist. Our slogan, "The Mountains' Best Mix of the '80s, '90s and Today," is right on! We have everything from an '80s remix show to all the big Hot AC hits to the best CHR has to offer, so we can be everything to everyone. • Our big promotion this spring is the J104.5 Happy Home. We broadcast from a house that's for sale (thanks to a real-estate sponsor) weekdays from 6am to 9pm for six weeks. All the while, we qualify 12 people a day to win big weekly prizes like a dining-room set, a computer and more. Then, all qualifiers are eligible for the Grand Prize Garage, sometimes worth more than \$7,000. The winner gets the entire contents of the garage, which can include stuff like a tanning bed, a generator for your house, a heat pump, an ATV and gift certificates. • We may be a small station, but we sound *huge!*

On the AC chart, **Five For Fighting** remain No. 1 this week with "100 Years" (Aware/Columbia). Swapping positions this week are **Sheryl Crow's** "The First Cut Is the Deepest" (A&M/Interscope), at No. 2, and **Josh Groban's** "You Raise Me Up" (143/Reprise), at No. 3 ... Taking Most Increased is **Lionel Richie's** "Just for You" (Island/IDJMG), +194 and moving 17-15 ... **Martina McBride's** "This One's for the Girls" (RCA) is up 191 plays, while **Shania Twain's** "It Only Hurts When I'm Breathing" (Mercury/IDJMG) goes from 21 to 18, +179 ... Tied for No. 1 Most Added are **Sophie B. Hawkins' "Walking on Thin Ice"** (Trumpet Swan) and **Wilson Phillips' "Go Your Own Way"** (Columbia), each with 18 adds ... **Clay Aiken's "Solitaire"** (RCA/RMG) has another great week, with 14 adds ... At Hot AC, **Dido's "Don't Leave Home"** (Arista/RMG) is Most Added, with 24. Congratulations to Etoile Zisselman and her team for giving Hot AC an artist to call its own ... The excitement around **Los Lonely Boys' "Heaven"** (Or/Epic) is heating up; they're in a three-way tie for Most Added with **Calling's "Our Lives"** (RCA/RMG) and **Lenny Kravitz's "Where Are We Runnin'?"** (Virgin), as each picks up 10 ... **Maroon 5's "This Love"** (Octone/J/RMG) is still No. 1, with +144 plays; **Evanescence's "My Immortal"** (Wind-up) holds the No. 2 spot; and **Five For Fighting** jump 5-3, up 98 plays and looking like they have another No. 1 hit in their future.



— Julie Nakahara, AC/Hot AC Editor

artist activity

ARTIST: **The Corrs**

LABEL: **Atlantic**

By **MIKE TRIAS**/ASSOCIATE EDITOR

After appearing in the film *The Commitments* in 1990, the Irish sibling band The Corrs began their steady ascent to international stardom. Comprising Andrea on lead vocals and tin whistle; Sharon on violin; Caroline on drums, piano and bodhran (a traditional Celtic drum); and Jim on keyboards and guitars, the group created their signature sound by incorporating Celtic music to give their songs a unique flavor. Fans around the world (especially in Europe and Japan), celebrities and fellow musicians fell in love with The Corrs.

In 2001 the band slammed on the brakes after six years of nonstop touring and recording. "We needed to get our lives back and realize that there are more important things than what's going to be in the tabloids tomorrow," says Andrea. However, music was still in their blood (and, apparently, their bloodline), so Andrea, Sharon, Caroline and Jim once again picked up their instruments and recorded their upcoming album *Borrowed Heaven*.

The CD is The Corrs' fourth studio album and a followup to their 2000 effort, *In Blue*. Olle Romo, who has also worked with such notables as Kelly Clarkson and Melanie C, produced *Borrowed Heaven*. Explains Andrea about the album's title, "It's the time that we have. The place where we are. Right here and right now — that's heaven. All that is light and dark, all that is beautiful and ugly, all

pleasure and all pain are transient. We have to live for today."

On *Borrowed Heaven*, The Corrs wrote all of the songs except "Time Enough for Tears," which was co-written by Bono. Gavin Friday and Maurice Seezer. This isn't the first time the quartet has worked with Bono: He appeared on The Corrs' 2002 *Live in Dublin* album. "Time Enough for Tears" is unique among the collection of songs in that it was previously performed by Andrea for the film *In America* and was even nominated for a Golden Globe Award a couple years ago.

The Corrs believe that *Borrowed Heaven* is their best album to date. However, Sharon points out, "I said the same last time, but I really do think this is it — at least until the next one."

"Summer Sunshine" is the lead single from The Corrs' return effort. The track is an upbeat and poppy single written by Andrea. "It sounds happy and summery, but is also quite a sad song," says Andrea. "It's the story of a

secret love that you can never quite get over. A forbidden love that lives on in your head." Despite the song's melancholy meaning, The Corrs are confident in the radio-friendliness of "Summer Sunshine." "It's funny how you always know when you have a single," Sharon says. "When we heard that song, we all knew instantly."

After thoroughly enjoying their personal lives for the past few years, The Corrs are once again ready to hit the road. A European tour will kick off June 19 in Bonn, Germany and end July 21 in Mallorca, Spain. The band will then embark on a U.S. tour.

For The Record: The name of Wilson Phillips' upcoming album is *California*.



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HOT AC TOP 40

April 23, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|--------------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| | 1 | MAROON 5 This Love (Octone/J/RMG) | 4162 | +144 | 307199 | 15 | 96/0 |
| | 2 | EVANESCENCE My Immortal (Wind-up) | 3623 | +11 | 243434 | 21 | 94/0 |
| | 3 | FIVE FOR FIGHTING 100 Years (Aware/Columbia) | 3068 | +98 | 200660 | 22 | 94/0 |
| | 4 | NICKELBACK Someday (Roadrunner Records/IDJMG) | 3022 | -101 | 214461 | 30 | 85/0 |
| | 5 | 3 DOORS DOWN Here Without You (Republic/Universal) | 2883 | -180 | 201659 | 36 | 91/0 |
| | 6 | HOOBASTANK The Reason (Island/IDJMG) | 2637 | +352 | 160733 | 9 | 93/7 |
| | 7 | NO DOUBT It's My Life (Interscope) | 2628 | -63 | 216006 | 25 | 85/0 |
| | 8 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 2564 | -113 | 176527 | 29 | 85/0 |
| | 9 | SANTANA ¡JALEO BAND Why Don't You & I (Arista/RMG) | 2368 | +31 | 183460 | 44 | 90/0 |
| | 10 | MATCHBOX TWENTY Bright Lights (Atlantic) | 2335 | -108 | 179565 | 36 | 89/0 |
| | 11 | DIDD White Flag (Arista/RMG) | 2028 | -66 | 151107 | 39 | 84/0 |
| | 12 | ALANIS MORISSETTE Everything (Maverick/Reprise) | 1935 | +277 | 127739 | 4 | 90/4 |
| | 13 | SARAH MCLACHLAN Fallen (Arista/RMG) | 1899 | -23 | 150429 | 31 | 80/0 |
| | 14 | MELISSA ETHERIDGE Breathe (Island/IDJMG) | 1780 | -327 | 115860 | 17 | 83/0 |
| | 15 | OUTKAST Hey Ya! (LaFace/Zomba) | 1689 | -102 | 130988 | 20 | 46/0 |
| | 16 | LIZ PHAIR Extraordinary (Capitol) | 1667 | +6 | 74375 | 17 | 80/1 |
| | 17 | TOBY LIGHTMAN Devils And Angels (Lava) | 1246 | +14 | 47045 | 14 | 65/1 |
| | 18 | AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | 1188 | +102 | 52526 | 6 | 62/3 |
| | 19 | NORAH JONES Sunrise (Blue Note/EMC) | 1125 | -60 | 73015 | 13 | 63/0 |
| | 20 | 3 DOORS DOWN Away From The Sun (Republic/Universal) | 1092 | +28 | 53616 | 10 | 63/7 |
| | 21 | LOS LONELY BOYS Heaven (Dr/Epic) | 1038 | +181 | 60858 | 5 | 60/10 |
| | 22 | LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen) | 1027 | +75 | 54269 | 7 | 60/3 |
| | 23 | JET Are You Gonna Be My Girl (Atlantic) | 966 | +152 | 63184 | 9 | 36/8 |
| | 24 | JESSICA SIMPSON With You (Columbia) | 935 | -31 | 55487 | 11 | 35/0 |
| | 25 | SARAH MCLACHLAN Stupid (Arista/RMG) | 838 | +73 | 46304 | 6 | 59/4 |
| | 26 | JOHN MAYER Clarity (Aware/Columbia) | 829 | -190 | 52795 | 15 | 60/0 |
| | 27 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 800 | +280 | 41226 | 3 | 58/10 |
| | 28 | SEAL Love's Divine (Warner Bros.) | 750 | -96 | 43615 | 12 | 44/1 |
| | 29 | JOSH KELLEY Everybody Wants You (Hollywood) | 636 | -110 | 21067 | 11 | 49/0 |
| | 30 | MATCHBOX TWENTY Downfall (Atlantic) | 619 | -39 | 32532 | 8 | 38/1 |
| | 31 | LINKIN PARK Numb (Warner Bros.) | 605 | -43 | 32227 | 13 | 10/0 |
| | 32 | NELLY FURTAO Try (DreamWorks/Interscope) | 568 | -18 | 14537 | 7 | 44/0 |
| | 33 | OUTKAST The Way You Move (LaFace/Zomba) | 534 | +45 | 31001 | 8 | 13/2 |
| | 34 | CALLING Our Lives (RCA/RMG) | 512 | +145 | 22962 | 2 | 45/10 |
| | 35 | GAVIN DEGRAW I Don't Want To Be (J/RMG) | 497 | +38 | 29593 | 5 | 39/3 |
| | 36 | JESSICA SIMPSON Take My Breath Away (Columbia) | 457 | +129 | 26720 | 2 | 31/4 |
| | 37 | SWITCHFOOT Meant To Live (Red Ink/Columbia) | 420 | +77 | 14212 | 3 | 31/3 |
| | 38 | KIMBERLEY LOCKE 8th World Wonder (Curb) | 418 | +31 | 20862 | 10 | 24/0 |
| | 39 | BRITNEY SPEARS Toxic (Jive/Zomba) | 369 | -11 | 16303 | 4 | 8/0 |
| Debut | 40 | 311 Love Song (Maverick/Volcano/Zomba) | 329 | +58 | 12230 | 1 | 27/2 |

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/11-4/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2004. The Arbitron Company). © 2004. R&R, Inc.

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| DIDD Don't Leave Home (Arista/RMG) | 24 |
| LOS LONELY BOYS Heaven (Dr/Epic) | 10 |
| LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 10 |
| CALLING Our Lives (RCA/RMG) | 10 |
| JET Are You Gonna Be My Girl (Atlantic) | 8 |
| HOOBASTANK The Reason (Island/IDJMG) | 7 |
| 3 DOORS DOWN Away From The Sun (Republic/Universal) | 7 |
| BUTTERFLY BOUCHER Another White Dash (A&M/Interscope) | 6 |
| HILARY DUFF Come Clean (Buena Vista/Hollywood) | 5 |

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4* - 3* Modern Adult Monitor (+103)

Sales up 36% this week!



Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| HOOBASTANK The Reason (Island/IDJMG) | +352 |
| LENNY KRAVITZ Where Are We Runnin'? (Virgin) | +280 |
| ALANIS MORISSETTE Everything (Maverick/Reprise) | +277 |
| LOS LONELY BOYS Heaven (Dr/Epic) | +181 |
| JET Are You Gonna Be My Girl (Atlantic) | +152 |
| CALLING Our Lives (RCA/RMG) | +145 |
| MAROON 5 This Love (Octone/J/RMG) | +144 |
| JESSICA SIMPSON Take My Breath Away (Columbia) | +129 |
| BUTTERFLY BOUCHER Another White Dash (A&M/Interscope) | +110 |
| AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | +102 |

New & Active

HILARY DUFF Come Clean (Buena Vista/Hollywood)
 Total Plays: 306, Total Stations: 13, Adds: 5
 CHERIE I'm Ready (Lava)
 Total Plays: 221, Total Stations: 23, Adds: 0
 MICHAEL ANDREWS ¡GARY JULES Mad World (Universal)
 Total Plays: 218, Total Stations: 19, Adds: 2
 FINGER ELEVEN One Thing (Wind-up)
 Total Plays: 207, Total Stations: 20, Adds: 3
 MARTINA MCBRIDE This One's For The Girls (RCA)
 Total Plays: 160, Total Stations: 13, Adds: 0

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America's Best Testing Hot AC Songs 12 + For The Week Ending 4/23/04

Table with columns: Artist Title (Label), TW, LW, Fam., Burn, Wom. 18-34, Wom. 18-24, Wom. 25-34. Lists top songs like Maroon 5, Hoobastank, Sarah McLachlan, etc.

Total sample size is 407 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song.

RR CANADA HOT AC TOP 30



Table with columns: Last Week, This Week, Artist Title, Label(s), Total Plays, +/- Plays, Weeks On Chart, Total Stations. Lists top Canadian songs like Maroon 5, Melissa Etheridge, etc.

20 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/11-4/17.

Reporters

Grid of reporter information including station names, reporter names, and contact details for various markets across the US and Canada.

Powered By Mediabase logo and statistics: 108 Total Reporters, 97 Total Monitored, 11 Total Impactor.



Stompin' At The Savoy

A business model that's breathing new life into a classic jazz label

The Savoy Label Group, with its prestigious catalog that includes recordings by legendary jazz artists Charlie "Bird" Parker, Dizzy Gillespie, John Coltrane and Miles Davis, is undergoing a renaissance consistent with the label's rich heritage and appropriate to 21st-century jazz fans' tastes too.

By the close of the company's second fiscal year, business was up 25% over the first year — an impressive accomplishment, especially in today's economic climate. This week Savoy President Steve Vining and VP/A&R Guy Eckstine illuminate the company's revamped business model and artistic approach.

After Strauss Zelnick, Vining and others left BMG under what the latter calls "the Middelhoff cloud," Vining spent a year in Silicon Valley with a company that makes high-quality recording and digital processing equipment. When that project was completed he reconnected with Zelnick, who in the interim had gone into business with Manhattan-based leveraged-buyout firm Ripplewood. The company specializes in putting better management structures in under-leveraged companies to turn them around, especially companies in Japan.

A Gutsy Move

Ripplewood owns a bank and several technology companies. It

bought the former Nippon Telegram's land lines; the equipment company Denon; and Nippon Columbia, Japan's fourth-oldest record label, which it split into separate hardware and label groups. Zelnick took over as Chairman of Nippon Columbia and invited Vining to run the U.S. operation, including Savoy's jazz catalog and Denon Classics and Jazz.

"This was the end of 2001, in the depths of hard times for the record business," Vining says. "It was a gutsy move. In the meantime, Strauss overhauled the company management in Japan, and they've had two platinum records — their first in over 10 years.

"We've been cranking up the U.S. operation, albeit on a modest budget. The goal was to get the company straightened out. They had no finance infrastructure in place, royalties were a mess, and there was a distribution deal through Atlantic that no one was happy with."

As he begins his third year guiding Savoy's latest incarnation, Vining has a specific vision for the la-

bel that is not unlike the one he has implemented elsewhere over the past 10 or 15 years, including when he served as President of Windham Hill Records.

Target: Consumers Over 30

"We're working from adult base, and the catalog gives us a head start," Vining says. "We've got really high-quality classics and jazz from Denon that have been recently recorded and the great Savoy catalog. We bought 32 Records a year ago in December, which netted us the old Muse and Landmark recordings. That was Joel Dom and Robert Miller's old label.

"By picking up those assets, we relaunched a few lines and used the repertoire for a range of releases, including lifestyle compilations and the Jazz Four series, which did in-

"We're in the thick of it now with releases from the first wave of signings, and, obviously, we're talking to a great number of other artists, because it's a target-rich environment right now. I think jazz will go back to the model of the late '50s and early '60s, where it's the domain of independent companies.

"We plan to expand into all the adult genres, beginning with a couple of great records on our triple A label, 429. We're looking at the 30-and-up market: smooth jazz, AC, triple A, some world music and New Age — no hip-hop. All good, controllable formats, which, if you do them right, you cannot go broke and you sell records."

The Creative Tip

Few folks in jazz, except those who have lived off-planet, are unfamiliar with Guy Eckstine's accomplishments. They include music publishing at Virgin and A&R at Columbia and Verve, where, as VP/A&R, he signed such luminaries as Herbie Hancock — with whom he co-produced *The New Standard* — Jeff Lorber, Art Porter and Chris Botti.

He also did a stint in new media

Smooth Jazz Convention Sessions

• Friday, June 25: "Smooth Jazz Late-Night Chill-Down"

Smooth Jazz pulls an all-nighter at this private, family-only hang. Talk; groove; play *Pass the Pigs*; have a massage to soothe your weary, jet-lagged body; or party till you drop. Remember, what happens in the Starlight Room stays in the Starlight Room.

• Saturday, June 26: "It's Still the Revenue, Stupid!"

Revenue expectations have never been higher. The best and the brightest in Smooth Jazz radio sales give us straight talk about the format. On the agenda so far: WNUA/Chicago Station Manager Pat Kelly; Clear Channel Director/National Sales, Bay Area Marci Mills; and KHJZ/Houston VP/GM Larra Morris. Moderated by KLSX & KTWV/Los Angeles VP/GM Bob Moore.

Register now at www.radioandrecords.com.



as Sr. VP/Development at MP3.com. Among his countless credits is coproducer of Brian Culbertson's 2003 disc *Nice & Slow*, which includes the No. 1 track "All About You."

Eckstine introduced vocalist Carol Wellsman, whom he heard sing at one of Botti's gigs, to Bob Beldon, who had a connection to Steve Backer at Savoy. The label signed Wellsman, and, subsequently, Backer asked Eckstine to produce Hubert Laws, then hired Eckstine as Savoy's VP/A&R.

Eckstine is enthusiastic about Laws' record *Moondance*. "It's a great record," he says. "I certainly have all the right guys on it — Culby, Herbie, Botti and Lorber — and all the songs are great. Hubert is one of the greatest flute players in the world, and if you count his CTI stuff from the '70s, he's a pioneer, a core artist in this format before it was called smooth jazz.

"It's hard to believe he's not played as a heritage artist. Ironically, satellite radio is all over his record, and some terrestrial stations are too. I like to take chances to pique listeners' interest, just as I would imagine program directors do."

Artistic Mission

Eckstine explains that his artistic mission at Savoy resembles one he put in place at Verve/Forecast. "My job is to sign acts — to find them and produce or executive produce them — and, along with Steve Vining, build the creative vision for the label," he says.

"It's like building a baseball team; it's a three-pronged approach. You want a blend of veteran artists with a touring base, like a Jeff Lorber; exciting developing acts, like a Chris Botti; and baby acts. It is unfortunate so many artists are being dropped, but this is a good time to cherry-pick and to build a roster.

"Given Savoy's history with people like Bird and my father [Billy

Eckstine] and John Coltrane, it's been cutting-edge; but at the same time we have to sell records and be mainstream, so it's a very fine line we have to toe between art and commerce.

"Given Savoy's history with people like Bird and my father and John Coltrane, it's been cutting-edge; but at the same time we have to sell records and be mainstream, so it's a very fine line we have to toe between art and commerce."

Guy Eckstine



Steve Vining



Guy Eckstine



CULBY IN BALTIMORE After showing his ID to station security to verify that he was over 18, keyboardist Brian Culbertson (r) dropped by recent Smooth Jazz sign-on WSMJ/Baltimore for an on-air chat with PD/afternoon driver Lori Lewis.

PETER WHITE

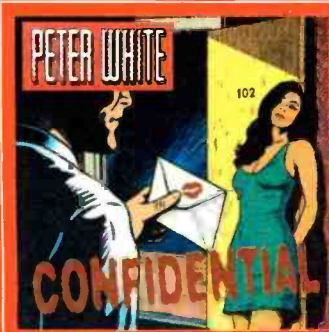


TALKIN'
BOUT LOVE

TALKIN' BOUT NUMBER ONE!

Thanks from Peter White & Columbia Records for making "Talkin' Bout Love" a #1 track at Smooth Jazz Radio.

| | | | | | | | | | | |
|------|------|------|------|------|------|------|------|------|------|------|
| KSKX | WQCD | KTWV | WNUA | KKSF | KOAI | WJJZ | KHJZ | WJZW | WVMV | WJZZ |
| WLVE | KWJZ | KYOT | KJZI | KIFM | WSMJ | WSSM | WSJT | KJCD | WNWV | KSSJ |
| KBZN | WJZI | WJZA | WLOQ | KOAS | WYJZ | WJZN | WJZL | WJZV | WZMR | WDRR |
| KEZL | KAJZ | KSMJ | KJZY | KRVR | KJZS | WOJZ | | | | |



"Confidential" is the new album from the guitarist who helped to define Smooth Jazz, selling a million records along the way.

On Tour Now:

- 5/6 Washington DC WJZW after-work party/Marriott Metro Center
- 5/7 Washington DC Ronald Reagan Intl. Trade Center
- 5/15 Sacramento, CA Radisson Hotel
- 5/16 Newport Beach, CA Hyatt Regency (Newport Beach Jazz Festival)
- 5/29 San Diego, CA KIFM Anniversary Smooth Jazz Festival (4th and Island Main Stage)

More dates at peterwhite.com



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | PETER WHITE Talkin' Bout Love (Columbia) | 867 | +33 | 108228 | 14 | 40/0 |
| 3 | 2 | PAUL BROWN 24/7 (GRP/VMG) | 789 | +15 | 97141 | 13 | 40/1 |
| 4 | 3 | RICHARD ELLIOT Sty (GRP/VMG) | 778 | +17 | 94105 | 20 | 39/0 |
| 2 | 4 | KIM WATERS The Ride (Shanachie) | 740 | -59 | 96980 | 22 | 40/0 |
| 6 | 5 | PAUL TAYLOR Steppin' Out (Peak) | 689 | +109 | 81607 | 12 | 38/0 |
| 5 | 6 | EUGE GROOVE Livin' Large (Narada) | 625 | +33 | 77225 | 11 | 39/0 |
| 7 | 7 | HIL ST. SOUL For The Love Of You (Shanachie) | 580 | +14 | 66818 | 14 | 39/0 |
| 8 | 8 | DAVE KOZ All I See Is You (Capitol) | 563 | +20 | 66980 | 8 | 37/0 |
| 9 | 9 | NORAH JONES Sunrise (Blue Note/EMC) | 477 | -5 | 46128 | 12 | 33/0 |
| 12 | 10 | RICHARD SMITH Sing A Song (A440) | 443 | +14 | 43715 | 19 | 32/0 |
| 16 | 11 | MINDI ABAIR Save The Last Dance (GRP/VMG) | 436 | +37 | 57132 | 9 | 36/1 |
| 11 | 12 | STEVE COLE Everyday (Warner Bros.) | 431 | -27 | 40672 | 27 | 30/0 |
| 17 | 13 | DIANA KRALL Temptation (GRP/VMG) | 421 | +45 | 43978 | 4 | 35/5 |
| 10 | 14 | NICK COLIONNE High Flyin' (3 Keys Music) | 412 | -69 | 44734 | 28 | 27/0 |
| 13 | 15 | BASS X Vonni (Liquid 8) | 406 | -17 | 46099 | 23 | 31/0 |
| 18 | 16 | JOYCE COOLING Expression (Narada) | 396 | +34 | 51250 | 6 | 38/2 |
| 15 | 17 | MARC ANTOINE Mediterraneo (Rendezvous) | 393 | -12 | 48612 | 9 | 37/0 |
| 19 | 18 | BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.) | 379 | +41 | 47518 | 7 | 35/2 |
| 22 | 19 | PRAFUL Let The Chips Fall (Rendezvous) | 314 | +51 | 29672 | 5 | 30/2 |
| 21 | 20 | RICK BRAUN Daddy-O (Warner Bros.) | 308 | +22 | 24653 | 7 | 28/0 |
| 24 | 21 | MICHAEL LINGTON Show Me (Rendezvous) | 263 | +85 | 32395 | 2 | 33/7 |
| 20 | 22 | NAJEE Eye 2 Eye (N-Coded) | 263 | -44 | 25419 | 17 | 24/2 |
| 23 | 23 | JEFF GOLUB Pass It On (GRP/VMG) | 196 | -29 | 17412 | 11 | 18/0 |
| 26 | 24 | BRAXTON BROTHERS When You Touch Me (Peak) | 172 | +15 | 12486 | 4 | 15/0 |
| 30 | 25 | BEYONCE' f/LUTHER VANDROSS The Closer I Get To You (J/Columbia/RMG) | 164 | +61 | 25716 | 2 | 14/3 |
| 25 | 26 | DAVID SANBORN Isn't She Lovely (GRP/VMG) | 160 | -7 | 14645 | 10 | 16/0 |
| 27 | 27 | SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink) | 142 | -9 | 5188 | 6 | 11/0 |
| Debut | 28 | GRADY NICHOLS Allright (Grady Nichols Ltd.) | 123 | +21 | 11439 | 1 | 13/1 |
| Debut | 29 | NESTOR TORRES Maybe Tonight (Heads Up) | 110 | +17 | 11969 | 1 | 11/1 |
| Debut | 30 | DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8) | 109 | +36 | 3659 | 1 | 7/0 |

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 4/11-4/17. 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

ALKEMX Time To Lounge (Rendezvous)
Total Plays: 107, Total Stations: 10, Adds: 0

MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)
Total Plays: 79, Total Stations: 10, Adds: 2

BOB BALDWIN I Wanna Be Where You Are (A440)
Total Plays: 62, Total Stations: 7, Adds: 0

SEAL Love's Divine (Warner Bros.)
Total Plays: 56, Total Stations: 7, Adds: 3

BRIAN HUGHES Wherever You Are (A440)
Total Plays: 55, Total Stations: 8, Adds: 0

CHUCK LOEB Bring It (Shanachie)
Total Plays: 41, Total Stations: 6, Adds: 1

GENE DUNLAP Up South (Rhythm & Groove/Liquid 8)
Total Plays: 41, Total Stations: 4, Adds: 0

CHRIS STANDRING Miss Downtown Sugar Girl (Pyramid)
Total Plays: 39, Total Stations: 5, Adds: 0

ERIC DARIUS Night On The Town (Higher Octave/Narada)
Total Plays: 34, Total Stations: 6, Adds: 1

ALAN HEWITT Breathless (215)
Total Plays: 29, Total Stations: 5, Adds: 2

Songs ranked by total plays

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| MICHAEL LINGTON Show Me (Rendezvous) | 7 |
| CHRIS BOTTI Back Into My Heart (Columbia) | 6 |
| DIANA KRALL Temptation (GRP/VMG) | 5 |
| BEYONCE' f/L. VANDROSS The Closer I Get... (J/Columbia/RMG) | 3 |
| SEAL Love's Divine (Warner Bros.) | 3 |
| THA' HOT CLUB I'm Gonna Love You Just A... (Shanachie) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| PAUL TAYLOR Steppin' Out (Peak) | +109 |
| MARC ANTOINE Madrid (GRP/VMG) | +91 |
| MICHAEL LINGTON Show Me (Rendezvous) | +85 |
| BEYONCE' f/L. VANDROSS The Closer I Get... (J/Columbia/RMG) | +61 |
| PRAFUL Let The Chips Fall (Rendezvous) | +51 |
| DIANA KRALL Temptation (GRP/VMG) | +45 |
| B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.) | +41 |
| MINDI ABAIR Save The Last Dance (GRP/VMG) | +37 |
| DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8) | +36 |
| JOYCE COOLING Expression (Narada) | +34 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| RONNY JORDAN At Last (N-Coded) | 399 |
| MICHAEL MCDONALD Ain't No Mountain High Enough (Motown) | 372 |
| CHRIS BOTTI Indian Summer (Columbia) | 365 |
| PRAFUL Sigh (Rendezvous) | 337 |
| JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm) | 306 |
| PAUL JACKSON, JR. It's A Shame (Blue Note/EMC) | 274 |
| JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave) | 268 |
| CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock) | 225 |
| KENNY G. Malibu Dreams (Arista) | 210 |
| DAVE KOZ Honey-Dipped (Capitol) | 209 |
| MINDI ABAIR Flirt (GRP/VMG) | 208 |
| DAVID BENOIT Watermelon Man (GRP/VMG) | 188 |
| STEVE DLIVER High Noon (Native Language) | 184 |
| URBAN KNIGHTS Got To Give It Up (Narada) | 183 |
| DAVID SANBORN Comin' Home Baby (GRP/VMG) | 181 |

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

chris botti GOING FOR ADDS NOW!
back into my heart

"BACK INTO MY HEART" The next single from Chris Botti's "A Thousand Kisses Deep"
A sultry follow up to the #1 smash "Indian Summer"
A Thousand Kisses Deep already over 100,000 sold!

#2 Most Added Monitored!
WNUA KWJZ KJCD WJZN WZMR KRKR

#1 Most Added Indicator!
XM "Watercolors" WFSK KUAP WJAB WVAS KSBR DMX "Smooth Jazz" KYSJ

Chris Botti & Columbia Records thank you for making "Indian Summer" #1.

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CYNDEE MAXWELL
 cmaxwell@radioandrecords.com

Active Rock's Suffocation

Excessive narrowing of music will cause the format to implode

While not every Active Rock station is extremely narrow, enough are to call into question the survival of the format. This warning is worthy of consideration to the degree that makes sense in your unique situation. As you read, remember that what's being advised is not a wholesale change of playlists, but rather that programmers not be so quick to rule out music that's just a little different.

Next week we'll look at specific examples of how some stations have broadened their lists without surrendering their Active Rock position. But first, the members of Pollack Media Group — Chairman/CEO Jeff Pollack, President Tommy Hedges, Sr. VP Dave Brewer and VP/Music & New Media Pat Welsh — plead, for the love of the format, loosen the boundaries on what you call active rock music!

Facing Extinction

Last September (9/26/03) we asked, "Is Active Rock too narrow?" Six months later we're answering our own question. We believe the format is in danger of narrowing itself to death.

Narrowing your focus is an essential strategy in any kind of business, but giving up too much too soon can be unwise. In their book *The 22 Immutable Laws of Marketing: Violate Them at Your Own Risk*, Al Ries and Jack Trout discuss "the Law of Sacrifice," which says, "You have to give up something to get something."

There isn't much programmers can do when exercising the Law of Sacrifice as it relates to the incompatibility of '80s rock with the Active Rock format. There comes a time when some Active Rock stations just can't play older hard rock anymore. But programmers must understand that every time a music type is sacrificed, the station's format becomes narrower.

As we pointed out last fall, we can no longer pretend that the format's new music is as appealing as it could be. So if you're sacrificing the older stuff on the back end without being able to bring in a lot of great new stuff on the front end, where does that leave you? With these factors in play, we are convinced that Active Rock in general is becoming so narrow that it is at risk of no longer being a mainstream format.

There's evidence of this in national format ratings. The combination of stations Arbitron defines as AOR and Active has been steadily declining. From a national share of 4.7 in winter 2001, the Rock formats had dropped to 3.8 in fall 2003. Part of the decline is due to stations leaving the format, but that's just the point — more sta-

tions and more listeners are leaving the format.

A Mediabase review shows that there are 70 Active Rock stations, fewer than there are in most other formats, including Country (167), AC (136), CHR (131), Hot AC (105), Classic Rock (92), CHR Rhythmic (89), Alternative (87) and Urban (74).

Three Problems

Getting into the reasons for the format's decline, we see three problems: quality of new music, narrowly (and arbitrarily) drawn boundaries for what is "rock" music and questionable research practices.

With the state of new rock music, it's no surprise that Active Rock's current playlists have shrunk. In fact, programmers have shown good judgment in resisting much of the musical fodder the labels have designated as being for the Active Rock format. But resisting substandard product is only part of the solution to the format's problems.

Programmers often accept the labels' definition of what music fits into Active Rock. Last fall we pointed to Evanescence's "Bring Me to Life" as a perfect example of the format's being late on a hit rock record. Other examples have included The White Stripes' "Seven Nation Army" and Jet's "Are You Gonna Be My Girl."

In many cases, the reason Rock was so late was simply because the labels weren't working the records at the format. A current example is Finger Eleven's "One Thing," an outstanding song that sounds like a major crossover hit.

All these songs have guitars and drums and have generated tremendous research, phones and sales. So why don't they get played on Rock stations, while plenty of derivative, faux-angst baby bands do? The bottom line is that we must look beyond what the labels work to the format. We need to play hits, not just label priorities.

The musical screening respondents go through to get into station music tests is another area where Active Rock programmers can get into trouble. An overly narrow music screen may result in a self-fulfilling prophecy. Active Rock listeners who are filtered through a Pantera, Korn, Metal-

lica, Godsmack, Disturbed screen will give you very different results than listeners who get through a screen of Nickelback, 3 Doors Down, Metallica, Creed and Linkin Park.

The former may be appropriate in your market, but you must recognize that it is much narrower. While designing your music screens, you should ask yourself, "Is my station giving up too much for the sake of format purity?"

Undue Influence

Another recent trend that concerns us is the influence of Internet-based research. Many extreme rock songs and artists seem to rate much higher with this methodology than with conventional research.

We are convinced that Active Rock in general is becoming so narrow that it is at risk of no longer being a mainstream format.

Two songs that we actually liked very much come to mind: Static-X's "The Only" and Sevendust's "Enemy" have generally gotten outstanding results in most Internet studies that we have seen, but they haven't displayed similar appeal in conventional callout.

The conventional-callout-vs.-Internet debate is a topic for another time, but it is apparent that the hyperpartisan fan who tends to take an Internet music test may not reflect the station's typical listener, or even its typical P1 listener.

If that's true, relying on Internet testing as your only research tool may be giving you a distorted view — making songs appear to be major hits when they are in reality mere blips on the radar for the Rock cume.

Again, we want to stress that being focused is important. But in an effort to be formatically pure, stations sometimes forget the need to program to

Breathalyzer-Approved

Participants in this year's "Rate-a-Wine, Rate-a-Record" session at R&R Convention 2004 will undergo rigorous testing before, during and after the event to make sure everyone has had enough wine while listening to the hottest new releases that will eventually wind up at the top of the Rock charts. Or at least that's what everyone who has had enough wine will think.



The session is Friday, June 25, 3-5pm, right before the R&R Industry Achievement Awards ceremony. Register for the convention now at www.radioandrecords.com.

the audience, not the industry. This point is both profound and subtle. The key is this: Stations are often guided by the parameters of the format, not the parameters of what the audience will accept.

Without realizing it, we all tend to let our perceptions of individual stations be colored by the format averages. Aggregating the stations in a format for the purposes of a chart is convenient but misleading. The whole does not equal the sum of the parts — the whole equals the average of the parts. This turns the concept of "agreement records" on its ear.

As we normally use the term, *agreement* means cume records. However, in the context of the charts, agreement records are generally the hardest texturally. Programmers need some mechanism to shake them out of this way of thinking so they can see the bigger picture.

Steps To Expand

To sum it up, here are the steps programmers need to think about to make sure their stations aren't too narrow:

Look for songs beyond the labels' definition of what "fits" the Active Rock format. Check out the Alternative charts just to see what's there and insist that record reps service you with everything they're sending to Alternative. There's no reason to miss a true hit just because "it isn't being worked at Rock."

Put chart rankings in perspective. The flip side of the previous point is that you will have to continue to remind the record industry that you are programming for your audience, not the charts. Just because a song achieves a certain position on the charts doesn't mean the song is a hit for you. Chart positions don't have any inherent value; after all, something has to be No. 10 every week.

By the same token, some songs that are hits don't show up as well on the charts. If every station isn't peaking at the same time, a song that does great with the audience might not be a chart-topper. A good example from the recent past is "Stillborn" from Black Label Society.

Be suspicious of songs that test great only in Internet research. Check to see if requests and record and concert sales reflect the strength of your Internet callout. If a new song is Internet-testing in your top five and

it's No. 73 in sales, that should tell you something. All forms of research should be viewed as tools to help make music decisions, not the final word on what to play.

Look for passion rather than passivity. Songs that generate a lot of reaction one way or the other are often more valuable than songs that elicit no reaction. Filling your current categories with innocuous songs that don't offend anyone can mean you're boring your audience to death.

Take your shots on things that you think will make a difference with your audience, not just what's being worked nationally. Artists like the aforementioned White Stripes, Evanescence and Jet, all of whom were initially slow to develop on the charts, ended up doing great in many markets.

Another way to look at this is to look for stars. As one programmer told us recently, he loves playing an honest-to-goodness rock star like Kid Rock. He said he didn't care how Kid Rock's previous songs had tested. This programmer recognizes that there is always room for someone who was a major box-office star in the rock genre, if not a No. 1 chart performer for the Rock format.

Develop music screens that are representative reflections of the Active Rock format in its broadest sense. Every market situation is different. Rock programmers in Salt Lake City or Little Rock, where there are far too many Rock stations, are forced to carve out narrow niches to survive. But Active Rock stations in less competitive markets shouldn't leave anything on the table. If you can play records that are a little right or a little left of center or keep playing classic hard rock, do so.

Rethink Format Lines

There are many reasons that the Active Rock format has lost momentum over the past couple of years, and there is no one silver bullet that will automatically improve the format's position. After all, we've only been talking about music, and there's also a lot to consider with regard to morning shows, marketing, etc.

But a good place to start is with rethinking your station's format boundaries. Make sure your station is focused on what the market will give you, not on a preconceived, industry-influenced notion of what the station should be.

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|--------------|-----------|---|-------------|-----------|---------------------|----------------|---------------------|
| 1 | 1 | NICKELBACK Figured You Out (Roadrunner Records/IDJMG) | 566 | -63 | 38779 | 23 | 25/0 |
| 4 | 2 | JET Cold Hard Bitch (Atlantic) | 562 | +57 | 28082 | 11 | 26/0 |
| 3 | 3 | AEROSMITH Baby, Please Don't Go (Columbia) | 543 | +14 | 29692 | 7 | 21/0 |
| 2 | 4 | INCUBUS Megalomaniac (Epic) | 489 | -40 | 25263 | 16 | 24/0 |
| 5 | 5 | TESLA Caught In A Dream (Sanctuary/SRG) | 395 | +7 | 17368 | 13 | 18/0 |
| 8 | 6 | KID ROCK Jackson, Mississippi (Top Dog/Atlantic) | 369 | +9 | 14394 | 11 | 21/0 |
| 6 | 7 | JET Are You Gonna Be My Girl (Atlantic) | 362 | -16 | 27404 | 31 | 18/0 |
| 9 | 8 | THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | 350 | -3 | 20754 | 26 | 20/1 |
| 10 | 9 | PUDDLE OF MUDD Heel Over Head (Geffen) | 348 | +19 | 15890 | 10 | 23/0 |
| 7 | 10 | AUDIOSLAVE I Am The Highway (Interscope/Epic) | 346 | -31 | 21239 | 29 | 23/0 |
| 11 | 11 | SHINEDOWN 45 (Atlantic) | 345 | +22 | 16964 | 18 | 22/0 |
| 13 | 12 | GODSMACK Running Blind (Republic/Universal) | 316 | +28 | 13444 | 7 | 20/0 |
| 12 | 13 | LINKIN PARK Numb (Warner Bros.) | 316 | +14 | 21456 | 27 | 19/0 |
| 14 | 14 | HOOBASTANK The Reason (Island/IDJMG) | 301 | +45 | 13655 | 10 | 17/0 |
| 15 | 15 | A PERFECT CIRCLE The Outsider (Virgin) | 275 | +22 | 11303 | 14 | 16/0 |
| 16 | 16 | LINKIN PARK Lying From You (Warner Bros.) | 244 | +11 | 12568 | 9 | 12/0 |
| Debut | 17 | VELVET REVOLVER Slither (RCA/RMG) | 205 | +131 | 8080 | 1 | 20/3 |
| 22 | 18 | AUDIOSLAVE What You Are (Interscope/Epic) | 181 | +27 | 4987 | 6 | 18/0 |
| 19 | 19 | DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic) | 178 | +9 | 8918 | 18 | 14/0 |
| 20 | 20 | 3 DOORS DOWN Away From The Sun (Republic/Universal) | 172 | +5 | 9455 | 13 | 10/0 |
| 17 | 21 | TANTRIC Hey Now (Maverick/Reprise) | 171 | -45 | 9935 | 16 | 15/0 |
| 18 | 22 | GODSMACK Re-Align (Republic/Universal) | 165 | -40 | 10478 | 20 | 9/0 |
| 23 | 23 | LOSTPROPHETS Last Train Home (Columbia) | 147 | -2 | 6537 | 7 | 9/1 |
| 21 | 24 | TRAPT Echo (Warner Bros.) | 147 | -17 | 3700 | 12 | 13/0 |
| 28 | 25 | THORNLEY So Far So Good (Roadrunner Records/IDJMG) | 136 | +34 | 4373 | 2 | 17/3 |
| 25 | 26 | DEFAULT Throw It All Away (TVT) | 135 | +5 | 10655 | 4 | 10/0 |
| 24 | 27 | LO-PRO Sunday (Geffen) | 133 | -2 | 2994 | 9 | 13/0 |
| 27 | 28 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 127 | +13 | 10479 | 2 | 12/0 |
| 26 | 29 | DAMAGEPLAN Save Me (Atlantic) | 113 | -12 | 2354 | 10 | 8/0 |
| 29 | 30 | OFFSPRING (Can't Get My) Head Around You (Columbia) | 111 | +21 | 5099 | 2 | 8/1 |

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| SEETHER (JAMMY LEE Broken (Wind-up) | 5 |
| SLIPKNOT Quality (Roadrunner Records/IDJMG) | 4 |
| VELVET REVOLVER Slither (RCA/RMG) | 3 |
| THORNLEY So Far So Good (Roadrunner Records/IDJMG) | 3 |
| BLACK LABEL SOCIETY House Of Doom (Spitfire) | 3 |
| DARKNESS Growing On Me (Must...Destroy/Atlantic) | 3 |
| NICKELBACK Feelin' Way Too... (Roadrunner Records/IDJMG) | 2 |
| TANTRIC The Chain (Maverick/Reprise) | 2 |
| BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| VELVET REVOLVER Slither (RCA/RMG) | +131 |
| JET Cold Hard Bitch (Atlantic) | +57 |
| HOOBASTANK The Reason (Island/IDJMG) | +45 |
| THORNLEY So Far So Good (Roadrunner Records/IDJMG) | +34 |
| BLACK LABEL SOCIETY House Of Doom (Spitfire) | +34 |
| THREE DAYS GRACE Just Like You (Jive/Zomba) | +33 |
| GODSMACK Running Blind (Republic/Universal) | +28 |
| AUDIOSLAVE What You Are (Interscope/Epic) | +27 |
| NICKELBACK Feelin' Way Too... (Roadrunner Records/IDJMG) | +24 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| TRAPT Headstrong (Warner Bros.) | 228 |
| AUDIOSLAVE Show Me How To Live (Interscope/Epic) | 199 |
| STAIN'D So Far Away (Flip/Atlantic) | 189 |
| WHITE STRIPES Seven Nation Army (Third Man/V2) | 168 |
| AUDIOSLAVE Like A Stone (Interscope/Epic) | 144 |
| BLACK LABEL SOCIETY Stillborn (Spitfire) | 139 |
| 3 DOORS DOWN When I'm Gone (Republic/Universal) | 129 |
| GODSMACK Serenity (Republic/Universal) | 127 |
| PUDDLE OF MUDD Away From Me (Geffen) | 125 |
| NICKELBACK Someday (Roadrunner Records/IDJMG) | 120 |

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

27 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/11-4/17. 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, R&R, Inc.

New & Active

DROWNING POOL Step Up (Wind-up)
Total Plays: 102, Total Stations: 8, Adds: 0
SDIL Redefine (J/RMG)
Total Plays: 96, Total Stations: 8, Adds: 0
THREE DAYS GRACE Just Like You (Jive/Zomba)
Total Plays: 76, Total Stations: 7, Adds: 1
DRDPBDX Wishbone (Re-Align/Universal)
Total Plays: 69, Total Stations: 6, Adds: 0
SEETHER (JAMMY LEE) Broken (Wind-up)
Total Plays: 61, Total Stations: 10, Adds: 5

BLACK LABEL SOCIETY House Of Doom (Spitfire)
Total Plays: 59, Total Stations: 10, Adds: 3
NICKELBACK Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)
Total Plays: 50, Total Stations: 4, Adds: 2
SMILE EMPTY SDUL Silhouettes (Lava)
Total Plays: 47, Total Stations: 5, Adds: 0
CROSSFADE Cold (Columbia)
Total Plays: 47, Total Stations: 5, Adds: 1
KORN Everything I've Known (Immortal/Epic)
Total Plays: 46, Total Stations: 6, Adds: 1

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM*
DR: Jay Wiley
PD: Phil Holsinger
AP: Jeff Daniels
No Adds

KIDC/Beaumont, TX*
PD: Mike Sisk
3 THORNLEY
3 SEETHER (JAMMY LEE)

WEBN/Cincinnati, OH*
DR: Scott Reister
RD: Rick Young
3 BREAKING BEAUMAIN

WRKR/Kalamazoo, MI
DR: Mike DeCary
PD: Mike DeCary
2 BLACK LABEL SOCIETY
SEETHER (JAMMY LEE)

KDKB/Phoenix, AZ*
DR: Jim Hickey
RD: Larry Paul
1 NICKELBACK
SEVEN WISER
3 DARKNESS

WXRK/Rockford, IL
DR: Scott Holsinger
RD: Scott Holsinger
AP: Mike DeCary
THREE DAYS GRACE
OFFSPRING

KTUX/Shreveport, LA*
DR: Scott Holsinger
RD: Phil Holsinger
No Adds

KRTO/Tulsa, OK*
DR: Steve Hester
PD: Chad Kelly
AP: Kelly Garrett
No Adds

WZZO/Allentown, PA*
DR: Rick Holsinger
RD: Scott Holsinger
THREE DAYS GRACE

WBUF/Buffalo, NY*
PD: John Paul
AP: Mike DeCary
No Adds

WMMS/Cleveland, OH*
DR: Guy Hollaway
PD: Mike DeCary
THOUSAND FOOT KRUTCH
OFFSPRING

WDHA/Morrisstown, NJ*
PD: Mike DeCary
No Adds

WHEB/Portsmouth, NH*
DR: Mike DeCary
PD: Mike DeCary
AP: Mike DeCary
THREE DAYS GRACE

KRXQ/Sacramento, CA*
DR: Mike DeCary
PD: Mike DeCary
10 VELVET REVOLVER
13 THORNLEY
12 KORN
CROSSFADE
SLIPKNOT

WKLT/Traverse City, MI
PD: Mike DeCary
1 BLACK LABEL SOCIETY
1 VELVET REVOLVER

WMWQ/Wausau, WI
DR: Mike DeCary
3 STAIN'D
3 BRIDES OF DESTRUCTION

KWHL/Anchorage, AK
PD: Larry Decker
2 SLIPKNOT
1 KORN
1 AEROSMITH

WRQK/Canton, OH*
PD: Sam Hill
RD: Mike DeCary
SEETHER (JAMMY LEE)
TORY C. AND THE TRUTH

KNCN/Corpus Christi, TX*
DR: Guy Hollaway
PD: Mike DeCary
AP: Mike DeCary
4 SLIPKNOT
VELVET REVOLVER

KFZX/Odesa, TX
PD: Mike DeCary
4 MARGA-1

WHJY/Providence, RI*
DR: Scott Holsinger
PD: Mike DeCary
AP: Mike DeCary
TANTRIC

KBER/Salt Lake City, UT*
DR: Steve Hester
PD: Steve Hester
AP: Mike DeCary
No Adds

KMOD/Tulsa, OK*
DR: Mike DeCary
PD: Mike DeCary
NICKELBACK
THORNLEY

KLBJ/Austin, TX*
DR: Mike DeCary
PD: Mike DeCary
No Adds

WPXC/Cape Cod, MA
DR: Mike DeCary
PD: Mike DeCary
AP: Mike DeCary
No Adds

KLAD/EI Paso, TX*
DR: Mike DeCary
PD: Mike DeCary
AP: Mike DeCary
BLACK LABEL SOCIETY

KCLB/Palm Springs, CA
DR: Guy Hollaway
PD: Mike DeCary
3 VELVET REVOLVER
2 BLACK LABEL SOCIETY

WBBS/Raleigh, NC*
PD: Mike DeCary
AP: Mike DeCary
SEETHER (JAMMY LEE)
SEVEN MARY THREE

KSJO/San Jose, CA*
DR: Mike DeCary
PD: Mike DeCary
AP: Mike DeCary
No Adds

POWERED BY MEDIABASE

*Monitored Reporters

39 Total Reporters

27 Total Monitored

12 Total Indicator

Did Not Report, Playlist Frozen (2):
WMTT/Elmira, NY
WWCT/Peoria, IL

KOOJ/Baton Rouge, LA*
DR: Jay Wiley
PD: Phil Holsinger
RD: Mike DeCary
24 VELVET REVOLVER
6 SEETHER (JAMMY LEE)
3 BLACK LABEL SOCIETY
1 BRIDES OF DESTRUCTION
1 DARKNESS
1 SLEAZY
REAR FACTORY
SLIPKNOT
OFFSPRING

WKLC/Charleston, WV
DR: Mike DeCary
PD: Mike DeCary
1 BRIDES OF DESTRUCTION
1 DARKNESS
1 SLEAZY
1 AUF DER MAUR
1 SLIPKNOT

WRQC/Fayetteville, NC*
DR: Guy Hollaway
PD: Mike DeCary
1 DARKNESS
2 BRIDES OF DESTRUCTION
BLACK LABEL SOCIETY

WMMR/Philadelphia, PA*
DR: Mike DeCary
No Adds

KCAL/Riverside, CA*
DR: Mike DeCary
PD: Mike DeCary
AP: Mike DeCary
SLIPKNOT

WROV/Roanoke, VA*
DR: Mike DeCary
PD: Mike DeCary
AP: Mike DeCary
TANTRIC

KZOS/San Luis Obispo, CA
DR: Mike DeCary
PD: Mike DeCary
1 LEBNY KRANTZ

R&R ACTIVE ROCK TOP 50

April 23, 2004

POWERED BY
MEDIABASE

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|--------------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 3 | 1 | LINKIN PARK Lying From You (Warner Bros.) | 1851 | +208 | 89948 | 12 | 61/0 |
| 4 | 2 | JET Cold Hard Bitch (Atlantic) | 1737 | +99 | 86131 | 16 | 62/0 |
| 1 | 3 | A PERFECT CIRCLE The Outsider (Virgin) | 1729 | -60 | 79862 | 20 | 62/0 |
| 2 | 4 | SHINEDOWN 45 (Atlantic) | 1676 | +19 | 80519 | 26 | 60/1 |
| 5 | 5 | INCUBUS Megalomaniac (Epic) | 1488 | -77 | 70266 | 16 | 60/0 |
| 8 | 6 | LOSTPROPHETS Last Train Home (Columbia) | 1297 | +70 | 47483 | 18 | 58/1 |
| 6 | 7 | NICKELBACK Figured You Out (Roadrunner Records/IDJMG) | 1295 | -129 | 62719 | 23 | 57/0 |
| 7 | 8 | PUDDLE OF MUDD Heel Over Head (Geffen) | 1293 | -9 | 54836 | 11 | 55/0 |
| 13 | 9 | GODSMACK Running Blind (Republic/Universal) | 1208 | +188 | 53667 | 7 | 62/0 |
| 10 | 10 | HOOBASTANK The Reason (Island/IDJMG) | 1173 | +54 | 45946 | 11 | 53/2 |
| 9 | 11 | THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | 1061 | -91 | 49936 | 46 | 54/0 |
| 15 | 12 | DROWNING POOL Step Up (Wind-up) | 1014 | +41 | 36776 | 11 | 59/0 |
| 11 | 13 | DAMAGEPLAN Save Me (Atlantic) | 971 | -131 | 38582 | 15 | 61/0 |
| 12 | 14 | GODSMACK Re-Align (Republic/Universal) | 963 | -89 | 50505 | 22 | 49/0 |
| 18 | 15 | OFFSPRING (Can't Get My) Head Around You (Columbia) | 935 | +105 | 36497 | 8 | 55/2 |
| 17 | 16 | AUDIOSLAVE What You Are (Interscope/Epic) | 914 | +54 | 36782 | 7 | 56/2 |
| 32 | 17 | VELVET REVOLVER Slither (RCA/RMG) | 913 | +590 | 50858 | 2 | 61/3 |
| 14 | 18 | TRAPT Echo (Warner Bros.) | 866 | -144 | 28729 | 14 | 51/0 |
| 16 | 19 | KID ROCK Jackson, Mississippi (Top Dog/Atlantic) | 818 | -130 | 29875 | 13 | 51/1 |
| 21 | 20 | SOIL Redefine (J/RMG) | 780 | +50 | 26694 | 10 | 56/1 |
| 23 | 21 | CROSSFADE Cold (Columbia) | 720 | +75 | 22413 | 12 | 51/4 |
| 22 | 22 | AEROSMITH Baby, Please Don't Go (Columbia) | 708 | +47 | 29295 | 6 | 43/1 |
| 19 | 23 | LO-PRO Sunday (Geffen) | 690 | -73 | 22313 | 16 | 47/0 |
| 26 | 24 | THREE DAYS GRACE Just Like You (Jive/Zomba) | 677 | +163 | 21046 | 3 | 54/5 |
| 24 | 25 | THORNLEY So Far So Good (Roadrunner Records/IDJMG) | 677 | +78 | 18089 | 5 | 54/1 |
| 30 | 26 | THOUSAND FOOT KRUTCH Rawkist (Tooth & Nail/EMC) | 498 | +89 | 13973 | 12 | 34/4 |
| 29 | 27 | SMILE EMPTY SOUL Silhouettes (Lava) | 485 | +31 | 11262 | 6 | 44/1 |
| 28 | 28 | DROPBOX Wishbone (Re-Align/Universal) | 458 | -9 | 12521 | 13 | 41/0 |
| 25 | 29 | SEVENDUST Broken Down (TVT) | 426 | -151 | 18246 | 15 | 31/0 |
| 31 | 30 | STORY OF THE YEAR Until The Day I Die (Maverick/Reprise) | 391 | +14 | 6641 | 8 | 23/0 |
| 36 | 31 | SEETHER fJAMY LEE Broken (Wind-up) | 374 | +89 | 8143 | 3 | 29/4 |
| 34 | 32 | BURDEN BROTHERS Beautiful Night (Kirtland/Trauma) | 309 | -1 | 14125 | 9 | 28/0 |
| 37 | 33 | PRETHING Faded Love (V2) | 299 | +28 | 7544 | 7 | 28/0 |
| 33 | 34 | TESLA Caught In A Dream (Sanctuary/SRG) | 295 | -28 | 17970 | 11 | 20/0 |
| Debut | 35 | SLIPKNOT Duality (Roadrunner Records/IDJMG) | 279 | +243 | 17789 | 1 | 48/48 |
| 49 | 36 | KORN Everything I've Known (Immortal/Epic) | 267 | +110 | 7691 | 2 | 28/3 |
| 35 | 37 | STATIC-X So (Pushing You Away) (Warner Bros.) | 248 | -53 | 5658 | 9 | 31/0 |
| 27 | 38 | TANTRIC Hey Now (Maverick/Reprise) | 237 | -261 | 6971 | 17 | 26/0 |
| 43 | 39 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 227 | +46 | 6870 | 3 | 16/0 |
| 38 | 40 | KORN Y'All Want A Single (Immortal/Epic) | 219 | +24 | 10566 | 16 | 15/0 |
| 41 | 41 | DEFAULT Throw It All Away (TVT) | 206 | +23 | 5204 | 3 | 20/2 |
| 46 | 42 | FLAW Recognize (Republic/Universal) | 203 | +44 | 3723 | 2 | 23/4 |
| 39 | 43 | ATOMSHIP Pencil Fight (Wind-up) | 201 | +11 | 4496 | 4 | 21/3 |
| 40 | 44 | UPO Free (Nitrus) | 185 | -4 | 6581 | 6 | 16/0 |
| 50 | 45 | STAINED Zoe Jane (Flip/Atlantic) | 170 | +24 | 3445 | 2 | 11/0 |
| 47 | 46 | CLUTCH The Mob Goes Wild (DRT) | 164 | +6 | 4441 | 3 | 16/1 |
| 48 | 47 | EVANESCENCE Everybody's Fool (Wind-up) | 159 | +1 | 2885 | 3 | 14/0 |
| Debut | 48 | BLACK LABEL SOCIETY House Of Doom (Spitfire) | 148 | +36 | 10660 | 1 | 13/5 |
| 42 | 49 | EDGEWATER Eyes Wired Shut (Wind-up) | 141 | -42 | 3028 | 9 | 20/0 |
| 44 | 50 | EVERLAST White Trash Beautiful (Island/IDJMG) | 129 | -49 | 7877 | 9 | 15/0 |

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 4/11-4/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| SLIPKNOT Quality (Roadrunner Records/IDJMG) | 48 |
| DARKNESS Growing On Me (Must...Destroy/Atlantic) | 12 |
| AUF DER MAUR Followed The Waves (Capitol) | 12 |
| SKILLET Savior (Lava) | 7 |
| THREE DAYS GRACE Just Like You (Jive/Zomba) | 5 |
| MAGNA-FI Where Did We Go Wrong? (Aezra) | 5 |
| BLACK LABEL SOCIETY House Of Doom (Spitfire) | 5 |
| BREAKING BENJAMIN So Cold (Hollywood) | 5 |
| TANTRIC The Chain (Maverick/Reprise) | 5 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| VELVET REVOLVER Slither (RCA/RMG) | +590 |
| SLIPKNOT Quality (Roadrunner Records/IDJMG) | +243 |
| LINKIN PARK Lying From You (Warner Bros.) | +208 |
| GODSMACK Running Blind (Republic/Universal) | +188 |
| THREE DAYS GRACE Just Like You (Jive/Zomba) | +163 |
| KORN Everything I've Known (Immortal/Epic) | +110 |
| OFFSPRING (Can't Get My) Head Around You (Columbia) | +105 |
| JET Cold Hard Bitch (Atlantic) | +99 |
| THOUSAND FOOT KRUTCH Rawkist (Tooth & Nail/EMC) | +89 |
| SEETHER fJAMY LEE Broken (Wind-up) | +89 |


Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| LINKIN PARK Numb (Warner Bros.) | 623 |
| TRAPT Still Frame (Warner Bros.) | 590 |
| AUDIOSLAVE I Am The Highway (Interscope/Epic) | 582 |
| STAINED So Far Away (Flip/Atlantic) | 519 |
| TRAPT Headstrong (Warner Bros.) | 489 |
| DISTURBED Liberate (Reprise) | 466 |

New & Active

SEVEN WISER Take Me As I Am (Wind-up)
Total Plays: 110, Total Stations: 15, Adds: 2
INCUBUS Talk Shows On Mute (Epic)
Total Plays: 106, Total Stations: 12, Adds: 4
SKILLET Savior (Lava)
Total Plays: 103, Total Stations: 25, Adds: 7
MAGNA-FI Where Did We Go Wrong? (Aezra)
Total Plays: 99, Total Stations: 15, Adds: 5
JIMMIE'S CHICKEN SHACK fJAARON LEWIS Falling Out (Koch)
Total Plays: 72, Total Stations: 8, Adds: 0
BREAKING BENJAMIN So Cold (Hollywood)
Total Plays: 71, Total Stations: 11, Adds: 5
TONY C. AND THE TRUTH Little Bit More (Lava)
Total Plays: 67, Total Stations: 9, Adds: 2
40 BELOW SUMMER Breathless (Razor & Tie)
Total Plays: 67, Total Stations: 8, Adds: 1
HATEBREED This Is Now (Universal)
Total Plays: 61, Total Stations: 7, Adds: 1
TANTRIC The Chain (Maverick/Reprise)
Total Plays: 58, Total Stations: 8, Adds: 5

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



www.eaglerock.com

Most added for the 4th week in a row!

New this week:


WKLQ WRAT
KLAQ WJXQ
WYBB WLZX
WTPT WIIL
WRCQ WRKR
WKLT

Zakk Wylde's

black label society

"House of Doom"

from: hangover music vol. VI



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America's Best Testing Active Rock Songs 12 + For The Week Ending 4/23/04

Table with columns: Artist Title (Label), TW, LW, Fam., Burn, Men 18-34, Men 18-24, Men 25-34. Lists top songs like LINKIN PARK Lying From You, HOBBASTANK The Reason, etc.

Total sample size is 361 respondents. Total average favorability estimates are based on a scale of 1-5... (1=dislike very much, 5=like very much).



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE, LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian rock songs like SWITCHFOOT Meant To Live, HOBBASTANK The Reason, etc.

24 Canadian radio reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/11-4/17.

Reporters

Grid of reporter information for various stations across the US and Canada, including station call letters, reporter names, and contact details.

POWERED BY MEDIABASE logo and text: 82 Total Reporters, 62 Total Monitored, 20 Total Indicator.

ON THE RECORD

With **Paul Marshall**
Former MD/afternoons, KRXQ/Sacramento;
soon-to-be afternoon host, WAAF/Boston



Are you unhappy with the state of our business right now? Have the recent actions of the FCC caused you to re-evaluate your career choice or maybe awakened thoughts of life after radio? Before you make the mistake of declaring our medium dead or, worse, of actually working for a living, take a step back and listen for a change. • I've been off the air for a few weeks now, and the new perspective has been very energizing. I've had to listen — listen to air talent lament the fact that they can't do their job, which is absolutely hilarious and an outright excuse. • Has anyone considered the upside of what's happening with the indecency proceedings? This has the potential to open up jobs and raise salaries for all of the air talent who've been complaining that there are no jobs to be had and that we're underpaid. This raises the bar on creativity. This completely validates that we are important. This proves that the old "background noise/appliance" lines we've been fed by our bosses all these years have been ca-ca. I submit that some of those who have been fired were fired more due to laziness than content or any lack of talent. • Shock for shock's sake has been neither funny nor entertaining for years. It's all been done. There's always been fine line between clever and crass. George Carlin: clever. Andrew Dice Clay: crass. Who's the legend and who's the flash? The occasional dick joke will always be funny. What's happened is that they've become a crutch. They've become the base instead of a spice element. And it's costing jobs. • We're better than that, and now we're being challenged to prove it. This is a watershed moment for air talent. This is our chance to step up. Take this opportunity and run with it. The creative bar has been raised. If we clear it, there are all kinds of opportunities on the other side. I can't wait to get back to work.

Linkin Park leap 3-1 on the chart with a +208 spin increase. Likewise, **Jet** soar 4-2 ... **Velvet Revolver** explode on to the chart with +590 spins and rise 32-17. Every Active station is on them; nearly every Rocker too ... **Hoobastank** are officially platinum. One million Hooba buyers can't be wrong, and it certainly adds to the familiarity ... It's a new age for **Slipknot**, with 48 first-week adds on "Duality," +243 spins and a debut at 35. Right on! ... The **Auf der Maur** song kicks some serious butt, and the 12 Actives that added it deserve serious props for giving the tune a solid ... If **The Darkness** have grown on you, then "Growing on Me" will fit the bill, as it does with the 12 Actives adding it this week ... **Skillet** are still on the burner, with seven more adds ... **Three Days Grace** keep at it. "Just Like You" rises to 24, but "(I Hate) Everything About You" just won't die ... **Magna-Fi** bring in a respectable group of supporters this week: WRIF/Detroit; WBZX/Columbus, OH; WJJO/Madison; WJXQ/Lansing, MI; and KMRQ/Modesto, CA ... **Tantric's** cover of "The Chain" pretty much surprised me. There is something so yin and yang about Tantric doing "The Chain." It just makes me go, "Hmmm..." **MAX PIX: BREAKING BENJAMIN** "So Cold" (Hollywood)

— Cyndee Maxwell, Active Rock/Rock Editor



Record Of The Week

ARTIST: Fear Factory
TITLE: *Archetype*
LABEL: Liquid 8



Any headbanger worth his weight in molten steel knows the importance of Fear Factory to the modern metal scene. Debuting with 1992's *Soul of a New Machine*, the Los Angeles-based band were the first to blend hard-core metal with industrial soundscapes and samples, a perfect backing track to their man-vs.-machine lyrics. With longtime guitarist Dino Cazares leaving the fold and the group's subsequent jump from Roadrunner to indie Liquid 8, the reconfigured Fear Factory prove they haven't lost a beat in their lockstep industrial assault. *Archetype* is the group's best since 1995's *Demanufacture*. Check out the brutal machine-gun drum-and-guitar assault of "Cyberwaste" or the cold atmospheres of "Drones." The title track says it all about FF version .04 and their less-than-amicable split with Cazares: "The infection has been removed/The soul of this machine has been improved."

— Frank Correia, Rock Specialty Editor

active INSIGHT

ARTIST: **Seven Wiser**

LABEL: **Wind-up**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



You know that VH1 show *Before They Were Rock Stars*? Come on, you've seen it at least once. Some old "friend" of a current celebrity unearths a tape from the high school production of *H.M.S. Pinafore* where said star turns in a stirring performance as poor little Buttercup. Yearbook photos, bar mitzvah performances, *Star Search* auditions — yep, there's plenty of documented info to bring stars back down to earth for our amusement.

Well, allow me to indulge myself in my own *Before They Were Rock Stars* gloating. No, Seven Wiser frontman Jon Santos doesn't have to worry about me revealing photos of mullets or tapes of Dokken covers. I'm just saying that back in January of 2003 I profiled Seven Wiser and Kik It Records before they were associated with one of the most successful rock labels going, Wind-up Records.

Actually, I can't take all the credit. Kik-It founder Sandy Thomas brought the story to my attention and persistently called me to see if I had listened to Seven Wiser. The group had already scored rotation at WNOU/Indianapolis with "Take Me as I Am" and, as phones exploded on the record, the boys found themselves in front of 15,000 at WNOU's So Long Summer Jam back in 2002, opening for Avril Lavigne.

Listening to the group, I had to admit Thomas was on to something with this young talent. Well, flash-forward to 2004, and Seven Wiser are labelmates with Creed and Evanescence, have a song on *The Punisher* soundtrack and are ready to drop their self-titled debut to the masses.

Then there's "Take Me as I Am," which, nearly two years after its initial exposure, is now New & Active at Active Rock, with support from stations like KQRC/Kansas City, WLZR/Milwaukee and more. Get in now, before they're even bigger rock stars.

TALK BACK TO R&R!

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

Call me at 310-788-1658

or e-mail:
fcorreia@rronline.com

R&R TOP 20 SPECIALTY ARTISTS

1. **MACHINE HEAD** (*Roadrunner/IDJMG*) "Bite The Bullet"
2. **SLIPKNOT** (*Roadrunner/IDJMG*) "Duality"
3. **IN FLAMES** (*Nuclear Blast*) "F(r)riend"
4. **FEAR FACTORY** (*Liquid 8*) "Archetype"
5. **MARTYR A.D.** (*Victory*) "Valley Of Solitude"
6. **SOULFLY** (*Roadrunner/IDJMG*) "Prophecy"
7. **SKINLAB** (*Century Media*) "Nerve Damage"
8. **CLUTCH** (*DRT*) "The Mob Goes Wild"
9. **PRO-PAIN** (*Candlelight*) "Can You Feel It"
10. **EXODUS** (*Nuclear Blast*) "War Is My Shepherd"
11. **SATYRICON** (*EatUrMusic/Red Ink*) "Suffering The Tyrants"
12. **ALL THAT REMAINS** (*Prosthetic*) "The Deepest Grey"
13. **VEHEMENCE** (*Metal Blade*) "By Your Bedside"
14. **GRIP INC.** (*SPV*) "Skin Trade"
15. **36 CRAZYFISTS** (*Roadrunner/IDJMG*) "At The End Of August"
16. **DISMEMBER** (*Candlelight*) "Where Iron Crosses Grow"
17. **BLACK LABEL SOCIETY** (*Spitfire*) "House Of Doom"
18. **SUFFOCATION** (*Relapse*) "Surgery Of Impalement"
19. **HEARSE** (*Candlelight*) "Mountain Of The Solar Eclipse"
20. **BAD ACID TRIP** (*Serjical Strike*) "Jump Rope"

Ranked by total number of shows reporting artist.

#1 Most Added Active Rock

#1 Most Added Alternative

Slipknot

Duality

Over 100 Rock and Alternative stations
out of the box, including:

| | | | | | |
|------|------|------|------|------|------|
| WAAF | WYSP | WZZN | WXRK | KROQ | WHFS |
| WLZR | WRIF | WJJO | KITS | WKQX | WXTM |
| KISS | KLOL | KXXR | WXDX | KXTE | KPNT |
| KUPD | KUFO | KRXQ | KCPX | KKND | WJRR |

and many more...

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Separation Anxiety

Is Alternative becoming 'alternative' again?

I was twiddling my thumbs here in the Alternative Bat Cave last week when my esteemed Rock/Active Rock colleague Cyndee Maxwell raced in waving the latest issue of R&R and, in an excited and breathless manner, asked (and I am not making this up), "Have you seen your chart lately?" This is the kind of cutting-edge hallway humor that regularly causes me to soil my adult diapers.

After the belly laughs died down, I replied truthfully, "No, of course not." Cyndee knows me all too well. Oh, I could lie and say, with a relatively straight face, "What kind of Alternative Editor would I be if I wasn't poking around in the guts of my own chart every five minutes?" But we all know the real deal.

I warned you when I took this gig that I wasn't a stats kinda guy. There would be no long, boring columns analyzing every hiccup, burp and fart this format makes. However, if you wanna tip your chair back and pontificate endlessly about the big picture, I'm your man.

Having said that, the last year and four months *have* seen a few columns delving into the minutiae of ratings and chart moves. I'm not completely ignorant of your needs; it just feels that way.

The point is this: Cyndee, by her own admission, doesn't look at my chart as often as she looks at her own. But over the last half-decade or so, the universes of Alternative and Active Rock have often overlapped on their way to almost complete merger. So, when the longtime Rock Editor of a major trade publication notices a, shall we say, "disturbance in the Force," the ears tend to perk up. What Cyndee has suddenly noticed is that we are separating.

Is It Just My Imagination?

Let me rephrase that. We *seem* to be separating. I actually spotted this trend in the two charts a little while ago myself, but I've kept quiet about it lest I jinx this shift in the cosmos. Plus, I had my own doubts about the reality of this shift.

Those doubts were put to rest, however, when, not 60 minutes after Cyndee's embarrassing question, the phone rang and a scribe from *Rolling Stone* magazine by the name of Steve Knopper was on the other end of the line. Knopper said that he'd been looking at our charts and noticed that the Alternative chart seemed to be,

well, alternative again, and he wanted some comments from me for a piece he was writing for the magazine on this very subject.

For a minute I thought this was some evil plot of Cyndee's to drive me insane. Of course, this could still be the case, but I'll deal with her later. Knopper's observation was that bands like The Yeah Yeah Yeahs are making the Alternative chart look a little more adventurous and diverse, and they're not showing up on the Active Rock chart — yet. And it's not just The Yeah Yeah Yeahs. Knopper mentioned Morrissey, Modest Mouse and N.E.R.D., among others, as making the two charts look conspicuously distinct.

So, is there real separation between Active Rock and Alternative now? I think it may be too early to tell.

It's not like this hasn't happened before. Don't forget, Evanescence and The White Stripes were exclusive to the Alternative format at their start. They were two of the biggest success stories of the format last year.

And there were others who hit the charts and went, if not all the way to the top, at least far enough to make some noise and put themselves on the map — BRMC, The D4 and Hot Hot Heat, just to name a few. But that kind of activity didn't raise eyebrows last year. There wasn't enough of it.

Analyze This

Just for grins, and because I have self-destructive tendencies, I decided to (gasp!) do a little chart analysis.

Relax, it's not gonna be that complex. I merely wanted to take a look at the difference between last year and this year.

I dug up a mid-April copy of R&R from 2003 and put the Active Rock and Alternative charts side by side with the two charts from last week. Looking at the two charts from last April, I found 11 artists on the Alternative chart who were not also on the Active Rock chart. Conversely, there were 10 artists belonging to Active Rock who were not on the Alternative chart. I was looking strictly at the top 50 songs. A very small percentage of exclusive music, don't you think?

Now, those of you hell-bent on putting the "anal" in analysis might say, "Well, you didn't compare last year with the year before, and you didn't account for those songs that might have started at one format and then crossed to the other, and..." Didn't I just warn you that this was a casual snapshot of the two charts?

Here are the artists who, according to the charts for that week last year in April, did not appear on the Active Rock chart (and, I think, never crossed over):

- Jack Johnson
- Transplants
- Coldplay
- Zwan
- Pete Yorn
- Ataris
- Liam Lynch
- The D4
- Burning Brides
- Johnny Cash
- Hot Hot Heat

Here are the artists Active Rock played who did not go to Alternative:

- Unloco
- Doubledrive
- Project 86
- Shinedown (note they are on the Alternative chart this year)
- Presence
- Grade 8
- From Zero
- Systematic
- Outspoken
- Slur

Prove Your Alternative-ness

People say they never learn anything at conventions, except how to stay up late, sleep late, arrive late at panels and get to the airport late to get home. But if you pay attention at the Alternative sessions at R&R Convention 2004, you'll actually pick up other information that may come in handy down the road. I can't think of anything off the top of my head, but I will.

If you show up to the convention and attend the Jacobs Media Alternative & Rock Summit and the "Anatomy of a Music Meeting" session, you merit an extension of your Alternative Format

Operating License. June 24-26, Beverly Hilton Hotel, Los Angeles. Register at www.radioandrecords.com.



Analyze That

Moving to the current year, I found that, as of last week, there were 18 artists on the Alternative chart who were not also on the Active Rock chart. That's up from 11 last year. And, even more telling, there were 21 artists on the Active Rock chart who were not to be found on the Alternative chart, up from 10 last year.

Here are the Alternative-only members:

- 311
- The Vines
- Finger Eleven
- Yeah Yeah Yeahs
- Switchfoot
- The Strokes
- Modest Mouse
- Cypress Hill
- Muse
- Phantom Planet
- Yellowcard
- Michael Andrews/Gary Jules
- Courtney Love
- The Von Bondies
- Stills
- N.E.R.D.
- Postal Service
- Morrissey

Of course, many artists start at Alternative and then move on to the Active Rock chart. Take Jet, for example. Take a lot of bands over the last seven or eight years. Now let's look at those artists from last week's Active Rock chart that are not on Alternative (and not likely to go there):

- Damageplan
- Drowning Pool
- Kid Rock (well, he's sorta cross-format, depending on the song)
- Soil
- Aerosmith
- Crossfade
- Tantric
- Dropbox
- Thousand Foot Krutch
- Story Of The Year (um, already spent time at Alt)

- Tesla
- Burden Brothers
- Static-X
- Pre-Thing
- Atomship
- UPO
- Edgewater
- Everlast (been an Alt darling in the past)
- Mushroomhead
- Flaw
- Clutch

It's interesting to note that artists who start at Active Rock rarely go to Alternative.

Keep 'Em Separated

So, is there real separation between Active Rock and Alternative now? I think it may be too early to tell. But the vibe among those in the industry and those who observe from the outside, without the benefit of even this rudimentary chart analysis, is that change is afoot, and that perception may be even more important than the reality.

Remember, on paper these comparisons don't look that radical. There's still a lot of similarity between the two worlds. But a small number of bands that sound very different from A Perfect Circle and Nickelback make a very big impact. The Yeah Yeah Yeahs, Cypress Hill and Morrissey alone give Alternative a different flavor today.

Add in The Vines, Postal Service, Michael Andrews, et al, and we begin to see that the 2004 version of Alternative is quite different from years past. The question is: Will this movement maintain itself?

In last week's Alternative HotFax I lashed out at those stations that could not figure out how to make room for both Thomley and Morrissey. I admit that I was a tad grumpy about it, but the survival and revival of this format depend on programmers understanding what it means to be an Alternative station.

Of course it's important to play music that's familiar and it's important to play hits. But it's also equally important not to give up the "new music first" image this format was founded on. Alternative is where the hits are created. This is the crucible.

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|---------------------|
| 3 | 1 | 311 Love Song (Maverick/Volcano/Zomba) | 2492 | +241 | 182094 | 13 | 70/0 |
| 1 | 2 | LOSTPROPHETS Last Train Home (Columbia) | 2361 | -128 | 153055 | 18 | 73/0 |
| 2 | 3 | HOOBASTANK The Reason (Island/IDJMG) | 2331 | -121 | 144342 | 13 | 71/0 |
| 4 | 4 | JET Cold Hard Bitch (Atlantic) | 2323 | +234 | 167311 | 13 | 76/0 |
| 6 | 5 | LINKIN PARK Lying From You (Warner Bros.) | 2144 | +219 | 141123 | 11 | 66/1 |
| 5 | 6 | BLINK-182 I Miss You (Geffen) | 1802 | -160 | 100637 | 17 | 70/0 |
| 7 | 7 | INCUBUS Megalomaniac (Epic) | 1780 | -144 | 141739 | 16 | 69/0 |
| 8 | 8 | A PERFECT CIRCLE The Outsider (Virgin) | 1750 | +42 | 91736 | 20 | 67/0 |
| 12 | 9 | OFFSPRING (Can't Get My) Head Around You (Columbia) | 1496 | +94 | 88545 | 10 | 70/3 |
| 10 | 10 | PUDDLE OF MUDD Heel Over Head (Geffen) | 1445 | +31 | 69373 | 11 | 70/0 |
| 17 | 11 | YEAH YEAH YEAHS Maps (Interscope) | 1336 | +113 | 111980 | 9 | 61/3 |
| 9 | 12 | AFI Silver And Cold (DreamWorks/Interscope) | 1335 | -156 | 88004 | 22 | 62/0 |
| 13 | 13 | NICKELBACK Figured You Out (Roadrunner Records/IDJMG) | 1300 | -94 | 87933 | 21 | 54/0 |
| 14 | 14 | VINES Ride (Capitol) | 1288 | -14 | 58412 | 10 | 66/0 |
| 16 | 15 | THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | 1253 | +14 | 112983 | 43 | 62/0 |
| 15 | 16 | FINGER ELEVEN One Thing (Wind-up) | 1180 | -84 | 73126 | 25 | 50/0 |
| 11 | 17 | TRAPT Echo (Warner Bros.) | 1170 | -233 | 66885 | 14 | 65/0 |
| 19 | 18 | GODSMACK Running Blind (Republic/Universal) | 1091 | +96 | 57581 | 7 | 51/1 |
| 22 | 19 | MODEST MOUSE Float On (Epic) | 1056 | +164 | 85499 | 6 | 53/3 |
| 24 | 20 | INCUBUS Talk Shows On Mute (Epic) | 1021 | +306 | 66651 | 4 | 65/7 |
| 38 | 21 | VELVET REVOLVER Slither (RCA/RMG) | 981 | +572 | 82676 | 2 | 62/7 |
| 28 | 22 | SMILE EMPTY SOUL Silhouettes (Lava) | 765 | +111 | 24469 | 5 | 50/4 |
| 23 | 23 | CYPRESS HILL What's Your Number? (Columbia) | 759 | -43 | 38723 | 10 | 45/0 |
| 29 | 24 | MUSE Time Is Running Out (EastWest/Warner Bros.) | 755 | +132 | 43093 | 5 | 49/3 |
| 21 | 25 | STROKES Reptilia (RCA/RMG) | 755 | -138 | 61168 | 14 | 48/0 |
| 26 | 26 | SWITCHFOOT Dare You To Move (Red Ink/Columbia) | 752 | +63 | 30624 | 6 | 46/1 |
| 25 | 27 | AUDIOSLAVE What You Are (Interscope/Epic) | 707 | +14 | 44806 | 7 | 42/6 |
| 31 | 28 | THREE DAYS GRACE Just Like You (Jive/Zomba) | 686 | +98 | 40630 | 3 | 49/5 |
| 39 | 29 | NEW FOUND GLORY All Downhill From Here (Geffen) | 662 | +254 | 35130 | 2 | 55/6 |
| 27 | 30 | LIVING END Who's Gonna Save Us? (Reprise) | 653 | -6 | 25385 | 12 | 46/0 |
| 33 | 31 | SHINEDOWN 45 (Atlantic) | 635 | +77 | 24967 | 7 | 30/4 |
| 32 | 32 | THORNLEY So Far So Good (Roadrunner Records/IDJMG) | 600 | +39 | 37770 | 4 | 38/0 |
| 36 | 33 | YELLOWCARD Ocean Avenue (Capitol) | 486 | +1 | 33139 | 16 | 34/0 |
| 42 | 34 | VON BONDIES C'mon C'mon (Sire Records/Reprise) | 470 | +102 | 19814 | 3 | 37/3 |
| 46 | 35 | SEETHER fJAMY LEE Broken (Wind-up) | 455 | +164 | 23069 | 2 | 31/13 |
| 37 | 36 | EVANESCENCE Everybody's Fool (Wind-up) | 443 | +22 | 15250 | 5 | 32/2 |
| 34 | 37 | LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | 431 | -78 | 32240 | 20 | 20/0 |
| 41 | 38 | COURTNEY LOVE Hold On To Me (Virgin) | 421 | +47 | 13723 | 2 | 35/3 |
| 40 | 39 | MICHAEL ANDREWS fGARY JULES Mad World (Universal) | 351 | -56 | 19489 | 12 | 25/0 |
| 50 | 40 | MORRISSEY Irish Blood, English Heart (Sanctuary/SRG) | 330 | +84 | 41676 | 2 | 21/3 |
| 48 | 41 | DROWNING POOL Step Up (Wind-up) | 301 | +23 | 13663 | 4 | 20/2 |
| 44 | 42 | 3 DOORS DOWN Away From The Sun (Republic/Universal) | 294 | -27 | 13738 | 14 | 14/0 |
| 47 | 43 | N.E.R.D. She Wants To Move (Virgin) | 286 | -3 | 9379 | 5 | 20/0 |
| 49 | 44 | POSTAL SERVICE Such Great Heights (Sub Pop) | 276 | +10 | 22635 | 5 | 11/0 |
| Debut | 45 | SUGARCULT Memory (Fearless/Artemis) | 259 | +28 | 11085 | 1 | 18/2 |
| 43 | 46 | LO-PRO Sunday (Geffen) | 258 | -102 | 7949 | 14 | 21/0 |
| Debut | 47 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 251 | +52 | 16737 | 1 | 21/4 |
| 35 | 48 | PHANTOM PLANET Big Brat (Daylight/Epic) | 251 | -258 | 9919 | 13 | 21/0 |
| Debut | 49 | SLIPKNOT Duality (Roadrunner Records/IDJMG) | 239 | +213 | 22932 | 1 | 32/32 |
| Debut | 50 | KORN Everything I've Known (Immortal/Epic) | 223 | +44 | 14895 | 1 | 15/1 |

79 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/11-4/17. 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 recurl after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| SLIPKNOT Duality (Roadrunner Records/IDJMG) | 32 |
| STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise) | 31 |
| AUF DER MAUR Followed The Waves (Capitol) | 21 |
| DARKNESS Growing On Me (Must...Destroy/Atlantic) | 17 |
| SEETHER fJAMY LEE Broken (Wind-up) | 13 |
| INCUBUS Talk Shows On Mute (Epic) | 7 |
| VELVET REVOLVER Slither (RCA/RMG) | 7 |
| NEW FOUND GLORY All Downhill From Here (Geffen) | 6 |
| AUDIOSLAVE What You Are (Interscope/Epic) | 6 |
| FRANZ FERDINAND Take Me Out (Epic) | 6 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| VELVET REVOLVER Slither (RCA/RMG) | +572 |
| INCUBUS Talk Shows On Mute (Epic) | +306 |
| NEW FOUND GLORY All Downhill From Here (Geffen) | +254 |
| 311 Love Song (Maverick/Volcano/Zomba) | +241 |
| JET Cold Hard Bitch (Atlantic) | +234 |
| LINKIN PARK Lying From You (Warner Bros.) | +219 |
| SLIPKNOT Duality (Roadrunner Records/IDJMG) | +213 |
| MODEST MOUSE Float On (Epic) | +164 |
| SEETHER fJAMY LEE Broken (Wind-up) | +164 |
| MUSE Time Is Running Out (EastWest/Warner Bros.) | +132 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | 976 |
| LINKIN PARK Numb (Warner Bros.) | 967 |
| JET Are You Gonna Be My Girl (Atlantic) | 945 |
| AUDIOSLAVE I Am The Highway (Interscope/Epic) | 884 |
| WHITE STRIPES Seven Nation Army (Third Man/V2) | 819 |
| STORY OF THE YEAR Until The Day I Die (Maverick/Reprise) | 726 |
| LINKIN PARK Faint (Warner Bros.) | 678 |
| FOO FIGHTERS Darling Nikki (Roswell/RCA/RMG) | 618 |
| AUDIOSLAVE Like A Stone (Interscope/Epic) | 581 |
| STAIN'D So Far Away (Flip/Atlantic) | 536 |

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



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ON THE RECORD

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Hey, it's Shark, from WSUN (97X) in Tampa. Things in sunny Florida are nice, especially with the killer music seeping from the speakers right now. Hear me loud and clear on this: Brand New will be one of the most important bands of the next five years! It's a crime that more Alternative stations aren't playing "Sic Transit Gloria." Not only has it been one of the most consistent phone records for us, but it also tests top 10. We're going back to support "Quiet Things" when this track is in recurrent. There will be new BN in the next year — their time for world domination is near! Also, how amazing do Muse sound? They're truly the staff favorite right now. It's so encouraging when we're given diverse styles that help us represent Alternative radio, whether it's a Muse or a Modest Mouse getting top five phones, or the biggest crossover record of 2004, Hoobastank's "The Reason," testing top five. The heroin-influenced rock from Velvet Revolver doesn't suck either. And did you know that The Darkness' "Growing on Me" is about genital warts? Dude, that's huge! (Does the FCC know that?) We're seeing our best numbers since we signed on three years ago. Good music. Good ratings. Good times. Sharkalicious.

Bam! Just like that, 311 jump up from No. 3 and take the top slot away from **Lostprophets** ... Sitting at No. 4 and ready to pounce at any moment are **Jet**. Don't take your eye off them ... **Linkin Park** hit the top five running ... The rest of the action is at Nos. 8, 9, 10 and 11. **A Perfect Circle**, **Offspring**, **Puddle Of Mudd** and **Yeah Yeah Yeahs** all battle it out for a higher position. "Maps" looks like it has huge momentum on its side ... Check out **Three Days Grace** in the mid-teens. They go 16-15 this week, but the real story here is their staying power on the chart; the other track, "I Hate Everything About You," is also rising, 31-28 ... Hey, look at the progress **Modest Mouse** are making at the format — 22-19 this week. Radio is taking them seriously! Wheeee! ... Incubus move 24-20 ... **Velvet Revolver** waste no time, going from release to No. 21 in just two weeks ... **Smile Empty Soul** also show staying (and climbing) power, going 28-22 ... Don't Look Away: **New Found Glory**, **Muse**, **Switchfoot**, **Thornley**, **Yellowcard**, **The Von Bondies** ... New to the Chart: **Sugarcult** (the album is *reeeeeally* good), **Lenny Kravitz**, **Slipknot**, **Korn** ... Most Added: Slipknot (did you really have any doubts? Nice job, Doug and Kayser Sose!), **Story Of The Year** (yes, Maverick knows how to get the job done), **Auf Der Maur**, **The Darkness**, **Seether** ... Most Should Be Added: **Bad Religion**, **Morrissey**, **Sugarcult**, **X-Ecutioners**.



— Max Tolkoff, Alternative Editor

COMING RIGHT UP

ARTIST: **The Von Bondies**
LABEL: **Sire/Reprise**

By **FRANK CORREIA**/ALTERNATIVE SPECIALTY EDITOR



Up until recently, **The Von Bondies** were in the press for all the wrong reasons, when frontman Jason Stollsteimer got into a scuffle with former friend and mentor Jack White of The White Stripes. White kickstarted The Von Bondies' career by including them on his *Sympathetic Sounds of Detroit* compilation in 2001; producing their 2001 debut, *Lack of Communication*; and inviting them on tour. When The Bondies decided to use Jerry Harrison of Talking Heads to produce their major-label debut, Mr. White saw red and proceeded to punch Stollsteimer's right eye nearly to the consistency of jelly at a Detroit club.

Now that the ugly incident is behind us (and anyone who saw the pictures of Stollsteimer's face after the fracas can tell you how ugly it got), we can focus on what really matters. *Pawn Shoppe Heart* is simply a stunning record that lives up to all the hype that preceded The Von Bondies' arrival. With its garage rock doing an unholy dance with voodoo swamp blues under the pale moonlight, *Pawn Shoppe Heart* transcends most neo-garage rock outings with songs that are as creative as they are catchy.

With its steady, stomping beat and laid-back bohemian groove, the opening track, "No Regrets," is everything I want from a rock 'n' roll song. It throws some of that T. Rex glam into the trunk and drives out of the garage for a night on the town. The thrusting riffage on "Crawl Through the Darkness" puts sex in the speakers, as Stollsteimer's distinctive vocals prowl through the verses and bassist Carrie Smith and guitarist Marcie

Bolen bring their feminine touch to the chorus.

That mixed-gender tag team works its charm throughout the album: Check out Carrie and Marcie's cheerleader-like calls in "The Fever" or Carrie's lead on "Not That Social." Meanwhile, tracks like "Poison Ivy" get under the skin with infectious, rolling rhythms. Stollsteimer is a distinctive talent on the mike, sometimes letting his melodies take a laid-back, cooler-than-thou vibe and at other moments howling at the moon like one possessed by the souls of old Southern bluesmen. And, as I saw twice at SXSW, drummer Don Blum is a madman behind the kit, providing all the bash and bravado that songs like this require.

Currently, The Von Bondies are making inroads on the Alternative chart, thanks to the excellent lead single, "C'mon C'mon," which emits a call-and-response-driven energy that is undeniable. Debuting last week at No. 43, the single is picking up strong support from KITS/San Francisco; KRZQ/Reno, NV; CIMX/Detroit; and WKQX/Chicago, among others. Believe the hype, and spin the record.



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**America's Best Testing Alternative Songs 12 +
For The Week Ending 4/23/04**

| Artist Title (Label) | TW | LW | Familiarity | Burn | Persons 18-34 | Men 18-34 | Women 18-34 |
|--|------|------|-------------|------|------------------|--------------|----------------|
| HOOBASTANK The Reason (Island/IDJMG) | 4.17 | 4.08 | 97% | 17% | 4.19 | 4.04 | 4.35 |
| YELLOWCARD Ocean Avenue (Capitol) | 4.17 | 4.12 | 88% | 15% | 4.06 | 4.03 | 4.09 |
| FINGER ELEVEN One Thing (Wind-up) | 4.08 | 3.92 | 85% | 18% | 4.11 | 3.95 | 4.29 |
| BLINK-182 I Miss You (Geffen) | 4.07 | 4.10 | 97% | 27% | 4.01 | 3.88 | 4.14 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | 4.07 | 4.06 | 93% | 32% | 4.09 | 4.12 | 4.05 |
| LOSTPROPHETS Last Train Home (Columbia) | 4.07 | 4.17 | 90% | 19% | 4.02 | 4.06 | 3.97 |
| TRAPT Echo (Warner Bros.) | 3.99 | 4.01 | 89% | 19% | 3.94 | 3.83 | 4.07 |
| THREE DAYS GRACE (I Hate) Everything... (Jiva/Zomba) | 3.96 | 3.86 | 97% | 41% | 3.98 | 3.79 | 4.17 |
| AFI Silver And Cold (DreamWorks/Interscope) | 3.95 | 4.10 | 87% | 18% | 3.86 | 3.84 | 3.87 |
| INCUBUS Megalomaniac (Epic) | 3.94 | 3.99 | 97% | 31% | 3.94 | 3.97 | 3.91 |
| OFFSPRING (Can't Get My) Head Around You (Columbia) | 3.94 | 4.01 | 84% | 13% | 3.78 | 3.86 | 3.71 |
| LINKIN PARK Numb (Warner Bros.) | 3.93 | 3.92 | 99% | 45% | 3.92 | 3.89 | 3.94 |
| LINKIN PARK Lying From You (Warner Bros.) | 3.92 | 3.85 | 93% | 21% | 3.92 | 3.80 | 4.04 |
| 311 Love Song (Maverick/Volcana/Zomba) | 3.86 | 3.82 | 91% | 25% | 3.84 | 3.69 | 4.00 |
| JET Cold Hard Bitch (Atlantic) | 3.84 | 3.90 | 87% | 22% | 3.79 | 3.77 | 3.80 |
| A PERFECT CIRCLE The Outsider (Virgin) | 3.76 | 3.78 | 73% | 14% | 3.74 | 3.62 | 3.89 |
| LIVING END Who's Gonna Save Us? (Reprise) | 3.68 | 3.78 | 47% | 7% | 3.51 | 3.43 | 3.61 |
| VINES Ride (Capitol) | 3.65 | 3.85 | 69% | 14% | 3.52 | 3.57 | 3.47 |
| AUDIOSLAVE What You Are (Interscope/Epic) | 3.62 | - | 59% | 13% | 3.64 | 3.66 | 3.62 |
| NICKELBACK Figured You Out (Roadrunner Records/IDJMG) | 3.61 | 3.62 | 93% | 33% | 3.62 | 3.45 | 3.81 |
| STROKES Reptilia (RCA/RMG) | 3.60 | 3.59 | 57% | 12% | 3.43 | 3.40 | 3.46 |
| PUDDLE OF MUDD Heel Over Head (Geffen) | 3.57 | 3.48 | 73% | 16% | 3.53 | 3.43 | 3.64 |
| AUDIOSLAVE I Am The Highway (Interscope/Epic) | 3.54 | 3.58 | 92% | 41% | 3.53 | 3.49 | 3.57 |
| DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic) | 3.49 | 3.44 | 93% | 41% | 3.44 | 3.47 | 3.42 |
| GOOSMACK Running Blind (Republic/Universal) | 3.42 | 3.46 | 61% | 16% | 3.40 | 3.38 | 3.42 |
| PHANTOM PLANET Big Brat (Daylight/Epic) | 3.36 | 3.25 | 51% | 16% | 3.24 | 3.19 | 3.30 |
| LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | 3.35 | 3.45 | 94% | 36% | 3.29 | 2.95 | 3.67 |
| YEAH YEAH YEAHS Maps (Interscope) | 3.22 | 3.18 | 70% | 24% | 3.09 | 3.10 | 3.09 |

Total sample size is 379 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. **KILLERS** (Island/IDJMG) "Somebody Told Me"
2. **KICKS** (TVT) "Mir"
3. **ROCK AGAINST BUSH VOL. I** (Fat Wreck Chords) "Baghdad"
4. **BREAKING BENJAMIN** (Hollywood) "So Cold"
5. **MORRISSEY** (Sanctuary/SRG) "Irish Blood, English Heart"
6. **LOCAL H** (Studio E) "California Songs"
7. **PARIS, TEXAS** (New Line) "Like You Like An Arsonist"
8. **AUF DER MAUR** (Capitol) "Followed The Waves"
9. **LORETTA LYNN** (Interscope) "Portland, OR"
10. **BAD RELIGION** (Epitaph) "Los Angeles Is Burning"
11. **BEAUTIFUL MISTAKE** (Militia Group) "This Is Who You Are"
12. **RYAN ADAMS** (Lost Highway/IDJMG) "Wonderwall"
13. **VEILS** (Rough Trade) "Guiding Light"
14. **BEN KWELLER** (ATD/RCA/RMG) "The Rules"
15. **STORY OF THE YEAR** (Maverick/Reprise) "Anthem Of Our Dying Day"
16. **SNOW PATROL** (A&M/Interscope) "Spitting Games"
17. **ARMSBENDBACK** (Trustkill) "The Arms Of Automation"
18. **FRANZ FERDINAND** (Domina/Epic) "Take Me Out"
19. **MAGNA-FI** (Aezra) "Where Did We Go Wrong?"
20. **ALL DAY SUCKER** (Unsigned) "Get High"

Ranked by total number of shows reporting artist.



RETURN OF THE KINGS DIY act The Kottonmouth Kings stopped by R&R recently to play some new music, compare tattoos and explain the true meaning behind 4/20, the release date for their new album, Fire It Up. Shocked to find out that marijuana's still illegal are (l-r) KK's D-Loc and Daddy X, R&R's Karen Mumaw and Max Tolkoft, UNKLE's Marc Kordellos, Kottonmouth manager Kevin Zinger, R&R's Frank Correia and KK's Richter.

Can you imagine... a world without children?

At St. Jude Children's Research Hospital, we can't.

That's why we are working every day to find cures for life-threatening diseases that strike children everywhere. Diseases like cancer, pediatric AIDS, and sickle cell. And we won't stop until every child is cured, and every disease is defeated.

Because we can't imagine a world
without children...can you?

Call 1-800-996-4100 or log onto www.stjude.org
to learn how you can help.



**St. Jude Children's
Research Hospital**
ALLEG - Dallas Thomas, Founder

Reporters

Stations and their adds listed alphabetically by market

WHRL/Albany, NY*
 DM: John Casper
 PD: Lisa Belle
 1 3 CORN
 2 DARKNESS

WBTZ/Burlington*
 DM: Alan Grasso
 PD: Scott Maurer
 1 AUF DER MAUR
 2 SEETHER I AMY LEE
 3 STORY OF THE YEAR
 4 SNOW PATROL

KTCZ/Denver, CO*
 DM: Mike O'Connell
 PD: Rich Rubin
 MD: Matt Jordan
 1 SEETHER I AMY LEE
 2 NEW FOUND GLORY

KUCB/Honolulu, HI*
 DM: Annie Hoyt
 PD: Toots and the Maytals
 SWIFT-FOOT

WLSR/Las Vegas, NV*
 DM: Ann Fitzgerald
 PD: Seether I Amy Lee
 MUSE

KORV/Dallas, TX
 DM: Ashley
 PD: Michael Todd
 17 MOOSE T MUSE
 7 AUF DER MAUR
 7 SLIPKNOT

WBRU/Providence, RI*
 DM: Bob Reiser
 PD: Andy Yen
 1 SMILE EMPTY SOUL
 2 THREE DAYS GRACE

XTRA/San Diego, CA*
 DM: Jim Richards
 PD: Marty Whelan
 No Adds

WWSR/Tallahassee, FL
 DM: Steve Cannon
 PD: Dale Finn
 AP/MD: Headband
 No Adds

KTZO/Albuquerque, NM*
 DM: Scott Sohrstro
 PD: Don Kelley
 1 AUF DER MAUR
 DARKNESS

WAVF/Charlotte, NC*
 DM: Dave Ross
 PD: Nancy Bee
 1 LOS LONELY BOYS
 RAINCO

CHWZ/Detroit, MI*
 DM: Barry Brubaker
 PD: Vince Cannova
 MD: Matt Franklin
 3 SLIPKNOT
 DASHBOARD COMPASSION
 FINGER ELEVER
 BLINK-182

KTRZ/Houston, TX*
 DM: Vince Richards
 PD: Eric Schmidt
 MD: Joe Justice
 6 SEETHER I AMY LEE
 6 COURTNEY LOVE
 INCUBUS

WMFS/Memphis, TN*
 DM: Rob Cressman
 PD: Sydney Roberts
 3 THREE DAYS GRACE

KRZD/Reno, NV*
 DM: Rob Brooks
 PD: Jeremy Smith
 AP/MD: Bad Religion
 1 VELVET REVOLVER
 2 STORY OF THE YEAR
 3 SLIPKNOT
 BAD RELIGION

KRZD/Oklahoma City, OK*
 DM: Jimmy Barnd
 PD: Jimmy Barnd
 1 VELVET REVOLVER
 NEW FOUND GLORY
 INCUBUS

KITS/San Francisco, CA*
 DM: Scott Demery
 PD/MD: Aaron Johnston
 8 BAD RELIGION
 SLIPKNOT
 STORY OF THE YEAR
 COURTNEY LOVE

WSUN/Tampa, FL*
 DM: Paul Ciliano
 PD: Frank Ferdinand

WNX/Atlanta, GA*
 DM: Leslie Fram
 PD: Chris Williams
 MD: Steve Horen
 1 COURTNEY LOVE
 AUF DER MAUR

WEND/Charlotte*
 DM: Bruce Logan
 PD: Jack Daniel
 AP/MD: Kristen Honeycutt
 1 CROSSFADE
 1 NEW FOUND GLORY
 INCUBUS
 LERRY KRAVITZ
 EVANESCENCE
 SMILE EMPTY SOUL

KHRD/EI Paso, TX*
 DM: Mike Pines
 PD: Chris Garcia
 MD: Mike Pines
 4 SLIPKNOT
 STORY OF THE YEAR
 FRANK FERDINAND
 KILLERS
 VELVET REVOLVER

WRZX/Indianapolis, IN*
 DM: Scott Johnson
 PD: Michael Young
 KICKS
 VON BONDIES

WZTA/Miami, FL*
 DM: Mike Killebrew
 PD: Troy Hanson
 AUF DER MAUR

WJRR/Oriando, FL*
 DM: Adam Cook
 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

WDYL/Richmond, VA*
 DM: Mike Murphy
 PD: Destin Matthews
 5 FEATURES
 1 STORY OF THE YEAR
 AUF DER MAUR

KDMA/Tucson, AZ*
 DM: Lynn Carstensen
 MD: Matt Ray
 35 LINCOLN PARK
 11 SEETHER I AMY LEE
 6 MOOSE T MUSE
 2 FRANK FERDINAND
 LERRY KRAVITZ

KMYZ/Tulsa, OK*
 DM: Lynn Carstensen
 MD: Matt Ray
 2 STORY OF THE YEAR
 2 SLIPKNOT
 1 THREE DAYS GRACE
 SHINEDOWN

WJSE/Atlantic City, NJ*
 DM: Al Parziale
 PD: Steve Horen
 1 SEETHER I AMY LEE
 RAINCO
 DARKNESS
 STORY OF THE YEAR
 AUF DER MAUR
 SLIPKNOT

WKDX/Chicago, IL*
 DM: Mike Stern
 PD/MD: Jason Jackson
 23 LOCAL H
 20 SLIPKNOT
 2 STORY OF THE YEAR
 MUSE

KXWA/Fayetteville, AR
 DM: Mike Stern
 PD/MD: Jason Jackson
 41 VELVET REVOLVER
 7 SNOW PATROL

WPLA/Jacksonville, FL*
 DM: Gail Austin
 PD/MD: Chad Chantley
 INCUBUS

WLUW/Milwaukee, WI*
 DM: Tommy Wilds
 PD: Nancy Housman
 DARKNESS
 STORY OF THE YEAR
 KILLERS

WJRR/Oriando, FL*
 DM: Adam Cook
 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

WJRR/Oriando, FL*
 DM: Adam Cook
 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

KJEE/Santa Barbara, CA
 DM: Dean Bart
 MD: Dave Hanson
 4 SPRING
 4 SLIPKNOT
 1 KICKS
 THREE DAYS GRACE
 KORN
 LIT

KNDD/Seattle, WA*
 DM: Phil Manning
 PD: Jim Keller
 No Adds

KROX/Austin, TX*
 DM: Joel Carrol
 PD: Wendy Lee
 MD: Toby Ryan
 8 SLIPKNOT
 SEETHER I AMY LEE
 SMILE EMPTY SOUL
 DROWNING POOL

WAQZ/Cincinnati, OH*
 DM: Jeff Hagan
 PD/MD: Jeff Hagan
 12 SLIPKNOT
 STORY OF THE YEAR
 AUF DER MAUR

KFRP/Fresno, CA*
 DM: Rosewood
 PD: Rosewood
 6 MOOSE T MUSE
 INCUBUS

WRZX/Johnson City*
 DM: Mark McKinley
 PD: Jason Ulanet
 1 SEETHER I AMY LEE
 DARKNESS
 STORY OF THE YEAR

WHTG/Monmouth, NJ*
 DM: Brian Phillips
 PD: Mark McKinley
 7 MOOSE T MUSE
 6 CRANAM COTTON BAND
 5 VON BONDIES
 1 NEW FOUND GLORY
 OFFSPRING

WJRR/Oriando, FL*
 DM: Adam Cook
 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

WRXL/Richmond, VA*
 DM: Bill Cobble
 PD/MD: Casey Czubowski
 4 OFFSPRING
 AUDIOSLAVE

KCCX/Riverside, CA*
 DM/MD: Scott Casper
 AP/MD: David James
 9 SLIPKNOT
 1 AUDIOSLAVE
 1 SHINEDOWN
 1 STORY OF THE YEAR

WPZ/My Palm Beach, FL*
 DM: Mike Rivers
 MD: Mike Rivers
 1 AUF DER MAUR
 1 FLAW
 SLIPKNOT
 DARKNESS
 STORY OF THE YEAR

WRAX/Birmingham, AL*
 DM: Susan Davies
 MD: Mark Lindsey
 1 THREE DAYS GRACE
 RISING
 AUF DER MAUR

WXTM/Cleveland, OH*
 DM: Kim Moore
 PD: Dom Hardella
 MD: Pete Scatena
 19 SLIPKNOT
 7 X-CUTIONERS
 MADONNA

WJRX/FL Myers, FL*
 DM/MD: John Hazz
 PD: Fitz Madril
 MD: Jeff Zito
 1 STORY OF THE YEAR
 AUF DER MAUR
 SEETHER I AMY LEE

KRBZ/Kansas City, MO*
 DM: Greg Berge
 AP/MD: Lach
 MD: Jason Ulanet
 2 MORRISSEY
 SNOW PATROL
 INCUBUS

KMBY/Monterey, CA*
 DM: Nancy Ailes
 PD/MD: Nancy Ailes
 1 SLIPKNOT
 SHINEDOWN
 DARKNESS
 STORY OF THE YEAR
 BAD RELIGION

WPLA/Jacksonville, FL*
 DM: Gail Austin
 PD/MD: Chad Chantley
 INCUBUS

WJRR/Oriando, FL*
 DM: Adam Cook
 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

WRXL/Richmond, VA*
 DM: Bill Cobble
 PD/MD: Casey Czubowski
 4 OFFSPRING
 AUDIOSLAVE

WJRR/Oriando, FL*
 DM: Adam Cook
 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

KQKR/Boise, ID*
 DM: Eric McCully
 PD: Eric Kristensen
 MD: Jereem Smith
 4 STORY OF THE YEAR
 DROWNING POOL
 SLIPKNOT

WARO/Columbia, SC*
 DM: Dave Farn
 PD: Dave Farn
 MD: Greg Travis
 5 AUF DER MAUR
 2 STORY OF THE YEAR
 1 YEAR HEAD YEARS
 1 KILLERS
 1 AUF DER MAUR
 JUMP LITTLE CHILDREN

WJRX/FL Myers, FL*
 DM/MD: John Hazz
 PD: Fitz Madril
 MD: Jeff Zito
 1 STORY OF THE YEAR
 AUF DER MAUR
 SEETHER I AMY LEE

KFTLA/Lafayette, LA*
 DM: Roger Price
 PD: Roger Price
 1 SEETHER I AMY LEE
 1 AUDIOSLAVE
 DARKNESS
 STORY OF THE YEAR

KXND/New Orleans, LA*
 DM: Tony Florentino
 PD: Jay
 AP/MD: Nick Peracino
 3 SLIPKNOT
 2 YEAR HEAD YEARS
 1 DARKNESS

WJRR/Oriando, FL*
 DM: Adam Cook
 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

WZNE/Rochester, NY*
 DM/MD: John McCree
 MD: Jeff Seibane
 17 STORY OF THE YEAR
 3 SLIPKNOT
 DARKNESS
 AUF DER MAUR

KWOD/Sacramento, CA*
 DM: Ron Bence
 MD: Marco Colles
 7 BLINK-182
 2 FRANK FERDINAND

WJRR/Oriando, FL*
 DM: Adam Cook
 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

WBCN/Boston, MA*
 DM: Doug Steves
 PD/MD: Doug Steves
 No Adds

WJRR/Oriando, FL*
 DM: Adam Cook
 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

WGRD/Grand Rapids, MI*
 DM: Bobby Duncan
 AP/MD: Kevin Cannon
 MD: Michael Grey
 MUSE

KXND/New Orleans, LA*
 DM: Tony Florentino
 PD: Jay
 AP/MD: Nick Peracino
 3 SLIPKNOT
 2 YEAR HEAD YEARS
 1 DARKNESS

WJRR/Oriando, FL*
 DM: Adam Cook
 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

WZNE/Rochester, NY*
 DM/MD: John McCree
 MD: Jeff Seibane
 17 STORY OF THE YEAR
 3 SLIPKNOT
 DARKNESS
 AUF DER MAUR

KWOD/Sacramento, CA*
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 PD: Pat Lynch
 AP/MD: Rick Event
 MD: Brian Dieterman
 9 SLIPKNOT

POWERED BY MEDIABASE

*Monitored Reporters

87 Total Reporters

79 Total Monitored

8 Total Indicator

New & Active

- STELLASTARR My Coco (RCA/RMG)**
 Total Plays: 215, Total Stations: 20, Adds: 1
- BAD RELIGION Los Angeles Is Burning (Epitaph)**
 Total Plays: 203, Total Stations: 9, Adds: 3
- BLINK-182 Down (Geffen)**
 Total Plays: 192, Total Stations: 9, Adds: 3
- STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)**
 Total Plays: 183, Total Stations: 37, Adds: 31
- FRANK FERDINAND Take Me Out (Epic)**
 Total Plays: 180, Total Stations: 15, Adds: 6

- STERIOGRAM Walkie Talkie Man (Capitol)**
 Total Plays: 163, Total Stations: 10, Adds: 0
- CROSSFADE Cold (Columbia)**
 Total Plays: 147, Total Stations: 14, Adds: 1
- SNOW PATROL Spitting Games (A&M/Interscope)**
 Total Plays: 145, Total Stations: 19, Adds: 5
- KILLERS Somebody Told Me (Island/IDJMG)**
 Total Plays: 143, Total Stations: 10, Adds: 5
- DISTILLERS Beat Your Heart Out (Sire Records/Reprise)**
 Total Plays: 137, Total Stations: 12, Adds: 0

Indicator Most Added*

- SLIPKNOT Duality (Roadrunner Records/IDJMG)
- SNOW PATROL Spitting Games (A&M/Interscope)
- AUF DER MAUR Followed The Waves (Capitol)
- SEETHER I AMY LEE Broken (Wind-up)
- DARKNESS Growing On Me (Must...Destroy/Atlantic)

Please Send Your Photos

R&R wants your best snapshots(color or black & white). Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Trias: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067
 Email: mtrias@radioandrecords.com

April 23, 2004

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (000), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 songs including Damien Rice, Norah Jones, Michael Andrews, Alanis Morissette, Eric Clapton, Dave Matthews, Sting, John Mayer, Jason Mraz, Jem, Donavon Frankenreiter, Patty Griffin, Mindy Smith, Sarah Harmer, Joss Stone, Los Lonely Boys, Indigo Girls, Jonatha Brooke, Barenaked Ladies, Lenny Kravitz, Toots and the Maytals, Jonny Lang, Big Head Todd and the Monsters, Ryan Adams, Thrills, Ben Arthur, My Morning Jacket, Subduces, Jet, and Sarah McLachlan.

35 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 4/11 - Saturday 4/17.

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Most Added®

www.rindicator.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists new additions including Jamie Cullum, Gomez, Cardigans, Joe Firstman, Melissa Etheridge, Morrissey, Simple Kid, Counting Crows, and Butterfly Boucher.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs that saw an increase in plays, such as Melissa Etheridge, Patty Griffin, Alanis Morissette, Lenny Kravitz, Steve Forbert, Ryan Adams, and Morrissey.

Syndicated Programming

Added This Week

World Cafe - All Castolinni 215-898-6677

- ANGELIQUE KIDJO Congolese
BECK Everybody's Gotta Learn Sometimes
LORETTA LYNN Van Lear Rose
LORI MCKENNA Bible Song
SIMPLE KID Average Man
TREY ANASTASIO Andre The Giant
WAYLON PAYNE Jesus On A Greyhound

Acoustic Cafe - Rob Reinhart 734-761-2043

- MALDI/FLYNN/CKES/POMEROY Moon River
SUBDUDES The Rain

Reporters

WAPS/Acron, OH
PD/MG: Bill Gruber
1 BIGRAM HILL
2 CARDIGANS
3 THRILLS
4 JOE FIRSTMAN
5 JAMIE CULLUM

KSPM/Aspen, CO
PD/MG: Sam Schell
BUTTERFLY BOUCHER
JAMIE CULLUM
MORRISSEY
GOMEZ

KBSR/Austin, TX
OM: Jeff Carstl
PD: Joey Denberg
APD: Jyl Herkman-Ross
MG: Susan Casale
2 LOS LOBOS
3 SARAH HARMER
4 HOLMES BROTHERS

WRNR/Baltimore, MD
OM: Bob Wragg
PD/MG: Alex Cartright
1 PATTY GRIFFIN
2 COUNTING CROWS
3 AMELIA

WTMD/Baltimore, MD
PD: Dan Reed
MG: Mike "Mathews" Vestilino
JAMIE CULLUM
SIMPLE KID
GOMEZ

KRVB/Boise, ID
OM/PG: Dan McCall
1 Lenny Kravitz
2 JEM

WBOS/Boston, MA
OM: Buzz Knight
PD: Michelle Williams
MG: David Ginsberg
No Adds

KMMS/Bozeman, MT
OM/PG/MG: Michelle Watts
1 JOHN FROSCHWITZ
2 GOMEZ

WNCS/Burlington
PD/MG: Mark Almazrab
13 PATTY GRIFFIN
15 LORRI MOHRSEY
JOE FIRSTMAN
JAMIE CULLUM

WVWV/Cape Cod, MA
PD/MG: Dave Dacey
1 MY MORNING JACKET
2 JAMIE CULLUM

WDDO/Chattanooga, TN
OM/PG: Danny Howard
1 MYLA ADAMS
2 JAMIE CULLUM
3 GREEN DAY
4 MICHAEL COLTON BAND
5 COUNTING CROWS

WXRT/Chicago, IL
PD: Norm Winer
APD: John Farnese
9 COUNTING CROWS
10 MICHAEL MCDONOTT
2 PATTY GRIFFIN
3 SUBDUDES
4 GOMEZ

KBKR/Columbia, MO
OM: Jack Lawson
PD/MG: Lana Trede
APD: Jeff Sweattman
3 GOMEZ

WCBE/Columbus, OH
OM: Tommy Allen
PD: Dan Huesthaka
MG: Hannah Beaman
9 ERIC CLAPTON
10 JERRY GARICA & DAVID GRISMAN
6 GOMEZ
7 SIMPLE KID
3 JAMIE CULLUM

KBCO/Denver, CO
PD: Scott Aronoff
MG: Kevler
No Adds

WDET/Detroit, MI
PD: Jeff Adams
MG: Martin Banerke
BUTTERFLY BOUCHER
2 LOS LOBOS
3 GOMEZ
4 SIMPLE KID

WVOD/Elizabeth City, NC
PD: Bill Cooper
MG: Ted Albary
JOE FIRSTMAN
10 JERRY GARICA & DAVID GRISMAN
11 MODEST MOUSE

WNCW/Greenville, SC
OM: Ellen Pittman
PD/MG: Kim Clark
APD: Martin Anderson
PATTY SMITH
9 JERRY GARICA & DAVID GRISMAN
10 JERRY GARICA & DAVID GRISMAN
11 JERRY GARICA & DAVID GRISMAN
12 JERRY GARICA & DAVID GRISMAN
13 JERRY GARICA & DAVID GRISMAN
14 JERRY GARICA & DAVID GRISMAN

WCVX/Minneapolis, MN
OM: Dave Hamilton
PD: Jeff Collins
No Adds

WTTW/Indianapolis, IN
PD: Scott Anderson
MG: Mark "Fish" Fishman
1 BIGRAM HILL
2 CARDIGANS
3 BUTTERFLY BOUCHER
4 JONATHAN RICE
1 JAMIE CULLUM

KMTN/Jackson, KY
PD: Mark "Fish" Fishman
MG: Scott Anderson
1 CAROLANNE
2 BUTTERFLY BOUCHER
3 JONATHAN RICE
4 JAMIE CULLUM

KTBG/Kansas City, MO
PD: Jon Hart
MG: Byron Johnson
1 JAMIE CULLUM
2 CAROLANNE
3 LORI MCKENNA
4 STEVE FORBERT

KZPL/Kansas City, MO
OM: Nick McCabe
PD: Ted Edwards
MG: Jason Justice
9 COUNTING CROWS
3 JOE FIRSTMAN
1 MELISSA ETHERIDGE
1 BOB SCHWEDER

WOKI/Knoxville, TN
PD: Jim Ziegler
MG: Loren Beaman
4 HOOASTAK
3 TEARS FOR FEARS
2 JEM
1 LORRI MOHRSEY

WFPK/Louisville, KY
OM: Brian Conn
APD/MG: Bob Owen
1 JERRY GARICA & DAVID GRISMAN
2 TODD RUDGREN
3 SIMPLE KID

WMMM/Madison, WI
PD: Tom Tesler
MG: Gabby Parsons
2 JOE FIRSTMAN
3 JAMIE CULLUM

KTCZ/Minneapolis, MN
PD: Loren Beaman
APD/MG: Mike Wolf
11 JERRY GARICA & DAVID GRISMAN
12 DINO
13 BUTTERFLY BOUCHER
14 JERRY GARICA & DAVID GRISMAN
15 MELISSA ETHERIDGE

Sirius Spectrum/Network
OM/PG: Darrin Smith
MG: Rick Lay
1 COUNTING CROWS
2 SHERYL CROW
3 MELISSA ETHERIDGE

WZEW/Mobile, AL
OM: Tim Camp
PD: Jim Mahoney
MG: Lee Ann Kunkin
1 MANDY SMITH

WJLB/Monmouth, NJ
OM/PG: Tom Brennan
APD: Leo Zaccari
MG: Jeff Range
1 JAMIE CULLUM
2 RALPH MAJO
3 CALZEDON
4 STEVE FORBERT
5 GOMEZ

KPIG/Monterey, CA
OM: Frank Caprio
PD/MG: Laura Ellen Hopper
APD: Allison MacIsaac
MG: David Grisman
1 JERRY GARICA & DAVID GRISMAN
2 LEFTYER SALMON

WRLT/Nashville, TN
OM/PG: David Hall
APD/MG: Rev. Keith Coes
BUTTERFLY BOUCHER
JUMP, LITTLE CHILDREN

WEHM/Nassau, NY
PD: Brian Cosgrove
MG: Lauren Stone
1 LORRI MOHRSEY
2 MELISSA ETHERIDGE

OMX Folk/Rock/Network
OM: Lesane Flatt
PD: Dave Smith
10 RYAN ADAMS
11 JAMIE CULLUM
12 CARDIGANS

Music Choice Adult Alternative/Network
OM: Adam Heiman
PD: Liz Gaudin
17 SHERYL CROW
9 HOOASTAK
8 BUTTERFLY BOUCHER
9 JOSH KELLEY

Sirius Spectrum/Network
OM/PG: Darrin Smith
MG: Rick Lay
1 COUNTING CROWS
2 SHERYL CROW
3 MELISSA ETHERIDGE

WVPR/Portsmouth, NH
PD: Dana Marshall
JAMIE CULLUM

XM Cafe/Network
PD: Bill Evans
MG: Brian Chamberlain
1 MELISSA ETHERIDGE
2 KEEB MO
3 INDIGO GIRLS
4 AMELIA
5 BRIGGS
6 MELISSA ETHERIDGE
7 KEEB MO
8 KEEB MO
9 LOS LOBOS
10 LOS LOBOS
11 JONATHAN RICE
12 DRAMA KRALI
13 JONATHAN RICE
14 DARDEN SMITH
15 RACHAEL YAMAGATA
16 RACHAEL YAMAGATA
17 COUNTING CROWS

WJLB/Monmouth, NJ
OM/PG: Tom Brennan
APD: Leo Zaccari
MG: Jeff Range
1 JAMIE CULLUM
2 RALPH MAJO
3 CALZEDON
4 STEVE FORBERT
5 GOMEZ

KPIG/Monterey, CA
OM: Frank Caprio
PD/MG: Laura Ellen Hopper
APD: Allison MacIsaac
MG: David Grisman
1 JERRY GARICA & DAVID GRISMAN
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WRLT/Nashville, TN
OM/PG: David Hall
APD/MG: Rev. Keith Coes
BUTTERFLY BOUCHER
JUMP, LITTLE CHILDREN

WEHM/Nassau, NY
PD: Brian Cosgrove
MG: Lauren Stone
1 LORRI MOHRSEY
2 MELISSA ETHERIDGE

OMX Folk/Rock/Network
OM: Lesane Flatt
PD: Dave Smith
10 RYAN ADAMS
11 JAMIE CULLUM
12 CARDIGANS

Music Choice Adult Alternative/Network
OM: Adam Heiman
PD: Liz Gaudin
17 SHERYL CROW
9 HOOASTAK
8 BUTTERFLY BOUCHER
9 JOSH KELLEY

Sirius Spectrum/Network
OM/PG: Darrin Smith
MG: Rick Lay
1 COUNTING CROWS
2 SHERYL CROW
3 MELISSA ETHERIDGE

WVPR/Portsmouth, NH
PD: Dana Marshall
JAMIE CULLUM

WDET/Poughkeepsie, NY
PD: Greg Gattino
APD/MG: Roger Mesell
1 CRATEFUL DEAD
2 MELISSA ETHERIDGE
3 BUTTERFLY BOUCHER
4 MORRISSEY

KSQY/Rapid City, SD
PD/MG: Chad Carlson
17 MANDY SMITH
13 BEN HARPER
14 MANDY SMITH
15 MANDY SMITH
16 MANDY SMITH
17 MELISSA ETHERIDGE

KTHX/Reno, NV
OM: Rob Brooks
PD: Harry Reynolds
APD/MG: David Herald
1 GRAFTERS DEAD
2 LOS LOBOS
3 JAMIE CULLUM
4 DARDEN SMITH
5 AMELIA
6 BEN KELLER
7 COUNTING CROWS

WJPM/Philadelphia, PA
PD: Bruce Leicht
APD/MG: Helen Leicht
1 CAROLANNE
2 JAMIE CULLUM
3 PETER DINKlage
4 MICHAEL TOLCHER
1 GOMEZ
2 SHERYL CROW
1 LORRI MOHRSEY

WYEP/Pittsburgh, PA
PD: Rosemary Whelan
MG: Mike Sauter
1 CAROLANNE
2 MANDY SMITH
3 BUTTERFLY BOUCHER
4 JONATHAN RICE
5 GOMEZ

WCLZ/Portland, ME
PD: Brian James
MG: Brian James
1 BIGRAM HILL
2 CARDIGANS
3 BUTTERFLY BOUCHER
4 JAMIE CULLUM
5 JOE FIRSTMAN

KINK/Portland, OR
PD: Dennis Constantine
MG: Travis Welch
2 BOB SCHWEDER
3 LORRI MOHRSEY

WVPR/Portsmouth, NH
PD: Dana Marshall
JAMIE CULLUM

WVPR/Portsmouth, NH
PD: Dana Marshall
JAMIE CULLUM

KTAD/Santa Fe, NM
OM: Nich Miller
PD: Brad Hochmayer
MG: Paddy Blair
1 MY MORNING JACKET
2 MICHAEL COLTON BAND
3 CARDIGANS

KRSH/Santa Rosa, CA
OM/PG: Dean Kestari
3 JOE FIRSTMAN
1 RYAN ADAMS
2 CARDIGANS
3 JAMIE CULLUM
4 JAMIE CULLUM
5 GOMEZ

WVWV/Savannah, GA
OM/PG: Bob Newman
APD: Gene Murrell
1 MORRISSEY
1 GOMEZ

KMTT/Seattle, WA
OM/PG: Chris Mayo
APD/MG: Shawn Stewart
1 JAMIE CULLUM
2 MODEST MOUSE
3 BUTTERFLY BOUCHER

WRNX/Springfield, MA
PD: Tom Davis
APD: Daniele Moorhouse
MG: Lisa Withers
1 BIGRAM HILL
2 CARDIGANS
3 JAMIE CULLUM
4 GRAFTERS DEAD

KCLC/St. Louis, MO
OM: Rick Reinhard
PD: Mike Wolf
MG: Erin Williams
2 SHERYL CROW
3 DEATH CAB FOR CUTIE
2 PUMPKIN SPICE
2 CRASH TEST DUMMIES

WUW/Hillington, NC
PD: Mark Keefe
MG: Jerry Berman
10 DARDEN SMITH
JAMIE CULLUM
MORRISSEY
11 BUTTERFLY BOUCHER
12 GOMEZ

KPRI/San Diego, CA
PD/MG: Dana Shwab
3 GRAFTERS DEAD

KFOG/San Francisco, CA
PD: David Benson
APD/MG: Haley Jones
No Adds

POWERED BY MEDIABASE
Monitored Reporters
57 Total Reporters
22 Total Monitored
35 Total Indicator



Food For Thought

Mr. K and Mr. P talk to kids

Pamal Broadcasting's Tom Davis wrote an article a couple of years ago about the raciness of morning shows and the distasteful direction they were heading in. Considering all that has happened recently, it made sense to revisit this column. Davis has reworked it a bit since it first ran, and, again, I must point out that his opinions are not necessarily those of this editor or of R&R.

The characters in this article are fictitious. Any similarity between the adults depicted and real people is purely coincidental — and highly implausible, as it is difficult to imagine adults conducting themselves or their businesses in the manner described below.

The on-air incidents described in this article are, unfortunately, accurate, and they are a regrettable statement about what some people will do for attention, power and money. Any depiction of children in this article acting intelligent and responsible is not coincidental and illustrates that indecency is so easy to define, even a fourth-grader can do it.

Principal: Boys and girls, we are pleased to welcome some special guests for today's assembly: Mr. Karnalsin and Mr. Pays. Both are very successful radio executives, and they're here to answer your questions about the radio business. Welcome, gentlemen.

Mr. P: I'd like to thank your principal for inviting us here today to talk about radio. Mr. Karnalsin and I have always been fond of principles, especially since they have been absent from our own lives for such a long, long time. We welcome your questions.

Fourth-grader: Mr. Pays, my mom wants to know why you kill innocent animals.

Mr. P: I don't kill innocent animals, at least not that I can remember.

Fourth-grader: My mom told me that one of your DJs in Florida stabbed a pig with a knife live on the radio station.

Third-grader: That's disgusting!

Fourth-grader: And then they put him in jail.

Fifth-grader: The pig?

Fourth-grader: No, the DJ.

Sixth-grader: Same thing.

Mr. P: Well, it was a wild boar, not a pig, and he didn't stab it, he slit its throat. Well, actually, he didn't slit its throat — that was a listener who

brought the boar to the station. It's not a crime to kill a wild boar in Florida. Kids, it's important to know the real facts.

Fifth-grader: The facts are that it's disgusting, cruel and sick. Why would you do something like that?

Mr. P: It was a stunt to get more people to listen to the radio station. When more people listen, it helps a thing called the station's ratings, which affect how much advertising money will be spent with the station. It's all very complicated.

Second-grader: It doesn't sound complicated at all; it just sounds stupid.

Principal: OK, kids, that's enough! Does anyone have a question for Mr. Karnalsin?

Sixth-grader: My dad works in Boston, and he said that two of your DJs once reported on the radio that the mayor of Boston was killed in a car crash as an April Fools' joke. I asked my Dad if he thought it was funny, because it doesn't sound funny to me. He said it was disgraceful.

Mr. K: The two gentlemen you're talking about didn't work for me when they did that. I had nothing to do with that.

Sixth-grader: Yeah, but my dad said that after they got fired in Boston, you hired them and moved them to New York. Then, while they were working for you, they gave a prize to any couple who would have sex in a church, and then they broadcast it on your radio station. Why would you do that?

Mr. K: They were fired for that stunt. It was inexcusable.

Fifth-grader: So ... you were OK with them telling people the mayor of Boston was killed in a car crash? I'm a little confused. Lying about people dying is OK, but having sex in a church isn't?

Mr. K: I didn't say that.

Sixth-grader: If it was your daughter in that church, you wouldn't think it was OK, would you, Mr. K?

Mr. K: Of course not.

Fifth-Grader: But someone else's daughter is OK, I guess.

Principal: OK, kids, let's settle down! Let's have some other questions.

Fourth-grader: Mr. P, my aunt lives in Washington and said you put six people in a port-a-potty for 15 days. The people didn't have a lot of money, so you offered a cash prize to the one who stayed in the longest. Then you made fun of them all on the radio.

"Maybe the events of Sept. 11, 2001 could make us all a little less willing to do anything to get higher ratings, more attention and more money."

First-grader: Yuck! Who's dumb enough to do that?

Mr. P: Yeah, that was great! It was called "Sewervivor." It worked so well that we did it at stations all over the country. It's amazing what some people will do for money.

Sixth-grader: Yeah, look at you guys. [Giggling is heard around the room.]

Fifth-grader: My cousin said some DJ in New York made fun of Aaliyah after she died in that plane crash. She said he played sounds of screaming and crashing, and he was laughing and everything.

Fourth-grader: [In a sad voice] I loved Aaliyah.

Second-grader: That's so mean.

Mr. K and Mr. P: [Looking at each other and nodding] That was someone else's radio station. That company's name is Emmis. Terrible people.

Sixth-grader: Yeah, but Mr. K, what about that other morning jock in New York making jokes about prostitutes and the New York firemen after the terrorist attacks and having callers making jokes with fake Arab accents? That seems wrong to me. My parents

said you shouldn't be allowed to put that kind of stuff on the air.

Mr. K: Well, it's very hard to say what is appropriate and what isn't when it comes to what we broadcast on the radio. What seems outrageous to some isn't necessarily that bad to someone else.

Mr. P: Also, children, you should know that two highly respected research firms just completed a survey about these kinds of programs, and here is what they discovered: Eighty-nine percent of the survey-takers are either rarely or never offended by their content.

Fourth-grader: Excuse me, Mr. Pays? Who took this survey?

Mr. P: Exactly 13,700 listeners. Isn't that impressive?

Fifth-grader: Listeners to what, Mr. Pays?

Mr. P: Well, listeners to these programs. They surveyed the people who listen to controversial programs like *The Howard Stern Show*.

Sixth-grader: That's just stupid!

Mr. P: What is?

Fourth-grader: Asking the people who listen to the shows whether or not they are offended by the shows. That's like asking people who smoke if they are offended by cigarettes!

Second-grader: Or asking grade-school kids if they are offended by homework. How many here agree that homework is offensive? [All hands go up.]

Mr. K: Well, kids, you need to do homework in order to learn. It's your parents' responsibility to make sure you do your homework. And this survey told us that a whopping 87% of the respondents believe it's your parents' responsibility to protect you from indecent material. This is really about grownups.

Fourth-grader: Like dirty magazines and X-rated movies, Mr. K?

Mr. K: Exactly!

Fifth-grader: But I can't go to an X-rated movie even if I lie to my parents, Mr. K. The man taking tickets wouldn't let me in.

Sixth-grader: And don't they put all of those yucky magazines behind the counter with something over the cover so kids can't buy them, or even look at them?

Mr. K: Well ... yes ... they do.

Third-grader: But anyone can turn on the radio.

Second-grader: My little brother already knows how to turn on the radio.

First-grader: And lots of times, like at the beach or the town fair, the radio station is there playing really loud and yelling bad stuff at us.

Fifth-grader: Well, Mr. K., they could take all of the radios out of houses, the way they take the dirty magazines out of the magazine racks.

Sixth-grader: You'd have to take them out of cars too.

Fourth-grader: Well, maybe they could set up radio theaters where adults could go and listen to this bad stuff, Mr. K. That would help parents with this problem the way other companies have helped parents.

Mr. P: I know it's hard to understand, kids, but it's so much more complicated. Taking the radios out of houses and cars would make it hard for us to continue to do business. We

"What if there was a fine, Mr. P.? What if you had to give someone like a half a million dollars or something if you did this stuff? Would you change then?"

wouldn't have enough listeners, which would mean we wouldn't get enough advertising on our stations. We need all those radios.

Sixth-grader: So, Mr. P, what you're saying is that it's really about the money. You don't work in radio because you get to play cool music or have fun, you work in radio to get rich.

Principal: Well, Mr. Karnalsin and Mr. Pays, I think the real point the kids are trying to make is that maybe the catastrophic events of Sept. 11, 2001 have made us all realize that we had become so spoiled and so self-indulgent that the only way we could stimulate any emotion at all was to make fun of people, say shocking words and do disgusting things that often take advantage of each other or even physically hurt people.

Maybe the events of Sept. 11 could make us all a little less willing to do anything to get higher ratings, more attention and more money. Maybe our morning shows can try to be original and funny by using intelligence and creativity, and they can provide entertainment that is not at the expense of humans or animals or property.

I think what these kids and their parents are asking you, Mr. Karnalsin and Mr. Pays, is if you are ready to be more responsible and more caring, as some of the other business leaders of this country have become.

Have the events of Sept. 11 made you sufficiently aware of your need to change? Are you willing to be accountable for the depraved actions of your employees and to demonstrate to them, through your own actions, a new model of entertainment — without victims?

Fifth-grader: What if there was a fine, Mr. P.? What if you had to give someone like a half a million dollars or something if you did this stuff? Would you change then?

Mr. K and Mr. P: [Immediately and simultaneously] Absolutely. We would take immediate action. Zero tolerance. Take no prisoners. Our employees will pay for our ... uh ... their actions. You can count on us!

First-grader: You see, they're not so bad after all.

Tom Davis is Pamal Broadcasting Director/Triple A Programming and GM of WRNX/Springfield, MA. You can reach him at 413-536-1105 or tom@wrmx.com.



TRIPLE A TOP 30

POWERED BY
MEDIABASE

April 23, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (000) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|----------------------|----------------|----------------------|
| 1 | 1 | DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.) | 366 | -10 | 20103 | 14 | 20/0 |
| 2 | 2 | NORAH JONES Sunrise (Blue Note/EMC) | 347 | -28 | 21696 | 15 | 20/0 |
| 3 | 3 | JET Are You Gonna Be My Girl (Atlantic) | 340 | -17 | 21927 | 17 | 15/0 |
| 6 | 4 | ALANIS MORISSETTE Everything (Maverick/Reprise) | 338 | +23 | 16327 | 4 | 20/0 |
| 4 | 5 | MICHAEL ANDREWS f/GARY JULES Mad World (Universal) | 336 | -15 | 20212 | 9 | 19/0 |
| 5 | 6 | JOHN MAYER Clarity (Aware/Columbia) | 320 | -25 | 17681 | 15 | 16/0 |
| 12 | 7 | DAVE MATTHEWS Oh (RCA/RMG) | 295 | +54 | 17019 | 5 | 19/2 |
| 8 | 8 | ERIC CLAPTON If I Had Possession Over Judgment Day (Duck /Reprise) | 277 | -8 | 15607 | 7 | 18/0 |
| 9 | 9 | GUSTER Careful (Palm/Reprise) | 252 | -21 | 12535 | 23 | 16/0 |
| 21 | 10 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 247 | +75 | 12169 | 3 | 18/3 |
| 13 | 11 | MAROON 5 This Love (Octone/J/RMG) | 245 | +4 | 12555 | 11 | 10/0 |
| 14 | 12 | FIVE FOR FIGHTING 100 Years (Aware/Columbia) | 232 | -3 | 10315 | 19 | 12/0 |
| 15 | 13 | JASON MRAZ Curbside Prophet (Atlantic) | 222 | -6 | 6818 | 7 | 15/0 |
| 11 | 14 | BARENAKED LADIES Testing 1, 2, 3 (Reprise) | 217 | -28 | 11689 | 9 | 16/0 |
| 7 | 15 | STING Sacred Love (A&M/Interscope) | 215 | -71 | 10042 | 14 | 17/0 |
| 10 | 16 | MELISSA ETHERIDGE Breathe (Island/IDJMG) | 210 | -36 | 15089 | 16 | 17/0 |
| 18 | 17 | DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal) | 200 | +15 | 8133 | 5 | 16/0 |
| 17 | 18 | JOHN EDDIE If You're Here When I Get Back (Thrill Show/Last Highway) | 175 | -12 | 4798 | 19 | 12/0 |
| 25 | 19 | MINDY SMITH Come To Jesus (Vanguard) | 169 | +21 | 9839 | 5 | 11/1 |
| 16 | 20 | INDIGO GIRLS Perfect World (Epic) | 165 | -30 | 8065 | 17 | 18/0 |
| 24 | 21 | WHEAT I Met A Girl (Aware/Columbia) | 164 | +16 | 8632 | 4 | 15/1 |
| 19 | 22 | JONNY LANG Give Me Up Again (A&M/Interscope) | 155 | -19 | 3943 | 9 | 14/0 |
| 22 | 23 | VAN MORRISON Evening In June (Blue Note/EMC) | 138 | -31 | 6180 | 8 | 12/0 |
| 20 | 24 | LOS LONELY BOYS Real Emotions (Or/Epic) | 137 | -36 | 4238 | 13 | 10/0 |
| 27 | 25 | BEN HARPER Brown Eyed Blues (Virgin) | 131 | -5 | 3515 | 8 | 11/0 |
| 30 | 26 | TOOTS AND THE MAYTALS W/ B. RAITT True Love Is Hard To Find (V2) | 126 | +18 | 7297 | 2 | 12/0 |
| 23 | 27 | JOSS STONE Fell In Love With A Boy (S-Curve/EMC) | 126 | -23 | 6826 | 12 | 10/0 |
| 28 | 28 | THRILLS One Horse Town (Virgin) | 125 | -10 | 8054 | 20 | 15/0 |
| Debut | 29 | PAT MCGEE BAND Beautiful Ways (Warner Bros.) | 119 | +26 | 3842 | 1 | 11/0 |
| 29 | 30 | HOOBASTANK The Reason (Island/IDJMG) | 117 | -4 | 3427 | 2 | 4/1 |

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 4/11-4/17. 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

MELISSA ETHERIDGE Lucky (Island/IDJMG)
Total Plays: 111, Total Stations: 13, Adds: 1
JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)
Total Plays: 110, Total Stations: 8, Adds: 0
JEM They (ATO)
Total Plays: 100, Total Stations: 9, Adds: 2
SARAH MCLACHLAN Stupid (Arista/RMG)
Total Plays: 98, Total Stations: 10, Adds: 0
THRILLS Big Sur (Virgin)
Total Plays: 95, Total Stations: 8, Adds: 0

311 Love Song (Maverick/Volcano/Zomba)
Total Plays: 94, Total Stations: 3, Adds: 1
BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)
Total Plays: 90, Total Stations: 8, Adds: 1
MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)
Total Plays: 89, Total Stations: 6, Adds: 0
PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)
Total Plays: 82, Total Stations: 6, Adds: 1
DIANA KRALL Temptation (GRP/VMG)
Total Plays: 80, Total Stations: 9, Adds: 0

Songs ranked by total plays

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| JAMIE CULLUM All At Sea (GRP/VMG) | 7 |
| LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 3 |
| GRATEFUL DEAD Man Smart, Woman Smarter (Hybrid) | 3 |
| JOE FIRSTMAN Can't Stop Loving You (Atlantic) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| MELISSA ETHERIDGE Lucky (Island/IDJMG) | +84 |
| LENNY KRAVITZ Where Are We Runnin'? (Virgin) | +75 |
| DAVE MATTHEWS Oh (RCA/RMG) | +54 |
| MORRISSEY Irish Blood, English Heart (Sanctuary/SRG) | +38 |
| PAT MCGEE BAND Beautiful Ways (Warner Bros.) | +26 |
| SHERYL CROW Light In Your Eyes (A&M/Interscope) | +25 |
| ALANIS MORISSETTE Everything (Maverick/Reprise) | +23 |
| MINDY SMITH Come To Jesus (Vanguard) | +21 |
| LORETTA LYNN f/JACK WHITE Portland, Ore (Interscope) | +20 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| LOS LONELY BOYS Heaven (Or/Epic) | 187 |
| SARAH MCLACHLAN Fallen (Arista/RMG) | 182 |
| COLDPLAY Clocks (Capitol) | 130 |
| COUNTING CROWS She Don't Want Nobody Near (Geffen) | 125 |
| TRAIN Calling All Angels (Columbia) | 116 |
| MATCHBOX TWENTY Unwell (Atlantic) | 109 |
| TRAIN When I Look To The Sky (Columbia) | 108 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 101 |
| JOHN MAYER Bigger Than My Body (Aware/Columbia) | 87 |
| JACK JOHNSON Wasting Time (Jack Johnson Music/Universal) | 86 |

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

SHERYL CROW

"THE LIGHT IN YOUR EYES"

The follow-up to the #1 track "The First Cut Is The Deepest"

GOING FOR ADDS NOW

From THE VERY BEST OF SHERYL CROW (2.7 million scanned)

Written by Sheryl Crow and John Shanks. Produced by John Shanks

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EMPHASIS TRACK "HURRY TOMORROW"

IMPACTING ADULT ALTERNATIVE RADIO APRIL 26

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Rolling Stone called it "the quintessential Los Lobos album."

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ON ALL MAJOR LATE NIGHT TV

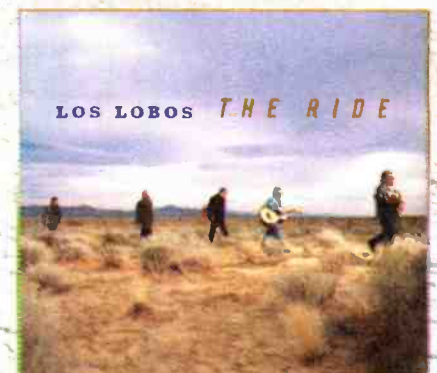
Tonight Show with Jay Leno – May 5

Late Late Show with Craig Kilborn – May 6

Late Show with David Letterman – June 15

Jimmy Kimmel Live - Summer

THE RIDE
PULLING UP MAY 4TH.



Written by C. Rosas and Robert Hunter

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mammoth

ON THE RECORD

With **Matt Cooper**
PD, WVOD/Elizabeth City, NC



Maroon 5 are destined to have a No. 1 song on the Triple A charts. Their music blends enough stylistic elements to work for most musical directions. If your station works from the roots angle, Maroon 5 won't sound out of place. If it comes from the Hot AC direction, chances are your Hot AC market competitor is already playing this band. Even stations like ours that have more of an Alternative lean than the average Triple A can embrace this accessible but slightly adventurous sound. • The guys in Maroon 5 have been playing together for more than nine years, and their commitment shows, both on the album *Songs About Jane* and at their live shows. What would you expect from a band that played their first live show at the Whisky in Los Angeles in 1995 and have pretty much stayed on the road ever since, building an impressive fan base? • "This Love," the current single from *Songs About Jane* — an album that has been out for almost two years — is a great song as we head into the warmer months. It's got enough bounce to get our listeners moving, and I'm expecting to hear it coming out of boom boxes all over our beaches this summer. The way I see it, we should be the station playing it. Shouldn't you?

Damien Rice holds the top slot on the monitored airplay chart for the second week, while **Alanis Morissette** jumps up to 4* (congrats to Alex at Reprise for having three songs in the top 10!), **Dave Matthews** climbs 12*-7*, and **Lenny Kravitz** leaps into the top 10 at 10*, up from 21! ... Other gainers include **Maroon 5**, **Donovan Frankenreiter** with **Jack Johnson**, **Mindy Smith**, **Wheat** and **Toots & The Maytalls** with **Bonnie Raitt** ... **The Pat McGee Band** debut ... Newer projects making gains include **Melissa Etheridge**, **Morrissey**, **Jem**, **Bob Schneider** and **Diana Krall** ... The second Indicator chart after the panel expansion is proving to be very interesting: Rice is now No. 1, **Michael Andrews** featuring **Jack Johnson** hold at 3*, **Morissette** increases to 6*, **Matthews** is 6*, **Jason Mraz** goes up to 9*, and **Jem** is now top 10 at 10* ... Other major gainers include **Frankenreiter**, **Patty Griffin**, **Smith**, **Sarah Harmer**, **Los Lonely Boys**, **Barenaked Ladies** and **Jonny Lang** ... **Kravitz**, **Toots**, **The Thrills** and **My Morning Jacket** debut ... In the Most Added category, **Jamie Callum** takes top honors this week, with 21 total adds (No. 1 on both panels). **Gomez** grab 14 total adds (No. 2 Indicator); **The Cardigans** and **Joe Firstman** (new track) are third in total adds, with nine stations; and seven early adds come in on the new **Counting Crows** tune from the *Shrek 2* soundtrack ... Also having a good first week are **Ingram Hill** and **Lori McKenna**.



— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Diana Krall**

LABEL: **GRP/VMG**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



As artists such as Fiona Apple and Norah Jones continue to blur the lines between popular musical genres, it's important to note that an amazing jazz-based singer-pianist from Canada by the name of Diana Krall has done more than most to open the door for these artists and others.

Raised just outside of Vancouver, BC, Krall began to learn piano at the age of 4. Through the strong influence of her father, she decided to pursue music as a career. While still a teenager she attended the Berklee College of Music in Boston on a scholarship in the early '80s and then moved to Los Angeles. There she met up with some of her first musical mentors, including John Clayton, Jimmy Rowles and Ray Brown.

After three years of performing in jazz clubs in L.A., Krall relocated to Toronto, where she landed her first recording contract, with the Montreal-based Justin Time Records. Her debut, *Stepping Out*, was released in 1993, and by 1994 she had signed with GRP in the U.S. *Only Trust Your Heart* came out the same year, and it began Krall's association with label executive and producer Tommy LiPuma. Since then, LiPuma has produced all of Krall's albums, including *All For You: A Dedication to The Nat "King" Cole Trio* (1995), *Love Scenes* (1997), *When I Look in Your Eyes* (1998), *The Look of Love* (2001) and *Live in Paris* (2003).

With each release — backed by relentless touring and glowing press — Krall has taken her appeal and sales potential way beyond the realm of most jazz artists. In fact, a couple of her albums have gone

platinum. she has been awarded two Grammys and many Juno Awards, and she has become a huge concert draw all over the world.

Krall has decided to reveal a new creative side with *The Girl in the Other Room*. Well-known for her interpretations of jazz standards, Krall has expanded her horizons with her selection of covers this time around, including tunes from Mose Allison ("Stop This World"), Tom Waits ("Temptation"), Joni Mitchell ("Black Crow"), Chris Smither ("Love Me Like a Man") and Elvis Costello ("Almost Blue").

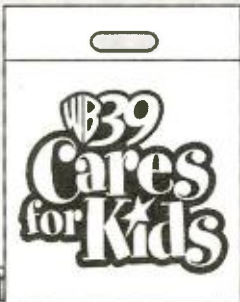
Krall was also ready to let us hear some of her own compositions, which she co-wrote with new husband Costello. "I wrote the music, and then Elvis and I talked about what we wanted to say," says Krall. "I told him stories and wrote pages and pages of reminiscences, descriptions and images, and he put them into a tighter lyrical form." Of the six new songs, "The Girl in the Other Room" and "Departure Day" are particularly strong.

Krall produced the project with LiPuma. Her longtime performing partners drummer Jeff Hamilton and bassist John Clayton were involved in the sessions. They were joined by guitarist Anthony Wilson, bassist Christian McBride and percussionists Peter Erskine and Terri Lyne Carrington in studios in both L.A. and New York.

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April 23, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | THIS WEEK PLAYS | +/- PLAYS | CUMULATIVE PLAYS |
|-----------|-----------|--|-----------------|-----------|------------------|
| 1 | 1 | SLAID CLEAVES <i>Wishbones (Phila/Rounder)</i> | 775 | -11 | 6037 |
| 2 | 2 | FLATLANDERS <i>Wheels Of Fortune (New West)</i> | 662 | -41 | 9780 |
| 3 | 3 | BR549 <i>Tangled In The Pines (Dualtone)</i> | 592 | -21 | 8030 |
| 4 | 4 | MINDY SMITH <i>One Moment More (Vanguard)</i> | 543 | -4 | 6825 |
| 9 | 5 | PATTY GRIFFIN <i>Impossible Dream (ATO/RCA/RMG)</i> | 534 | +85 | 1556 |
| 6 | 6 | LEFTOVER SALMON <i>Leftover Salmon (Compendia)</i> | 474 | +6 | 3131 |
| 8 | 7 | SUBDUDES <i>Miracle Mule (Back Porch/EMC)</i> | 458 | +9 | 1861 |
| 10 | 8 | JAMES MCMURTRY <i>Live In Aught Three (Compadre)</i> | 442 | +12 | 4093 |
| 5 | 9 | GREENCARDS <i>Movin' On (Independent)</i> | 427 | -45 | 5040 |
| 11 | 10 | GRAHAM PARKER <i>Your Country (Bloodshot)</i> | 418 | +12 | 2588 |
| 7 | 11 | OLD CROW MEDICINE SHOW <i>OCMS (Netzwerk)</i> | 414 | -42 | 5177 |
| 12 | 12 | MARK ERELLI <i>Hillbilly Pilgrim (Signature Sound)</i> | 387 | -15 | 6105 |
| 16 | 13 | ALLISON MOORER <i>The Duel (Sugar Hill)</i> | 384 | +79 | 883 |
| 13 | 14 | GIBSON BROTHERS <i>Long Way Back Home (Sugar Hill)</i> | 326 | -4 | 1887 |
| 19 | 15 | GREY DE LISLE <i>The Graceful Ghost (Sugar Hill)</i> | 309 | +13 | 1776 |
| 14 | 16 | GRANT-LEE PHILLIPS <i>Virginia Creeper (Zoe/Rounder)</i> | 305 | -23 | 3089 |
| 15 | 17 | TOM RUSSELL <i>Indians, Cowboys, Horses, Dogs (Hightone)</i> | 304 | -6 | 2734 |
| 21 | 18 | R. MALO, P. FLYNN, R. ICKES &... <i>The Nashville... (CMH)</i> | 301 | +14 | 1263 |
| 18 | 19 | VARIOUS ARTISTS <i>No Depression... (Dualtone)</i> | 294 | -5 | 1818 |
| 22 | 20 | ELIZA GILKYSON <i>Land Of Milk And Honey (Red House)</i> | 287 | +8 | 1372 |
| 20 | 21 | NORAH JONES <i>Feels Like Home (Blue Note/EMC)</i> | 286 | -4 | 2965 |
| Debut | 22 | SAM BUSH <i>King Of My World (Sugar Hill)</i> | 279 | +92 | 542 |
| 17 | 23 | VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i> | 246 | -57 | 6376 |
| 24 | 24 | ANNE MCCUE <i>Roll (Messenger)</i> | 239 | -15 | 1830 |
| 27 | 25 | MOOT DAVIS <i>Moot Davis (Little Dog)</i> | 235 | +8 | 1667 |
| 29 | 26 | ALECIA NUGENT <i>Alecia Nugent (Rounder)</i> | 233 | +16 | 1203 |
| 23 | 27 | HOLMES BROTHERS <i>Simple Truths (Alligator)</i> | 230 | -45 | 5518 |
| 26 | 28 | LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i> | 221 | -20 | 14333 |
| 25 | 29 | MAVERICKS <i>The Mavericks (Sanctuary/SRG)</i> | 220 | -24 | 14609 |
| 28 | 30 | ROBERT EARL KEEN <i>Farm Fresh Onions (Audium/Koch)</i> | 212 | -12 | 15403 |

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. © 2004 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: Allison Moorer

Label: Sugar Hill



We all know the story about how Allison Moorer's parents died when she was young, and that Shelby Lynne, her sister, raised her. But for Moorer that is all in the past. After graduating from the University of South Alabama, she headed to Nashville to become a backing vocalist. It was there that she met her collaborative partner and future husband, Butch Primm. She eventually signed with MCA Nashville. In 1998 her debut effort, *Alabama Song*, was released; it was followed by *The Hardest Part* in 2000. Moving to Universal South, Moorer recorded *Miss Fortune*, which came out in 2002, as well as a 2003 live album, which featured duets with Kid Rock and Lynne. Now Moorer has moved on to Sugar Hill Records, and her newest effort, *The Duel*, represents a new musical approach for the lovely and talented alt country artist. Once again, her husband co-wrote all the songs with her, and R.S. Field produced, but the similarities to past projects end there. This time around a new band was employed, including Field on drums, Adam Landry on guitar and John Davis on bass. The approach was to enter the studio cold and lay down everything in two weeks, resulting in a rougher and more edgy sound. Says Moorer, "All the songs on this album could've been called 'The Duel.' They're about the fight, not the outcome." Check out "I Ain't Giving Up on You," "Baby Dreamer," "All Aboard" and the title track.

Americana News

WGCS/Goshen, IN will be going full-time Americana beginning June 21. Your contact is Jason Samuel, who can be reached at 574-535-7688 or jasonks@goshen.edu ... One of the last major filmed interviews with Johnny Cash will appear in the upcoming PBS series *The Appalachians*, which is set to air this fall. It will also spotlight Cash and his daughter, Roseanne, singing together ... Dolly Parton accepted the Living Legend award from the Library of Congress in Washington, DC on Wednesday, April 14 ... Willie Nelson is releasing a jazz instrumental album to be available as a limited release on his official website ... Caitlin Cary, the former Whiskeytown member who has also recorded two solo albums, will release a new project with three fellow North Carolina musicians. Billed as Tres Chicas, the ensemble also features Lynn Blakey (of Glory Fountain) and Tonya Lamm (of Hazeldine), along with drummer Skillet Gilmore (also formerly of Whiskeytown). Produced by Chris Starkey, the album, *Sweetwater*, will be released on June 29 ... Australian singer-songwriter Kasey Chambers will release her third album, *Wayward Angel*, May 31 in her homeland. No confirmed North American release date is available yet. The project was produced by her brother, Nash Chambers ... Initially published in 1994, *Hank Williams: The Biography* is being released in a new, updated paperback edition ... BR549 endured a second round of theft when a trailer full of equipment and personal possessions was stolen recently in Seattle. The band also lost several vintage instruments in a Feb. 9 theft in Nashville.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| GURF MORLIX <i>Cut N Shoot (Blue Corn)</i> | 13 |
| LORI MCKENNA <i>Bittertown (Signature Sounds)</i> | 11 |
| SAM BUSH <i>King Of My World (Sugar Hill)</i> | 11 |
| STEVE FORBERT <i>Just Like There's Nothing To It (Koch)</i> | 9 |
| BLACKIE AND THE RODEO KINGS <i>Bark (True North)</i> | 9 |
| MAMMALS <i>Rock That Babe (Signature Sounds)</i> | 8 |
| MARY CHAPIN CARPENTER <i>Between Here And Gone (Columbia)</i> | 8 |
| NORMAN & NANCY BLAKE <i>Morning Glory Ramblers (Dualtone)</i> | 7 |

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Song

MEANT TO LIVE
SWITCHFOOT
THREE WOODEN CROSSES
RANDY TRAVIS

New Artist

KRISTY STARLING

Songwriter

JONATHAN FOREMAN

Rock Recorded Song

AMMUNITION
SWITCHFOOT

Rock/Contemporary Recorded Song

GONE
SWITCHFOOT
MEANT TO LIVE
SWITCHFOOT

Inspirational Recorded Song

FREE (TAKE MY LIFE)
JILL PAQUETTE
JESUS IS
JACI VELASQUEZ

Worship Song

THRONE ROOM
CECE WINANS

Southern Gospel Recorded Song

THE CROSS
THE CRABB FAMILY

Contemporary Gospel Recorded Song

HALLELUJAH PRAISE
CECE WINANS

Traditional Gospel Recorded Song

BREAKTHROUGH
CECE WINANS PRESENTS
THE BORN AGAIN
CHURCH CHOIR

HOLINESS IS RIGHT
CECE WINANS PRESENTS
THE BORN AGAIN
CHURCH CHOIR

POOR MAN LAZARUS
FISK JUBILEE SINGERS

Country Recorded Song

PRAY FOR THE FISH
RANDY TRAVIS
THREE WOODEN CROSSES
RANDY TRAVIS

Urban Recorded Song

LOVE, PEACE & HAPPINESS
OUT OF EDEN
SHOWPIECE
OUT OF EDEN

Modern Rock Album

PERFECT CHANGE
DAKONA

Rock/Contemporary Album

THE BEAUTIFUL LETDOWN
SWITCHFOOT

Inspirational Album

TAKE HOLD OF CHRIST
SANDI PATTY

Southern Gospel Album

THE WALK
THE CRABB FAMILY

Traditional Gospel Album

BELIEVE
AARON NEVILLE
CECE WINANS PRESENTS
THE BORN AGAIN CHURCH CHOIR
CECE WINANS PRESENTS
THE BORN AGAIN
CHURCH CHOIR

Country Album

COLORS
THE OAK RIDGE BOYS
WORSHIP & FAITH
RANDY TRAVIS
THE CHRISTMAS GUEST
ANDY GRIFFITH

Praise and Worship Album

THRONE ROOM
CECE WINANS

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NEXT DOOR SAVIOR
GEORGE ROWE
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NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH

christian= imminent impact



RICK WELKE



Continued from Page 1

have major cracks in them as well. A couple of Urban Gospel stations have hit No. 1 12+ for the first time. A Christian station in a top 10 market has earned a top three spot in the ratings. The fall Arbitron ratings period, for the first time in history, saw several Christian radio stations rise dramatically in cumed and overall listenership. And the impact of this niche format doesn't end there.

Christian concerts and tours are attracting major corporate sponsorship dollars for the first time. Experienced

mainstream broadcast personnel are moving over to the format in an effort to reignite their passion for radio. Christian music has been more than a product geared to those who attend church every week; it has rekindled the love many people have for radio in its truest form.

The imminent impact on mainstream radio of music made by those who live a Christian lifestyle and the continued growth of Christian radio prove that this style of lyrically driven art is on the rise. Those corporate decisionmakers who continue to ignore this trend or believe that it is something that will go

away in a few years don't fully understand the power of the art or the format's growing listenership.

Open yourself up to the imminent and powerful impact of Christian music. It is a natural magnet to anyone who hears it, and we would all be wise to realize that it is an art form that is quickly developing and taking over more radio territory. Radio listeners are looking for a new and innovative sound that is entertaining and takes their personal wants and needs into account. Looking at the data from the past several months, I think they've found it.

The Insiders Speak

A frank look at Christian radio

Christian radio isn't all roses. Like PDs at mainstream radio, Christian programmers continue to squeeze the currents out of playlists. That slows down charting singles and, ultimately, record sales. So what is an industry to do?

Promoters and consultants have a good handle on what's going on in the Christian music industry, so I picked five individuals from this group and asked them three questions about the state of the format. Their responses are honest and filled with wisdom.

The people I spoke to were EMI CMG VP/National Promotion Grant Hubbard, Word Label Group Director/National Promotion Lori Cline, Hauser Promotions' Chris Hauser, Provident Label Group VP/National Promotion Andrew Patton and Audience Development Group's John Frost.

R&R: *What do you see happening with Christian music in the next few years?*

GH: I believe the Christian formats will begin to better define who they are and what they will play. AC will continue to develop into two very different programming mind-sets: currents-based programming and gold-based stations. CHR will eventually become just that, a true hit-driven format. Rock will be our big growth format over the next few years. The growth in this genre will



Grant Hubbard

come with more stations signing on and more quality rock bands coming out of the major labels.

LC: It's so cool to see artists coming up who are being influenced by so many styles of music and have such a desire to reach people for Christ. For Christian radio to compete with other stations in their markets and for labels to compete for sales, we, as an industry, will be stretched more and more to embrace artists and styles that are reaching the masses. This may mean becoming more culturally relevant in those markets where Christian radio is present.

The makeup of the target demographic is changing every year. In no way do we deny who we are or run away from what we know works, but we should never forget our purpose and the reason behind what we do in the first place. That is to bring in new listeners, make new believers in Christ and grow future P1s at Christian radio who will be buyers of Christian music down the road. If we don't do that, we will have a lot of Christian Oldies stations and no new listeners.

CH: What concerns me is the fact that our listener numbers are growing, but our record sales are declining. Why are there major markets that used to sell 10,000-plus tickets for a concert that now can't sell 5,000 for the same type of show? Is it possible that Christian radio is choosing more

songs that labels are releasing that radio listeners can simply live without?

AP: The answer is not an easy one. Music is constantly changing, and our artists are always trying to create a sound that radio programmers will play today but that will be considered relevant tomorrow as well. I believe that what we have already begun to see, and will continue to see in the coming years, is a shift from a conservative embrace of new artists to a wider acceptance of the talent being developed in the industry.

I know that Provident is making a concentrated effort to reduce the number of new-artist releases into the marketplace to make sure that the ones launched are fully equipped to be long-term acts within our industry.

JF: The Infinitys and Clear Channels of the world have so much pressure on them financially because they are publicly traded companies and because of consolidation. I



Lori Cline

believe that this scenario has created a terrific opportunity for other companies to be more product-focused. What's happening with the mainstream radio companies of the world creates a certain zig-when-they-zag aspect. Combine this with the fact that Christian music is at an all-time high and the fact that the spiritual awareness of the country is escalating because of things like 9/11 and *The Passion of the Christ*.

The God connection of society is in the headlines. Because of that, I think there are exciting opportunities for people who are not in consolidation mode. In an ultimate consumer point of view, we are competing against them. If consumers aren't listening to them, they are listening to somebody else. We have seen the percentage of Christians who listen to Christian radio grow from 39% to 51% in just the last couple of years. Those additional people have come from somewhere. In my opinion, those people were mainstream radio listeners.

Continued on Page 76



The Insiders Speak

Continued from Page 75

If mainstream radio is becoming less compelling — and that's for the consumer to decide — then they are looking for something that is more compelling. I believe that Christian radio — stations that are targeted and play great music and are relevant to the listener's life today — has an opportunity to really benefit from what's happening from an industry perspective.

R&R: *What trends do you see taking shape right now in the industry? Will they help or hurt our efforts in the future?*

GH: The Salem "Fish" and KLTJ/Dallas model of gold-based AC programming is winning in most of the markets it is in. They've seen huge jumps in cume. But I see many other stations staying strong and leading the way in the future by introducing new music at AC radio. We will see a more divided format in the months and years ahead. Stations will once again begin cutting back on the weeks that they play currents.

This year we saw KCKR (The Cross), a full-time Christian Rock station, sign on in Tulsa. More aggressive-sounding music is expanding the audience. Music by Jeremy Camp, Todd Agnew and Building 429 is forming a more progressive approach and hitting across all format panels. We're not going to go backward. Music will continue to get better and, inevitably, more aggressive.

"Rock will be our big growth format over the next few years. The growth in this genre will come with more stations signing on and more quality rock bands coming out of the major labels."

Grant Hubbard

LC: Research continues to be a driving force behind stations' music decisions. This is a definite change in how some stations program on a daily basis. More stations are seeking out consultants or using Internet research to grow in their markets. The phrases "still testing" and "not testing well" have become thorns in the promoter's flesh. Comments like these at times make our job nearly impossible.

I will always agree that knowing your audience is vital to survival as a radio station. If you aren't meeting that core listener's needs, you're not making an impact in your market. On the other hand, it's discouraging to see stations that used to lead in the format now being followers of other stations. They seem to only play the proven hits after they have become hits. That can hurt us on the label end of things as we try to break new acts and develop the core artists of the future.

CH: I've been at this long enough to see how we, in Christian music, are years behind what's hot in the mainstream. I liked Creed

as much as the next guy a few years ago. I saw numerous concerts, have the records, loved the story. They were kings then. Christian radio, concert audiences and music buyers have loved most, if not all, that we've had to offer in that musical vein for the last two years, but I wonder if that door is closing shortly.

The same radio people who now say, "Our listeners can't get enough of this music," will in a year say, "Our listeners have clearly said no more, and they're tired of it," and we'll move on.

I still believe that great songs and great artists will find their way through. Songs that go deep and move people will always make an impact. Of course, there's timing and promotional dollars and simply God raising up some and putting down others in His plan and wisdom.

AP: Christian radio still seems to be playing the individual-market game rather than seeing the power of having a unified format sound. As I listen and watch mainstream radio, the one thing that continues to stand out as a difference in the way Christian stations are programmed is that lack of a national feel to a format. As a whole, I believe that our reporting stations need to continue to work not only to find ways to increase local ratings, but also to actively create a more unified national feel to the music heard in each market.

JF: There are a lot of really exciting things happening right now, and that has to do with radio companies' being able to see the potential of Christian-music radio stations. I am in discussions right now with a few mainstream radio companies who are very interested in the format. They haven't committed to doing the format but are definitely sniffing around.

This is due to the fact that there are so many Christian stations that are becoming top-ranked radio stations. Despite the fact that a lot of the stations are noncommercial, they are not as under-the-radar as they used to be. When you look at WPOZ/Orlando being No. 1 25-54, that's a pretty remarkable feat. When mainstream broadcasters see something like that, it's like the little dog with its head cocked asking, "How did that happen?"

R&R: *If you had all of Christian radio in one room and could tell them one thing, what would it be, and why?*

GH: Use your rotations more effectively. Currents are just that — the most current music you have playing on your radio stations. Many programmers have now changed the meaning of the word to "what songs are testing the best" or "what is played most" on their station. The reality of currents is simple: It is the newest and best music you can find.

When a song has been on your station for 20 weeks as a current and it's still testing well, make a move. Place that song in your recurrent category or your power golds. Whatever you have to do to keep your station and the format moving along, please consider it. We have done a good job of creating long-term hits with currents in the last year or so, but now we must find the next group of core artists.

There is a lot of talent being launched in our industry. Now we need people on the front line to fight for the life of our industry. I'm talking about people at radio, not at the labels. We need to find the best new talent, play them in currents and move our key songs that are top testers out of those precious 12 slots that a lot of stations now have. We must make room for the future while still playing the older hits for our listeners.



Chris Hauser



Andrew Patton



John Frost

LC: We are all in this together. In our reality, we must sell records to survive. In the radio world, you must grow your audience to compete. We understand that. But don't miss out on the big picture. We need each other. You must

"The phrases 'still testing' and 'not testing well' have become thorns in the promoter's flesh. Comments like these at times make our job nearly impossible."

Lori Cline

work locally to grow your market, bring in more listeners and make an impact in your community. We must sell records by providing you with the best music from core artists and from new artists who will, hopefully, work on your playlist and attract more listeners. It's a cycle that I feel many forget.

CH: We need to take more chances. Go with your gut a little more, and less with the stats and figures. I fear that passion is getting drained right out of our formats. In late 2000 and early 2001, when Plus One were on their fourth straight No. 1 song and going for their fifth, I worked a little record called "Ocean" from a band with no recognizable faces or names.

Two stations answered the call and started playing the song weeks before the official add date. A few stations played that Ten Shekel Shirt single, and every time they played it, they got deluged with calls asking questions about it. We kept telling the story, and, little by little, more people came aboard.

The song finally went No. 1 in May 2001. You'd be shocked at how many more units that first Ten Shekel Shirt project has sold than numerous other radio darlings who have landed quite a few top five songs since then.

"Why are there major markets that used to sell 10,000-plus tickets for a concert that now can't sell 5,000 for the same type of show?"

Chris Hauser

AP: Stay focused. Continue to do what you do the best. Don't fall into the trap of days gone by of being all things to all listeners. I had a programmer tell me recently about being on the street and having a male listener ask him why they are always talking to women. Goal achieved!

Program your station so that you are attractive to those listening to the mainstream radio competition in your market. The more you attract their listeners to your station, the more effective you will be in reaching the masses with your message.



R&R AC#24!!!
New at K-LOVE, WZFS, WAKW, WBGL, KLRC
Top 10 @ INSPO!!

New CD "Hiding Place" in stores May 25



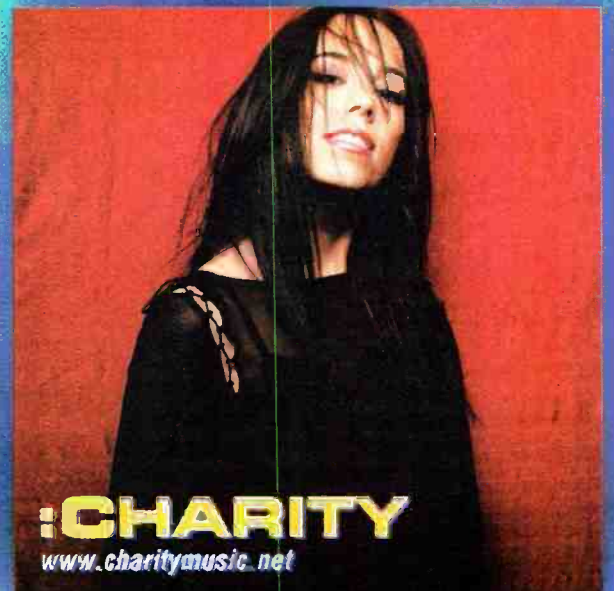
Going for adds now at AC and CHR
Already on KXOJ, KTLI, K-LIFE and more!

CD "Beautiful Lumps Of Coal" nominated for
"Modern Rock Album Of The Year"



"Sleepless Night (Only Hope In The Storm)"
Debut INSP #17!!!

Curb debut CD "Fernando Ortega" in stores August 10



Charity "Aren't I Lucky" - ROCK
Going for adds May 21st
Debut CD "Tears Will End" in stores August 24



- Congratulations to Nate Sallie on his Dove Award Nomination for Rock Recorded Song Of The Year
- New Rock Single "Without You" going for adds June 4

:NATALIE GRANT

- See Natalie Grant co-host the Dove Awards Pre-Show with Mark Schultz Wednesday, April 28, at Municipal Auditorium
- Thank you again radio on making "I Will Be" one of the TOP 10 most played songs of the year in 2003



Future Phenoms Of Christian Music

Brand-new artists provide bright future for Christian radio

New music is exciting. When a new artist bows, many of us can't wait to throw their first project in the CD player to experience the possibilities that are expressed within it.

Below, we introduce you to several new artists who are just now hitting the music scene. They are all bright young musicians with a passion for their art and a whole lot of promise. Grab a chair and your favorite drink and read about some people you may not have heard of yet but will know all about very soon.

RJ Helton

I sat down with Helton in his hometown of Atlanta several weeks ago as he was taking a short break before the promotional whirlwind began for his debut disc, *Real Life*. A finalist on the first season of *American Idol*, Helton is not your typical new artist. His performances in front of millions on national TV and subsequent talk show appearances in support of *Idol* have already brought him more attention than many artists will ever receive.

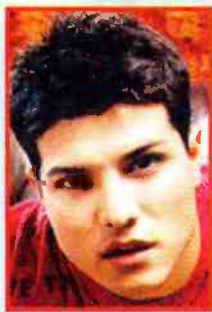
What's unique about Helton is that he could have inked a deal with about a dozen different labels, yet he chose a small imprint that would allow him to do some things right away that he wouldn't have been able to do at a larger record company. "I co-wrote eight of the songs," he says.

"I am very excited about the record, and being able to write on it was very therapeutic. It was almost like my journal entries turned into songs. B-Rite gave me so much control over my record. They allowed me to say what I wanted to say."

The label was also open to Helton doing several genres of music on the same project, including Latin, R&B, Christian, pop and even gospel. A great example of the diversity is the moving tune "Love Song," which appears in both English and Spanish versions on the record. "We wrote that in like 40 minutes," Helton says. "I love doing it in Spanish, even though I'm not totally fluent in the language yet."

One huge thing Helton has going for him is the understanding that being a mainstream and Christian artist simultaneously might be a bit tricky. "I know that it isn't going to be easy," he says. "You get a lot of flak from both markets. The Christian side thinks you're betraying them. On the mainstream side, they will tear you down. I have a lot to say on this record. I believe that I have been given the position that I have so that I can share all that I want to share."

"I am getting involved with working with children, and that's what I love to do. My goal for this record, and every record that I do in the future, is to make good, positive music. But it doesn't have to be cheesy. I want to do great-sounding music that has a good message. There is enough junk out there already; we don't need any more of that."



RJ Helton



Nate Sallie

Building 429

One of the big movers and shakers to have already hit the music scene is Building 429, a rock-intensive group of guys from Wilmington, DE who played their first concert together in July 2000. "We played at a Lifeway Christian store," says lead singer Jason Roy. "I was working there at the time, and they had a grand-opening deal at a new store in Raleigh. They needed a band, so I used their knowledge of my previous band as a way to get us in there. I didn't tell them that it was this group's very first show."

The band's name came from their encounter with a youth group out of Clarksville, TN that uses a Bible verse, Ephesians 4:29, as its key phrase. If anybody in the group said something out of line, someone else would say, "429," and the other person would stop saying negative things. The band adopted the same rule, even using the verse as their namesake.

What is remarkable about the band's early success is that, as a rock band, they have hit it big at Christian AC and CHR with their very first single. "We had all hoped we would do pretty well at CHR," Roy says. "With us being new to the industry and so naive, we thought we would. When things took off at AC radio, though, and everybody around us kept freaking out about it, we thought it was really cool."

"What's great about it is that Christian radio is stepping up a bit. They are playing a rock band on AC. We were kind of concerned that we were behind a bit, but when Jeremy Camp came out, and then Casting Crowns and Todd Agnew hit it big, we felt like the door was open for us. 'Glory Defined' was written long before we even knew about those artists and what was coming up in the industry."

Building 429 fit in perfectly with the likes of MercyMe or Casting Crowns. They are also truly honored to be involved in the music industry. The reality of being thrust into the national spotlight, though, is still a bit of a shock. "My wife and I sat down last night, and she pretty much cried her eyes out," Roy says. "She said that our wildest dreams were coming true. "We always felt like God had a plan for our music and that one day we would be a part of this industry, but we never thought that it would be of this magnitude or happen this quickly. It's cool to see how God has been faithful through the years to us and how we've beat our expectations every year. It's pretty amazing."

Nate Sallie

Nate Sallie isn't exactly new to the music scene, but he is just now reaching the level that his character, vision and talent should be on — this after going through some pre-



Building 429



Monk & Neagle

release industry chaos that would have driven most new artists to the brink of going back home.

When he was fresh out of high school, Sallie was courted by many labels that saw potential in his electro-pop sound. He signed with one, but his career was then put on hold a few different times. Freezes on new releases, distribution problems and poor label decisions kept him from releasing anything over the span of several years.

"I was sure I was going to do the overnight-sensation thing," he says. "But the time I was forced to spend waiting taught me about my own calling and, to a greater extent, myself. While there were some things that were out of my control, I was forced to examine the things that were in my power to change."

Things have been going pretty well for this pop poster child at his new label, Curb Records. "I needed to be with a label that I knew would really get behind my music in all its facets," Sallie says. "I wanted a home that would encourage me to write and sing about the things that matter most to me, including my relationship with God."

Sallie has had some chart success and landed a single on Radio Disney, but it's evident that he's going to accomplish a lot more in his career. This is a focused young man who knows what he wants to do and how he wants to do it. Even when things around him are spinning out of control, he knows that everything will ultimately work out for the greater good.

"I've learned that in a world where much can be out of our control, the most important decisions we have — who we love and how we love — are still in our hands," he says. "That means that we can choose to matter and to embrace beauty, that we can change our lives and the lives around us for the better. That's what I want my music, and my life, to be about."

Monk & Neagle

You haven't heard Monk & Neagle yet, but you will. These two guitar-slingers, Michael Neagle and Trent Monk, have what it will take to make a lasting impact at Christian radio in the months and years to come. Friends for close to 10 years, the new duo on Flicker Records will see their first national release hit stores in August.

Describing their music, Monk says, "We call it soulful acoustic pop. It combines the attributes of our personal favorite types of music — everything from jazz and funk to rock — and it's all wrapped up in a very pop-oriented sound."

Songs on the duo's upcoming release range from the jazz-infused "You" to the ballad "Dancing With the Angels" to the mellow pop tune about to hit radio, "All I Need." These guys sure know how to take different types of music and make it work to impact the listener.

A major inspiration for the guys' songwriting is their relationships with their wives. Both Monk and Neagle celebrate five years of marriage this year. The song "Stars Would Fall" was written for Monk's wife and always gets a huge ovation from the audience at live performances.

"People love and respond to love songs," says Neagle. "It is awesome that people can hear in our music not only love songs for our Lord, but also songs for the wonderful wives He has given us, thanking Him for our marriages. We feel that He is pleased by that and will always receive it as praise unto Him."

Stations on "Upside Down"

Air 1
 KAEZ
 KBNJ
 KCVO
 KHZR
 KLFF
 KLRC
 KLTJ
 KLYT
 KOBC
 KOFR
 KSBJ
 KSFJ
 KSWP
 KTLI
 KTSY
 KXOJ
 KYTT

WAKW
 WAYM
 WBYC
 WCVK
 WDJC
 WFHM
 WFZH
 WGRC
 WJGK
 WJLF
 WJTL
 WPSM
 WQFL
 WSCF
 WTCR
 WXHL
 WYLV
 WZJF

Promotional tour visits

WJIE
 WIJY
 WLAB
 WLGH
 WJQK
 WCSG
 WQFL
 WONU
 WBGL
 WFZH
 WZFS
 WCIC
 WIBI
 KHZR

Trevor Morgan * "Upside Down"

**Playing at AC and CHR stations NOW!
 Are you spinning it?**

"We'd been on Trevor Morgan's 'Upside Down' not long and I found myself out on the road listening to different stations, scanning the dial. It landed on Trevor and I thought, 'Man! Who IS that?! This song is killer!' Then I looked down and realized it was MY station! We've moved 'Upside Down' already to HEAVY rotation. This song is good enough to not just be on Christian radio -- it could sound great just about anywhere!"

- Drew Powells, WFSM

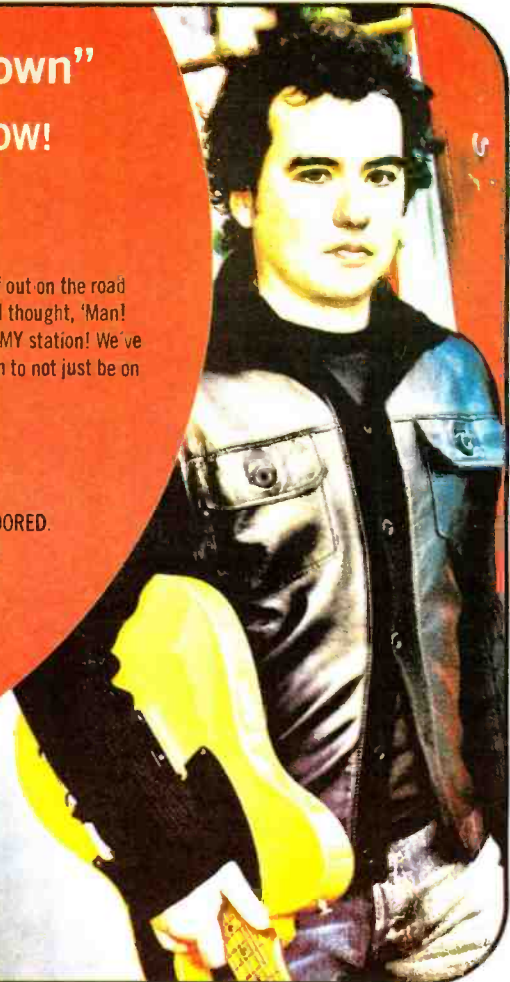
"I took Trevor Morgan's new "Wonderlight" CD home recently and was FLOORED. I can't stop listening to it. "Wonderlight" is top to bottom, one of the best records I've heard in a LONG time."

- Matt Deane - WCLQ/Wausau, WI



www.trevormorganmusic.com

*Wonderlight available everywhere May 4, 2004.



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 from the new album "Anthems for the imperfect"
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Following their debut album's hits "Hanging On" and "Stand Up,"
 Everyday Sunday's sophomore release Anthems for the imperfect drives
 home including relatable songs of hope and grace, Anthem's melodic,
 guitar-driven modern rock will rally even the most imperfect of people.

everydaysunday.com



**THANKS TO R&R READER'S
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#4 MALE ARTIST OF THE YEAR

#4 NEW ARTIST OF THE YEAR

SEE TODD PERFORM LIVE DURING GMA WEEK!

April 24 - 2:00pm - WayFest - AmSouth Amphitheater
 April 26 - 9:30pm - World Vision Late Night Showcase - Renaissance Hotel Ballroom
 April 27 - 9:30pm - IGNITE Late Night Showcase - Rocketown

CHR PROMOTIONS:
 Donna DelSesto - ihsdonna@comcast.net
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The Unsung Heroes Of Radio

A little acknowledgment of those doing quality Christian radio

It's time to give some ink to some stations that are stepping out and doing things a little differently and making solid impacts in their markets. Many long-standing stations get attention from the media and the trades each week. This time I decided to highlight a few stations that normally fly under the radar. They may not be headline-grabbing frequencies, but, like many of their Christian-radio siblings, they are reaching a lot of people in their respective markets with targeted tactics.

KLRC/Fayetteville, AR

Located in one of the fastest-growing areas of the country, KLRC is a huge station in a small market. Known for hosting extremely large promotional events in the area its signal covers, the station is championing Christian music in northwest Arkansas and bringing in listeners in droves.

PD Melody Miller tells us about KLRC's mission: "First

is to be involved in a relevant way in impacting the culture in the northwest Arkansas area through Christian radio. Second is to raise up a new generation of Christian broadcasters through training and mentoring broadcasting students at John Brown University."

The station staff is distinctive because, beyond three full-time staff members — the GM, PD and production director — the rest are all broadcast-



Melody Miller

ing students at the university. "Each semester the airstaff changes and new students have the opportunity to gain real-time experience on-air," Miller says.

"Our behind-the-scenes team works on production, promotions, marketing, web maintenance and the like. All are students who aspire to work in radio upon graduation and wish to broaden their skill base. KLRC trains, equips and mentors students to go on and work in both Christian radio and the Christian-music industry and to be salt and light in mainstream media and business.

"KLRC is staffed with college students, but this is not your typical college station. The bar is set high, and each day these students strive to live up to the expectations set for them. They are encouraged to seize the opportunity and gain the experience they are given as the station does quality Christian radio.

"The staff is passionate about reaching our community in a powerful way. Through events and promotions, family fun days and connecting listeners, we are making an impact in the lives of others. Our desire is to reach our target listener where she lives, encourage her and provide her with a safe and entertaining place for her family."

WONU/Chicago

WONU GM Bill DeWees, PD Justin Knight and their staff are reaching the population using what they see as a simple yet profound strategy. "We have come to the con-

clusion that what we want to do and how we think are different from other Christian CHR stations," DeWees says. "We are now purposefully targeting a teen audience."

Most Christian CHR outlets are targeting an older audience, so the thought process of a station diving into the youth population and finding out what its musical tastes are is somewhat different. "It's been an evolution for us," DeWees says.

"Last year, when we first fully committed to CHR, we really tried to model a mainstream CHR sound. Within the past few months we have made the determination that we really want to hit the 12-17-year-old demo."

One thing that makes WONU different from many other stations is that a university owns it. "The decisionmakers here were very interested in our working strategically alongside the university for recruitment purposes," DeWees says.

"We believe, from a ministry standpoint, that it's crucial to hit teenagers in that age bracket. That's when they are making their major life decisions. From the university's perspective, thousands of prospective students are getting turned on to the station, which is a back-door introduction to the school."

WONU has been moving up in the ratings, and Knight lays out its programming intent: "If it's a hit, we are going to play it. If it's an urban hit or AC or pop or rock hit, it doesn't matter. We are going to play it and play the snot out of it.

"Urban music usually doesn't make it on most Christian CHR stations. When you look at the mainstream market, though, the hottest CHR music right now is urban-based. If we are truly championing the youth demographic, how can we ignore that?"

One of the station's most successful promotions is its Party Patrol. "It is extremely effective," DeWees says. "We send out a team of staffers to basically put on a party hosted by the radio station. We provide the sound system, the fog machine, music, games and prizes. Papa John's provides the pizza, and Coca-Cola provides the soft drinks.

"At the end of the evening one of our staff gives a brief

speech on the effects of popular culture on their generation and puts in a plug for WONU. We are booked solid for the next year."

WMIT/Asheville, NC

WMIT is in a class by itself simply due to its area of coverage. According to Duncan's Radio Report, the station has the 12th largest FM coverage area in the U.S. Having a tower on Mount Mitchell, the highest peak east of the Mississippi, means it hits three different metros outside of its home market of Asheville.

"We've been blessed beyond measure," says PD Jim Kirkland. "Since 2000 our weekly cume has increased from around 100,000 to over 240,000. Our listener support has also grown significantly even in the face of tight economic times. Honestly, we've been amazed at what has been achieved through WMIT. God gets all the credit."

As an Inspo station, WMIT's broadcast day is about 30% teaching, and the rest is music. "Coming into the station, I

was the loudest in my belief that we would find out that music and 'Teach & Talk' programming would be polarizing to a large segment of the listeners," Kirkland says. "We've seen, by and large, that's not the case. Therein lies a lesson in the flaws of following conventional radio thinking.

"Working hand-in-hand to follow the listener's needs is being relevant. Some in Christian circles still treat the word 'relevant' with contempt. If our stations do not engage the culture with relevance, we have little hope of growing cume in our formats and, in turn, impacting lives.

"Using credible research, marketing our stations as best as possible and keeping a heart for service to listeners, donors and clients alike are key to growing Christian radio."



Jim Kirkland

WUFM/Columbus, OH

Christian CHR/Rock outlet RadioU is celebrating its eighth anniversary this year. What is remarkable about that feat is that WUFM and its affiliates are unlike any other radio stations you have ever heard.

"We're using a listener-supported financial model while actively targeting 12-24-year-old listeners who aren't already Christian," says GM Michael

Buckingham. "Certainly, there are successful Christian formats using the 'safe for the whole family' approach, and that's perfect for an intended audience of soccer moms, NASCAR dads and their young children.

"Outside of youth-group kids, though, we're connecting with a ton of college-age and teen listeners who really don't get those types of stations. An entire generation is being lost to Howard Stern's lesbian-sex-slave morning show every day. We want to do something about that."

So what is being done to reach the 12-24 demo at Christian radio? There are a few stations that are trying to make a dent across Christian-radio lines and impact culture outside the church. "Those who originally said the concept of RadioU couldn't last six months have been proven wrong," Buckingham says. "Indeed, a number of other stations in our genre have failed or lightened up their formats. The reason is always 'Well, the money just wasn't there.'

"Teenagers spend \$170 billion of discretionary income a year, not to mention the impact they have on their parents' money. That's a lot of potential donations or a lot of advertiser-worthy money.

"At RadioU, we've built a competitive, consistent radio product. We're able to maintain an extremely loyal audience that proactively supports the station financially without our having to spend a ton of effort on fundraising. We're committed to live, personality-driven radio, and the audience responds to that.

"If I could scream, 'This does work,' from a mountaintop to the industry, I would. In order for it to work, though, there has to be a commitment to making it work. A half-baked attempt will yield only a half-baked radio station. This format will grow when more stations are willing to take some long-term risks and do it full-on, without hesitation — kind of like our own personal relationship with Christ."



Michael Buckingham

A close-up portrait of Jeremy Camp, looking slightly to the left. He has dark, spiky hair and is wearing a blue and white patterned shirt. The background is dark with some green foliage.

JEREMY CAMP

THE NEW ARTIST OF THE YEAR STORY CONTINUES TO UNFOLD!

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The New Business Model

A new label goes back in time to achieve success

BHT Entertainment is taking a page out of the old industry playbook, looking to score by emulating tried and true ways of doing business. Even though the company's management team is made up of wall-to-wall veterans, it is now the new kid on the block. But that won't hold it back from success.

What do you get when you combine the remarkable team of Mike Blanton and Dan Harrell with the ingenuity of a Steve Thomas? The makings of a supergroup of industry masterminds that could turn the record business on its ear.

What's Old Is New Again

I sat down with BHT Entertainment CEO Steve Thomas to find out what's going on behind the curtain. After all, we thought Blanton and Harrell were done with this label venture stuff. Right?

"Mike and Dan approached me about either purchasing my management company or merging my company with theirs," says Thomas. "That proved to be more complicated than any of us anticipated. At the same time, Mark Townsend, Troy Collins and I were on track to start a new indie rock label called Rambler Records.



Steve Thomas

"What's funny is that Mike and Dan were having meetings with the same distributors about developing their new label. We realized that we were all trying to do the same thing,

and we've all known each other for a long time. We really liked the idea of diversifying, so we decided to see if we could do this label thing together."

As they began to put their company together, the partnership took a look at what other record companies had done in the last few years and came up with something from the 1980s. "The Geffen Records model, where you have distinct A&R pods, seemed like the way to go," Thomas says. "Each pod has its own personality, and each has its own autonomous, creative personnel. That is the business model that BHT is based upon.

"We have the Beatmart imprint with Todd Collins, who has a good reputation and good relationships in the urban music industry. The artists who come to my door are the ones who are excited about my relationships with The Supertones, Relient K and Jennifer Knapp.

"Then there are the artists who come in Dan and Mike's door, those who are more pop-oriented and want to be the next Amy Grant or Michael W. Smith. Rather than try to integrate all that, we thought it would be better for the artists if we created what we now have in place."

Fear Vs. Love

With the new business models that other labels have put in place over the past several months that champion con-

solidation, everyone is looking at every decision they make with a different magnifying glass. What does this mean for the future of the format and the industry as a whole?

"It is difficult to create and develop music that you love when you are afraid of losing your job," Thomas says. "Everybody is making decisions and either acting out of fear



or out of love in each instance. I feel like fear has been driving the market — fear of where it is going. And not just the Christian market, but the industry in general.

"I look at it as one big industry. Of course, the Christian industry has its own idiosyncrasies. Ultimately, mainstream companies own most of these labels. It seems like a good time to be independent. It seems like a good time to step forward, because everyone else is contracting. I have always been a contrary investor. When the market is down, that's when I buy. It's no different with this."

Realistically, starting up a new label right now, considering where the industry sits, is a risky move. But there have been several new upstarts over the past several months, despite what is happening at the larger labels.

"Artists are looking for labels that are passionate and that are willing to develop them and invest in them over a long period of time," Thomas says. "Especially in the face of what some are calling a singles-driven market.

"A single song and artist development are mutually exclusive. I don't know how you can develop an artist and be singles-driven. I believe it's more important than ever to focus on artist development and to have the freedom to think and act independently."

The Power of Music

"I believe in the power of an album to move a person emotionally and spiritually," Thomas continues. "That's why

"My mission is really simple: to communicate faithfulness of God to the world through the arts. The phrase 'to the world' is very important."

I got into the music business. Music is a shortcut to the heart.

"What made Jesus a great communicator was his ability to tell stories. That's the way he taught, and that's the way he influenced culture. What better example for me than to find an artist who can use her art to tell a story that moves the masses? My mission is really simple: to communicate faithfulness of God to the world through the arts. The phrase 'to the world' is very important.

"Look at the gap where we as a Christian industry leave

off and where *The Passion of the Christ* picks up. That's a huge gap. You have millions of people who believe in this story, but many of those people are still not being reached. I want to spend some time trying to figure out how to close that gap.

"The big dream of this label group is trying to close the gap between what Mel Gibson has been able to accomplish and what we've been able to accomplish in our own individual experience.

"It starts out with having nothing to fear, having nothing to lose and having nothing to hide. I am really passionate about this. And that's the thing with Dan and Mike as well. We aren't looking at this as some potential cash cow.

"The Geffen Records model, where you have distinct A&R pods, seemed like the way to go. Each pod has its own personality, and each has its own autonomous, creative personnel."

We already have very successful companies. We want to accomplish our mission through this thing."

Down The Road

With the success Blanton and Harrell have had and the many records they have had success with, you'd think that BHT would be a no-brainer. We live in the real world, however, and for them to launch another artist with the magnitude and reach of an Amy Grant is highly unlikely — but not entirely impossible.

"The goal is to focus on artist development, to demand excellence of ourselves, and to speak in the vernacular of the world," says Thomas. "If we can do those three things, it will be a worthwhile investment. I am at a point in my life where I want to be involved in things that move the heart of God, and I believe this could be one of them. Working with Mike and Dan is an answer to prayer. I am the luckiest guy in the world. I mean, I am the 'T' in BHT!"

So where is this industry headed, and what is BHT Entertainment's part in the journey? "It's cyclical really," Thomas says. "It's going to come back to the fundamentals of great songwriting. The future for Christian music is bright. We are eliminating all of the obstacles, one by one, except for the cross.

"The songwriting, production and business practices are getting better. It's going to come back to finding people who can move the masses with their music. The formulas that have been tried recently are coming up short, and people are yearning for a return to authenticity. The labels that bring that are going to be the ones that thrive and survive.

"The future is going to be determined by the people who have authentic artistry, more so than by people who can closely mimic what the world is doing artistically. Mark the difference between what *The Passion* film has done and what the artists I have been involved with have done. That gap can be shrunk.

"My question is, what will mainstream media do now that *The Passion* has done what it has done? Hopefully, BHT can put out some art that truly crystallizes the Christian experience and begins to add some depth and character and authenticity to it. That's my hope."



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2004 Readers' Survey Favorites

R&R readers pick their favorites in Christian music

During the first week of April our prized readers at the label and radio sides of the industry sent in ballots voting for their favorite Christian artists from the past 12 months. Here are their picks.

Artist Of The Year: MercyMe

The last couple of years have been an amazing ride for the guys of MercyMe: a double radio smash — first on the Christian charts in 2001, and then on the mainstream charts in 2003 — with "I Can Only Imagine," platinum record sales, sold-out tour dates and millions of new fans.



But even with all of the glitter thrown at them, Bart Millard and crew don't revel in all that has taken place on the charts and at radio. They tend to pay attention to more important matters, like family and the responsibility that comes with fame. "The shows and opportunities to play have been amazing," Millard says. "It has kept us grounded. We've been given such a blessing, and we don't want to mess that up."

With the release of their newest project, *Undone*, the guys have put together a collection of melodies that stand out. Bassist Nathan Cochran says, "It's the most personal album for us and what we do. We get to go where a Christian artist usually isn't able to go." Their newest single, "Here With Me," is impacting mainstream and Christian radio now.

2. Switchfoot
3. Third Day
4. Newsboys
5. Jeremy Camp

Male Artist Of The Year: Jeremy Camp

Although the past 12 months have seen an influx of quality male artists, few have made a dent at radio and retail like Jeremy Camp. His songs have impacted the Christian AC, CHR and Rock charts, sometimes all at the same time. That feat is unmatched by any other male artist, new or established, over the past two years.

A rocker at heart, Camp released his second collection of worship-driven music earlier this year. *Carried Away* places him on the more vertical end of the spectrum, even more than the chart-topping tunes from his debut disc. "The songs are songs that have meant so much to me in my life," he says. "Each of them has a special place in my heart, because I remember singing them at different times — good times and hard times."

The worship record is something that fans across the country have been asking for since Camp first hit the road, mainly because praise tunes almost always end up as part of his high-energy stage performance. "I'm a very passionate, outgoing person, so when I'm singing, I love to belt it



out," Camp says. "That's part of my expression." And that very real expression has earned him respect from both fans and those inside the industry.

2. Michael W. Smith
3. Steven Curtis Chapman
4. Todd Agnew
5. Mark Schultz

Female Artist Of The Year: Stacie Orrico

The one door separating music made by artists involved in the Christian industry from mainstream radio that hadn't been opened more than a crack was the door leading to the CHR/Pop format. Thank Stacie Orrico for kicking it down.

Orrico is not your ordinary teenager. After all, she's sold 2 million records worldwide without succumbing to the temptation and glitz that go with being a modern-day pop star. "My goal from the very beginning was to make music that communicates to my peers something that they can relate to," she says. "I want to sing about the things I'm dealing with and worry or wonder about, whether it is issues related to growing up, guys or family."

Orrico has flown around the world several times in the past six months, having had sales success in Japan, Ireland, Korea, Europe and Latin America. She recently took a break from the crazy schedule she's been keeping. Her single "Instead" is getting attention at Christian AC and CHR radio.



2. Nichole Nordeman
3. Joy Williams
4. Rebecca St. James
5. Sara Groves

New Artist Of The Year: Casting Crowns

Having been a youth worker for many years, I truly admire the work ethic of Mark Hall and his band of world-changers, Casting Crowns. They were hyped just like most

new acts coming from the major labels, but after sitting down with several of band members at a Nashville coffeehouse well before their project had been heard by anyone, I could sense that they were something special.

Being on the road quite a bit right now — due to their unbelievable success at radio and at record stores — hasn't moved Casting Crowns away from the foundation for all they do. That is, pointing people in the right direction when it comes to spiritual matters. "I want to shake people up and help them see that Jesus is not a religion and God is not a book," Hall says. "If there is no relationship with Jesus as a person, you're in trouble."

Casting Crowns have become more than they ever dreamed of being at the precise time that God wanted them



to have an impact outside of their youth work. And, man, are we thankful.

2. Jeremy Camp
3. Warren Barfield
4. Todd Agnew
5. Big Dismal

Group Of The Year: Switchfoot

That Switchfoot beat out the likes of Newsboys and Third Day was a bit of a surprise to those of us tallying the votes for this category. Not that Switchfoot don't deserve the title. They have been building fan allegiance over the years and are now squarely positioned as an act that is impacting culture and playing lyrically-intense music that forces the listener to pay attention to it.



Frontman Jon Foreman yearns for more, however. "If I'm content as an artist to write a hit song or have a platinum record, I'll have failed a lot of my fellow human beings," he says. Indeed, *The Beautiful Letdown* just received platinum certification, the band's first project to do so. The intriguing thing about Switchback is that you can't pigeonhole them. They've had success at CHR and Rock stations, and may meander into AC and Hot AC waters shortly.

One of the things that's high on the list when the band writes a song is connecting with the listener in a real way. "A lot of our songs are about hope that's deeper than the wound," says Foreman. "That's something people are picking up on and taking with them. I have no delusions of grandeur thinking that our songs will single-handedly change the world, but change is possible, and I definitely want to be a part of that."

2. Third Day
3. Newsboys
4. MercyMe
5. Casting Crowns

Underplayed Artist Of The Year: Warren Barfield

We decided to throw another category out there for people to vote on, a category to give artists a little ink even though their music might not be impacting across format lines or having incredible success on the charts, a category that could serve as a reminder that many artists who are doing all of the right things may not be getting as much attention as they deserve.

The Underplayed Artist of the Year is Warren Barfield. He's a very likable guy, and I'm betting that he received the majority of votes because he paid major dues before signing a contract with Creative Trust. Before getting signed, Barfield logged 200,000 miles in a 1993 Mustang, crossing the country playing gigs and youth events wherever anyone would give him the opportunity to play.

Now that he has a big-league team behind him and is touring in a vehicle a bit larger than that old classic, Barfield is simply trying to be honest in his songwriting and in his portrayal of day-to-day Christianity. "I believe that Christians who are honest about their lives will have the greatest impact on the world around them," he says. "At the end of the day, that's the kind of artist I want to be."

2. Big Daddy Weave
3. Jill Phillips
4. Superchick
5. Jill Paquette



CHRISTIAN AC TOP 30

April 23, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|--|-------------|-----------|----------------|----------------|
| 2 | 1 | BUILDING 429 Glory Defined (Word/Curb/Warner Bros.) | 1696 | +70 | 9 | 61/1 |
| 1 | 2 | MATTHEW WEST More (Universal South/EMI CMG) | 1556 | -95 | 20 | 49/0 |
| 3 | 3 | CASTING CROWNS Who Am I (Beach Street/Reunion/PLG) | 1475 | +92 | 7 | 56/1 |
| 5 | 4 | TREE63 Blessed Be Your Name (Inpop) | 1426 | +91 | 11 | 55/6 |
| 7 | 5 | ZOEGIRL Beautiful Name (Sparrow/EMI CMG) | 1258 | +10 | 10 | 46/0 |
| 4 | 6 | AVALON All (Sparrow/EMI CMG) | 1243 | -138 | 15 | 45/0 |
| 10 | 7 | BETHANY DILLON Beautiful (Sparrow/EMI CMG) | 1238 | +47 | 10 | 47/2 |
| 11 | 8 | MERCYME Here With Me (INO/Curb) | 1217 | +141 | 4 | 51/2 |
| 8 | 9 | DELIRIOUS? Rain Down (Sparrow/EMI CMG) | 1168 | -73 | 14 | 44/0 |
| 6 | 10 | AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG) | 1140 | -189 | 15 | 42/0 |
| 9 | 11 | NATE SALLIE Whatever It Takes (Curb) | 1110 | -98 | 17 | 40/0 |
| 12 | 12 | JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.) | 1017 | +21 | 9 | 41/1 |
| 15 | 13 | FFH Good To Be Free (Essential/PLG) | 894 | +12 | 8 | 37/1 |
| 13 | 14 | SONICFLOOD Shelter (INO) | 890 | -38 | 12 | 33/0 |
| 14 | 15 | TODD AGNEW Grace Like Rain (Ardent) | 885 | -42 | 13 | 33/0 |
| 18 | 16 | BEO NORMAN fJOY WILLIAMS Yes I Will (Essential/PLG) | 791 | +67 | 5 | 35/1 |
| 17 | 17 | REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG) | 789 | +26 | 8 | 31/0 |
| 20 | 18 | SARA GROVES The One Thing I Know (INO) | 717 | +42 | 5 | 34/1 |
| 16 | 19 | THIRD DAY Sing A Song (Essential/PLG) | 701 | -121 | 22 | 26/0 |
| 19 | 20 | JEREMY CAMP Right Here (BEC) | 585 | -104 | 22 | 21/0 |
| 30 | 21 | MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.) | 573 | +237 | 2 | 30/12 |
| 21 | 22 | GINNY DWENS I Love The Way (Rockettown) | 537 | -16 | 5 | 24/2 |
| 26 | 23 | TREVOR MORGAN Upside Down (BHT) | 519 | +112 | 2 | 26/6 |
| 23 | 24 | SELAH You Raise Me Up (Curb) | 506 | +41 | 2 | 22/1 |
| 28 | 25 | BIG DADDY WEAVE Heart Cries Holy (Fervent) | 502 | +98 | 4 | 19/1 |
| 22 | 26 | PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow/EMI CMG) | 482 | -53 | 13 | 19/1 |
| 24 | 27 | 4HIM You Reign (Word/Curb/Warner Bros.) | 451 | -4 | 5 | 20/0 |
| 29 | 28 | GERDGE RDWE Think About That (Rockettown) | 426 | +27 | 4 | 21/3 |
| 27 | 29 | NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG) | 403 | -4 | 34 | 13/0 |
| 25 | 30 | WARREN BARFIELD Mistaken (Creative Trust Workshop) | 392 | -51 | 21 | 14/0 |

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/11 - Saturday 4/17.
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New & Active

DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)
Total Plays: 365, Total Stations: 18, Adds: 4

KUTLESS Sea Of Faces (BEC)
Total Plays: 301, Total Stations: 15, Adds: 3

SCOTT KRIPPAYNE Life (Spring Hill)
Total Plays: 293, Total Stations: 12, Adds: 0

CHRIS RICE Untitled Hymn (Come To Jesus) (Rockettown)
Total Plays: 288, Total Stations: 11, Adds: 1

ACROSS THE SKY Broken World (Word/Curb/Warner Bros.)
Total Plays: 265, Total Stations: 14, Adds: 1

DARLENE ZSCHECH Heaven On Earth (INO)
Total Plays: 227, Total Stations: 12, Adds: 6

STACIE ORRICO Instead (ForeFront/EMI CMG)
Total Plays: 225, Total Stations: 12, Adds: 2

JARS OF CLAY Sunny Days (Essential/PLG)
Total Plays: 218, Total Stations: 11, Adds: 3

WARREN BARFIELD Soak It Up (Creative Trust Workshop)
Total Plays: 206, Total Stations: 10, Adds: 3

TAIT God Can You Hear Me (ForeFront/EMI CMG)
Total Plays: 204, Total Stations: 10, Adds: 7

Songs ranked by total plays

Most Added

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.) | 12 |
| TAIT God Can You Hear Me (ForeFront/EMI CMG) | 7 |
| TREE63 Blessed Be Your Name (Inpop) | 6 |
| TREVOR MORGAN Upside Down (BHT) | 6 |
| DARLENE ZSCHECH Heaven On Earth (INO) | 6 |
| DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG) | 4 |
| GERDGE RDWE Think About That (Rockettown) | 3 |
| KUTLESS Sea Of Faces (BEC) | 3 |
| JARS OF CLAY Sunny Days (Essential/PLG) | 3 |
| WARREN BARFIELD Soak It Up (Creative Trust Workshop) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.) | +237 |
| TAIT God Can You Hear Me (ForeFront/EMI CMG) | +164 |
| MERCYME Here With Me (INO/Curb) | +141 |
| TREVOR MORGAN Upside Down (BHT) | +112 |
| JARS OF CLAY Sunny Days (Essential/PLG) | +110 |
| DARLENE ZSCHECH Heaven On Earth (INO) | +109 |
| BIG DADDY WEAVE Heart Cries Holy (Fervent) | +98 |
| CASTING CROWNS Who Am I (Beach Street/Reunion/PLG) | +92 |
| TREE63 Blessed Be Your Name (Inpop) | +91 |

Christian Activity

by Rick Welke

The Jig Is Up

After nine solid weeks at No. 1, **Matthew West** is bounced from the top of the ladder by yet another chart newcomer, as **Building 429** land their first-ever Christian AC top song. They continue the streak of new artists at the top, which is now at 10 weeks. "Glory Defined" has every station on it except one. That's a major feat at any Christian format.

Since everyone is about to descend on downtown Nashville for GMA Week, major chart movement will be in a holding pattern over the next few weeks. That said, the artists who are driving in the fast lane on the chart this week include **Tree63** (4-3, +91), **MercyMe** (11-8, +141), **Mark Schultz** (30-21, +237) and **Trevor Morgan** (26-23, +112).

New & Active musicians who should be chartbound in the weeks ahead are **David Crowder Band**, **Kutless**, **Darlene Zschech** and **Tait**.

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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 | BUILDING 429 Glory Defined (Word/Curb/Warner Bros.) | 994 | +70 | 10 | 26/0 |
| 2 | 2 | MATTHEW WEST More (Universal South/EMI CMG) | 904 | -29 | 18 | 22/0 |
| 1 | 3 | TODD AGNEW Grace Like Rain (Ardent) | 904 | -63 | 20 | 21/0 |
| 4 | 4 | DELIRIOUS? Rain Down (Sparrow/EMI CMG) | 893 | +41 | 14 | 23/0 |
| 5 | 5 | SWITCHFOOT Dare You To Move (Red Ink/Columbia) | 884 | +48 | 9 | 25/0 |
| 6 | 6 | AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG) | 764 | -38 | 16 | 20/0 |
| 8 | 7 | BETHANY DILLON Beautiful (Sparrow/EMI CMG) | 734 | +40 | 9 | 21/1 |
| 7 | 8 | ZOEGIRL Beautiful Name (Sparrow/EMI CMG) | 726 | -8 | 9 | 24/0 |
| 10 | 9 | BIG DISMAL Just The Same (Wind-up) | 698 | +31 | 8 | 20/1 |
| 9 | 10 | TREE63 Blessed Be Your Name (Inpop) | 691 | +20 | 10 | 19/0 |
| 16 | 11 | KUTLESS Sea Of Faces (BEC) | 656 | +54 | 6 | 25/1 |
| 17 | 12 | STACIE ORRICO Instead (ForeFront/EMI CMG) | 641 | +50 | 6 | 21/0 |
| 15 | 13 | CASTING... Who Am I (Beach Street/Reunion/PLG) | 631 | +17 | 5 | 21/0 |
| 11 | 14 | NATE SALLIE Whatever It Takes (Curb) | 617 | -20 | 10 | 20/0 |
| 12 | 15 | JEREMY CAMP Right Here (BEC) | 575 | -58 | 23 | 16/0 |
| 13 | 16 | OUT OF EDEN Love, Peace & Happiness (Gotee) | 562 | -70 | 12 | 17/0 |
| 18 | 17 | MERCYME Here With Me (INO/Curb) | 527 | +89 | 4 | 20/2 |
| 14 | 18 | SARAH KELLY Take Me Away (Gotee) | 504 | -124 | 17 | 17/0 |
| 25 | 19 | THIRD DAY Come On Back To Me (Essential/PLG) | 481 | +195 | 2 | 22/4 |
| 20 | 20 | SKILLET Savior (Lava) | 428 | +21 | 22 | 13/0 |
| 19 | 21 | SEVEN PLACES Landslide (BEC) | 381 | -49 | 12 | 12/0 |
| 21 | 22 | PILLAR Further From Myself (Flicker) | 364 | -16 | 16 | 11/0 |
| 27 | 23 | BARLOWGIRL Never Alone (Fervent) | 352 | +85 | 2 | 16/5 |
| 24 | 24 | AVALON All (Sparrow/EMI CMG) | 293 | +2 | 2 | 11/0 |
| 26 | 25 | FM STATIC Something To Believe In (Tooth & Nail) | 288 | +20 | 3 | 9/0 |
| 23 | 26 | SANCTUS REAL Beautiful Day (Sparrow/EMI CMG) | 269 | -46 | 17 | 9/0 |
| 22 | 27 | PAUL WRIGHT Your Love Never Changes (Gotee) | 258 | -92 | 26 | 7/0 |
| - | 28 | JEFF DEYO fIRITA SPRINGER Bless The Lord (Gotee) | 249 | +10 | 2 | 7/0 |
| 28 | 29 | WARREN BARFIELD Mistaken (Creative Trust Workshop) | 211 | -39 | 12 | 6/0 |
| Debut | 30 | JUMPE Wonderful (Sparrow/EMI CMG) | 187 | +31 | 1 | 11/1 |

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/11 - Saturday 4/17.
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New & Active

TAYLOR SORENSEN Love Somebody Else (Rocketown)
Total Plays: 186, Total Stations: 7, Adds: 1

JARS OF CLAY Sunny Days (Essential/PLG)
Total Plays: 172, Total Stations: 12, Adds: 2

ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (INO)
Total Plays: 164, Total Stations: 7, Adds: 1

TREYDOR MORGAN Upside Down (BH7)
Total Plays: 158, Total Stations: 7, Adds: 1

GINNY OWENS I Love The Way (Rocketown)
Total Plays: 151, Total Stations: 8, Adds: 0

RJ HELTON Even It (B Rite/PLG)
Total Plays: 150, Total Stations: 7, Adds: 1

BEBO NORMAN fJOY WILLIAMS Yes I Will (Essential/PLG)
Total Plays: 126, Total Stations: 6, Adds: 0

SEVENTH DAY SLUMBER Spiraling (Crownle)
Total Plays: 97, Total Stations: 3, Adds: 0

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 96, Total Stations: 5, Adds: 1

MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)
Total Plays: 90, Total Stations: 4, Adds: 1

ROCK TOP 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1 | 1 | FM STATIC Something To Believe In (Tooth & Nail) | 428 | -3 | 9 | 30/0 |
| 2 | 2 | BIG DISMAL Just The Same (Wind-up) | 375 | -58 | 12 | 28/0 |
| 3 | 3 | P.O.D. Change The World (Atlantic) | 353 | -17 | 11 | 31/0 |
| 5 | 4 | SEVENTH DAY SLUMBER Spiraling (Crownle) | 349 | +3 | 10 | 32/1 |
| 7 | 5 | BLINDSIDE All Of Us (Atlantic) | 322 | +30 | 6 | 20/3 |
| 6 | 6 | NUMBER ONE GUN Starting Line (Floodgate) | 320 | -10 | 11 | 22/0 |
| 4 | 7 | THOUSAND FOOT... Rawkfst (Tooth & Nail/EMC) | 320 | -37 | 13 | 28/0 |
| 11 | 8 | SWITCHFOOT Dare You To Move (Red Ink/Columbia) | 316 | +34 | 8 | 23/0 |
| 9 | 9 | SPOKEN Falling Further (Tooth & Nail) | 302 | +19 | 6 | 26/0 |
| 8 | 10 | TREE63 The Answer To The Question (Inpop) | 297 | -1 | 13 | 26/0 |
| 15 | 11 | PILLAR Bring Me Down (Flicker) | 283 | +47 | 3 | 28/3 |
| 10 | 12 | SKILLET My Obsession (Ardent/Lava) | 283 | +6 | 5 | 25/1 |
| 12 | 13 | JONAH33 Watching You Die (Ardent) | 270 | -2 | 10 | 28/0 |
| 14 | 14 | INHABITED Rescue Me (Independent) | 262 | -15 | 13 | 24/1 |
| 13 | 15 | FALLING UP Broken Heart (BEC) | 251 | -44 | 18 | 20/0 |
| 18 | 16 | SKY HARBOR Welcome (Inpop) | 230 | 0 | 13 | 20/0 |
| 16 | 17 | KUTLESS Treason (BEC) | 220 | -19 | 20 | 17/0 |
| 21 | 18 | UNSHAKEN Break (SPI) | 216 | +14 | 7 | 20/1 |
| 17 | 19 | STAPLE DVD (Dictatorship vs. Democracy) (Flicker) | 213 | -2 | 6 | 17/0 |
| 22 | 20 | BY THE TREE Confessions (Fervent) | 211 | +12 | 10 | 23/0 |
| 19 | 21 | ANBERLIN Ready Fuels (Tooth & Nail) | 197 | -14 | 6 | 14/0 |
| 20 | 22 | SUPERCHICK One Girl Revolution (Inpop) | 196 | +5 | 6 | 23/0 |
| 24 | 23 | MODERN DAY JOHN Autumn (Independent) | 192 | +22 | 5 | 15/1 |
| 25 | 24 | KIDS IN THE WAY We Are (Flicker) | 192 | +9 | 3 | 18/4 |
| 23 | 25 | BUILDING 429 Free (Word/Curb/Warner Bros.) | 189 | -1 | 5 | 21/0 |
| 26 | 26 | ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (INO) | 177 | +4 | 4 | 21/0 |
| 28 | 27 | EMERY The Ponytail Parades (Tooth & Nail) | 166 | +22 | 2 | 12/1 |
| Debut | 28 | TINMAN JONES Party (Cross Driven) | 164 | +51 | 1 | 19/5 |
| 27 | 29 | IAN ESKELIN Taboo (Inpop) | 151 | 0 | 8 | 23/0 |
| Debut | 30 | SUBSEVEN Emotion (Flicker) | 144 | +115 | 1 | 9/5 |

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/11 - Saturday 4/17.
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New & Active

KUTLESS Sea Of Faces (BEC)
Total Plays: 141, Total Stations: 18, Adds: 2

APOLOGETIX Lifestyles Of The Rich And Nameless (Paradises)
Total Plays: 136, Total Stations: 19, Adds: 1

BARLOWGIRL Never Alone (Fervent)
Total Plays: 123, Total Stations: 6, Adds: 3

THIRD DAY Come On Back To Me (Essential/PLG)
Total Plays: 119, Total Stations: 17, Adds: 3

AUDIO ADRENALINE Start A Fire (ForeFront/EMI CMG)
Total Plays: 110, Total Stations: 16, Adds: 0

SOMETHING LIKE SILAS When I Search (Sparrow/EMI CMG)
Total Plays: 107, Total Stations: 8, Adds: 2

ADDISON ROAD All I Need Is You (Independent)
Total Plays: 103, Total Stations: 8, Adds: 0

PETRA Woulda, Shoulda, Coulda (Inpop)
Total Plays: 90, Total Stations: 13, Adds: 0

DELIRIOUS? Rain Down (Sparrow/EMI CMG)
Total Plays: 90, Total Stations: 6, Adds: 0

STARFLYER 59 Wake Up Early (Tooth & Nail)
Total Plays: 79, Total Stations: 10, Adds: 1

EMI CMG LABEL GROUP & INPOP RECORDS

LATE NIGHT

MONDAY April 26 at 9:30 p.m.

at the Gaylord Entertainment Center Rehearsal Hall

Newsboys, Chris Tomlin,
Plus One, Superchic(k), Tree63,
and introducing Kimberly Perry





April 23, 2004

INSPO TOP 20

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 20 songs including Casting Crowns, Jamie Slocum, David Phelps, Newsong, Scott Krippayne, Paul Baloché, Selah, 4HIM, J. Velasquez, Avalon All, B. Norman f/J. Williams, Mercyme, C. Billingsley, Chris Rice, Todd Agnew, Nichole Nordeman, Fernando Ortega, Various Artists, Phillips, Craig & Dean, and Sara Groves.

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/11 - Saturday 4/17. © 2004 Radio & Records.

Rhythmic Specialty Programming

Table with columns: RANK, ARTIST TITLE LABEL(S). Lists rhythmic specialty songs including John Reuben, L.A. Symphony, KJ-52, Out of Eden, Urban D, Apt. Core, Sintax, Verbs, Student, and Royal Temple.

CHR Most Added

Table with columns: www.rindicator.com, ARTIST TITLE LABEL(S), ADDS. Lists CHR Most Added songs including Barlowgirl, Third Day, David Crowder Band, Mercyme, and Jars of Clay.

Rock Most Added

Table with columns: www.rindicator.com, ARTIST TITLE LABEL(S), ADDS. Lists Rock Most Added songs including April Sixth, Tinman Jones, Subseven, Kids in the Way, Pillar, Blindside, Third Day, and Barlowgirl.

Inspo Most Added

Table with columns: www.rindicator.com, ARTIST TITLE LABEL(S), ADDS. Lists Inspo Most Added songs including Mark Schultz, FFH, Selah, Mercyme, Twila Paris, and Billy Ray Cyrus.

Rocketown Records and R&R present the "Rocketown Launch Pad." Visit anytime during GMA WEEK

(The glass tower in front of the Gaylord Entertainment Center) see Rocketown artists at the following events during the week...

Monday, April 26th:

in Rocketown Launch Pad. Hear new music from Ginny Owens, George Howe & Watermark!

Tuesday, April 27th:

in Rocketown the Club. Live event featuring Taylor Sorensen, Todd Agnew, Gift & Everyday Sunday!



www.rocketownrecords.com





Satellite Radio: The Wave Of The Future Is Now

An interview with Sirius Latin Format Manager Gino Reyes

Satellite radio is a relatively new technology, and one wonders how much Hispanics are aware of its existence and the service it provides. To get the word out and change the face of its Latin channels, Sirius recently named Gino "Latino" Reyes its Latin Format Manager.

Reyes comes to satellite radio with a strong programming background, having worked at stations like WMGE, WRTO and WXDJ in Miami and WPAT and WSKQ in New York. His task now is to change the sound of Sirius' Latin channels from a "jukebox," as he puts it, to true stations. Reyes says his mission is to keep the stations uptempo and high-energy, as one would on FM, but also to take advantage



Gino Reyes

of the fact that satellite radio is commercial-free and has a lot more variety. Reyes talked to R&R about his new job, what Sirius' two Latin channels, Universo Latino and Tropical, have to offer and the advantages of tuning in to satellite radio.

R&R: Is Sirius noticing the potential of the Latin market and making more of an effort to invest in a better product by bringing you in to program?

GR: They are actively seeking —

"We could basically play every record that the labels throw at us — and we do. There is no use in programming our stations the way FMs are programmed. We have to be better, bigger and more diverse."

and not just on the Latin side, but in the general market as well — PDs who are a bit more experienced and who can make the station sound not so much like a jukebox, but more like a real radio station, incorporating all the advantages that satellite radio gives you. I know they are actively seeking better PDs, and I've never met so much talent as I have here. I'm in awe of

the PDs who are here.

R&R: Tell us about the two Latin channels, Universo Latino and Tropical.

GR: They are both shooting for the same demo, but they feature different music genres. Tropical is all salsa, merengue, reggaeton and bachata. Universo Latino is more on the pop side, ballads and Spanish rock.

R&R: Is reggaeton a strong music style for the Tropical channel?

GR: Reggaeton is one of those styles of music that I think is going to do very well in the next couple of years. My question has always been if it belongs with salsa and merengue or if it belongs on the pop side. It's a good question to ask, but I don't have any research to show one way or the other. And since everyone in the FM world is placing reggaeton with the Tropical format, I decided to keep it there.

R&R: Terrestrial Tropical stations have complained about a lack of quality tropical music, in particular merengue. Do you agree?

GR: I just got here, but I don't see any lack of tropical product. We still play the older stuff because it's good to listen to it, but I don't think that it's because there's a lack of current tropical material.

R&R: Is satellite radio a lot more open to playing new music?

GR: It has to be. It's simple math. If you play 15 minutes of commercials per hour, like the FMs do, there goes a quarter of your program-

ming. We don't have that situation; therefore, we have to play more records and have more variety.

R&R: So satellite radio has the potential to make hits of songs that the FMs are not touching.

GR: Definitely. At this point in time I'd have to say that we are more diverse than any FM station. We have to fill 25% more time in programming than an FM does, so one of two things has to happen: Either you rotate the records more, which I don't want to do, or add more records and make the categories bigger —

"Tropical is all salsa, merengue, reggaeton and bachata. Universo Latino is more on the pop side, ballads and Spanish rock."

and that's what we do. We obviously have more of an opportunity to break more records than the FMs could even try.

R&R: With the current indecency controversy, many morning and afternoon personalities are finding themselves without jobs and are looking to move to satellite radio. Is that the future for satellite radio, to be the new home of those DJs who can no longer do their thing on FM?

GR: If everything continues the way it's going, fines will continue to come down, and not just for Howard Stern, but for some of the Spanish broadcasters too. I don't know if Infinity and Clear Channel can handle hits of that kind, but I don't think the Spanish broadcasters can. So, either they will try to censor the DJs in the future — and I don't know how that would work, because it's also rubbing egos the wrong way — or they're going to fire the DJs.

Achievement Awards: Phase One Complete

The reader feedback is in and is being tabulated. The response rate this year was the highest ever. Remember, first you nominate, then you vote. It's all up to you.

The nominees will be announced in the May 7 issue of R&R, and that issue will also contain the final ballot. Don't miss it! Also, don't put your flight, hotel and registration plans for R&R Convention 2004 on the back burner. The rates are best if you act now. Go to www.radioandrecords.com.



"If you play 15 minutes of commercials per hour, like the FMs do, there goes a quarter of your programming. We don't have that situation, therefore we have to play more records and have more variety."

the radio. FMs don't do that, because they don't have the studio and personnel.

R&R: Are the labels aware of the options satellite radio represents? Do they have a relationship with you?

GR: Yes, but, unfortunately, every time you turn around, there's a whole new staff at the labels. You make friends with people and try to call them the following week, and you realize they got fired. The next week there's someone else you have to meet. I've been trying to talk to all the labels, and many of the majors already know about us. But we also want to let the small labels know that we're here and that we want to give their product some exposure.

R&R: In which cars is Sirius available?

GR: You name it, it's probably there, even if you buy trucks. We even worked a deal with a truck company where it will be installing satellite radio. If you already have a car and want a unit, we have it. If you want a plug-in player for your car that you can take out and put in your office, we have those. We have home units and marine units for your boats. We're all over the place.

RADIO y MÚSICA™

by R&R

This Week In Spanish-Language Music

On the Spot Luis Fonsi

Luis Fonsi, one of Puerto Rico's finest male voices and a talented songwriter, has yet another hit on his hands with his latest album, *Abrazar La Vida*. The first single, "Quién Te Dijo Eso?" has been able to do what few Fonsi songs have: top West Coast radio playlists. It has also hit No. 1 in many Latin American countries. Fonsi's nonstop promo tour has been so intense that he even spent his 26th birthday on the road. While in Los Angeles he talked to us about the album's success, his songwriting and where he's headed.

R&R: Tell me about your new album.

LF: It's another album with the ballad-pop mix that I've always done. It's a little bit more mature in the sense that I was very involved in the songwriting and producing. I've become more hands-on because, as you go along, you learn more. I also worked with people like Kike Santander and Rudy Pérez. I've been doing a lot of work — shows internationally and a lot of things here in the States.

R&R: You've worked with Pérez before, but what about Santander?

LF: Rudy has been a big part of my career. He's done most of my songs, but it is the first time with Kike.

R&R: Santander is a hitmaker. Have you always wanted to work with him?

LF: I've known him for a while on a personal level, and I obviously know his work. I've always been a big fan. We were almost going to work together on the last album, but it just didn't work out. For this album, it was a priority. He did a couple of songs, Rudy did a couple, and I did the rest.

R&R: Your albums tend to have a bit of R&B and a bit of American pop. This one is a bit more Latin, true?

LF: I do what I feel at the moment. I don't make marketing moves or follow what others tell me. This is just the music that came out during the time I was writing and doing the

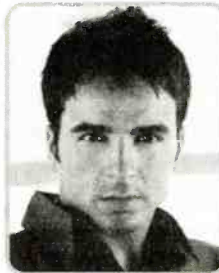
creative work. It still has the R&B flavor, but I've always said that my music is not R&B. R&B is Stevie Wonder and Usher. My music is mainstream pop, but it has a bit of that R&B flavor, because that's what has influenced me. At the same time, this album does have a Latin flavor, especially in the uptempo songs. I'm not doing salsa, but it does have a certain Latin flavor, because that's something I wanted to add to the album.

R&R: It seems that you are promoting a lot more on the West Coast — coming to Los Angeles — where before you concentrated more on the East Coast. And you're doing a lot more internationally, in Latin America, like going to Mexico.

LF: I would say so, but I worked just as hard on the last record. It has more to do with the single, which is really hot. The West Coast is something we worked harder for this album. For this album I've been here two or three times for long periods

of time and done different events. We've been trying to penetrate the West Coast, which has always been slower for me radiowise than the East Coast. I don't know why. With this album, things have turned around. I've received a lot more support, and there's been an increase in album sales.

I was in Mexico for five weeks, in Chile for two weeks, in Argentina, etc. For the last four months it's been nonstop. I haven't had a day off. The album is working really well, and "Quién Te Dijo Eso?" has gone No. 1 in many countries. I've been blessed to have received so much support from my fans in these many countries. Although they have supported me before, this time something special sparked. We're about to release the new single, "Abrazar La Vida," here. It's been released in other countries, and it's already doing really well. I'm starting my international tour May 14.



Luis Fonsi

R&R: Artists like Olga Tañón and Ednita Nazario have recorded your songs. Is it easier to write for someone else or for yourself?

LF: Most of the songs I've written for other artists are custom-made for them. There are only a few that others have recorded that I wrote for me. For example, DJ Kane has a song of mine called "Mirame," and it was originally written for my album. I don't remember why I didn't record it, but DJ came into the picture. He has a great voice and was going to give it a different flavor. I'm up for that, because I love working with different people. I love the vibe he gave it, the new life he gave the song.

But it doesn't always happen that way, especially when you write for

a woman. You have to start from scratch, from the point of view of a woman. Sometimes songs are unisex, but most of the time I like them to be pretty true to the performer. It's been great working with all these stars and to have them trust me as a songwriter.

R&R: What's your writing ritual? Do you need a quiet space, or do you jot things down as they come to you?

"It's been great working with all these stars and to have them trust me as a songwriter."

LF: It's a bit of both. It helps when the body tells you. The heart and the mind have to be in sync. Your feelings have to be in sync with your brain that morning, that afternoon or that night to be creative. I have days where I'm just fried and can't come up with anything special. You can push it, but you won't necessarily get something fresh, authentic and true.

What usually happens is that my brain just gives me ideas without my asking for them. Sometimes when I wake up I have an idea for a melody or a concept, and I write things down. I have three digital recorders in my backpack that are full. The memo in my phone is full of stupid ideas that I get. If something comes up, I won't let it die, because I'll never remember it again unless I record it. Then I use that. I start from that original idea. It's a lot better than having to start from scratch.

ANGEL LOPEZ

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: Spanish Radio - "Te Sigo Amando"

: English Radio - "Cause I Love You"



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CONTEMPORARY TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|--|--------------|
| 1 | PAULINA RUBIO Te Quise Tanto (Universal) | 50 |
| 2 | CHAYANNE Cuidarte El Alma (Sony Discos) | 187 |
| 3 | SIN BANDERA Que Llora (Sony Discos) | 176 |
| 4 | ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.) | 166 |
| 5 | OREJA DE VAN GOGH Rosas (Sony Discos) | 141 |
| 6 | RICKY MARTIN Y Todo Queda En Nada (Sony Discos) | 134 |
| 7 | MANA Sábanas Frías (Warner M.L.) | 131 |
| 8 | JULIETA VENEGAS Andar Conmigo (BMG) | 125 |
| 9 | THALIA Cerca De Ti (EMI Latin) | 108 |
| 10 | MARCO A. SOLIS Más Que Tu Amigo (Fonovisa) | 106 |
| 11 | JUANES La Paga (Universal) | 104 |
| 12 | DAVID BISBAL Bulería (Universal) | 103 |
| 13 | PEPE AGUILAR Cruz De Olvido (Univision) | 75 |
| 14 | DJ KANE La Negra Tomasa (EMI Latin) | 73 |
| 15 | ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos) | 72 |
| 16 | ANA BARBARA Deja (Fonovisa) | 67 |
| 17 | ENRIQUE IGLESIAS No Es Amor (Universal) | 63 |
| 18 | OREJA DE VAN GOGH Deseos De Cosas Imposibles (Sony Discos) | 62 |
| 19 | JOAN SEBASTIAN Amar Como Te Amé (Balboa) | 58 |
| 20 | OBIE BERMUDEZ Antes (EMI Latin) | 56 |
| 21 | TIZIANO FERRO Tardes Negras (EMI Latin) | |
| 22 | LUIS FONSI Abrazar La Vida (Universal) | 50 |
| 23 | GLORIA ESTEFAN Tu Fotografía (Sony Discos) | 50 |
| 24 | ANDY & LUCAS Tanto La Quería (BMG) | 49 |
| 25 | MARIANA Me Equivoqué (Univision) | |

Data is compiled from the airplay week of April 11-17, and based on a point system.
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Going For Adds

4 EN DO Caída Libre (Balboa)
NADIA & YAHIR Contigo Sí (Warner M.L.)

TROPICAL TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|---|--------------|
| 1 | VICTOR MANUELLE Tengo Ganas (Sony Discos) | 300 |
| 2 | REY RUIZ Creo En El Amor (Sony Discos) | 248 |
| 3 | SON DE CALI La Sospecha (Univision) | 179 |
| 4 | GRUPO MANIA Teléfono (Universal) | 172 |
| 5 | AREA 305 Hay Que Cambiar (Univision) | 119 |
| 6 | TOROS BAND Si Tú Estuvieras (Universal) | 117 |
| 7 | PAULINA RUBIO Te Quise Tanto (Universal) | 115 |
| 8 | JERRY RIVERA Puerto Rico (BMG) | 83 |
| 9 | AVENTURA Llorar (Premium) | 77 |
| 10 | TOROS BAND Loca Conmigo (Universal) | 73 |
| 11 | NG2 Quitémonos La Ropa (Sony Discos) | 65 |
| 12 | MARIANA Me Equivoqué (Univision) | 65 |
| 13 | N'KLAVE Navegándote (Nu Life) | 60 |
| 14 | ELVIS CRESPO Hora Enamorada (De Music) | 59 |
| 15 | MANA Sábanas Frías (Warner M.L.) | 58 |
| 16 | JOE VERAS Cartas Del Verano (J&N) | 54 |
| 17 | LA GRAN BANDA Merengue Loco (DAM Productions) | 50 |
| 18 | TITO ROJAS El Gallo No Olvida (MP) | 47 |
| 19 | NEGROS Me Cambiaste La Vida (Premium) | 44 |
| 20 | DAVID BISBAL Bulería (Universal) | 40 |
| 21 | SON CALLEJERO Dame La Droga (Cutting) | 39 |
| 22 | OBIE BERMUDEZ Me Cansé De Ti (EMI Latin) | 37 |
| 23 | EDNITA NAZARIO A Que No Te Vas (Sony Discos) | 37 |
| 24 | RICKY MARTIN Y Todo Queda En Nada (Sony Discos) | 37 |
| 25 | DON OMAR Luna (V.I. Music) | 36 |

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REGIONAL MEXICAN TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|--|--------------|
| 1 | TIGRES DEL NORTE José Pérez León (Fonovisa) | 286 |
| 2 | CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa) | 284 |
| 3 | MONTEZ DE DURANGO Te Quise Olvidar (Disa) | 273 |
| 4 | PALOMO Baraja De Oro (Disa) | 255 |
| 5 | YOLANDA PEREZ Estoy Enamorada (Fonovisa) | 243 |
| 6 | BANDA EL RECODO Para Toda La Vida (Fonovisa) | 199 |
| 7 | PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa) | 167 |
| 8 | JOAN SEBASTIAN Amar Como Te Amé (Balboa) | 151 |
| 9 | INTOCABLE A Dónde Estabas (EMI Latin) | 149 |
| 10 | HOROSCOPOS DE DURANGO Dos Locos (Disa) | 141 |
| 11 | PODER DEL NORTE No Tengas Miedo De Enamorarte (Disa) | 134 |
| 12 | MARCO A. SOLIS Más Que Tu Amigo (Fonovisa) | 113 |
| 13 | PEPE AGUILAR Cruz De Olvido (Univision) | 112 |
| 14 | MONTEZ DE DURANGO Lágrimas De Cristal (Disa) | 104 |
| 15 | ANGELES DE CHARLY Y Qué (Fonovisa) | 100 |
| 16 | JUAN TAVARES A Un Paso De Olvidarte (Fonovisa) | 87 |
| 17 | BRYNDIS Pero Tú No Estás (Disa) | 85 |
| 18 | CUISILLOS Vanidosa (Balboa) | 85 |
| 19 | ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos) | 83 |
| 20 | ALICIA VILLARREAL No Oh Oh La Suegra (Universal) | 80 |
| 21 | HURACANES DEL NORTE Nomás Por Tu Culpa (Univision) | 78 |
| 22 | K-PAZ DE LA SIERRA Jumbalaya (Procan) | 70 |
| 23 | INTOCABLE Soy Un Novato (EMI Latin) | 69 |
| 24 | PAQUITA LA DEL BARRIO Pobre Pistolita (Balboa) | 60 |
| 25 | BRISEYDA Mala Memoria (Platino) | 59 |

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Going For Adds

ADAN CUEN Me Persigue Tu Sombra (Balboa)
 CALIFORNIA SHOW Mia Serás (Balboa)
 COCODRILOS No Soy De Palo (EMI Latin)
 CUISILLOS Que Tú Te Vas (Balboa)
 EL CHICHARDO Chucha Chucha (Balboa)
 JOSE JULIAN Alta Y Delgadita (Balboa)
 KUMBIA KINGS Sabes A Chocolate (EMI Latin)
 ORIGINALES DE SAN JUAN Qué Tanto Me Miras Cocho (EMI Latin)
 PANCHO BARRAZA Te Amo Y Te Amaré (Balboa)
 PUEBLO CAFE Toda Mi Vida (Balboa)
 RAFAEL PONCE En Las Garras Del Dolor (Balboa)

TEJANO TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|--|--------------|
| 1 | DJ KANE La Negra Tomasa (EMI Latin) | 255 |
| 2 | MICHAEL SALGADO La Cruz De Vidrio (Freddie) | 241 |
| 3 | SOLIDO Tal Vez (Freddie) | 222 |
| 4 | JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie) | 215 |
| 5 | JOE LOPEZ f/A.B. QUINTANILLA Me Duele (EMI Latin) | 173 |
| 6 | KUMBIA KINGS Sabes A Chocolate (EMI Latin) | 144 |
| 7 | IMAN Ya No (Univision) | 142 |
| 8 | INTOCABLE A Dónde Estabas (EMI Latin) | 139 |
| 9 | PALOMINOS Chulita (Urbana) | 138 |
| 10 | JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision) | 118 |
| 11 | RAM HERRERA f/JAY PEREZ No Me Volveré A Enamorar (Tejas) | 104 |
| 12 | DUELO Un Minuto Más (Univision) | 104 |
| 13 | TROPA F La Tentación (Freddie) | 94 |
| 14 | BIG CIRCO Voy Navegando (EMI Latin) | 94 |
| 15 | CONTROL Mi Najayita (EMI Latin) | 82 |
| 16 | MARCOS OROZCO De Corazón A Corazón (Catalina) | 72 |
| 17 | PALOMO Baraja De Oro (Disa) | 64 |
| 18 | INTOCABLE Soy Un Novato (EMI Latin) | 59 |
| 19 | RAMON AYALA La Hoja Y Yo (Freddie) | 53 |
| 20 | PALOMINOS Callejón Sin Salida (Urbana) | 53 |
| 21 | DAVID LEE GARZA No Puedo Estar Sin Ti (Azrag Music) | 49 |
| 22 | ALICIA VILLARREAL No Oh Oh La Suegra (Universal) | 46 |
| 23 | DUELO Por Amarte Tanto (Univision) | 44 |
| 24 | ATM Gangster Cumbia (Univision) | 42 |
| 25 | RAM HERRERA Muchachita Color Canela (Tejas) | 39 |

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Going For Adds

COCODRILOS No Soy De Palo (EMI Latin)
 ORIGINALES DE SAN JUAN Qué Tanto Me Miras Cocho (EMI Latin)

Rock/Alternative

| TW | ARTIST Title Label(s) |
|----|--|
| 1 | JULIETA VENEGAS Andar Conmigo (BMG) |
| 2 | SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG) |
| 3 | KINKY Presidente (Nettwerk) |
| 4 | CONTROL MACHETE El Genio Del Dub (Universal) |
| 5 | INSPECTOR Ska Voovie Boobie Baby (Universal) |
| 6 | ALEJANDRA GUZMAN Lipstick (BMG) |
| 7 | JULIETA VENEGAS Lento (BMG) |
| 8 | ZOE Peace And Love (Sony Discos) |
| 9 | ROBI DRACO ROSA Más Y Más (Sony Discos) |
| 10 | MOENIA Espirales (BMG) |
| 11 | ANDRES CALAMARO Estadio Azteca (Warner M.L.) |
| 12 | MANA Sábanas Frías (Warner M.L.) |
| 13 | CURANDEROS Perro (Independiente) |
| 14 | ALEJANDRO MARCOVICH No Volveré (Independiente) |
| 15 | CAFE TACUBA Eres (MCA) |

Songs ranked by total number of points. 10 Rock/Alternative reporters.

Record Pool

| TW | ARTIST Title Label(s) |
|----|---|
| 1 | GRUPO MANIA Teléfono (Universal) |
| 2 | TITO ROJAS El No Es Mejor Que Yo (MP) |
| 3 | SON DE CALI La Sospecha (Univision) |
| 4 | PAULINA RUBIO Te Quise Tanto (Universal) |
| 5 | ELVIS CRESPO Hora Enamorada (Dle Music) |
| 6 | REY RUIZ Creo En El Amor (Sony Discos) |
| 7 | SONORA CARRUSELES La Salsa La Traigo Yo (Fuentes) |
| 8 | MARIANA Me Equivoqué (Univision) |
| 9 | EL GRAN COMBO Brujería Remixes (Combo) |
| 10 | DAVID BISBAL Buleria (Universal) |
| 11 | VICTOR MANUELLE Tengo Ganas (Sony Discos) |
| 12 | IVY QUEEN Papi Te Quiero (Real Music) |
| 13 | EDDIE SANTIAGO Flor Dormida (Sony Discos) |
| 14 | TITO ROJAS El Gallo No Olvida (MP) |
| 15 | ZAFRA NEGRA Pa' La Rumba Voy (J&N) |

Songs ranked by total number of points. 19 Record Pool reporters.

NATIONAL



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Matt Hudson

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POSITIONS SOUGHT

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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| | Phone | Fax | E-mail |
|-----------------------------------|--------------|--------------|------------------------------|
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CHR/POP

| LW | TW | |
|----|----|---|
| 1 | 1 | USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba) |
| 2 | 2 | MARON 5 This Love (Dctone/JRMG) |
| 3 | 3 | BRITNEY SPEARS Toxic (Live/Zomba) |
| 4 | 4 | EVANESCENCE My Immortal (Wind-up) |
| 7 | 5 | D12 #EMINEM My Band (Shady/Interscope) |
| 5 | 6 | JESSICA SIMPSON With You (Columbia) |
| 8 | 7 | J-KWON Tippy (So So Def/Zomba) |
| 9 | 8 | HOBBASTANK The Reason (Island/DJMG) |
| 6 | 9 | CHINGY One Call Away (DTP/Capitol) |
| 13 | 10 | BEYONCE' Naughty Girl (Columbia) |
| 15 | 11 | JESSICA SIMPSON Take My Breath Away (Columbia) |
| 11 | 12 | CASSIDY #R. KELLY Hotel (JRMG) |
| 10 | 13 | OUTKAST The Way You Move (LaFace/Zomba) |
| 23 | 14 | M. WINANS #ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) |
| 12 | 15 | LINKIN PARK Numb (Warner Bros.) |
| 24 | 16 | USHER Burn (LaFace/Zomba) |
| 14 | 17 | NICKELBACK Someday (Roadrunner Records/DJMG) |
| 19 | 18 | BLACK EYED PEAS Hey Mama (A&M/Interscope) |
| 18 | 19 | AVRIL LAVIGNE Don't Tell Me (Arista/RMG) |
| 16 | 20 | JET Are You Gonna Be My Girl (Atlantic) |
| 21 | 21 | KIMBERLEY LOCKE 8th World Wonder (Curb) |
| 20 | 22 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) |
| 17 | 23 | HILARY DUFF Come Clean (Buena Vista/Hollywood) |
| 26 | 24 | BLINK-182 I Miss You (Geffen) |
| 25 | 25 | SWITCHFOOT Meant To Live (Red Ink/Columbia) |
| 22 | 26 | SARAH CONNOR Bounce (Epic) |
| 27 | 27 | 3 DOORS DOWN Away From The Sun (Republic/Universal) |
| 31 | 28 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) |
| 28 | 29 | THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba) |
| 36 | 30 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG) |

#1 MOST ADDED

MIS-TEEQ Scandalous (Reprise)

#1 MOST INCREASED PLAYS

USHER Burn (LaFace/Zomba)

TOP 5 NEW & ACTIVE

- LOS LONELY BOYS Heaven (Dr/Epic)
- KANYE WEST #SYLEENA JOHNSON All Falls Down (Roc-A-Fella/DJMG)
- PETEY PABLO Freak-A-Leek (Live/Zomba)
- KYLIE MINOGUE Red Blooded Woman (Capitol)
- N.E.R.D. She Wants To Move (Virgin)

CHR/POP begins on Page 25.

AC

| LW | TW | |
|----|----|---|
| 1 | 1 | FIVE FOR FIGHTING 100 Years (Awards/Columbia) |
| 3 | 2 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) |
| 2 | 3 | JOSH GROBAN You Raise Me Up (143/Reprise) |
| 4 | 4 | DIDO White Flag (Arista/RMG) |
| 5 | 5 | SHANIA TWAIN Forever And For Always (Mercury/DJMG) |
| 6 | 6 | TRAIN Calling All Angels (Columbia) |
| 10 | 7 | MARTINA MCBRIDE This One's For The Girls (RCA) |
| 7 | 8 | MICHAEL MCDONALD Ain't No Mountain High Enough (Motown) |
| 8 | 9 | MATCHBOX TWENTY Unwell (Atlantic) |
| 9 | 10 | UNCLE KRACKER #DIBBIE GRAY On It Away (Lava) |
| 12 | 11 | SEAL Love's Divine (Warner Bros.) |
| 11 | 12 | SIMPLY RED You Make Me Feel Brand New (SimplyRed.com/Red Ink) |
| 14 | 13 | WYONNNA I Want To Know What Love Is (Curb) |
| 13 | 14 | LUTHER VANDROSS Dance With My Father (JRMG) |
| 17 | 15 | LIONEL RICHIE Just For You (Island/DJMG) |
| 16 | 16 | LUTHER VANDROSS Buy Me A Rose (JRMG) |
| 18 | 17 | 3 DOORS DOWN Here Without You (Republic/Universal) |
| 21 | 18 | SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG) |
| 19 | 19 | KENNY LOGGINS I Miss Us (All The Best) |
| 22 | 20 | KIMBERLEY LOCKE 8th World Wonder (Curb) |
| 20 | 21 | ROD STEWART Time After Time (JRMG) |
| 23 | 22 | HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM) |
| 25 | 23 | MICHAEL BUBLE Sway (143/Reprise) |
| 24 | 24 | NO DOUBT It's My Life (Interscope) |
| 26 | 25 | GLORIA ESTEFAN I Wish You (Epic) |
| — | 26 | EVANESCENCE My Immortal (Wind-up) |
| — | 27 | JESSICA SIMPSON Take My Breath Away (Columbia) |
| 29 | 28 | TRAIN When I Look To The Sky (Columbia) |
| 30 | 29 | KATRINA CARLSON Count On Me (Kataphonic) |
| — | 30 | MERCYME Here With Me (INO/Curb) |

#1 MOST ADDED

WILSON PHILLIPS Go Your Own Way (Columbia)

#1 MOST INCREASED PLAYS

LIONEL RICHIE Just For You (Island/DJMG)

TOP 5 NEW & ACTIVE

- PHIL COLLINS No Way Out (Hollywood)
- NORAH JONES Sunrise (Blue Note/EMC)
- OARLY HALL What's In Your World (Rhythm & Groove/Liquid 8)
- WILSON PHILLIPS Go Your Own Way (Columbia)
- HARRY CONNICK, JR. For Once In My Life (Columbia)

AC begins on Page 47.

CHR/RHYTHMIC

| LW | TW | |
|----|----|---|
| 1 | 1 | USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba) |
| 3 | 2 | M. WINANS #ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) |
| 2 | 3 | J-KWON Tippy (So So Def/Zomba) |
| 4 | 4 | USHER Burn (LaFace/Zomba) |
| 5 | 5 | D12 #EMINEM My Band (Shady/Interscope) |
| 9 | 6 | BEYONCE' Naughty Girl (Columbia) |
| 8 | 7 | PETEY PABLO Freak-A-Leek (Live/Zomba) |
| 10 | 8 | TWISTA Overnight Celebrity (Atlantic) |
| 7 | 9 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG) |
| 6 | 10 | CHINGY One Call Away (DTP/Capitol) |
| 14 | 11 | LIL' FLIP Game Over (Sucka Free/Loud/Columbia) |
| 11 | 12 | KANYE WEST #SYLEENA JOHNSON All Falls Down (Roc-A-Fella/DJMG) |
| 12 | 13 | LUDACRIS Splash Waterfalls (Def Jam South/DJMG) |
| 15 | 14 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) |
| 16 | 15 | YINGYANG TWINS #LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT) |
| 13 | 16 | G UNIT #JOE Wanna Get To Know You (Interscope) |
| 20 | 17 | PITBULL #LIL' JON Culo (TVT) |
| 17 | 18 | CASSIDY #R. KELLY Hotel (JRMG) |
| 21 | 19 | ALICIA KEYS If I Ain't Got You (JRMG) |
| 23 | 20 | AMANDA PEREZ I Pray (Virgin) |
| 19 | 21 | TWISTA #KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic) |
| 38 | 22 | USHER Confessions Part 2 (LaFace/Zomba) |
| 27 | 23 | NB RIDAZ #GEMINI So Fly (Upstairs) |
| 22 | 24 | OUTKAST Roses (LaFace/Zomba) |
| 29 | 25 | JOE #G UNIT Ride Wit U (Live/Zomba) |
| 25 | 26 | T.I. Rubber Band Man (Grand Hustle/Atlantic) |
| 31 | 27 | YUNG WUN #DMX, LIL' FLIP & DAVID BANNER Tear It Up (JRMG) |
| 30 | 28 | DILATED PEOPLES #KANYE WEST This Way (Capitol) |
| 32 | 29 | CHRISTINA MILIAN Dip It Low (Island/DJMG) |
| 36 | 30 | DO OR DIE #TWISTA & JOHNNY P. Do U? (Rap-A-Lot) |

#1 MOST ADDED

BABY BASH Sexy Eyes (Da Da Da) (Universal)

#1 MOST INCREASED PLAYS

BEYONCE' Naughty Girl (Columbia)

TOP 5 NEW & ACTIVE

- 8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)
- MASTER P Act A Fool (New No Limit/Koch)
- SLY BOGGY That's My Name (Keep Thuggin') (JRMG)
- AKON #STYLES P. Locked Up (SRC/Universal)
- RIC-A-CHE Coo Coo Chee (SRC/Universal)

CHR/RHYTHMIC begins on Page 31.

HOT AC

| LW | TW | |
|----|----|---|
| 1 | 1 | MARON 5 This Love (Dctone/JRMG) |
| 2 | 2 | EVANESCENCE My Immortal (Wind-up) |
| 5 | 3 | FIVE FOR FIGHTING 100 Years (Awards/Columbia) |
| 3 | 4 | NICKELBACK Someday (Roadrunner Records/DJMG) |
| 4 | 5 | 3 DOORS DOWN Here Without You (Republic/Universal) |
| 6 | 6 | HOBBASTANK The Reason (Island/DJMG) |
| 7 | 7 | NO DOUBT It's My Life (Interscope) |
| 8 | 8 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) |
| 9 | 9 | SANTANA #ALEX BAND Why Don't You & I (Arista/RMG) |
| 8 | 10 | MATCHBOX TWENTY Bright Lights (Atlantic) |
| 12 | 11 | DIDO White Flag (Arista/RMG) |
| 12 | 12 | ALANIS MORISSETTE Everything (Maverick/Reprise) |
| 13 | 13 | SARAH MCLACHLAN Fallen (Arista/RMG) |
| 11 | 14 | MELISSA ETHERIDGE Breathe (Island/DJMG) |
| 14 | 15 | OUTKAST Hey Ya! (LaFace/Zomba) |
| 15 | 16 | LIZ PHAIR Extraordinary (Capitol) |
| 17 | 17 | TOBY LIGHTMAN Devils And Angels (Lava) |
| 19 | 18 | AVRIL LAVIGNE Don't Tell Me (Arista/RMG) |
| 18 | 19 | NORAH JONES Sunrise (Blue Note/EMC) |
| 20 | 20 | 3 DOORS DOWN Away From The Sun (Republic/Universal) |
| 24 | 21 | LOS LONELY BOYS Heaven (Dr/Epic) |
| 23 | 22 | LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen) |
| 26 | 23 | JET Are You Gonna Be My Girl (Atlantic) |
| 22 | 24 | JESSICA SIMPSON With You (Columbia) |
| 27 | 25 | SARAH MCLACHLAN Stupid (Arista/RMG) |
| 21 | 26 | JOHN MAYER Clarity (Awards/Columbia) |
| 33 | 27 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) |
| 25 | 28 | SEAL Love's Divine (Warner Bros.) |
| 28 | 29 | JOSH KELLEY Everybody Wants You (Hollywood) |
| 29 | 30 | MATCHBOX TWENTY Downfall (Atlantic) |

#1 MOST ADDED

DIDO Don't Leave Home (Arista/RMG)

#1 MOST INCREASED PLAYS

HOBBASTANK The Reason (Island/DJMG)

TOP 5 NEW & ACTIVE

- HILARY DUFF Come Clean (Buena Vista/Hollywood)
- CHERIE I'm Ready (Lava)
- MICHAEL ANDREWS #GARY JULES Mad World (Universal)
- FINGER ELEVEN One Thing (Wind-up)
- MARTINA MCBRIDE This One's For The Girls (RCA)

AC begins on Page 47.

URBAN

| LW | TW | |
|----|----|---|
| 3 | 1 | ALICIA KEYS If I Ain't Got You (JRMG) |
| 1 | 2 | USHER Burn (LaFace/Zomba) |
| 2 | 3 | USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba) |
| 6 | 4 | M. WINANS #ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) |
| 7 | 5 | KANYE WEST #SYLEENA JOHNSON All Falls Down (Roc-A-Fella/DJMG) |
| 8 | 6 | LIL' FLIP Game Over (Sucka Free/Loud/Columbia) |
| 5 | 7 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG) |
| 4 | 8 | J-KWON Tippy (So So Def/Zomba) |
| 10 | 9 | PETEY PABLO Freak-A-Leek (Live/Zomba) |
| 11 | 10 | TWISTA Overnight Celebrity (Atlantic) |
| 9 | 11 | LUDACRIS Splash Waterfalls (Def Jam South/DJMG) |
| 15 | 12 | BEYONCE' Naughty Girl (Columbia) |
| 14 | 13 | AVANT Don't Take Your Love Away (Geffen) |
| 12 | 14 | G UNIT #JOE Wanna Get To Know You (Interscope) |
| 18 | 15 | CHINGY One Call Away (DTP/Capitol) |
| 16 | 16 | JANET JACKSON I Want You (Virgin) |
| 16 | 17 | T.I. Rubber Band Man (Grand Hustle/Atlantic) |
| 25 | 18 | R. KELLY Happy People (Live/Zomba) |
| 21 | 19 | OUTKAST Roses (LaFace/Zomba) |
| 17 | 20 | CASSIDY #R. KELLY Hotel (JRMG) |
| 19 | 21 | RUBEN STUDDARD Sorry 2004 (JRMG) |
| 28 | 22 | JUVENILE Slow Motion (Cash Money/Universal) |
| 20 | 23 | SLEEPY BROWN #OUTKAST I Can't Wait (Interscope) |
| 27 | 24 | MUSIQ Whoknows (Def Soul/DJMG) |
| 29 | 25 | JDE #G UNIT Ride Wit U (Live/Zomba) |
| 22 | 26 | JAGGED EDGE What It's Like (Columbia) |
| 24 | 27 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) |
| 31 | 28 | TAMIA Questions (Atlantic) |
| 32 | 29 | ATI Make It Up With Love (Noontime/Epic) |
| 33 | 30 | CARL THOMAS Make It Alright (Bad Boy/Universal) |

#1 MOST ADDED

METHOD MAN #BUSTA RHYMES What's Happenin' (Def Jam/DJMG)

#1 MOST INCREASED PLAYS

R. KELLY Happy People (Live/Zomba)

TOP 5 NEW & ACTIVE

- MASTER P Act A Fool (New No Limit/Koch)
- CALVIN RICHARDSON Not Like This (Hollywood)
- LIL' WAYNE Bring It Back (Cash Money/Universal)
- MYSTIKAL Dochie Pop (Live/Zomba)
- NINA SKY Move Ya Body (Next Plateau/Universal)

URBAN begins on Page 35.

ROCK

| LW | TW | |
|----|----|---|
| 1 | 1 | NICKELBACK Figured You Out (Roadrunner Records/DJMG) |
| 4 | 2 | JET Cold Hard Bitch (Atlantic) |
| 3 | 3 | AEROSMITH Baby, Please Don't Go (Columbia) |
| 2 | 4 | INCUBUS Megalomaniac (Epic) |
| 5 | 5 | TESLA Caught In A Dream (Sanctuary/SRG) |
| 6 | 6 | KID ROCK Jackson, Mississippi (Top Dog/Atlantic) |
| 7 | 7 | JET Are You Gonna Be My Girl (Atlantic) |
| 8 | 8 | THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba) |
| 10 | 9 | PUDDLE OF MUDD Heel Over Head (Geffen) |
| 7 | 10 | AUDISLAVE I Am The Highway (Interscope/Epic) |
| 11 | 11 | SHINEDOWN 45 (Atlantic) |
| 12 | 12 | GOOSMACK Running Blind (Republic/Universal) |
| 12 | 13 | LINKIN PARK Numb (Warner Bros.) |
| 14 | 14 | HOBBASTANK The Reason (Island/DJMG) |
| 15 | 15 | A PERFECT CIRCLE The Outsider (Virgin) |
| 16 | 16 | LINKIN PARK Lying From You (Warner Bros.) |
| — | 17 | VELVET REVOLVER Slither (RCA/RMG) |
| 22 | 18 | AUDISLAVE What You Are (Interscope/Epic) |
| 19 | 19 | DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic) |
| 20 | 20 | 3 DOORS DOWN Away From The Sun (Republic/Universal) |
| 17 | 21 | TANTRIC Hey Now (Maverick/Reprise) |
| 18 | 22 | GOOSMACK Re-Align (Republic/Universal) |
| 23 | 23 | LOSTPROPHETS Last Train Home (Columbia) |
| 21 | 24 | TRAPT Echo (Warner Bros.) |
| 28 | 25 | THORNLEY So Far So Good (Roadrunner Records/DJMG) |
| 25 | 26 | DEFAULT Throw It All Away (TVT) |
| 27 | 27 | LO-PRO Sunday (Geffen) |
| 24 | 28 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) |
| 26 | 29 | DAMAGEPLAN Save Me (Atlantic) |
| 29 | 30 | OFFSPRING (Can't Get My) Head Around You (Columbia) |

#1 MOST ADDED

SEETHER FIAMY LEE Broken (Wind-up)

#1 MOST INCREASED PLAYS

VELVET REVOLVER Slither (RCA/RMG)

TOP 5 NEW & ACTIVE

- DROWNING POOL Step Up (Wind-up)
- SOIL Redefine (JRMG)
- THREE DAYS GRACE Just Like You (Live/Zomba)
- DROPPBOX Wishbone (Re-Align/Universal)
- SEETHER FIAMY LEE Broken (Wind-up)

ROCK begins on Page 57.

URBAN AC

| LW | TW | |
|----|----|--|
| 2 | 1 | ALICIA KEYS If I Ain't Got You (J/RMG) |
| 1 | 2 | LUTHER VANDROSS Think About You (J/RMG) |
| 3 | 3 | RUBEN STUDDARD Sorry 2004 (J/RMG) |
| 4 | 4 | TEENA MARIE Still In Love (Cash Money/Universal) |
| 5 | 5 | BEYONCÉ Me, Myself And I (Columbia) |
| 6 | 6 | JANET JACKSON I Want You (Virgin) |
| 9 | 7 | JOE More & More (Live/Zomba) |
| 7 | 8 | BABYFACE The Loneliness (Arista/RMG) |
| 8 | 9 | KEM Love Calls (Motown/Universal) |
| 15 | 10 | PRINCE Musicology (Columbia) |
| 13 | 11 | PATTI LABELLE New Day (Def Soul/IDJMG) |
| 12 | 12 | WILL DOWNING A Million Ways (GRP/VMG) |
| 11 | 13 | OUTKAST The Way You Move (LaFace/Zomba) |
| 16 | 14 | MUSIQ Whoknows (Def Soul/IDJMG) |
| 14 | 15 | ALICIA KEYS You Don't Know My Name (J/RMG) |
| 18 | 16 | R. KELLY Happy People (Live/Zomba) |
| 22 | 17 | EN VOGUE Oh Boy (33rd Street/Funky Girl) |
| 17 | 18 | SILK Side Show (Liquid B) |
| 19 | 19 | DWELE Hold On (Virgin) |
| 23 | 20 | ANTHONY HAMILTON Charlene (So So Def/Zomba) |
| 25 | 21 | TAMIA Questions (Atlantic) |
| 29 | 22 | RUBEN STUDDARD What If (J/RMG) |
| 20 | 23 | GERALD LEVERT Wear It Out (Atlantic) |
| 24 | 24 | HIL ST. SOUL Pieces (Shanachie) |
| 27 | 25 | AVANT Don't Take Your Love Away (Geffen) |
| 26 | 26 | KINORE THE FAMILY SOUL Stars (Hidden Beach) |
| — | 27 | USHER Bum (LaFace/Zomba) |
| 30 | 28 | GOAPELE Closer (Columbia) |
| — | 29 | CARL THOMAS Make It Alright (Bad Boy/Universal) |
| — | 30 | CALVIN RICHARDSON Not Like This (Hollywood) |

#1 MOST ADDED
LASHELL GRIFFIN Free (Epic)

#1 MOST INCREASED PLAYS
PRINCE Musicology (Columbia)

TOP 5 NEW & ACTIVE

- MONICA U Should've Known Better (J/RMG)
- TRINA BROUSSARD Losing My Mind (Motown/Universal)
- JESSE POWELL Did You Cry (Liquid B)
- FREDDIE JACKSON Say Yeah (Martland)
- CARL THOMAS She Is (Bad Boy/Universal)

URBAN begins on Page 35.

ACTIVE ROCK

| LW | TW | |
|----|----|---|
| 3 | 1 | LINKIN PARK Lying From You (Warner Bros.) |
| 4 | 2 | JET Cold Hard Bitch (Atlantic) |
| 1 | 3 | A PERFECT CIRCLE The Outsider (Virgin) |
| 2 | 4 | SHINEDOWN 45 (Atlantic) |
| 5 | 5 | INCUBUS Megalomaniac (Epic) |
| 8 | 6 | LOSTPROPHETS Last Train Home (Columbia) |
| 6 | 7 | NICKELBACK Figured You Out (Roadrunner Records/IDJMG) |
| 7 | 8 | PUDDLE OF MUDD Heel Over Head (Geffen) |
| 13 | 9 | GOOSMACK Running Blind (Republic/Universal) |
| 10 | 10 | HOOBASTANK The Reason (Island/IDJMG) |
| 9 | 11 | THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba) |
| 15 | 12 | DROWNING POOL Step Up (Wind-up) |
| 11 | 13 | DAMAGEPLAN Save Me (Atlantic) |
| 12 | 14 | GOOSMACK Re-Align (Republic/Universal) |
| 18 | 15 | OFFSPRING (Can't Get My) Head Around You (Columbia) |
| 17 | 16 | AUDIOSLAVE What You Are (Interscope/Epic) |
| 32 | 17 | VELVET REVOLVER Slither (RCA/RMG) |
| 14 | 18 | TRAPT Echo (Warner Bros.) |
| 16 | 19 | KID ROCK Jackson, Mississippi (Top Dog/Atlantic) |
| 21 | 20 | SOIL Redefine (J/RMG) |
| 23 | 21 | CROSSFADE Cold (Columbia) |
| 22 | 22 | AEROSMITH Baby, Please Don't Go (Columbia) |
| 19 | 23 | LO-PRO Sunday (Geffen) |
| 26 | 24 | THREE DAYS GRACE Just Like You (Live/Zomba) |
| 24 | 25 | THORNLEY So Far So Good (Roadrunner Records/IDJMG) |
| 30 | 26 | THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC) |
| 29 | 27 | SMILE EMPTY SOUL Silhouettes (Lava) |
| 28 | 28 | DROPBX Wishbone (Re-Align/Universal) |
| 25 | 29 | SEVENDUST Broken Down (TVT) |
| 31 | 30 | STORY OF THE YEAR Until The Day I Die (Maverick/Reprise) |

#1 MOST ADDED
SLIPKNOT Duality (Roadrunner Records/IDJMG)

#1 MOST INCREASED PLAYS
VELVET REVOLVER Slither (RCA/RMG)

TOP 5 NEW & ACTIVE

- SEVEN WISER Take Me As I Am (Wind-up)
- INCUBUS Talk Shows On Mute (Epic)
- SKILLET Savior (Lava)
- MAGNA-FI Where Did We Go Wrong? (Aezra)
- JIMMIE'S CHICKEN SHACK FIAARON LEWIS Falling Out (Koch)

ROCK begins on Page 57.

COUNTRY

| LW | TW | |
|----|----|---|
| 1 | 1 | KENNY CHESNEY HUNCLE KRACKER When The Sun Goes Down (BNA) |
| 2 | 2 | KEITH URBAN You'll Think Of Me (Capitol) |
| 3 | 3 | RASCAL FLATTS Mayberry (Lyric Street) |
| 4 | 4 | JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.) |
| 5 | 5 | BUDDY JEWELL Sweet Southern Comfort (Columbia) |
| 6 | 6 | GRETCHEN WILSON Redneck Woman (Epic) |
| 7 | 7 | TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) |
| 9 | 8 | GEORGE STRAIT Desperately (MCA) |
| 10 | 9 | LONESTAR Let's Be Us Again (BNA) |
| 13 | 10 | MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia) |
| 11 | 11 | BLUE COUNTY Good Little Girls (Asylum/Curb) |
| 12 | 12 | BROOKS & DUNN That's What She Gets For Loving Me (Arista) |
| 8 | 13 | SARA EVANS Perfect (RCA) |
| 15 | 14 | CAROLYN DAWN JOHNSON Simple Life (Arista) |
| 14 | 15 | GARY ALLAN Songs About Rain (MCA) |
| 21 | 16 | TOBY KEITH Whiskey Girl (DreamWorks) |
| 18 | 17 | DAVID LEE MURPHY Loco (Koch) |
| 17 | 18 | SHEDDIAI Passenger Seat (Lyric Street) |
| 16 | 19 | DIERKS BENTLEY My Last Name (Capitol) |
| 19 | 20 | BRIAN MCCOMAS You're In My Head (Lyric Street) |
| 20 | 21 | CLAY WALKER I Can't Sleep (RCA) |
| 23 | 22 | REBA MCENTIRE Somebody (MCA) |
| 24 | 23 | SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG) |
| 26 | 24 | BILLY CURRINGTON I Got A Feelin' (Mercury) |
| 27 | 25 | EMERSON RIVE Last One Standing (DreamWorks) |
| 28 | 26 | JOE DIFFIE Tougher Than Nails (BBR/CA) |
| 31 | 27 | JOSH GRACIN I Want To Live (Lyric Street) |
| 29 | 28 | ANDY GRIGGS She Thinks She Needs Me (RCA) |
| 30 | 29 | LEE ANN WOMACK The Wrong Girl (MCA) |
| 32 | 30 | JEFF BATES I Wanna Make You Cry (RCA) |

#1 MOST ADDED
TERRI CLARK Girls Lie Too (Mercury)

#1 MOST INCREASED PLAYS
TOBY KEITH Whiskey Girl (DreamWorks)

TOP 5 NEW & ACTIVE

- RODNEY ATKINS Someone To Share It With (Curb)
- CRAIG MORGAN Look At Us (BBR)
- TRACY BYRD How'd I Wind Up In Jamaica (RCA)
- TRACE ADKINS Rough & Ready (Capitol)
- SHANNON LAWSON Smokin' Grass (Equity Music Group)

COUNTRY begins on Page 40.

ALTERNATIVE

| LW | TW | |
|----|----|---|
| 3 | 1 | 311 Love Song (Maverick/Volcano/Zomba) |
| 1 | 2 | LOSTPROPHETS Last Train Home (Columbia) |
| 2 | 3 | HOOBASTANK The Reason (Island/IDJMG) |
| 4 | 4 | JET Cold Hard Bitch (Atlantic) |
| 6 | 5 | LINKIN PARK Lying From You (Warner Bros.) |
| 5 | 6 | BLINK-182 I Miss You (Geffen) |
| 7 | 7 | INCUBUS Megalomaniac (Epic) |
| 8 | 8 | A PERFECT CIRCLE The Outsider (Virgin) |
| 12 | 9 | OFFSPRING (Can't Get My) Head Around You (Columbia) |
| 10 | 10 | PUDDLE OF MUDD Heel Over Head (Geffen) |
| 17 | 11 | YEAH YEAH YEAHS Maps (Interscope) |
| 9 | 12 | AFI Silver And Cold (DreamWorks/Interscope) |
| 13 | 13 | NICKELBACK Figured You Out (Roadrunner Records/IDJMG) |
| 14 | 14 | VINES Ride (Capitol) |
| 16 | 15 | THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba) |
| 15 | 16 | FINGER ELEVEN One Thing (Wind-up) |
| 11 | 17 | TRAPT Echo (Warner Bros.) |
| 18 | 18 | GOOSMACK Running Blind (Republic/Universal) |
| 22 | 19 | MODEST MOUSE Float On (Epic) |
| 24 | 20 | INCUBUS Talk Shows On Mute (Epic) |
| 38 | 21 | VELVET REVOLVER Slither (RCA/RMG) |
| 28 | 22 | SMILE EMPTY SOUL Silhouettes (Lava) |
| 23 | 23 | CYPRESS HILL What's Your Number? (Columbia) |
| 29 | 24 | MUSE Time Is Running Out (EastWest/Warner Bros.) |
| 21 | 25 | STROKES Reptilia (RCA/RMG) |
| 26 | 26 | SWITCHFOOT Dare You To Move (Red Ink/Columbia) |
| 25 | 27 | AUDIOSLAVE What You Are (Interscope/Epic) |
| 31 | 28 | THREE DAYS GRACE Just Like You (Live/Zomba) |
| 39 | 29 | NEW FOUND GLORY All Downhill From Here (Geffen) |
| 27 | 30 | LIVING END Who's Gonna Save Us? (Reprise) |

#1 MOST ADDED
SLIPKNOT Duality (Roadrunner Records/IDJMG)

#1 MOST INCREASED PLAYS
VELVET REVOLVER Slither (RCA/RMG)

TOP 5 NEW & ACTIVE

- STELLASTARR My Coco (RCA/RMG)
- BAD RELIGION Los Angeles Is Burning (Epitaph)
- BLINK-182 Down (Geffen)
- STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)
- FRANZ FERDINAND Take Me Out (Epic)

ALTERNATIVE begins on Page 63.

SMOOTH JAZZ

| LW | TW | |
|----|----|--|
| 1 | 1 | PETER WHITE Talkin' Bout Love (Columbia) |
| 3 | 2 | PAUL BROWN 24/7 (GRP/VMG) |
| 4 | 3 | RICHARD ELLIOT Sly (GRP/VMG) |
| 2 | 4 | KIM WATERS The Ride (Shanachie) |
| 6 | 5 | PAUL TAYLOR Steppin' Out (Peak) |
| 5 | 6 | EUGE GROOVE Livin' Large (Narada) |
| 7 | 7 | HIL ST. SOUL For The Love Of You (Shanachie) |
| 8 | 8 | DAVE KOZ All I See Is You (Capitol) |
| 9 | 9 | NORAH JONES Sunrise (Blue Note/EMC) |
| 12 | 10 | RICHARD SMITH Sing A Song (A440) |
| 16 | 11 | MINDI ABAIR Save The Last Dance (GRP/VMG) |
| 11 | 12 | STEVE COLE Everyday (Warner Bros.) |
| 17 | 13 | DIANA KRALL Temptation (GRP/VMG) |
| 10 | 14 | NICK COLIONNE High Flyin' (3 Keys Music) |
| 13 | 15 | BASS X Vonni (Liquid B) |
| 18 | 16 | JOYCE COOLING Expression (Narada) |
| 15 | 17 | MARC ANTOINE Mediterraneo (Rendezvous) |
| 19 | 18 | BRIAN CULBERTSON (NORMAN BROWN) Come On Up (Warner Bros.) |
| 22 | 19 | PRAFUL Let The Chips Fall (Rendezvous) |
| 21 | 20 | RICK BRAUN Daddy-O (Warner Bros.) |
| 24 | 21 | MICHAEL LINGTON Show Me (Rendezvous) |
| 20 | 22 | NAJEE Eye 2 Eye (N-Coded) |
| 23 | 23 | JEFF GOLUB Pass It On (GRP/VMG) |
| 26 | 24 | BRAXTON BROTHERS When You Touch Me (Peak) |
| 30 | 25 | BEYONCÉ (IL VANDROSS) The Closer I Get To You (J/Columbia/RMG) |
| 25 | 26 | DAVID SANBORN Isn't She Lovely (GRP/VMG) |
| — | 27 | SIMPLY RED You Make Me Feel Brand New (SimplyRed.com/Red Ink) |
| — | 28 | GRADY NICHOLS Alright (Grady Nichols Ltd.) |
| — | 29 | NESTOR TORRES Maybe Tonight (Heads Up) |
| — | 30 | DARYL HALL What's In Your World (Rhythm & Groove/Liquid B) |

#1 MOST ADDED
MICHAEL LINGTON Show Me (Rendezvous)

#1 MOST INCREASED PLAYS
PAUL TAYLOR Steppin' Out (Peak)

TOP 5 NEW & ACTIVE

- ALKEMX Time To Lounge (Rendezvous)
- MICHAEL McDONALD Ain't Nothing Like The Real Thing (Motown)
- BOB BALDWIN I Wanna Be Where You Are (A440)
- SEAL Love's Divine (Warner Bros.)
- BRIAN HUGHES Wherever You Are (A440)

Smooth Jazz begins on Page 53.

TRIPLE A

| LW | TW | |
|----|----|--|
| 1 | 1 | DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.) |
| 2 | 2 | NORAH JONES Sunrise (Blue Note/EMC) |
| 3 | 3 | JET Are You Gonna Be My Girl (Atlantic) |
| 6 | 4 | ALANIS MORISSETTE Everything (Maverick/Reprise) |
| 4 | 5 | MICHAEL ANDREWS (GARY JULES) Mad World (Universal) |
| 5 | 6 | JOHN MAYER Clarity (Awaraz/Columbia) |
| 12 | 7 | DAVE MATTHEWS Oh (RCA/RMG) |
| 8 | 8 | EYCE CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise) |
| 9 | 9 | GUSTER Careful (Palm/Reprise) |
| 21 | 10 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) |
| 13 | 11 | MARODN 5 This Love (Octone/J/RMG) |
| 14 | 12 | FIVE FOR FIGHTING 100 Years (Awaraz/Columbia) |
| 15 | 13 | JASON MRAZ Curbside Prophet (Atlantic) |
| 11 | 14 | BARENAKED LADIES Testing 1, 2, 3 (Reprise) |
| 7 | 15 | STING Sacred Love (A&M/Interscope) |
| 10 | 16 | MELISSA ETHERIDGE Breathe (Island/IDJMG) |
| 18 | 17 | DOANOV FRANKENREITER (JACK JOHNSON) Free (Brushfire/Universal) |
| 17 | 18 | JOHN EDDIE If You're Here When I Get Back (Thrill Show/Last Highway) |
| 25 | 19 | MINDY SMITH Come To Jesus (Vanguard) |
| 16 | 20 | INDIGO GIRLS Perfect World (Epic) |
| 24 | 21 | WHEAT I Met A Girl (Awaraz/Columbia) |
| 19 | 22 | JOHNNY LANG Give Me Up Again (A&M/Interscope) |
| 22 | 23 | VAN MORRISON Evening In June (Blue Note/EMC) |
| 20 | 24 | LOS LONELY BOYS Real Emotions (Dr/Epic) |
| 27 | 25 | BEN HARPER Brown Eyed Blues (Virgin) |
| 30 | 26 | TOOTS AND THE MAYTALS W.B. RAITT True Love Is Hard To Find (V2) |
| 23 | 27 | JOSS STONE Fell In Love With A Boy (S-Curve/EMC) |
| 28 | 28 | THRILLS One Horse Town (Virgin) |
| — | 29 | PAT MCGEE BAND Beautiful Ways (Warner Bros.) |
| 29 | 30 | HOOBASTANK The Reason (Island/IDJMG) |

#1 MOST ADDED
JAMIE CULLUM All At Sea (GRP/VMG)

#1 MOST INCREASED PLAYS
MELISSA ETHERIDGE Lucky (Island/IDJMG)

TOP 5 NEW & ACTIVE

- MELISSA ETHERIDGE Lucky (Island/IDJMG)
- JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)
- JEM They (ATD)
- SARAH MCLACHLAN Stupid (Arista/RMG)
- THRILLS Big Sur (Virgin)

TRIPLE A begins on Page 68.



JOHN STYLL

President, Gospel Music Association

John Styll serves as President of the Gospel Music Association. He has been involved in Contemporary Christian media for nearly 30 years, and the *Tennessean* newspaper has described him as "one of the most important figures during the past two decades in the industry's growth."

This week Styll and the GMA welcome over 3,000 attendees to Nashville as they host the largest annual gathering of individuals and companies associated with promoting the gospel through music.

Getting into the business: "When I was in college, some friends and I started a little multimedia ministry that turned into a business. It was acquired by another company that I started working for as a studio manager. Everything in my career has sort of evolved. I've never had a resume. That studio manager job turned into doing radio in the early '70s. I produced specials, syndicated shows, commercials and stuff like that in Southern California. The company I was working for bought a local Orange County, CA publication, and I became the Music Editor because I was there and doing the music thing, interviewing artists for the radio shows."

"That publication turned into its own full music publication, *CCM Magazine*. It started in 1978, and I was the Founding Editor, so to speak. I bought the company from the other partners after a year, then built it into a multitalent company. I moved to Nashville in 1989, as it seemed to be where the business was heading. We sold our company to Salem in 1999, and I stayed on till April 2001."

Joining the GMA: "I first joined the GMA board of directors in 1979, and I have been involved with it ever since. The week after I left CCM Communications, I became Chairman of the Board of the GMA, which is a volunteer position. I helped some friends with a publication, and I was semi-retired, just hanging out. Then we had a leadership change. Our president was leaving. I was the Chairman, so, much like with Garth Fundis when Mike Green left NARAS, the personnel committee prevailed upon me to come in on an interim basis and run the organization. I had a pretty good grasp of how the organization was wired, so it was a fairly easy transition for me. Sometime last year they asked if I would consider making it permanent, and I said sure."

Mission of the organization: "First and foremost, we are the trade organization for the gospel music industry. By that we mean music of any style that contains some part of the gospel message. There is some music that is very specific and explicit and some that is very layered and obtuse, in terms of its content. We're here to expose, promote and celebrate the gospel through music."

The GMA was founded in 1964 by the Southern gospel industry. Gradually, it began to embrace all the different styles that were coming around. The 10 categories it originally had for the Dove Awards have expanded to 44 categories. We just announced that the awards show is going to be airing live at Regal Cinemas. It's the first awards show to play live via satellite in theaters on big screens. It's \$10 for an advance-purchase ticket. You come to a Regal Cinema and see a show that's uplinked in high definition with Dolby

5.1 audio. You get the same program book that everybody at the live event in Nashville gets. It's the next best thing to being there. In some ways it's better. Then the show will air a month later on UPN in prime time."

Structure of the association: "We have 17 staff people and 4,300 members. We have an annual convention here in Nashville, GMA Week. The tag line this year is "Your place to connect." There is no other event that gives a better overview of what the Christian-music business is all about. There's nothing that compares, in terms of scope and size. It is an opportunity to meet people and network and hear a lot of great music. If you really consider yourself part of this business, then you're there. We focus on radio, retail, managers, agents and promoters. Along with that come all the record-company people, publicists, artists and every other ancillary business in support-type organizations you can imagine."

Long-range plans: "We have a nonprofit foundation, the GMA Foundation, and we have the GMA itself. The foundation is a 501(c)3 and operates the GMA Gospel Music Hall of Fame. The long-term plan is to get a building built somewhere in the Nashville area that will be a physical facility for education about this genre and contain some memorabilia. We have a huge archive of music, publications and research materials, and it would be great for these materials to be accessible to the general public so they can learn more about the various tracks and streams that have led to all these different styles of music."

"Christianity is a larger thread in American life than some people realize. Maybe the success of *The Passion of the Christ* has made people realize that a little bit more. As Christianity is expressed in music, it's got a lot of appeal. Unfortunately, it's also got a reputation as not being of the quality that it should be. There are some notable examples of extremely high quality and artistically produced Christian music. It just doesn't get heard, in some cases just because it's on a Christian label."

Something the secular world misunderstands about the success of Christian music: "I don't think they understand the real scope of it. For example, if you look at SoundScan for 2003, 91% of the Christian-music scans went through a Nashville-based distribution company. That business is about \$800 million a year, and Nashville doesn't even know it. There are probably more people employed in the Christian-music business in Nashville than the country music business."

"The biggest country labels may have 40 or 50 people. EMI Christian Music Group has 250 here, because it's the headquarters. Provident Music Group and Word both have about 250 people. These are big operations. Then you have all the artists and the support stuff that's grown up around them. The Christian-music industry has more impact economically in Nashville than people here realize. I think the same is true nationally. Christian music, or gospel music, which is the all-inclusive term, is bigger than classical and jazz combined; it's bigger than Latin."

Biggest challenge: "Navigating the competing agendas that exist within the various genres of music is one of the more significant challenges that exists for me. Convincing the Contemporary Christian community that we're in their corner, and at the same time convincing the Southern gospel community that we're in their corner and the urban community that we're in their corner — bringing all those things together."

"It's been a challenge for me personally to move from being an entrepreneur to having 50 bosses and remembering that I'm accountable to them instead of just going off and making unilateral decisions that make sense to me but maybe not to a board. The other thing is making this television show happen. I'm happy we announced that we're there."

State of radio: "Terrestrial radio has challenges similar to those of the music industry. The distribution systems for programming are changing rapidly. There are many choices available. Terrestrial radio faces huge competition from satellite channels. It has continuing challenges that are similar to traditional TV networks being eviscerated by cable and satellite TV. How do you provide compelling local

programming that can attract an audience of sufficient size to pay the bills? In trying to solve that problem, you've got all these clusters forming, which can sometimes mitigate creativity and originality and exciting radio."

State of Christian radio: "When I started *CCM Magazine*, part of my goal was to create a vehicle that could provide information and education primarily to Christian radio. If you'd said that it was cheesy or bad programming, you would have been right in many cases. I'm happy to say there are a number of stations on the air today that sound as good as anything else on the air. They're entertaining, they have well-produced formatics, they're researching their music carefully, and they're getting ratings. The state of Christian radio has improved dramatically, and I'm very encouraged by it."

On indecency: "Indecency is not a huge issue with our constituents. They don't have shock jocks and issues. One of the common tag lines for our stations is "Safe for the whole family." Most of these stations would agree that some of what has gone on is in poor taste, and they've presented themselves as an alternative to that."

"Laws make sense when they benefit the majority of the public. It's easy to say that you can't legislate morality, and, for the most part, this is an issue for the free enterprise system to take care of. Legislation should be a last resort for controlling people's moral behavior. However, when the issue is public airwaves, it could be in the public interest that those airwaves are used in their highest and best way. If you're a TV network and use the 'F' word a lot, people will not watch anymore. You don't need a law for that. Free enterprise will take care of it."

Something about the GMA that might surprise our readers: "We have about as many members as the CMA, and we've been around for 40 years. We have the GMA Academy, which are regional events that culminate in a national event every summer. Jars Of Clay were discovered at that event and got a record deal. Point Of Grace were discovered and got a record deal. Stacie Orrico got her deal after appearing at our seminar in the Rockies in 1998. Michael W. Smith went to the Estes Park, CO event as a high school graduation present from his parents. In this day of *American Idol*, we've been finding new talent through a competition system for a long time."

Most influential individual: "The person who probably set me on the path that got me here was my youth pastor in high school. He was a UCLA film student before becoming a youth pastor, so he was very much into the creative arts. He nudged a number of us into both leadership and the creative arts. I try to take what I can from everybody I meet and learn from them."

Career highlight: "I am proud of having created *CCM Magazine* and that it's still there. To have something continue on without you there is a nice thing. That publication and company have had a positive impact on this little piece of the music business."

Career disappointment: "I wish I'd bought 1,000 shares of Microsoft in 1979. I'm very thankful. I've been very blessed. Someday somebody's going to find out I really don't know what I'm doing. I feel fortunate to be in the position I'm in and doing what I do."

Favorite radio format: "Classic Rock."

Favorite television show: "David Letterman and Saturday Night Live."

Favorite song: "Fields of Gold" by Sting."

Favorite movie: "Time Bandits."

Favorite book: "Chronicles of Narnia by C.S. Lewis."

Favorite restaurant: "Las Brisas in Laguna Beach, CA."

Beverage of choice: "Diet Coke."

Hobbies: "I like getting outside and working in the yard, doing gardening, and I like to travel."

E-mail address: "john@gospelmusic.org."

Advice for broadcasters: "I feel completely unqualified to give broadcasters advice. They are so much more knowledgeable about what they do than I am. When I listen to the radio, what keeps me there? I like it when a station makes me feel like they somehow read my mail and got into my head and know exactly what I like, and I don't just mean from a demographic standpoint. I like radio that's a little more eclectic, a little more adventurous."

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- EXTRA THURSDAY COCKTAIL TICKETS • \$85 EACH
- ON-SITE REGISTRATION AFTER JUNE 18, 2004 • \$550 EACH

* All 3 Attendee Names Must Be Submitted Together

• mailing address:

Name _____

Title _____

Call Letters/Company Name _____ Format _____

Street _____

City _____ State _____ Zip _____

Telephone # _____ Fax# _____

E-mail _____

• method of payment:

Amount Enclosed: \$ _____

Visa MasterCard AMEX Discover Check

Account Number _____ Exp. Date _____

Print Cardholder's Name _____

Cardholder's Signature _____

CANCELLATION POLICY: All cancellations must be submitted in writing. A full refund less a \$100.00 administrative fee will be issued after the convention if notification is received on or before **May 14, 2004**. Cancellations received between **May 15-28, 2004** will be subject to a \$150.00 administrative fee. No refund will be issued for cancellations after **May 28, 2004** or for no shows.

★ hotel:



Beverly Hilton

| TYPE OF ROOM | CONVENTION RATES |
|---------------|------------------|
| SINGLE/DOUBLE | \$184.00 |
| CABANA ROOMS | \$234.00 |
| JR. SUITES | \$350.00 and up |

For RESERVATIONS, please call:
(310) 285-1307 or 1-800-HILTONS
www.beverlyhills.hilton.com
(Group Code: RRC)

Tell them it's the Radio & Records Convention. Please do not call R&R for hotel reservations. Thank you.

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

Mailing Address: The Beverly Hilton Hotel
9876 Wilshire Boulevard, Beverly Hills, CA 90210

Clint Brown's music has been a personal blessing in my life. The songs he's written and produced are some of my favorites. I highly recommend his music for your life.

Joyce Meyer

Clint Brown has a unique anointing... His music will help every worshipper realize a higher level in their worship.

Ron Kenoly

CLINT BROWN

Promotions & Marketing

National Distribution to CBA Marketplace.

Full function Flash Website and music samples at www.clintbrown.net.

All local media and press will receive CD's and media kits in target markets.

Key Markets

Atlanta, Birmingham, Dallas, Houston, Los Angeles, Nashville, New Orleans, New York, Orlando, and Washington, DC.

Distributed by New Day Distribution, Central South, and Ingram.

The name Clint Brown is synonymous with Praise and Worship. He has written songs for such artists as Ron Kenoly, Vickie Winans, Beverly Crawford, Bishop Paul S. Morton, and Geron Davis (just to name a few). He has gained major attention in the last few years with the hits, "I Wanna Be More Like You," "You Are," "Lord I Live" and "Say The Name." He has been a featured artist on the projects "Songs For A Purpose Driven Life," and "101 Greatest Worship Songs." His CD, "One Nation Under Praise" debuted at #4 in the Contemporary Christian Charts in Billboard Magazine. This was the highest debut by an independent artist on the CC Charts in Billboard's history. Once you experience Clint Brown live you will never forget him. He is a modern day David with a voice that captures the ear, and stirs the soul. Don't just take our word for it. Listen to what others say about this incredible artist.

Current Release "IN HIS PRESENCE VOLUME 3"

GET READY FOR CLINT BROWN'S NEWEST RELEASE

"NOTHING BUT CHURCH"

STREET DATE : JULY 20, 2004

TRIBE MUSIC GROUP • PO BOX 608607 ORLANDO, FL 32860
407.292.8888 or toll free 888.825.4226 MARKP@CLINTBROWN.NET

