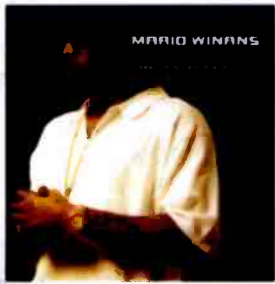


NEWSSTAND PRICE \$6.50

Rhythmic Knows Its Mario

Mario Winans moves into the No. 1 spot this week on R&R's CHR/Rhythmic chart with "I Don't Wanna Know" (Bad Boy/Universal). The song is also top three at Urban and knocking on the top five door at CHR/Pop, and it charts this week at Urban AC.



RADIO & RECORDS

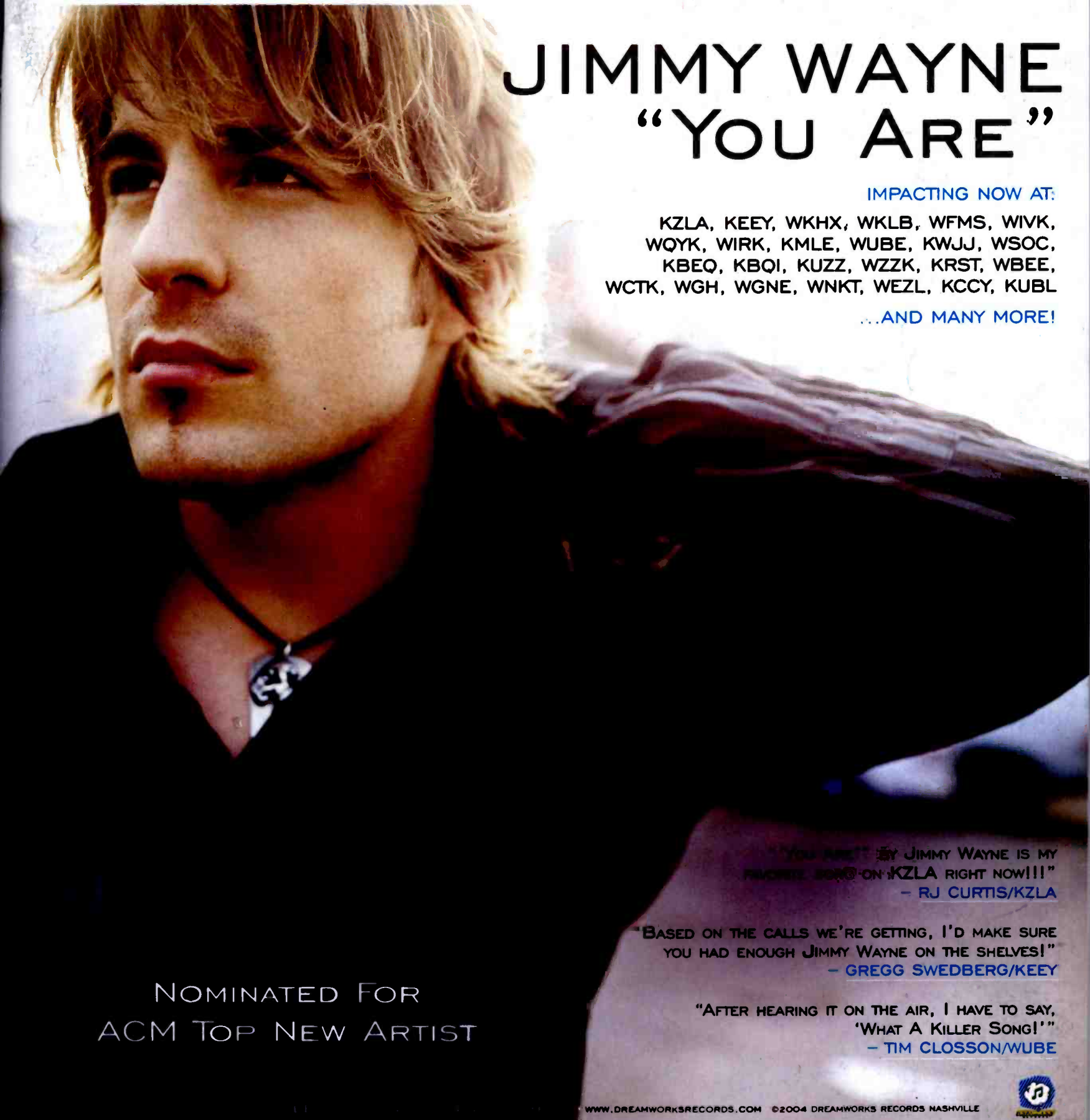
www.radioandrecords.com

MAY 7, 2004



Back To Basics In Triple A Playbook

R&R Triple A Editor John Schoenberger presents the annual Triple A special, a multipage examination of what makes Triple A radio score. Included in the *Triple A Playbook* are pieces on research and website fundamentals and a discussion of public vs. commercial radio. It starts on the next page.



JIMMY WAYNE

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 WQYK, WIRK, KMLE, WUBE, KWJJ, WSOC,
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"BASED ON THE CALLS WE'RE GETTING, I'D MAKE SURE
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 - GREGG SWEDBERG/KEEY

"AFTER HEARING IT ON THE AIR, I HAVE TO SAY,
 'WHAT A KILLER SONG!'"
 - TIM CLOSSON/WUBE



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R&R ACHIEVEMENT AWARD NOMINEES

R&R this week announces nominees by music format and in national categories including Group Executive of the Year, Market Manager/GM of the Year and Station of the Year in markets 1-25, 26-100 and 101+; Syndicated Air Personality of the Year; and Marketing/Promotion Director of the Year. The complete story starts on this page and continues in R&R's Management/Marketing/Sales section, where you also get 10 management tips from John Lund and 30 ways to improve sales presentations from Irwin Pollack.

Pages 1, 10-14

TALK WEIGHS IN ON INDECENCY

R&R News/Talk/Sports Editor Al Peterson takes a look at how the unrelenting indecency debate is affecting Talk radio. WABC/New York PD Phil Boyce, KLIF/Dallas PD Jeff Hillery and WRKO/Boston PD Mike Elder share their thoughts on the indecency issue in this week's News/Talk/Sports column.

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R&R NUMBER ONES

- CHR/POP**
• MAROON 5 This Love (Octone/J/RMG)
- CHR/RHYTHMIC**
• MARIO WINANS... I Don't Wanna Know (Bad Boy/Universal)
- URBAN**
• USHER Burn (LaFace/Zomba)
- URBAN AC**
• ALICIA KEYS If I Ain't Got You (J/RMG)
- COUNTRY**
• KEITH URBAN You'll Think Of Me (Capitol)
- AC**
• FIVE FOR FIGHTING 100 Years (Aware/Columbia)
- HOT AC**
• MAROON 5 This Love (Octone/J/RMG)
- SMOOTH JAZZ**
• PETER WHITE Talkin' Bout Love (Columbia)
- ROCK**
• JET Cold Hard Bitch (Atlantic)
- ACTIVE ROCK**
• LINCOLN PARK Lying From You (Warner Bros.)
- ALTERNATIVE**
• JET Cold Hard Bitch (Atlantic)
- TRIPLE A**
• ALANIS MORISSETTE Everything (Maverick/Reprise)
- CHRISTIAN AC**
• BUILDING 429 Glory Defined (Word/Curb/WB)
- CHRISTIAN CHR**
• BUILDING 429 Glory Defined (Word/Curb/WB)
- CHRISTIAN ROCK**
• FM STATIC Something To Believe In (Tooth & Nail)
- CHRISTIAN INSPO**
• CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)
- SPANISH CONTEMPORARY**
• PAULINA RUBIO Te Quise Tanto (Universal)
- TEJANO**
• MICHAEL SALGADO La Cruz De Vidrio (Freddie)
- REGIONAL MEXICAN**
• MONTEZ DE OURANGO Te Quise Olvidar (Disa)
- TROPICAL**
• VICTOR MANUELLE Tengo Ganas (Sony Discos)



Bartels Becomes Island President

By Frank Corrales

R&R Music Editor
fcorrales@radioandrecords.com

The Island Def Jam Music Group has named Steve Bartels President of Island Records. Bartels will be based in New York.

"I am thrilled to welcome Steve Bartels to our great company," Island Def Jam Chairman Antonio "L.A." Reid said. "I have had the pleasure of working with Steve for several years and experiencing firsthand his unparalleled expertise, leadership and dedication to artists and their music. Steve is an unbelievable executive; his spirited approach, brilliance at breaking artists



Bartels

BARTELS ▶ See Page 16

R&R Award Nominees Illustrate Diversity

More than 200 stations in 92 markets receive nods in 2004

By Jeff Green

R&R Executive Editor
jgreen@radioandrecords.com

The nomination ballots are in, and in what appears to be the widest recognition of broadcast excellence in R&R history, readers have nominated radio stations in 92 markets for the 2004 R&R Industry Achievement Awards.

Clear Channel AC powerhouse WLTW/New York, Emmis' CHR/Rhythmic KPWR/Los Angeles and Jefferson-Pilot's Country KYGO/Denver each secured six nominations to lead the nation, with all three scoring nods in the GM/Market Manager of the Year and Station of the Year categories.

Next in line is Infinity's Smooth Jazz KTWV/Los Angeles, with five nominations. Eight stations notched four bids each: Clear Channel CHR/Pop



Dickey

Ellis

Field

Hogan

Hollender

Stakelin

WHTZ/New York, Infinity Alternative WXRK/New York, Clear Channel CHR/Pop KIS-FM/Los Angeles, Infinity Alternative KROQ/Los Angeles, Clear Channel Smooth Jazz WNUA/Chicago, Clear Channel CHR/Pop WXKS-FM/Boston, Radio One Urban AC WMMJ/Washington and Infinity CHR/Pop WNKS/Charlotte. Twenty-one stations earned three nominations, 68 picked up two, and more than 125 others received one each.

Forty-seven of the top 50 markets attracted nominations, as did 71 of the top 100, although there are plenty of smaller markets recognized, from Anchorage, AK to Amarillo, TX — including No. 277, Grand Forks, ND.

On the label side, 60 labels registered nominations, paced by last year's champion, Interscope/Geffen/A&M, with 16. It's followed by RCA Music Group, with 12; Island Def Jam Music Group, with 10;

and Columbia, Epic and Universal, with nine each. Picking up eight nominations are Atlantic Records Group, Jive/Zomba Label Group and Warner Bros. Records. Curb notches five nods, while four go to Arista, DreamWorks, Reprise and Wind-up.

BNA, Capitol, Def Jam/Def Soul, Elektra Entertainment Group, EMI Latin, Lyric Street, Sony Urban Music and

▶ See Page 12

Radio Groups' Revenue Up In Q1

Clear Channel, Radio One, others beat the street

By Joe Howard

R&R Washington Bureau
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Driven by improvement in local advertising, Clear Channel's Q1 radio revenue improved 5%, to \$832.9 million, while operating income climbed 8%, to \$282.6 million. For the company overall, Q1 net income rose from \$71 million (12 cents per share) in Q1 2003 to \$100.3 million (16 cents) in Q1 2004, topping analysts' per-share expectations by 2 cents. Factoring in one-time gains from the sale of its Univision stake, Clear Channel's Q1 profit was \$116.9 million (19 cents).

Overall company revenue grew 11%, to \$1.9 billion, while operating income improved 15%, to \$246.4 million — below the radio division's Q1 operating income due to a \$55.3 million operating loss on the corpo-

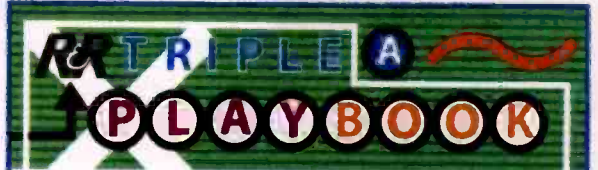
rate level. During a Tuesday-morning conference call with investors, COO Mark Mays said Clear Channel expects radio revenue to improve 5%-6% in Q2.

Meanwhile, Clear Channel Radio CEO John Hogan said that, with the improving advertising market, his company's sales reps are standing firm on pricing and won't sell ads at bargain rates.

"Given the increasingly robust and optimistic environment, we are beginning to look more toward higher-priced business and to move away from some of that lower-priced business," Hogan said. "We have the unique capability of being able to look at our business — specifically, our inventory — measure that against future and current demand and make intelligent, informed decisions."

EARNINGS ▶ See Page 16

Cumulus Lowers Net Loss In Q1: Page 4



Getting Back To The Basics

By John Schoenberger

R&R Triple A Editor
jschoenberger@radioandrecords.com

We have seen a number of significant Triple A sign-ons over the past several months, so I thought it would be a good time to present the format's case in as many ways as possible. This special is meant not only to reinforce what the format represents to those who already embrace it, but also to help spread the word to general readers and broadcast decisionmakers about the format's strengths and potential.

Within the ranks of the Triple A community we have a number of successful radio stations that

have been purveying Triple A programming for 10, 20 and even 30 years. The way I see it, they must be doing something right to last this long. In this light, I have asked many of the format's leaders to contribute to this year's special as we take a look at the basic philosophy contained within the Triple A playbook.

John Bradley, co-President of SBR Creative Media, the format's leading consulting firm, addresses what qualities a Triple A on-air personality should have and emphasizes that the format is still all about the music.

See Page 69

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– Donald Trump

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PREMIERE TALENT

Karis Assumes Clear Channel RVP/Arizona Responsibilities

Susan Karis has added Regional VP/Arizona duties for Clear Channel. A Phoenix radio veteran, she will remain VP/Market Manager of the company's eight stations in that market (KESZ, KFYI, KGME, KMXF, KNIX, KOY, KYOT & KZZP) and will also work closely with the managers at Clear Channel's Tucson and Yuma clusters.

Clear Channel Sr. VP/Sunbelt Region Charlie Rahilly said, "Susan's strong strategic vision and positive leadership in the community will build upon Clear Channel's Arizona presence."

Karis has spent most of her radio career in Phoenix. She became Director/Sales of KMXF & KZZP in 1998 under Jacor Communications and retained that title when Clear Channel merged with Jacor. She was promoted to Phoenix VP/Market Manager in September 2001.

"Clear Channel/Arizona has great products, the best people and a desire to provide high-quality service to our listeners and clients," Karis said. "I'm ready to help build upon the things we've already accomplished."

Robbin New WSRR/Memphis PD

Rich Brother Robbin has been named PD of Citadel's Classic Hits WSRR (The Cat)/Memphis. He most recently programmed WGFX/Nashville, which was Classic Hits until flipping to Sports/Talk in August 2003. Robbin, who succeeds Kay Manley, will work closely with cluster GM Tony Yoken in overseeing the station.



Robbin

Robbin has programmed such stations as KCBQ-FM and KBZT in San Diego and from 1985-91 was the co-owner, GM and PD of KWFM/Tucson. He is perhaps best known for his lengthy stint as a KCBQ-AM/San Diego air personality in the 1970s.

Robbin's arrival at WSRR comes after the station conducted a research presentation last year. Following the presentation, then-consultant Steve Rivers suggested to Yoken that WGFX, which used Robbin's "Rockin' Hits" programming concept, be used as a model for WSRR. Rivers then suggested

that Robbin be brought in to lead WSRR. "All of the research showed that there was a hole for more of a classic hits-driven, tempo-oriented Rockin' Hits presentation," Yoken said.

Commenting on his move to Memphis, Robbin said, "Now I get to experience NBA basketball in person!" Speaking of WSRR, he said, "This type of Classic Hits format always comes back with some very good potential, but there are issues that keep it in a position of mediocrity." According to Robbin, marketing is the main issue associated with keeping a station in the format on top of its game.

Yoken said, "With Rich, we not only get the best of both worlds — marketing and programming — but we get somebody whom Citadel President/Programming Eric Logan says has an auto-ticket into the Rock and Roll Hall of Fame DJ wing. He will put a face on the station and light up the market."



TRAIN KEEP A-ROLLIN' Sony Music execs recently gathered in New York to present Train with a plaque celebrating platinum sales of the band's latest album, *My Private Nation*. Seen here are (l-r) Train bandmember Scott Underwood, band managers Barbara Carr and Jon Landau, bandmember Pat Monahan, Sony Music Chairman/CEO Andrew Lack and President Don Ienner, Columbia Records Group Exec. VP John Ingrassia and President Will Botwin, bandmember Jimmy Stafford and Sony Music Exec. VP/Sales Tom Donnarumma and Exec. VP/Creative Marketing & Promotion Charlie Walk.

Sledge Set As PD At WOXY/Cincy First scheduled to take over 97.7 signal next Friday

First Broadcasting has hired Matt Sledge to serve as PD of WOXY/Cincinnati when the company takes over the station's terrestrial signal, which is expected to take place May 14. Though it will remain Alternative, the station will rebrand itself as "X97.7, New Music First."



Sledge

While Balogh Broadcasting has sold the 97.7 FM signal, the company has retained the rights to the station's intellectual property as "97X, the future of rock and roll," which Balogh had hoped to continue using in an Internet-only broadcast. However, a memo recently posted at www.woxy.com said

that, due to difficulties in finding funding, the company may have to discontinue the stream as well.

"While I'm sad that 97X is going to be leaving the airwaves on May 13, I'll try my best to re-create that spirit and kick some ass in the process," Sledge told R&R.

Sledge has been serving as WOXY's Asst. PD since July 2001. He has been with the station for 10 years, starting as an intern and adding on-air duties in 1994. In 1998 he became night personality, a position he retains, and added Local MD duties.

Travis To Transfer To CC/OK City Will serve as cluster OM/Dir. of Prog. and KXXY PD

Clear Channel/Fayetteville, AR Operations Director Tom Travis is transferring on June 1 to the company's Oklahoma City cluster, where he will be OM/Director of Programming for its six stations there: Talk KEBC, Alternative KHBZ, CHR/Pop KJYO, News/Talk KTOK, Country KTST and Country KOXY. Travis will also serve as PD of KOXY, succeeding L.J. Smith, who transferred to Clear Channel's Columbia, SC cluster last month.



Travis

"Things are really good in Fayetteville, and I wasn't looking to

leave," Travis told R&R. "But the opportunity to join some great folks in Oklahoma City and to help get KXXY back to where it needs to be was too much to pass up."

Travis has spent the last seven years in Fayetteville, overseeing the operations and programming of market-leading Country KKIX, as well as AC KEZA, CHR/Pop KMXF and Classic Rock KIGL. He was also at KKIX from 1992-95 and was MD when he left to become the PD of KMKV/Little Rock.



WE'RE BALD BECAUSE WE CARE In a show of support and solidarity for WYYY (98 Rock)/Baltimore morning co-host Lopez, who is currently undergoing cancer treatment, members of the 98 Rock staff and station listeners recently took over a local Harley-Davidson store to shave their heads. While some attending the event went bald and donated the hair to Locks of Love, others contributed to the 98 Rock & Recovery Fund. Seen here are (l-r) 98 Rock Asst. PD/MD Rob Heckman, afternoon co-host Mickey Cucchiella, weekend Don Koenig, PD Dave Hill, Asst. Morning Show Producer John Laur and night guy Stash.

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Coy Now Q94/Richmond PD

As part of a major shakeup at Clear Channel CHR/Pop WRVQ (Q94)/Richmond, longtime programmer and on-air personality Wayne Coy has joined the station as PD/morning co-host. He replaces Billy Surf, who exits along with morning co-host Betty Bodine, Asst. PD/afternoon driver Travis Dylan and night personality Jake Glenn.

"I've spent the past four months trying to find the right fit," Coy told R&R. "And out of everything I looked into, this was the one situation that screamed 'perfect fit.' If my first day in the building is any indication, spirits are high in the hallways. Look out, Richmond, the 'Q' is back!"

Coy's experience also includes stints at KQKQ/Omaha, WABB/Mobile and WNVZ/Norfolk.

Joining Q94 as Asst. PD/morning co-host is Darrin Stone, who worked with Coy at KQKQ, WABB and KZPT/Tucson. Fellow WABB alum Jonathan Reed comes on board as WRVQ's new MD/afternoon host; he most recently worked at WZEE/Madison. WZEE Asst. PD/Promotions Director Joey Hoops is also segueing to WRVQ, as night personality. Current Q94 morning co-host Melissa Chase remains in place.

FOR THE RECORD — The following corrects errors in the enclosed 2004 Industry Achievement Awards ballot. In the National Radio Awards' Market Manager/GM of the Year, Markets 101+ category, Gold Coast/Oxnard, CA's Chip Ehrhardt is nominated. In the Alternative Personality/Show of the Year category, WXRK/New York's Cane is nominated. Peak/Concord's Rebecca Rieman is nominated for Smooth Jazz Label Executive of the Year. And WXDJ/Miami's Joe Ferrero is nominated for Latin Formats Personality/Show of the Year. R&R regrets the errors.

Cumulus Calls For Industry Push Toward Higher Ad Rates

Company lowers net loss in Q1

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

Cumulus' Q1 conference call, held Monday evening, was far from just a nuts-and-bolts discussion of revenue increases, station operating income and adjusted EBITDA. In a session dominated by questions from analysts, company President/CEO Lew Dickey took the opportunity to not only outline Cumulus' plans in its largest market, but to challenge the industry to join together to win more ad dollars for radio's coffers.

Dickey said "firming demand" is helping broadcasters in the advertising department, saying that the 5% net revenue growth seen by Cumulus in Q1 was accomplished not through increased utilization, but through rates. "We're definitely enjoying some pricing power, and we're able to raise the rates," he said. "Our revenue increases are about 70/30 favoring rate vs. increased utilization. We're gaining on pricing power."

Additionally, the automobile sector, which was flat during Q1, is starting to pick up for Cumulus — though the sector accounts for just 20% of the company's total ad-revenue sources.

Dickey said Cumulus is working hard to raise rates by 10%, and he thinks competitors should set similar goals and work together to elevate rates. "We have so much room to raise our rates as an industry,"

he said. "We have so much room to expand and build upon the rate structure we have today. Things are definitely going to improve, and we're optimistic [about] what we're seeing and what that portends for the rest of the year."

Cumulus lowered its net loss attributable to common shareholders in Q1, from \$7.3 million (12 cents) a year ago to \$2 million (3 cents), missing by 2 cents the estimate of Thomson First Call analysts. Revenue increased 13%, to \$65.5 million, while station operating income grew 13%, to \$19.2 million, and adjusted EBITDA rose 15%, to \$15.6 million. On a same-station basis, net revenue climbed 5%, to \$58.9 million.

CUMULUS ▶ See Page 23

BUSINESS BRIEFS

Radiovisa Launches Rep Firm

Spanish-language News/Talk network Radiovisa has opened a national network sales rep firm with regional offices in New York, Miami and Dallas, in addition to Radiovisa's corporate offices in Los Angeles. Radiovisa President/Network Sales Alan Fuller will head the rep firm's staff from L.A. National/Network Sales Manager Gina Han will work with Fuller to oversee the network sales team while retaining her duties as NSM of Radiovisa flagship KMXE/Anaheim-L.A. In New York, Glenda Villanueva will be responsible for the Northeast region and Puerto Rico, while Leslie Russell, based in Miami, will oversee the Southeast region and Chicago as Southeast Regional Sales Manager. Mark Munoz takes on duties as Southwest Regional Sales Manager, based in Dallas.

Interep Adds Another \$50,000 To RAEI Program

Interep, a charter sponsor of the Radio Advertising Effectiveness Lab, has pledged an additional \$50,000 in support for the program, bringing its total sponsorship to \$250,000. The RAEI's purpose is to further the industry's research on radio effectiveness and ROI. Interep co-President/co-COO George Pine said, "Proof of the effectiveness and accountability of our medium will be crucial to achieving a 10% share of ad dollars by 2010. This is truly an industrywide initiative, and we encourage every broadcaster to contribute at a consistent level. In this way we can be sure each constituency has a voice and that the needs of the total industry are being addressed."


Susquehanna Offers 'Sales Performance Guarantee'

As part of a "sales performance guarantee," radio clients in all eight Susquehanna markets are being promised two-for-one make-goods within contracted dayparts for any spots that fail to air as agreed. Under the program, advertisers are also guaranteed promotional recaps within 10 days, lower commercial loads, station and market updates and other services. Susquehanna President/COO David Kennedy said, "This represents another tangible means for us to demonstrate our commitment to our valued clients and to our industry." Susquehanna Sr. VP/Regional Manager Nancy Vaeth-DuBroff said, "We want superior accountability to become the expected practice in our company and in the industry."

Salem Prices Stock Sale

Salem Communications announced last week that it has priced \$30 per share its previously announced sale of 3.1 million shares of its class A common stock, including 775,000 shares being sold by Salem President/CEO Ed Atsinger and Chairman Stuart Epperson and 2.3 million shares being sold by the company itself. Additionally, Salem has granted underwriters Credit Suisse First Boston and Deutsche Bank Securities an overallotment option to buy an additional 175,000 shares from Salem and another 225,000 from Atsinger and Epperson. Salem plans to use the \$65.5 million it expects to net

Continued on Page 6



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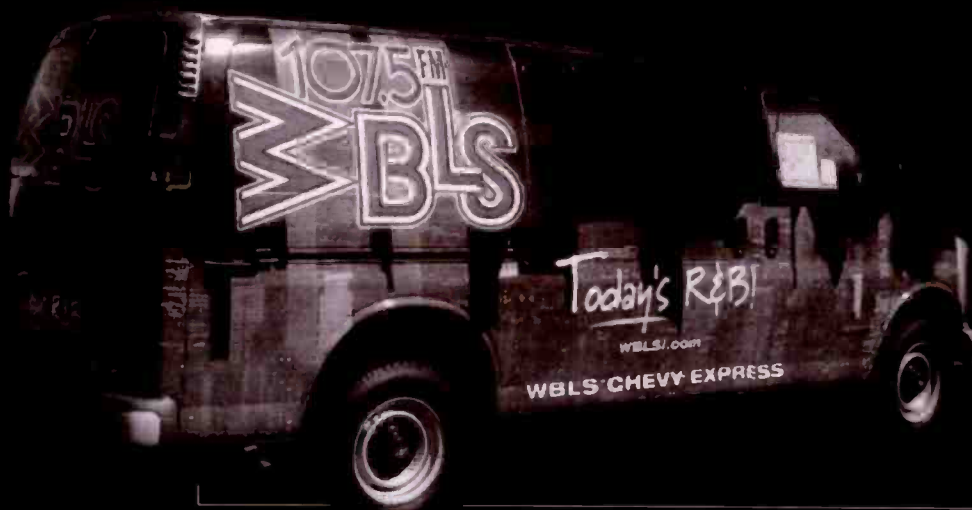
Calls From The Street

The latest industry analysts' calls from Wall Street.

Company	Analyst	Rating	Target Price
Beasley	Paul Sweeney, CSFB	Outperform	\$18
Clear Channel	David Joyce, Guzman & Co.	Perform in-line	\$50
Cox Radio	Paul Sweeney, CSFB	Outperform	\$27
	Marc Nabi, Merrill Lynch	Neutral	—
	James Boyle, Wachovia	Outperform	\$26-\$28
Cumulus	Marc Nabi, Merrill Lynch	Neutral	—
	Paul Sweeney, CSFB	Outperform	\$25
Disney	Jessica Reif Cohen, Merrill Lynch	Neutral	—
Entercom	Paul Sweeney, CSFB	Outperform	\$55
	Marc Nabi, Merrill Lynch	Neutral	—
Radio One	Paul Sweeney, CSFB	Outperform	\$23
	Marc Nabi, Merrill Lynch	Buy	\$22
Westwood One	Paul Sweeney, CSFB	Outperform	\$36
Viacom	David Joyce, Guzman & Co.	Outperform	\$48
	Jessica Reif Cohen, Merrill Lynch	Buy	\$53

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FCC ACTIONS

Latest FCC Station Count: Fewer AMs, More FMs

The FCC reported that, as of March 31, there are a total of 13,476 radio stations licensed in the U.S. and its territories, including 2,471 noncommercial FMs. The number of commercial FMs increased from 6,207 on Sept. 30, 2003, to 6,224 in March. The number of licensed AM stations dwindled from 4,802 six months ago to 4,781.

Clear Channel Faces Another FCC Fine

Clear Channel has been fined \$10,000 by the FCC for failing to keep the tower it owns in Utica, NY — used by its WOUR-FM/Utica — properly painted. Clear Channel contended that a separate agreement it has with the New York State Broadcasters Safety Association that provides for that group to conduct inspections nullifies the need for FCC inspections — an arrangement that is allowed under the FCC's rules — but the commission nonetheless ruled that the NYSBA arrangement doesn't supersede the FCC's authority to conduct a safety inspection, noting that this case was part of an FCC-wide tower-safety program. Clear Channel has 30 days to pay the fine.

WXDJ/Miami Morning Hosts To Pay FCC Fine In Pennies

WXDJ/Miami morning team Enrique Santos and Joe Ferrero were fined \$4,000 last week by the FCC for airing a conversation with Cuban President Fidel Castro without first notifying Castro or other Cuban government officials that they would be on the air. The duo received international press for the stunt, and now Santos and Ferrero have elected to pay the fine with 400,000 pennies donated by listeners at a live broadcast from a Hialeah, FL furniture store held April 28. "This will allow listeners the opportunity to display their disagreement with the FCC's decision and to stand in solidarity with and support for Enrique and Joe," WXDJ said in a press release. Castro believed he was participating in a conversation with Venezuelan President Hugo Chavez.

RTNDA: FCC Golden Globes Decision Limits Accurate Reporting

In comments filed April 29 with the FCC, the Radio-Television News Directors Association said the commission's recent ruling that U2 lead singer Bono's use of the phrase "fucking brilliant" during the live NBC telecast of the 2003 Golden Globe Awards was indecent unconstitutionally limits the ability of broadcast journalists to provide accurate and insightful reporting to the public. The RTNDA is supporting petitions filed April 19 that ask the FCC to reconsider its decision, and the association expressed its concern over "the deleterious and chilling effects the order has had and will have on broadcast journalism." The Golden Globes order reversed existing FCC precedent, which held that the isolated or fleeting broadcast of expletives does not, in many instances, violate the indecency rules.

United Church Of Christ Asks FCC To Stay On Target With EEO

The United Church Of Christ's office of communication sent a letter to FCC Chairman Michael Powell on April 28 that asked the commission to keep its promise to initiate random equal-employment-opportunity audits and targeted investigations of licensees in radio and TV. The FCC had pledged to do so, starting in March of last year. Among those who signed the letter was the office of communication's Managing Director, former FCC Commissioner Gloria Tristani. "As of April 15, 2004, the commission had not initiated a single audit of a licensee, let alone initiated a targeted investigation," the UCC office said. "It is a travesty that so many licenses have been or are soon to be renewed without the commission conducting a single EEO audit or investigation." The group asked that the FCC hold the radio and TV license-renewal cycles until the audit process has begun.

Continued on Page 23

TRANSACTIONS AT A GLANCE

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

- WKFL-AM/Bushnell, FL Undisclosed
- WYTH-AM/Madison, GA \$63,000
- WMLC-AM/Monticello, MS \$45,000
- WKMT-AM/Kings Mountain, NC Undisclosed
- WNMB-AM/North Myrtle Beach (Myrtle Beach), SC \$250,000

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

DEAL OF THE WEEK

- **WXLS-FM/Danville (Champaign), IL**
PRICE: \$3.25 million
TERMS: Asset sale for cash
BUYER: Sage Communications Inc., headed by President/CEO Ed Christian. Phone: 313-886-7878. It owns 78 other stations, including WIXY-FM, WKDD-FM & WLRW-FM/Champaign, IL.
SELLER: I.A.I. Broadcasting Inc., headed by President/CEO Chris Aldridge. Phone: 800-528-9888

2004 DEALS TO DATE

Dollars to Date:	\$686,793,033 (Last Year: \$2,345,204,266)
Dollars This Quarter:	\$193,877,500 (Last Year: \$571,208,395)
Stations Traded This Year:	324 (Last Year: 898)
Stations Traded This Quarter:	89 (Last Year: 191)

BUSINESS BRIEFS

Continued from Page 4

from the sale for working capital and general corporate purposes, possibly including the redemption of up to \$52.5 million worth of its outstanding 9% senior subordinated notes.

Jacobs Media Launches Free-Speech Website

Jacobs Media on April 30 debuted SaveRadioNow.Org, a non-profit, nonpartisan web project designed to inform Americans about FCC and legislative action related to free speech. Jacobs Media President Fred Jacobs said, "There is a large gap between the opinions about indecency that are being expressed by the FCC

Continued on Page 17

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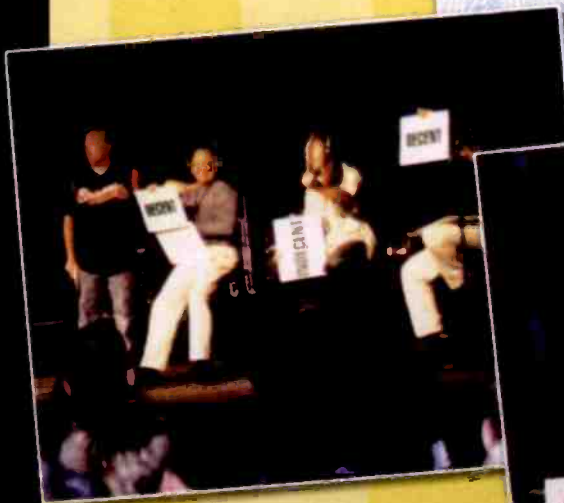
they need so they know what they're doing right and what they can do better. From introductory sales training to advanced in-house sales management issues, Irwin Pollack takes the guesswork out of understanding exactly what you need to catch up to, then (eventually) surpass the competition. Call today for a free, no-obligation phone consultation.

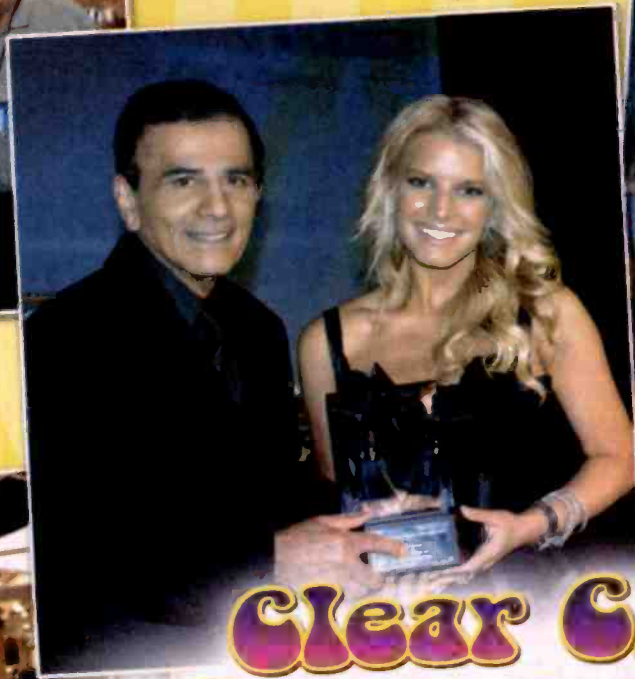
All Work And No Play At The Clear Channel Radio Programming Leadership Conference!

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R&R Presents The 2004 Achievement Award Nominees

Excellence in radio broadcasting is easy to find, and there were hundreds of stations across the country that delivered great ratings, revenue, promotions and community service during the past year. Some stations had immediate success with new formats, while others came from way back in the pack to win the hearts and minds of their listeners.

All the finalists in the national categories have compelling stories, many of which will be told in these pages in the coming weeks. Their nominations are based on recognition from their peers, who submitted their picks earlier this year.

At a special ceremony during R&R Convention 2004 at the Beverly Hilton Hotel in Los Angeles, the recipients of the R&R Industry Achievement Awards will be presented with plaques for their distinguished performance over the past year. Please be sure to complete and return your ballot by May 21. Ballots will be tabulated by the accounting firm of Miller, Kaplan, Arase & Co. All these executives, personalities and stations are more than deserving, and we hope you'll take the time to vote.

How To Get Free Visibility In R&R

The Management/Marketing/Sales section is always looking for photos and stories of great station promotions, marketing campaigns, community-service initiatives, NTR events and related business-development and imaging activities.

E-mail details, photos and art to Jeff Green at jgreen@radioandrecords.com. We'll see you in R&R!

MARKET MANAGER/GM OF THE YEAR (MARKETS 1-25)



Mick Anselmo
Clear Channel/Minneapolis

Bob Call
Jefferson-Pilot/Denver

Val Maki
Emmis/Los Angeles

Dave Pugh
Clear Channel/Detroit

Andy Rosen
Clear Channel/New York

Victor Sansone
WKHX & WYAY/Atlanta

MARKET MANAGER/GM OF THE YEAR (MARKETS 26-100)



John Burkavage
Entercom/Wilkes-Barre

Tim Davies
Clear Channel/Memphis

Vance Harrison
Renda/Oklahoma City

Dave Paulus
Saga/Norfolk

Dean Pearce
Apex/Charleston, SC

Phil Zachary
Curtis Media/Raleigh

MARKET MANAGER/GM OF THE YEAR (MARKETS 101+)



Chip Ehrhardt
Gold Coast/Oxnard, CA

Scott Harris
NextMedia/Lubbock, TX

Linn Hodgson
Leighton/Grand Forks, ND-
MN

Andy Lohman
Clear Channel/Anchorage,
AK

Scott Miller
Clear Channel/Wheeling,
WV

Leonard Wheeler
Mel Wheeler/Roanoke, VA

MARKETING/PROMOTION DIRECTOR OF THE YEAR



Apryl Battin
KMPS & KYCW/Seattle
(Infinity)

Garrett Doll
KYGO/Denver
(Jefferson-Pilot)

Von Freeman
KIIS-FM/Los Angeles
(Clear Channel)

Lori Hall
WMIB/Miami (Clear Channel)

Dianna Jason
Emmis/Los Angeles

Scott Kinney
WNNX/Atlanta
(Susquehanna)

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Nominees

Continued from Page 1

TVT each earned three nominations. Labels picking up two include BMG U.S. Latin, Broken Bow, EMI Christian Music Group, Hollywood, INO, MCA, Narada, Peak, Provident, RCA, Rocketown, Shanachie, Sony Music Norte, Universal Music Latino, Verve Music Group, Warner Music Latina and Word Label Group. More than 20 companies received one nomination each.

In the Group Executive of the Year category, the six nominees are Cumulus Broadcasting Chairman/President/CEO Lew Dickey, Citadel Communications COO Judy Ellis, Entercom President/CEO David Field, Clear Channel Radio CEO (and 2003 award winner) John Hogan, Infinity Radio President/COO Joe Hollander and Regent Communications President/COO Bill Stakelin.

Nominated in the Syndicated Air Personality of the Year category are Jones Radio Networks' Delilah, Reach Media's Tom Joyner, Crystal Media Network's Dave Koz, Don Buchwald & Associates' Howard Stern, Renegade Nation Productions' Little Steven and TeshMedia Group's John Tesh.

The Marketing/Promotion Director of the Year nominees are Apryl Battin (KMPS & KYCW/Seattle), Dianna Jason (Emmis/Los Angeles), Lori Hall (WMIB/Miami), Garrett Doll (KYGQ/Denver), Scott Kinney (WNNX/Atlanta) and Von Freeman (KHS-FM/Los Angeles).

Of the more than 60 radio companies that received nominations, Clear Channel leads the pack, with 108, followed by Infinity, with 57. Emmis picked up 21; Jefferson-Pilot and Susquehanna have 16 each; Entercom received 14; Cox and Radio One scored 11; Univision

attracted eight; ABC, Cumulus and SBS landed seven; and Saga and Salem have six each. Those with five nominations are Citadel, Greater Media, Regent, Sandusky and Sinclair. Three companies registered four nominations: Bonneville, Journal and NextMedia. Entravision, Lotus and Service took three nominations each, while two were earned by Apex, Curtis Media, Hearst-Argyle, Inner City, Midwest TV, Pamal, Renda and WEAZ-FM Radio. More than 20 others received one nomination.

As it did last year, Los Angeles tops all markets in number of nominations, picking up 34. L.A. is followed by New York, with 32, and Chicago, which moves up to third, with 15. Other markets with at least three nominations are San Diego (14); Dallas (12); Atlanta, Boston and San Francisco (11); Denver, Philadelphia and Seattle (10); Miami (nine); Charlotte (eight); Austin (seven); Cincinnati, Detroit,

Indianapolis and Phoenix (six); Houston, Kansas City, Memphis, Minneapolis, Portland, OR and Tampa (five); Las Vegas, Nashville, Providence, Sacramento, San Antonio and Tucson (four); and Birmingham, Cleveland, Jacksonville, Knoxville, Norfolk, Orlando and Westchester (three).

The R&R Industry Achievement Awards celebrate excellence in the radio and record industries. The awards process began in February, when R&R readers nominated stations, labels and professionals in 100 categories as part of the initial round of balloting.

Final ballots are being sent with this issue of R&R to eligible radio stations, record labels and related industries. The accounting firm of Miller, Kaplan, Arase & Co. will tabulate the ballots, and the winners will be announced at R&R Convention 2004, June 24-26 in Los Angeles.

SYNDICATED AIR PERSONALITY OF THE YEAR

					
Delilah Jones Radio Networks	Tom Joyner Reach Media	Dave Koz Crystal Media Networks	Howard Stern Don Buchwald & Associates	Little Steven Renegade Nation Productions	John Tesh TeshMedia Group

STATION OF THE YEAR (MARKETS 1-25)

					
WERQ/Baltimore (Radio One)	KYGO/Denver (Jefferson-Pilot)	KPWR/Los Angeles (Emmis)	WCMQ/Miami (SBS)	WLTW/New York (Clear Channel)	WMMJ/Washington (Radio One)

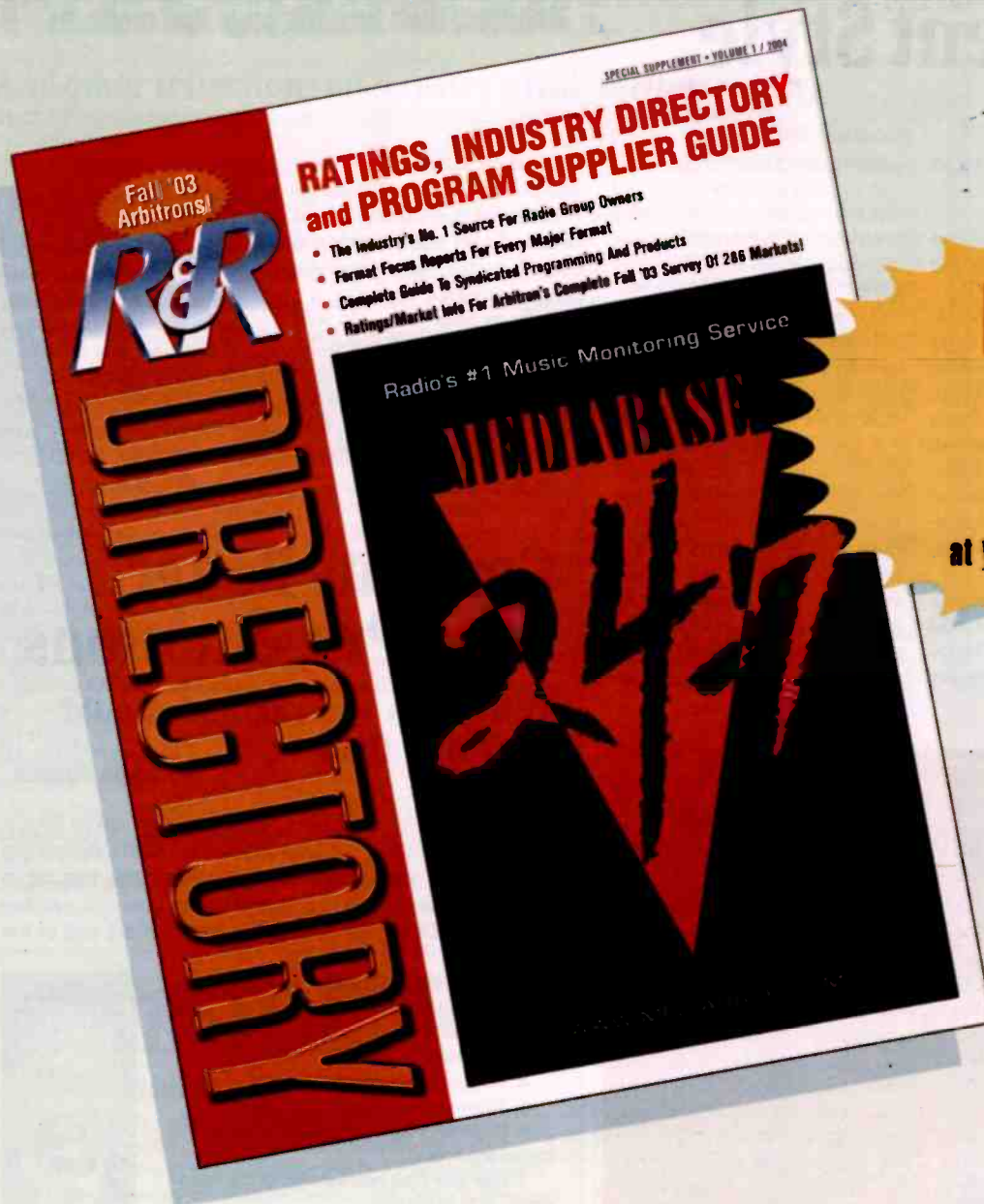
STATION OF THE YEAR (MARKETS 26-100)

					
KXKL/Austin (Infinity)	KXKC/Lafayette (Bonin, now Citadel)	WFAS/Westchester (Cumulus)	WHAL/Memphis (Clear Channel)	WQDR/Raleigh (Curtis Media)	WXST/Charleston, SC (Apex)

STATION OF THE YEAR (MARKETS 101+)

					
KBTE/Lubbock, TX (NextMedia)	KBZS/Wichita Falls, TX (Clear Channel)	KXGL/Amarillo, TX (Foster/McCard)	WIOV/Lancaster, PA (Regent, now Citadel)	WRTS/Erie, PA (NextMedia)	WBQ/Johnson City, TN (Mingler)

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Ten Ways To Enhance Your Management Style

By John Lund

Want to be a better manager? Here are 10 ways to improve your style.

1. "This meeting will continue until morale improves!" Reconsider long meetings. Concentrate on one or two topics, move it along quickly and let everyone get back to work. Don't waste time: Get to the point, hold debates, then turn the page and move on.



John Lund

2. Refuse some problems. Have employees bring to you only well-defined challenges, with solutions.

3. Make sure the station phone is answered quickly and courteously. Radio is a business, and people hate voice mail and delays. When you

have to put people on hold, play the station and promos.

4. Require salespeople to attend remotes, talent appearances, promotions and other functions. They'll learn firsthand who listens and how well the station draws listeners. At a remote, sales can

take care of the client so the air talent can do cutaways and meet listeners.

5. Don't let a salesperson critique an air talent. Talents resent it, and most salespeople are not qualified to do it. Salespeople should bring any

concerns about talents to the PD.

6. Appoint a staff person to edit and e-mail a quarterly or monthly newsletter for employees. Sharing information builds morale and team spirit.

7. Promote from within whenever possible. But when hiring from outside, recognize that when you make an outsider feel like an insider, he or she will be more effective.

8. Use a private researcher to analyze Arbitron books for specific audience information and trends. Likewise, use perceptual research to learn what listeners want and like. Perceptions change, and stations evolve; don't allow stagnation to set in. Always work to get more listeners, especially P1s, to listen longer.

9. Read good books on business

Don't waste time: Get to the point, hold debates, then turn the page and move on.

or the radio industry often. Read trade publications, attend conferences, and never stop learning. Attend at least one sales seminar a year, and share what you've learned with others when you return to work.

10. Be on good terms with your local radio and TV columnists. Invite them to lunch, to visit the station and to attend station events, remotes, ratings celebrations, even a station party once in a while.

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, at john@lundradio.com or via www.lundradio.com.

Generate Better Sales Presentations

Thirty tips you can and should use every time

By Irwin Pollack

I wish I had a dollar for every time I've been asked for advice on how owners and managers can help salespeople improve their written presentation skills. Take this list to your next sales meeting and brainstorm how you can begin a "Do It Differently and Better Plan" for the rest of the year.

1. Get your ideas on paper immediately.
2. Revisit your draft presentation the next day to see if it holds up.
3. Proofread everything.
4. Use strong, professional words.
5. Study your sentence composition.
6. Organize your thoughts into a smooth, logical argument.
7. Use your best penmanship for the handwritten P.S. at the end.
8. Stay focused on the key message.
9. Avoid repeating your ideas.
10. Watch out for fattening B.S.
11. Beware of too few or too many commas.
12. Get to the point quickly.
13. Study your grammar and tenses.
14. Express confidence in your message.
15. Keep paragraphs short, compact and concise.
16. Write in an easy-to-read, fast-paced style.
17. Organize an efficient summary and conclusion.
18. Keep the presentation simple.
19. Look for an attention-getting opening device.
20. Don't use words many people don't know.
21. Support your argument with ideas.
22. Express your enthusiasm.
23. Don't procrastinate in preparing the presentation.
24. Look for creative ways to express your thoughts.
25. Eliminate hype or any text that could be misleading.
26. Look for unnecessary words and edit them out.
27. Show you've put some thought into your analysis.
28. Search for ways to provoke the prospect to think.
29. Don't hesitate to use humor if it helps your case.
30. Reinforce points the prospect has already shared with you.



Irwin Pollack

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

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The Myth Of The P2P Generation

And other reflections on Napster's fifth birthday

Shawn Fanning put Napster online in January 1999, and, with no concrete response from copyright owners, he and his uncle John Fanning were emboldened to file for incorporation as Napster Inc. in May 1999. That was just five years ago. Seems a lot longer, doesn't it?

The History

The major labels, so widely bashed for being technologically clueless and for habitually stepping on innovation, did not pounce on Napster right after it launched. Instead, they let it grow, let it incorporate and let it pick up as many as 60 million registered users by the end of 1999. December of that year was when the RIAA's five major-label members finally got around to filing suit.

The courts being what they are, it took a while for anything to happen, and in April of 2000 Shawn Fanning told *Forbes*, "My mind is more on nerdy stuff like adding jukebox features than on whatever litigation might be happening outside these walls."

The court battle went several rounds, during which Napster tried

out the Betamax defense, saying its technology had "substantial noninfringing uses" and that it couldn't control its users' conduct. That was rejected, and Napster was ordered to filter out infringing songs — which it did, though the RIAA quickly complained to the court that Napster had done a deliberately sloppy job. The judge agreed, calling the effort "disgraceful," and ordered the system offline until it put perfect filtering in place. Napster appealed and got a ruling that the order was overreaching.

But by that time the only reason Napster was still around to win anything was because, in the most concrete expression of major-label confusion over how to handle the Napster phenomenon, Bertelsmann had granted the company an \$85

million loan in October 2000. That loan, from a company that was suing Napster at the time, kept Napster alive until July 2001. That was when it traded its last file, about 18 months after it launched and a little over a year after it incorporated.

For such a short-lived phenomenon, Napster The First left a dandy mess behind it.

Napster Inc. is gone, but the Napster name lives on in an entirely legal and respectable (and rather nice) online song store and subscription service owned by software maker Roxio. But one of the more enduring legacies of the outlaw Napster is the imaginary phenomenon called the "Napster generation," the "file-sharing generation" or the "P2P generation." I found online cites dating back to August 2000, when the *Amarillo Business Journal* said that artists and labels "deride the Napster generation for taking advantage of the musicians who work to create the music." There's no reasonable definition of generation that makes it possible to declare that one has arisen after a year and a half.

Who Are These People?

The notion of a generation that has "never paid for music" remains widespread as well. In fact, artist and producer T Bone Burnett told *Album Network* a few months back, "There are two or three generations of kids now who have never bought music, who have only downloaded it." Burnett was not speaking in support of file-trading, but if such an influential and well-informed figure was persuaded, less than five years post-Napster, that "two or three" generations had never paid for their music, that only shows how pervasive the idea has become.

Figuring that the young end of Napster's demo was in its early teens when the service came online, that means that they've aged from, say, 13 to 18 in the time since the headphoned cat debuted. Does anyone really believe there were 13-year-olds in 1999 who had no idea music needed to be paid for?

But Napster didn't get its toehold with teens; it took off in the colleges, where its true-P2P descendants now thrive. Who were these college kids who never bought a CD before 1999? And did Napster and all it had to offer so addle their minds that they just forgot about paying for music?

Maybe they did — with Napster's debut, paying for music did become effectively unnecessary. But did the whole idea of payment really vaporize, despite a number of RIAA re-

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 500,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, May 4, 2004.

Top 10 Songs

1. **HOOBASTANK** The Reason
2. **BEASTIE BOYS** Ch-Check It Out
3. **MAROON 5** This Love
4. **FOO FIGHTERS** Times Like These
5. **BEYONCÉ** Naughty Girl
6. **OUTKAST** Roses
7. **BLACK EYED PEAS** Hey Mama
8. **GRETCHEN WILSON** Redneck Woman
9. **D12 / EMINEM** My Band
10. **AVRIL LAVIGNE** Don't Tell Me

Top 10 Albums

1. **DIANA KRALL** *The Girl In The Other Room*
2. **MORRISSEY** *Irish Blood, English Heart*
3. **LORETTA LYNN** *Van Lear Rose*
4. **D12** *D12 World*
5. **MODEST MOUSE** *Good News For People Who Love Bad News*
6. **MAROON 5** *Songs About Jane*
7. **HOOBASTANK** *The Reason*
8. **FOO FIGHTERS** *One By One*
9. **BLACK EYED PEAS** *Elephunk*
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 26, 2004 are listed below.

Top Rock

- JET** Cold Hard Bitch
YEAH YEAH YEAHS Maps
MAGNA-FI Where Did I Go Wrong
A PERFECT CIRCLE Weak And Powerless
FRANZ FERDINAND Take Me Out

LIVE 365 .COM

Travis Storch • 866-365-HITS

Top Country

- SHEDAISY** Passenger Seat
GRETCHEN WILSON Redneck Woman
KENNY CHESNEY... When The Sun...
CAROLYN DAWN JOHNSON Simple Life
REBA McENTIRE Somebody

Top Blues

- JOSS STONE** Fell In Love With A Boy
LOS LONELY BOYS Heaven
BOB SCHNEIDER Come With Me Tonight
JONNY LANG Red Light
JONATHA BROOKE Better After All

minders, gentle and otherwise; that it is still necessary? That's what P2P defenders would like you to think. It's in their interest to raise habitual intellectual-property theft to the status of an unstoppable social phenomenon — a movement, even. When the rest of us go along with them, we're only helping their cause.

But that's not the worst of the Napster legacy. Five years on, the worst of it is the way that battle and the subsequent court fights against Kazaa and other P2Ps have changed consumers' perception of the recording industry, perhaps forever.

Once a vaguely defined presence behind beloved artists whose trade group, the RIAA, was heard from every once in a while as it handed out gold and platinum records, the major labels have become villains to nearly everybody — the mainstream media too often included.

P2Ps can and do portray them-

selves as mavericks and battlers of corporate evil. It's a posture persuasive enough that they get a free pass on the viruses they spread inadvertently and the spyware and adware they spread on purpose. But a group of multibillion-dollar corporations can't take the opposing stance, as victims, and expect much sympathy.

So the majors have gone with an RIAA-as-legal-pit-bull strategy, which was probably overdue and is fine for now. It hasn't hurt sales as far as anyone can tell, and it may even be putting a dent in P2P traffic. But can any industry really afford to be hated over the long term?

Becoming lovable is probably out of the question — being loved is not what multibillion-dollar corporations are for — but finding a way to subside into dignified invisibility might be the best thing the major labels could do. No, it's not fair, but what about any of this has been fair?

DIGITAL BITS

Sony Connect Debuts

Sony officially launched its **Connect** online music store on Tuesday, making the free software available for download at www.connect.com. Sony describes the service as "an easy-to-use, affordable and secure means of purchasing music online for download to a wide variety of Sony portable electronic devices" — which means it's positioning itself as a direct rival to Apple's iTunes-iPod combination.

Sony Connect has a catalog of about 500,000 tracks from all five major label groups and many independents and at its debut is offering exclusive content from Avril Lavigne, Snow Patrol and The Yeah Yeah Yeahs. Prices for singles start at 99 cents, and full albums start at \$9.99. Also launched on Tuesday was the Hi-MD Walkman, which Sony says works with removable media to let users build "an infinite library of their favorite songs." Sony Connect is also partnering with United Airlines to give United customers the opportunity to earn and redeem miles for digital music.

RIAA Files 477 More Lawsuits

The RIAA has filed 477 more "John Doe" lawsuits against alleged peer-to-peer users. The newest wave of legal action includes 69 people who have allegedly been using university networks at Brown University, Georgia Tech, Gonzaga University, Michigan State, Texas A&M, Virginia Polytechnic Institute and eight other schools to illegally distribute copyrighted material. The RIAA has long offered legal services and education to help stem such activity at campuses, and RIAA President Cary Sherman said, "It remains as important as ever that we continue to work with the university community in a way that is respectful of the law, as well as university values." He added, however, "There is also a complementary need for enforcement by copyright owners against the serious offenders to remind people that this activity is illegal." This round of suits brings to about 2,500 the number of individuals in the U.S. who have been sued for distributing RIAA labels' music on peer-to-peer networks.

Earnings

Continued from Page 1

Cox Matches Forecasts

Cox Radio's Q1 earnings per share of 11 cents matched the consensus estimate of Thomson First Call analysts, as net income improved from \$9.4 million (9 cents) to \$11.1 million, and net revenue grew 2%, to \$93.1 million. National revenue improved 3%, while local revenue was flat compared to Q1 2003.

Q1 operating expenses rose to \$26.5 million, while station operat-

ing expenses increased to \$34 million, 6% increases for both. For Q2, Cox expects mid-single-digit revenue growth, the same forecast it set for its full-year revenue growth.

Commenting on current business trends, Cox President/CEO Bob Neil said the health of local economies affects how well radio stations perform. "Everybody has competitive battles they're in from market to market," he said, "but the actual market-growth numbers I look at, I really think have more to do with the economic situation. As you look around the nation and you see how

the economies are responding from region to region, there are some fairly dramatic differences."

Neil added that, unlike other businesses, where beating a competitor usually means the competitor goes out of business, competitors can simply reinvent themselves in radio. "In the normal realm of business, if you defeat a competitor, normally the result is the competitor closes its doors," he said. "In radio, it's like the beast that keeps growing another head. If you lose in one format, all you have to do is reformat your radio station — not a terribly expensive thing to do compared to a new-product startup in another business."

Citadel Revenue Hits Record High

Citadel's Q1 net revenue grew 13%, to \$86.9 million, thanks in part to the addition of revenue from the New Orleans, Des Moines and Memphis stations the company acquired last year and early this year. On a same-station basis, net revenue improved 6%. Station operating income improved 15%, to \$29.9 million, while on a same-station ba-

dynamic groups of artists and executives in the business."

Prior to joining Island Records Bartels held a number of key positions at Arista Records, most recently serving as Exec. VP. During his Arista stint Bartels was instrumental in breaking such artists as Usher, OutKast, Pink, Avril Lavigne and Dido. He joined Arista Records in 1993 as VP/Special Projects. Prior to working at Arista, he served as National Director/Promotion at A&M Records.

Bartels

Continued from Page 1

and passion for winning make him an excellent choice to guide Island Records toward the future."

Bartels said, "I am truly grateful to L.A. Reid for this exciting opportunity. It is a privilege to continue working so closely with L.A. and to help him execute his vision for Island Records, a company with such a rich history and one of the most

EXECUTIVE ACTION

Ely Now PD Of KKKL & KMOM/Colorado Springs

Bob Ely, a longtime Colorado Springs programmer and air talent who previously held the afternoon shift at Oldies KSPZ/Colorado Springs, has been named PD of Clear Channel's AC KKKL and Classic Rock KMOM in the market. He replaces Joel Navarro, who is no longer with the company.

Ely worked at crosstown Active Rocker KIL0 from 1988-96 and served as the station's PD for a short period. He's also been PD of Classic Rock KKKF/Colorado Springs.

"This is a great opportunity," Ely told R&R. "These stations are quite different. The change of pace going between Classic Rock and AC is quite fun." Ely dismissed rumors of a possible format change at KMOM by saying the station will try to carve out its niche in a competitive marketplace. Meanwhile, Ely said KKKL is a "terrific" station that finds itself in a solid position, thanks in part to a strong morning show.

sis, operating income improved 10%. Free cash flow more than doubled, from \$10.4 million to \$20.9 million, while operating loss narrowed from \$13.8 million to \$3.8 million and net loss narrowed from \$33.8 million (35 cents) to \$29.5 million (23 cents) in Q1. It's worth noting that Citadel sold nearly 35 million shares of its common stock between Q1 2003 and Q1 2004.

Commenting on the results, Citadel Chairman/CEO Farid Suleman said he was "particularly pleased" with the company's ability to post improvements across all metrics and its success in "making all of our acquisitions work."

Suleman also said he's been pleased with the results of Citadel sudden and surprising rep-firm switch from Interep to Katz in 2003. "The change in reps was driven by our targeted national revenue share," he told investors during an April 29 conference call. "We have to get to about 22% [national share], and to get that we needed a rep firm to be a lot more dedicated, with good salespeople. We felt Katz was the way to do it."

Radio One Deals On Horizon

Radio One's Q1 EPS of 4 cents beat the consensus estimate of 2 cents by analysts polled by Thomson First Call, as net income applicable to common shareholders improved from \$1.9 million (2 cents) a year ago to \$3.8 million. Net broadcast revenue increased 10%, to \$69.7 million, while operating income grew 21%, to \$25.4 million, and station operating income improved 17%, to \$34.1 million.

Free cash flow skyrocketed 86%, to \$15.3 million, while EBITDA improved 8%, to \$27.6 million. However, when adjusted for an extraordinary gain from equity, EBITDA grew 18%, to \$29.9 million. For Q2, Radio One expects net broadcast revenue to grow 6%-8%.

During an April 29 conference call with investors, Radio One President/CEO Alfred Liggins said that while his company is always in the market for "fill-in" station purchases in its existing mar-

kets, the industrywide slowdown on the acquisition front has given Radio One time to focus on its existing assets. "We've always said that we've got a lot of upside in our existing asset portfolio, and I think that's proven to be true," Liggins said. "We don't have a ferocious desire to be in 100 different markets. We want to be in the right markets with the right clusters."

Still, Liggins said Radio One has some deals on the horizon. "We're working on several things that fit our criteria, and we'll be announcing some deals this year," he said.

And following its venture into cable TV with its TV One channel, Radio One may soon venture into yet another industry: the Internet. "We're going to make an Internet play," Liggins said. "It's not going to be a bucketload of money, but people are making money on the Internet now, and we haven't had any web strategy whatsoever. We feel comfortable that we can go into that area now and — bare minimum — break even, or maybe make some money."

Meanwhile, Liggins described the cable industry as "the damndest business I've ever seen," bemoaning the slow pace at which deals unfold. "I've tried to change their attitudes, but they haven't been receptive," he said. "It's just the nature of the cable business. It's a slow, grinding process."


On the radio front, Radio One announced that it has finally acquired WAMJ/Atlanta. The station was previously owned by the New Mableton Broadcasting ownership group, which is controlled by Liggins. Radio One is paying \$35 million for the station after having operated it via an LMA since August 2001.

WW1 Meets Expectations

Westwood One's Q1 EPS of 18 cents met analysts' expectations, as net income grew from \$16.9 million a year ago (16 cents) to \$17.5 million. Net revenue improved 3%, to \$129.6 million, while operating income improved 6%, to \$31 million, record levels for both.

Commenting on the results,

Continued on Next Page



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National Radio

• **MANNGROUP RADIO SERVICES** presents *Back to the Roots: A Celebration of Soul Music*, a three-hour special for Black Music Month, hosted by J.J. Johnson and airing June 19-20. For more information, contact Kimberli Young at kjm@manngroupradio.com.

Industry

• **XM SATELLITE RADIO** announces the following promotions:

JOHN ARCHER is upped from Director/Operations to VP/Operations.

DOUG GOODNER moves from Director/Product Development to VP/Design & Product Development.

GARY HAHN steps up from VP to Sr. VP/Advertising & Brand Management.

REBECCA HANSON moves up from VP to Sr. VP/Business Affairs while retaining her Deputy General Counsel stripes.

CHRONICLE

CONDOLENCES

Songwriter-producer **Ritchie Cordell**, 61, April 13.

ALEX KONDRACKI is promoted from Director/Marketing Planning & Analyst to VP/Marketing.

ANN KONTNER steps up from VP to Sr. VP/Human Resources.

JOHN KRAMER rises from Director to VP/Business Operations for Programming & Ad Sales.

BRIAN SHEA is promoted from Director/Retail Channel to VP/Product Marketing & Distribution.

Changes

Records: The Recording Academy names **Lizzy Moore** Director/West Region.

BUSINESS BRIEFS

Continued from Page 6

and Congress and what we're hearing from radio listeners in America. The purpose of this site is to provide education, as well as an equal voice for this silent majority to communicate to their elected representatives and the regulators who are setting the tone."

The announcement of the project cited the recent Jacobs/Edison Media Research poll of Rock listeners that showed that few of those listeners are offended by what they hear — though they are concerned about the possible political motivations behind the new wave of indecency enforcement. The SaveRadioNow.org website includes information on the impact of recent FCC indecency decisions on radio programming, an online petition asking the FCC to reconsider its policies and its definition of "community standards," and information on how to contact legislators and FCC commissioners directly. Other features include breaking news and message boards.

MMTC Honors Jeff Smulyan

Emmis Communications Chairman/CEO **Jeff Smulyan** is among the honorees who will be inducted into the **Minority Media and Telecommunications Council** Hall of Fame on July 19 during group's seventh annual Hall of Fame reception. The induction ceremony will be held in conjunction with the MMTC's second annual Access to Capital conference, which focuses on methods minority-owned businesses and minority entrepreneurs can use to secure venture capital.

Radio-Mercury Awards Honors Bert Berdis

Bert Berdis will be honored with the Radio-Mercury Awards' 2004 Lifetime Achievement Award on June 9 in New York in recognition of his enormous impact on radio advertising. A TV writer, actor and studio owner and winner of a record-setting 89 Clio and countless other awards, Berdis oversees a radio-production firm that has produced more than 20,000 spots. Past Lifetime Achievement Award recipients include Paul Harvey, Charles Osgood and Berdis' former partner Dick Orkin.

Earnings

Continued from Page 16

Westwood One President/CEO **Shane Coppola** said, "We have made investments in additional programs and distribution over the last several quarters, and we expect our company to experience a benefit in revenue and operating income before depreciation and amortization."

The company reiterated its previously issued 2004 guidance for mid-single-digit revenue growth and double-digit operating income growth.

Regent Tops Break-Even Forecast

Regent on April 30 reported Q1 profits of a penny per share, topping the Thomson First Call forecast of a break-even quarter, as Regent's Q1 net income improved from \$110,000 (0 cents) to \$319,000.

Net broadcast revenue increased 8%, to \$17.8 million, and operating income increased 60%, to \$1.4 million. Free cash flow increased 65%, to \$1.5 million, while station operating income rose 24%, to \$4.4 million. On a same-station basis, net broadcast revenue increased 7%, to \$12.7 million, while station operating income improved 16%, to \$3.4 million.

Regent expects Q2 net broadcast revenue of \$22.1 million-\$22.4 million, station operating income of \$7.6 million-\$7.8 million, and EPS of 4 cents per share. The company forecasts Q2 same-station revenue growth in the 5%-7% range.

Discussing Regent's Q1 results during a conference call with investors, Regent Chairman/CEO **Terry Jacobs** said the radio industry's Q2 financial performance will illustrate whether the growth his and many other companies experienced in Q1 is sustainable for the rest of 2004.

"This quarter is significant," he said. "The radio industry, and Regent in particular, is positioned to deliver impressive bottom-line growth in a normalized revenue environment. Radio is a good business in general, but in an environment like we're in

now — and are expecting to see for the balance of the year — radio can be an outstanding business."

Beasley Posts Record Revenue

Beasley's Q1 consolidated net revenue increased 6%, to \$26.1 million, thanks to better business in eight of Beasley's 10 markets — only Philadelphia and Boston were down — as station operating income improved 2%, to \$7.1 million. Q1 operating income was flat at \$4.7 million, while net income slipped from \$2 million (8 cents per share) to \$200,000 (1 cent). The Q1 per-share result missed Thomson First Call analysts' forecast of 2 cents, but Beasley's Q1 profit was impacted by a previously disclosed \$2.4 million loss (6 cents) from the extinguishment of some outstanding debt. For Q2, Beasley predicts net revenue will grow by 3.5%.

During a conference call with investors on Monday, Beasley Chairman/CEO **George Beasley** said that while his company is looking into some possible station acquisitions, inking a deal in the current slow market can take time. "Sometimes you work on these things for a year or two before they happen," he said. "We're beginning to look at acquisitions, but in today's world, that's not an easy process. These situations might take a year or 18 months to come about, or they may never come about."

Beasley also alluded to his previous statements that the company might be interested in a merger, saying, "We're keeping an open mind for all of our options."

Saga Profits Exceed Forecasts

Saga's Q1 earnings per share of 12 cents was 3 cents ahead of the consensus estimate of analysts polled by Thomson First Call, as net income improved from \$1.6 million (8 cents) to \$2.5 million. Net operating revenue increased 12%, to \$29.2 million, while operating income grew 23%, to \$6.3 million. Station operating income rose 18%, to \$8.7 million for the quarter.

On a same-station basis, net operating revenue increased 8%, to \$28.2

million; operating income increased 21%, to \$5.2 million; and station operating income rose 16%, to \$8.5 million. Saga predicts Q2 net revenue of \$35 million-\$35.5 million.

Meanwhile, the company an-

nounced that it's paying \$3.25 million for **WXLS-FM/Champaign**, its fourth station in the Illinois market. Saga expects the deal to close in Q3.

Net revenue from **Fisher's** broadcasting operations rose 8% compared

to the first quarter of 2003. The gain was driven, **Fisher** said, by increased revenue at each of its television and radio station groups.

Additional reporting by **Adam Jacobson**.

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Terms: 1-min. content, 30-sec. avail
Delivery: Satellite and downloadable mp3

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Seth Neiman
CLAY AIKEN Soiree
ANASTACIA Left Outside Alone
JANET JACKSON All Nite (Don't Stop)
JOSH KELLEY Everybody Wants You
ALICIA KEYS If I Ain't Got You
LOSTPROPHETS Last Train Home
MIS-TEEQ Scandalous

R&B & HIP HOP

Damon Williams
ATL The One
012 KEMINEM My Band
LIL FLIP U/YOUNG BUCK Game Over
ROOTS Don't Say Nuthin'
T.I. Let's Get Away
CARL THOMAS Anything

RAP

DJ Mecca
J-KWON L.S.T. LUMINATICS IC IC
PHILLY'S MOST WANTED Ring The Alarm
PLANET AASIA I/GHOSTFACE KULLAH Real N***z
BEANIE SIGEL I/CAM'RON Wanted (On The Run)

ROCK

Adam Neiman
NICKELBACK Feelin' Way Too Damn Good

PROGRESSIVE

Liz Opoka
MELISSA ETHERIDGE Lucky
LIZ PHAIR Red Light Fever

AMERICANA

Liz Opoka
JIM LAUDERDALE Headed For The Hills
LORETTA LYNN Van Lear Rose
MINDY SMITH It's Amazing
ADRIENNE YOUNG Plow To The End Of The Row

ALTERNATIVE

Adam Neiman
BEASTIE BOYS Ch-Check It Out
BUMBLEBEEZ 81 Step Back
GOMEZ Silence
HURT PROCESS This Piece
MODEST MOUSE Ocean Breathes Salty
RUFIO Control
SECRET MACHINES Sad And Lonely
PAUL VAN DYK Time Of Our Lives

TODAY'S COUNTRY

Liz Opoka
TRACE ADKINS Rough And Ready
CNELY WRIGHT Back Of The Bottom Drawer

SMOOTH JAZZ

Gary Susalis
SERGIO CAPUTO Everything I Do

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Air Nation
Rich McLaughlin
BEASTIE BOYS Ch-Check It Out
STORY OF THE YEAR Anthem Of Our Dying Day
KICKS Mir

The Pulse

Haneen Arafat
CORRS Summer Sunshine
JET Are You Gonna Be My Girl

Starlite

Haneen Arafat
ISRAEL KAMAKAWIWO'DLE Over The Rainbow

Sirius Hits 1

Kid Kelly
BRITNEY SPEARS Everytime
CALLING Our Lives
STERIOGRAM Warkie Talkie Man
KANYE WEST All Falls Down

Hot Jamz

Geronimo
IMAJN That's Whassup
USHER Confessions Part 2
TEEDRA MOSES Be Your Girl
JAY-Z 99 Problems
LLOYD BANKS On Fire

New Country

Al Skop
SARA EVANS Suds In The Bucket

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DONAVON FRANKENREITER Day Dreamer
BUDDAHEAD When I Fall
LORETTA LYNN Portland Oregon
BETH HART World Without You
ANGELA McCUSKEY It's Been Done
VAN HUNT Dust
JAMIE CULLUM All At Sea
SHERYL CROW Light In Your Eyes
COUNTING CROWS Accidentally In Love

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

CHR/POP

Jack Patterson
MIS-TEEQ Scandalous
CALLING Our Lives

RAP/MP-HOP

Mark Shands
JUVENILE Bounce Back
0-12 40 Oz.

URBAN

Jack Patterson
YOUNG WUN Tear It Up
YOUNG GUNZ Friday Night

ALTERNATIVE

Dave Sloan
BLINK-182 Down
AUF DER MAUR Followed The Waves

ROCK

Stephanie Mondello
BREAKING BENJAMIN So Cold
DEFAULT Throw It All Away

ADULT ALTERNATIVE

Stephanie Mondello
SHERYL CROW Light In Your Eyes
NADA SURF Inside Of Love

ADULT CONTEMPORARY

Jason Shift
JASON MRAZ Curb Side Prophet
COUNTING CROWS Accidentally In Love

INTERNATIONAL HITS

Mark Shands
MEG All The Time
MEG When I'm With You

RHYTHMIC DANCE

Danielle Ruyschaert
DJ Tiesto Love Comes Again
LUCAS PRATA Never Be Alone
MOTORCYCLE As The Rush Comes
LIP Love Me (Virgin Club Mix)

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Robert Benjamin
BEASTIE BOYS Ch-Check It Out
FRANK FERDINAND Take Me Out
BREAKING BENJAMIN So Cold
THORNLEY So Far So Good
SLIPKNOT Duality

Top Country

Lawrence Jay
SHANNON LAWSON Smokin' Grass
SARA EVANS Suds In The Bucket
TRACE ADKINS Rough And Ready

Top Jams

Davey D
E-A-BID Ride
T.I. Let's Get Away
ROOTS Don't Say Nuthin'

Smooth Jazz

Stan Dunn
PETER WHITE Talkin' Bout Love
ALKERIX Time To Lounge
NESTOR TORRES Maybe Tonight
MICHAEL LIMBTON Show Me

abc RADIO NETWORKS

Phil Hall • 972-991-9200

ABC AC

Peter Stewart
SHANIA TWAIN It Only Hurts When I'm Breathing

Hot AC

Steve Nichols
LENNY KRAVITZ Where Are We Running?
3 DOORS DOWN Away From The Sun
LOS LONELY BOYS Heaven

Country Coast To Coast

Dave Nicholson
TRENT WILMON Beer Man
MARTINA MCBRIDE How Far

Real Country

Richard Lee
TRACE ADKINS Rough & Ready



Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
BEASTIE BOYS Ch-Check It Out
LORETTA LYNN Portland Oregon
AUF DER MAUR Followed The Waves

Active Rock

Steve Young/Kristopher Jones
BREAKING BENJAMIN So Cold

Heritage Rock

Steve Young/Kristopher Jones
JET Cold Hard Bitch

Hot AC

John Fowlkes
LENNY KRAVITZ Where Are We Running?

CHR

Steve Young/Josh Hosler/John Fowlkes
CALLING Our Lives
CHRISTINA MILIAN Dip It Low
JOJO Leave (Get Out)

Rhythmic CHR

Steve Young/Josh Hosler/John Fowlkes
NB RIOAZ UBIG GEM So Fly

Soft AC

Mike Bettelli/Teresa Cook
GLORIA ESTEFAN I Wish You

The Alan Kabel Show

Steve Young/John Fowlkes
SARA McLACHLAN Stupid

Mainstream Country

Ray Randall/Hank Aaron
TERRI CLARK Girls Lie Too

New Country

Hank Aaron
BIG & RICH Save A Horse (Ride A Cowboy)

Lia

Ken Moultrie/Hank Aaron
JOSH GRACIN I Want To Live
BRAD PASLEY VALISON KRAUSS Whiskey Lullaby

Benny Wright

Ray Randall/Hank Aaron
EMERSON DUNE Last One Standing
BILLY CURRINGTON I've Got A Feeling

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Penny Mitchell
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BRAD COTTER I Meant To

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JOE BATHAM Hands In The Air

Soft AC

Andy Fuller
KIMBERLEY LOCKE 8th World Wonder
EMANENCE My Immortal

Bright AC

Jim Hays
LOS LONELY BOYS Heaven

Mainstream Country

David Felker
LENNY KRAVITZ I Go Back

Hot Country

Jim Hays
LENNY KRAVITZ I Go Back

Young & Verna

David Felker
LENNY KRAVITZ I Go Back
SARA EVANS Suds In The Bucket



Country Today

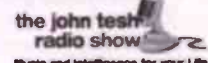
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Video

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Hip Hop

MURPHY LEE Hold Up
JADAKISS Times Up
ERICK SERMON Feel It

METHUO MAN What's Happenin'

R&B

LLOYD Southside
MARQUES HOUSTON Because Of You



Artist/Title	Total Plays
HILARY DUFF Come Clean	77
HILARY DUFF Why Not	72
0-TENT BOYS Dig It	72
HILARY DUFF So Yesterday	72
RON STOPPABLE & RUFUS Naked Mole Rap	72
HILARY DUFF The Math	71
BAHA MEN Who Let The Dogs Out	68
SIMPLE PLAN Perfect	64
CHEETAH GIRLS Cinderella	42
A. HATHAWAY w/J. MCCARTNEY Don't Go Breaking...	32
LINDSAY LOHAN Drama Queen (That Girl)	31
CLAY AIKEN Invisible	30
AVRIL LAVIGNE Sk8er Boi	29
KELLY CLARKSON Miss Independent	29
PLAYA/AARON CARTER Every Little Step	29
LINDSAY LOHAN Ultimate	29
RAVEN Superstition	29
JENNIFER LOPEZ Jenny From The Block	29
AVRIL LAVIGNE Complicated	28
MICHELLE BRANCH Everywhere	27



Playlist for the week of April 26-May 2



WEST

- LENNY KRAVITZ Where Are We Running?
- NORAH JONES Sunrise
- MANHEIM STEAMROLLER Yellowstone Morning
- KIMBERLEY LOCKE 8th World Wonder
- POLYPHONIC SPREE Light & Day

MIDWEST

- NORAH JONES Sunrise
- POLYPHONIC SPREE Light & Day
- KIMBERLEY LOCKE 8th World Wonder
- MANHEIM STEAMROLLER Yellowstone Morning
- LENNY KRAVITZ Where Are We Running?

SOUTHWEST

- KIMBERLEY LOCKE 8th World Wonder
- NORAH JONES Sunrise
- LENNY KRAVITZ Where Are We Running?
- MANHEIM STEAMROLLER Yellowstone Morning
- POLYPHONIC SPREE Light & Day

NORTHEAST

- NORAH JONES Sunrise
- POLYPHONIC SPREE Light & Day
- KIMBERLEY LOCKE 8th World Wonder
- LENNY KRAVITZ Where Are We Running?
- INGRAM HILL Will I Ever Make It Home?

SOUTHEAST

- LUTHER VANDROSS Dance With My Father
- NORAH JONES Sunrise
- POLYPHONIC SPREE Light & Day
- KIMBERLEY LOCKE 8th World Wonder
- VIROIL Amnesia

72 million households



Table with columns: Program Name, Time Slot, and Viewers. Includes shows like Outkast, D12, and Kanye West.

Video playlist for the week of April 26-May 2



David Cohn
General Manager

2

Table with columns: Program Name, Time Slot, and Viewers. Includes shows like D12, Twista, and Kanye West.

Video playlist for the week of April 26-May 2



75 million households
Paul Marzalek
VP/Music Programming

ADDS

- BEASTIE BOYS Ch-Check It Out
DAVE MATTHEWS Oh
AEROSMITH Baby Please Don't Go

- LENNY KRAVITZ Where Are We Runnin'?
BEYONCÉ Naughty Girl
HOOBASTANK The Reason

Video playlist for the week of May 3-10

Lon Parkinson
202-380-4425



280029

- Kane
BRITNEY SPEARS Evertime
TWISTA Overnight Celebrity

BPM

- Blake Lawrence
KRISTAL II Let's Get It Right
ARMAND VAN HELDEN Hear My Name

SQUZZ (XM48)

- Charlie Logan
BREAKING BENJAMIN So Cold
LACUNA COIL Swamped

U-Pop (XM29)

- Zach Overking
BRITNEY SPEARS Evertime
PHOENIX Everything Is Everything

THE LOFT (XM50)

- Mike Marrone
MASON JENNINGS Ulysses
MASON JENNINGS Ballad Of Paul And Sheila

- RACHAEL YAMAGATA Reason Why
RACHAEL YAMAGATA Letter Read
SAM PHILLIPS I Wanted To Be Alone

RAW (XM66)

- Leo G.
N.E.R.D. She Wants To Move
COMP Harder

X COUNTRY (XM12)

- Jessie Scott
MARY CHAPIN CARPENTER A Beautiful Racket
LOS LOBOS Matter Of Time

XM CAFÉ (XM45)

- Bill Evans
BECK Eternal Sunshine...
BUTTERFLY BOUCHER Flutterby

XM18 (XM42)

- Ward Cleaver
KILLSWITCH ENGAGE The End Of Heartache

WATERCOLORS (XM71)

- Trinity
BOB BALDWIN Brazil Chill

80 million households



Cindy Mahmood, VP/Music Programming & Entertainment

VIDEO PLAYLIST

- CHIBBY One Call Away
KANYE WEST Through The Wire
CASSIDY W. KELLY Hotel

RAP CITY TOP 10

- CHIBBY One Call Away
LUNARCOIN Splash Waterfalls
CASSIDY W. KELLY Hotel

Video playlist is frozen.



COUNTRY MUSIC TELEVISION
85.9 million households
Brian Phillips, Sr., VP/GM
Chris Parr, VP/Music & Talent

ADDS

- SHAMIA TWAIN When You Kiss Me
JOSH GRACIN I Want To Live
JENKINS Hot Mama

TOP 20

Table with columns: Artist, Program Name, and Viewers. Includes Toby Keith, Keith Urban, and Montgomery Gentry.

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



Jim Murphy, VP/Programming
26.5 million households

ADDS

- JOSH GRACIN I Want To Live
JENKINS Hot Mama

TOP 20

Table with columns: Artist, Program Name, and Viewers. Includes Gretchen Wilson, Toby Keith, and Sheryl Crow.

Information current as of May 7.



Table with columns: Pos. Artist, and Avg. Gross (in 000s). Lists top artists like Bette Midler and Rod Stewart.

Among this week's new tours: ALICE COOPER, CLAY Aiken, KOTTONMOUTH KINGS, DIDD NEW, STEEL PULSE

The CONCERT PULSE is a courtesy of Pollstar, a publication of Proquest's On-Line Listings, 800-344-7389, California 208-271-7800.

TELEVISION

TOP TEN SHOWS
Total Audience
(105.5 million households)

- 1. CSI
2. Friends
3. American Idol (Tuesday)
4. American Idol (Wednesday)
5. E.R.

April 26-May 2
Adults 18-49

- 1. Friends
2. E.R.
3. American Idol (Tuesday)
4. Will & Grace
5. American Idol (Wednesday)

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 5/7

- Lee Ann Womack, On-Air With Ryan Seacrest
Paula Abdul, The View
Orchestra Baobab/Trey Anastasio & Dave Matthews, Late Show With David Letterman

- The Roots, Jimmy Kimmel
Nickelback, Late Night With Conan O'Brien

Tuesday, 5/11

- Clay Aiken, Jay Leno
David Byrne, David Letterman
Lionel Richie, Jimmy Kimmel

- The Living End, Craig Kilborn
Clay Aiken, Jay Leno
David Byrne, David Letterman

Wednesday, 5/12

- Korn's Jonathan Davis and Loveline's Dr. Drew Pinsky, Jimmy Kimmel Live
Elefant, Late Late Show With Craig Kilborn

- Patti LaBelle, The Ellen DeGeneres Show
Brad Paisley, The Sharon Osbourne Show

- Hurry-Up Offense and Cooper Temple Clause, Last Call With Carson Daly

- Celine Dion, Jay Leno
Rick Springfield, Jimmy Kimmel

Saturday, 5/8

- Snoop Dogg hosts and Avril Lavigne performs on Saturday Night Live

Monday, 5/10

- Usher, The Tonight Show With Jay Leno

FILMS

BOX OFFICE TOTALS

Table with columns: Title, Distributor, April 30-May 2, \$ Weekend, \$ To Date. Lists Mean Girls, Men On Fire, and 13 Going On 30.

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

COMING ATTRACTIONS: This week's openers include New York Minute, starring Mary-Kate and Ashley Olsen and showcasing Loveline co-host Dr. Drew Pinsky in a supporting role.

"Please Don't Tease," Blondie's "One Way or Another," The Casanoves "Shake It," MXPX's "Doing Time" and Black Child Of De Neck-bones "Bring On the Bing."

Opening this week in limited release is Seeing Other People, starring Jay Mohr.

— Julie Gidlow



apeterson@radioandrecords.com

PART ONE OF A TWO-PART SERIES

Indecency: Are You In Danger?

Talk programmers weigh in on the current controversy

From the firestorm that's developed in Washington, DC over the past few months about broadcast indecency, it's obvious that pop star Justin Timberlake unleashed a whole lot more than just Janet Jackson's right breast during that now infamous "wardrobe malfunction" at Super Bowl 2004.

The majority of the controversy has been over content and incidents that many people would agree are distasteful, if not legally indecent, but the far-reaching consequences of the current dust-up over indecency are beginning to be felt even by stations and personalities that don't regularly deal in so-called "shock jock" bawdy humor.

In recent months a number of generally serious, issues-oriented talk personalities have found themselves on the receiving end of complaints to the FCC from individual listeners or fringe activist groups that have deemed the hosts' content offensive or politically incorrect.

As one radio management executive told me recently, "With all the me-

dia coverage about indecency — the hearings on TV and the whole Howard Stern thing — very few people who call me to complain about something they have heard fail to remind me that they know the FCC is watching us, and many threaten to send a letter to the FCC about their complaint if they can't get satisfaction from me. There's definitely a heightened awareness among listeners out there."

Seeking to learn how recent events might be impacting talk programming and talents, this week I asked a number of programmers around the country to weigh in with their thoughts on a number of different questions I posed to them on the subject. Have there been any changes or adjustments in their day-to-day programming? Have they changed the input they give to hosts these days? Do radio execs favor a more specific definition of indecency, or are performers and stations better off, as FCC Chairman Michael Powell recently suggested, with vague rules?

I asked if Howard Stern's on-air tirades against the FCC are helping or hurting all parties involved to arrive

at a resolution to this issue. Is radio being unfairly targeted in a world where graphic sexual topics dominate talk TV shows and half-naked soap opera couples engage in all sorts of intimate acts daily on daytime network television? Is this controversy a long-term issue, or will it fade after Election Day next November?

Here are just some of the responses I received to those inquiries. More programmers will offer their perspectives next week on these pages.

Phil Boyce WABC/New York

We have not made any changes because we were already following the standards. Keep in mind that the FCC has not changed the rules — vague as they may be — about what is indecent. They are just rigidly enforcing their existing rules. This is like the small town on the highway that never bothered to enforce its speed-limit restriction and motorists figured that out. One day the cops show up and start writing tickets, and it takes some time for word to get out that they mean business this time.

Too many indecency fines were written off as the price of doing business without any attempt to manage the problem. Once the Stern imitators figured out they could get away with murder, get ratings and stay on the air, that's when things got really out of hand.

There is no question that the rules are vague. We've had some hilarious conversations around here, throwing out things that were said and asking if they would be violations, and, frankly, most of us don't know. We actually wondered if the words "boot in your ass" in the Toby Keith song would be a violation.

We all hope it isn't, because our Country stations have played that song hundreds of times. It seems silly to even wonder about it, but without more specific guidelines, we're left in the dark on too many issues.

As to Stern, Howard is at his best when portraying himself as the victim. At the same time, I can't imagine a lot of people are going to line up to defend his right to describe having



THAT \$100,000 SMILE KOGO/San Diego listener Vince Garza was all smiles as he received a check for \$100,000 as the winner of a recent nationwide Clear Channel Radio contest. Shown during the award presentation at the KOGO studios are (l-r) KOGO PD Cliff Albert, Garza and CC/San Diego VP/Market Manager Mike Glickenhous.

"It would be helpful if the FCC were to write a clear and concise definition of what really is indecent, but until then we are going to have to be more diligent in policing ourselves."

Phil Boyce



Phil Boyce

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anal sex on the control-room floor. Howard is an awesome talent. He can do a radio show that is on the edge but still legal, and I wish he would.

A few years ago, when he got a nice fat fine, I was surprised at the reaction. It was simply the cost of doing business, and not a thing was changed. Nobody should be surprised now when somebody decides to up the ante and make the fines big enough that it is no longer cost-effective to do that kind of radio.

I have seen the transcripts of what some of these Stern wannabes were saying on the radio, and I am amazed that big companies allowed it to go on for so long. Frankly, I think many of the corporate execs just didn't know how far these guys were going.

Once you start reading the transcripts, it becomes obvious that we have to do a better job of policing ourselves, with or without the FCC fines. Some of this stuff was incredibly obscene, in my opinion.

Is radio being unfairly targeted on this issue while TV gets away with murder? I'm not aware of TV doing the things I have heard some of the Stern wannabes do on the air. A momentary slip of the "f word" airing on TV is not the same as [WKRR/Detroit hosts] Deminski & Doyle allowing a listener to describe a highly obscene sexual act on the air in afternoon drive. The radio issue is different, and that is why radio is being targeted.

Let me be blunt: Broadcasters are going to have to start following the FCC's indecency rules. We can whine all we want about it, but I get the feeling they are serious this time. It would be helpful if the FCC were to write a clear and concise definition of what really is indecent, but until then we are going to have to be more diligent in policing ourselves. Managers and program directors are going to have to do a better job of relaying the boundaries to talent and making sure they follow them.

At the same time, the FCC has to be more consistent in letting us know what is, and what isn't, a violation. I don't think things are going to change much on this issue even if somebody else gets into the White House.

This is not a First Amendment issue. The First Amendment never protected obscenity. I believe we can do great radio and not be indecent. Somehow we've gotten the notion, especially on the FM band, that, in order to do great radio, we have to cross the line and talk dirty. In some cases it has worked, but it's obvious that we can't do that anymore, so let's stop the temper tantrums and get over it.

**Jeff Hillery
KLIF/Dallas**



Jeff Hillery

Our talk hosts are smart enough to know what they can and can't say, what material and topics they can and can't do, and to always ask before they go somewhere on the air that could get them and the station in trouble with the FCC. If anything, the FCC crackdown has made all of us listen more closely to what's coming out of the speakers.

Honestly, it's generally the callers and the guests who have to be dumped. Recently, we had a prominent local attorney say "bullshit" twice during an interview on the morning show. I think the host, producer and board on all hit the dump button at the same time.

Most of us know what constitutes indecency, so just don't go there, and you won't have anything to worry about. Now if the FCC suddenly starts fining talk hosts for saying "hell," "damn" or "crap," then we'll need a rulebook to play by. That would be terrible. Performers can't perform if they have to constantly edit themselves.

I'm one of Howard's biggest fans — he's a radio genius. His tirades against the FCC will probably help his ratings, but they won't help resolve the issue. President Bush has bigger problems than Howard Stern.

However, I read the transcript of the segment that got him his latest FCC fine, and it was downright indecent. Howard's got the talent and smarts to be a great talk show host. I wish he'd lose the lesbians, strippers and hookers; quit being a shock jock; and come do a great general talk show on KLIF.

My advice is, play it safe and tell your airstaff, "No surprises." If you don't have a delay system, get one. I don't think this issue will blow over anytime soon. You've got people out there who, thanks to cheap new technology, can roll digitally on every second of every show they don't like and send in any violations they hear to the FCC.

I fear the days of shock jocks, potty mouths and over-the-top FM talk hosts may be numbered. They may need to reinvent themselves or move to satellite radio.

**Mike Elder
WRKO/Boston**

All of our talent and producers have been in meetings where we've talked about how the indecency issue could affect them. They've also all been on conference calls with the company's legal staff going over the FCC indecency stance and corporate dictates. When there has been any change needed, I've brought producers and technical producers into the mix too.

It apparently isn't enough for just the talent to control the delay; there's a need for redundancy, with two or three people having the ability to engage the delay and dump any objectionable comments that might get on the air otherwise.

We have also been working with those technical producers who run syndicated programming on our station so they also know what is expected, because I'm not sure that all of the syndicators are providing programming where they have the ability to dump any inappropriate comments.

Our talent isn't necessarily taking



Mike Elder

"If XM or Sirius had Stern, Mancow, Bubba and Opie & Anthony, exclusively, on one channel, millions of subscribers would sign up, and that would be one more nail in radio's coffin."

Mike Elder

any more direction on this than on any other issue, because, frankly, our talk staff doesn't do blue or indecent issues. They are pretty self-policing. But it certainly appears the FCC has raised the level on all of this, and even unintentional indecency may well lead to a fine. I do think it was eye-opening to the talents that one person, without tape or transcript, can make a complaint to the FCC, and we, as broadcasters, seem to be guilty until proven innocent.

As the FCC rules stand now, I'm not sure they could withstand a court battle, because they are probably too constitutionally vague. If I run a red light, a cop doesn't sit by and say, "Well, he was driving an older car, so I won't give him a ticket." It seems the FCC says that Stern can't talk about certain topics in his way between 6am and 10pm, but it's OK for Oprah to do it in the middle of the day. That doesn't seem like it is a law or regulation that is fair and equitable, yet I am not sure which way I'd prefer it to be — vague or specific.

Obviously, we must all follow our corporate guidelines, but we should also realize that if we sit idly by and let the FCC get away with trying to uphold the standards it is trying to set — which are firmly aimed at commercial radio — it will kill the medium.

If XM or Sirius had Stern, Mancow,

Bubba and Opie & Anthony, exclusively, on one channel, millions of subscribers would sign up, and that would be one more nail in radio's coffin.

We'll just have to wait and see when the final regulations are voted on in Congress whether this is just a conservative election-year issue, or if there is enough public support that it'll transcend the election year.

If the FCC truly wants to be the arbiter of decency, it had better find a way to control the Internet, cable television, satellite and 900 phone numbers. Radio doesn't stand alone in influencing culture. In most instances, radio is merely following the trends.

I personally feel that the public is in much more jeopardy from all that is available on the Internet than they are from anything Howard Stern or Bubba The Love Sponge might do on the air. If the FCC continues to only go after commercial radio and TV, our mediums will continue to be less and less important to people under the age of 25, for whom commercial radio is already less and less a part of their lives.

TALK BACK TO R&R!

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

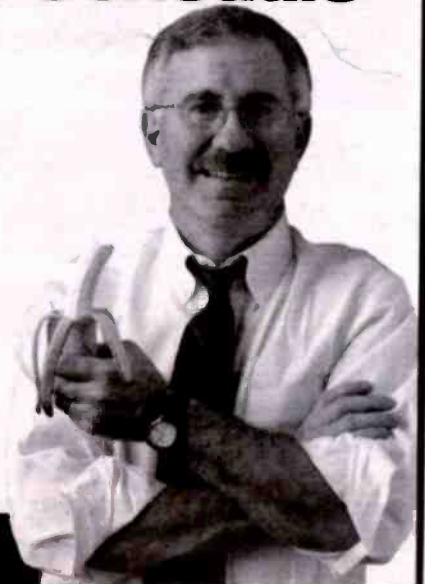
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Bring On The Nominees!

Another year, another award. While that may prove to be the case for some, a few surprises can be found among the list of contenders for the 2004 R&R Industry Achievement Awards in Classic Rock and Oldies. All eligible R&R subscribers get to select the winners, so be sure to cast your vote by completing the ballot included with this week's issue. The awards will be presented at R&R Convention 2004, set for June 24-26 at the Beverly Hilton Hotel in Beverly Hills, CA.

CLASSIC ROCK STATION OF THE YEAR		OLDIES STATION OF THE YEAR	
 WAXQ/New York	 KSAN/San Francisco	 WCBS-FM/New York	 WOMC/Detroit
 WKLH/Milwaukee	 WFBQ/Indianapolis	 WMAK/Nashville	 KOOL/Phoenix
 WODE/Allentown	 KKCD/Omaha	 KKSXN/Portland, OR	 KONO-AM & FM/San Antonio

CLASSIC ROCK PROGRAM DIRECTOR OF THE YEAR

Jeff Couch KRXX/Oklahoma City	John Hager WGRF/Bufalo	Dave Hamilton KQRS/Minneapolis	David Moore WFYV/Jacksonville	Brian Rickman WYAV/Myrtle Beach, SC	Larry Sharp KSAN/San Francisco

CLASSIC ROCK PERSONALITY/SHOW OF THE YEAR

Bax & O'Brien WAQY/Springfield, MA	Bob & Tom WFBQ/Indianapolis	Dave, Shelly & Chainsaw KGB/San Diego	John Boy & Billy WRFX/Charlotte	The Bob Rivers Show KZOK/Seattle	Steven Seaweed KSAN/San Francisco

OLDIES PROGRAM DIRECTOR OF THE YEAR

Roger Allen KONO-AM & FM/San Antonio	John Clay KOOL/Phoenix	Bob Hamilton WMXJ/Miami	Bob Harlow KKSXN/Portland, OR	Chris Hoffman KCMO-FM/Kansas City	Joe McCoy WCBS-FM/New York

OLDIES PERSONALITY/SHOW OF THE YEAR

Ron Chapman KLUV/Dallas	Mason Dixon WRBQ/Tampa	Jim LaBarbara WGRR/Cincinnati	John Lanigan & Jimmy Malone WMJI/Cleveland	Dick Purtan WOMC/Detroit	Kathy Whiteside WBIG/Washington



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A Perry Capital Corporation

Cumulus

Continued from Page 4

Looking ahead to Q2, Dickey reiterated several times during the call that Cumulus' Q2 revenue estimates are "admittedly conservative." He predicted Q2 revenue growth of 5%-6% and noted that May growth is pacing up 8%. Furthermore, he said June is pacing better than that: Cumulus is already 53% toward its budget for the month. "We should come close to 60% for June on the 15th of May," he said. "The month is pacing nicely, and it continues to show solid strength and demand."

Growth from additional industry consolidation was also on Dickey's mind, as he told investors that the "acquisition pipeline is building nicely" for Cumulus and that a new wave of consolidation is on the way for the radio industry. Cumulus wants to be a player in that next round of industry deals, but Dickey said his company would rather pay down debt and wait for the right

opportunity than rush into station acquisitions.

He said, "Through our strong operating performance and important strategic acquisitions, we continue to execute on our strategy of building a strong platform that generates tremendous free cash flow, and we are well positioned to be the premier consolidator in our target space of markets ranked 50-250."

'Power' Boost In Works For Houston

Cumulus' presence in Houston, the nation's No. 7 market and Cumulus' largest, is set to increase in Q1 2005, when the company fires up a new 2,000-foot transmitter for its recently acquired KVST/Willis, TX, about 25 miles east of downtown Houston. KVST has changed its city of license to La Porte, TX, and the relocation gives KVST the opportunity to boost its power from 15kw to 100kw.

Once the transmitter is up and running, Cumulus will relocate the Urban programming of KRWP

(Power 97.5)/Houston to KVST's 103.7 MHz facility. By doing so, Dickey said, KRWP will gain office-building penetration in downtown Houston. KRWP's signal is based in nearby Beaumont, TX, where Cumulus owns three FMs and two AMs that serve that city and Port Arthur, TX.

"We think we have an excellent format [on KRWP] that can't quite penetrate the audience," Dickey said. He added that Cumulus Director/Engineering Gary Klein is working hard to keep on schedule with the project and that the move will mean Cumulus "will finally have a good solid competitive position in the Houston market." A new format favorable to in-car listening will ultimately go on KRWP's 97.5 MHz frequency, Dickey said.

Cumulus purchased KVST on March 30 for \$32.2 million. In addition to KVST and KRWP, Cumulus owns KSTB/Crystal Beach, TX, located in a rural area northeast of Galveston, TX.

FCC ACTIONS

Continued from Page 6

Two More Florida Pirates Fined By FCC

Naples, FL resident Jason Green has been fined \$10,000 by the FCC for operating an unlicensed radio station in the city at 91.9 MHz. Concurrently, the FCC sent notice of a \$10,000 fine to Miami resident Gary Feldman for broadcasting without a license on the 91.9 frequency in Miami-Dade County. Green and Feldman each have 30 days to respond to the notices of apparent liability.

First Broadcasting Asks FCC To Speed Station-Modification Process

First Broadcasting has filed a rulemaking request with the FCC seeking a series of rule changes intended to improve the speed and efficiency of the FM and AM station-modification process. The changes would ease the administrative burdens placed on the public and the FCC in connection with such matters. First said. First's request comes after the FCC said it is seeking public comment on proposed changes to the process. The FCC has not significantly refined its FM rulemaking procedures since 1982. Among the rule changes First proposed are to permit FM station community of license changes through a minor modification; to simplify the procedure for moving a community's sole local service to a new community; to make simpler the procedure to remove nonviable FM allotments; and to streamline class C0 reclassification procedures. The deadline for submitting comments on the FCC's proposed rulemaking is May 24.

EAS, Tower Violations Affirmed For Small Town Radio AM

The FCC on April 27 denied Small Town Radio Inc.'s petition for reconsideration of a \$15,000 fine handed to its WDGR-AM/Dahlonega, GA for failing to maintain operational EAS equipment and for failing to enclose the station's antenna tower with an effective locked fence. Small Town did not respond to a November 2002 notice of apparent liability sent to the company by the commission, but it filed a petition for reconsideration of the subsequent forfeiture order sent to WDGR. Small Town had argued that the violations already existed when it purchased WDGR, but the FCC said that does not have any bearing on the company's repeated and willful violation of commission rules. Small Town also claimed that it was financially unable to pay the fine, but the commission disagreed.



THE MEN IN WHITE Kid Rock recently performed a sold-out show for WRRX (Rock 106)/Pensacola, FL, and he displayed some of that Detroit friendliness by hanging out with Rock 106's staff. Seen here are (l-r) Rock 106 PD Dan McClintock, Kid Rock and Rock 106 night personality Matt Stone.

For Now, Mays To Be Voicetracked

Our best wishes for a speedy recovery go out to Clear Channel honcho **Lowry Mays**, who underwent successful brain surgery last Friday. According to Mays' son **Mark**, "Lowry awoke on Friday with some numbness on his left side and was admitted to the hospital for testing. The doctors found some swelling of his brain caused by localized bleeding and a small blood clot. He underwent surgery Friday afternoon to relieve pressure caused by the swelling. The surgery was successful ... Lowry is in good spirits and mentally alert. He even started grilling me about the business shortly after he came out of surgery." Doctors expect Mays to make a complete recovery.



"I'm feeling much better!"

Stevens' New Gig: Paper Or Plastic?

In a way, we're a little sad that talent-deficient **John Stevens** was voted off *American Idol* by an audience that suddenly came to its collective senses. Lord knows the deed was weeks overdue, but the mere fact that Stevens hung in there for so long created a cottage industry of sorts for numerous radio morning shows, including *The Hot Morning Mess* at WIHT (Hot 99.5)/Washington. **Mark Kaye & Kris Gamble** had created the website JohnStevensSucks.com and managed to milk some serious national publicity for themselves out of it, only to see the bottom fall out when Stevens actually got canned.



Yes, they generate their own wind.

"It sure was fun while it lasted," says a nostalgic Kaye, who admits the attention has been a double-edged sword. "We worked so hard to get John kicked off; now, I'm selfishly wishing he could have stayed a little longer. I could really use the publicity to further my own lame career." Undeterred, Kaye shares a sneak preview of his next project: GeorgeHuffSucks.com.

Grab Billy Joel's Parts

Long Island was rocked recently when accident-prone **Billy Joel** introduced his 1967 Citroen to the side of a house in Bayview, NY. Naturally, **WBLI/Nassau-Suffolk** morning crew **Steve & Maria** threw themselves into the middle of the re-

sulting media circus, dispatching stuntboy **Slam** to the scene. Always looking for creative ways to supplement his meager stuntboy salary, Slam collected some errant chunks of Billy's front grill — along with some actual dirt from the scene — and put them up for sale on eBay. Steve says they plan to donate all proceeds raised from Billy's latest "hit" to charity. "But first, we have to break the news to Slam," he says. "He thinks he's keeping the cash."



Billy meets a house.

At press time, some 38 idiots — er, loyal listeners — had pushed the bidding on Item No. 3812432670 to a highly stupid \$676. Harper adds, "It's safe to drive now — Billy's taking a nap!"

From the "If You Can't Beat 'Em, Buy 'Em" Dept.: Country **KKAT/Salt Lake City's** nine lives appeared to have run out at press time, as the station had been bought by Citadel and flipped to a simulcast of its former competitor, Citadel's crosstown **KUBL**. **ST** hears the entire staff, including PD **John Marks**, has been blown out, and listeners are reportedly being told that they won't be able to pick up prizes they've won. Apparently, **KKAT** will begin directing listeners to **KUBL** in a few days, and Citadel will launch a new format on **KKAT's** old frequency.

Label Love

- Congrats to former Elektra VP/Alternative **Bill Carroll**, who has triumphantly rebounded from that label's recent shrinkage and joined Virgin Records in the same capacity. And there was much rejoicing.

- The Attack Hamster is back! **Michael Plen** returns to the day-to-day label biz as the newly named Sr. VP/Artist Development for Sanctuary Records Group. Plen, a former Virgin Sr. VP/Promotion, has been working closely with The Blue Man Group of late.

- **IDJMG** Sr. Director/National Rock Promotion **Patrick O'Connor** exits. Find him at 212-586-2625, 917-674-1516 or pocnyc@yahoo.com.

- **Lisa Michelson-Sonkin**, former Elektra VP/Promotion

RR Timeline

1 YEAR AGO

- **Dana Hall** named Urban Editor for **R&R**.
- **John Grady** named President of Sony Music Nashville.
- **John Trapani** named PD of **WDTW/Detroit**.



John Grady

5 YEARS AGO

- **Frankie Blue** named VP/Operations & Programming at **WKTU/New York**.
- **Randy Michaels** named Clear Channel Radio President.
- **Dom "Domino" Theodore** promoted to PD of **WFLZ/Tampa**.

10 YEARS AGO

- **Stu Cohen** upped to Sr. VP/Promotion at **Warner Bros. Records**.
- The Clinton administration proposes a major increase in FCC user fees.
- **Tom Olson** promoted to President of **Katz Corp.**



Stu Cohen

15 YEARS AGO

- **Kevin O'Grady** named President/GM at **WYZZ/Chicago**.
- **Pat Evans** named PD at **KFOG/San Francisco**.
- **Elvis Duran** named PD at **WIOQ/Philadelphia**.

20 YEARS AGO

- **Walter Winnick** named VP/National Promotion for **Epic/Portrait/Associated Labels**.
- A car accident in **San Luis Obispo, CA** tragically claims the life of **John Bayliss**.
- **Ted Jordan** appointed VP/GM of **KOAX/Dallas**.



Walter Winnick

25 YEARS AGO

- **Ted Giannoulas**, a.k.a. the **KGB Chicken**, is suspended over a dispute regarding outside appearances.
- **Capitol Records** settles a \$1.7 million suit filed on behalf of **Helen Reddy** for \$250,000.

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for Triple A & Internet Initiatives, just inked a long-term consultancy deal with Koch Entertainment. Seconds later, Sonkin's former assistant, **Jessica Pomerantz**, was also hired, as Koch's new Director/Triple A Promotion.

• Longtime Island Def Jam Sr. Nat'l Director/Rhythm-Crossover Promotion **Motti Shulman** exits. IDJMG DC rep **Noah Sheer** will relocate to L.A. to replace Shulman, who is expected to resurface soon.

Just Like Lifetime TV — Minus The TV

After an exhaustive national search lasting more than a year,



Not to be confused with Donna Mills.

Jones Radio Network and Lifetime TV have announced the host for their new syndicated co-branding venture, *Lifetime Mornings*: **Donna Britt**, currently doing middays at Country KMTK (The Mountain)/Bend, OR. JRN/Seattle VP/GM Susan Stephens says, "Donna is everything female listeners want in a morning show host: She's fun, informative and relatable. Most importantly, she's a great listener!" Britt will relocate to Nashville to host *Lifetime Mornings*, which is slated to soft-launch this summer.

The Programming Dept.

• PD **Christie Banks** will be exiting Infinity Classic Rocker WARW/Washington this month "by mutual agreement," according to Infinity/Washington Sr. VP/Market Manager Michael Hughes, who is actively seeking a replacement.

• Infinity VP/Oldies **Tim Maranville** exits as PD of heritage Oldies simulcast KFRC-AM & FM/San Francisco. Asst. PD Tim Jordan is now interim PD.

• WMGC (Magic 105.1)/Detroit OM **Bill Fries** says he's leaving the radio industry and relocating to Florida on June 30, where he'll be closer to his family while realizing his dream of starting his own staffing company.

• KWHL/Anchorage, AK PD "**Leisure Suit Larry**" Snider trades the frozen tundra for the desert as he's upped to Director/Programming for Morris Communications' six-station Desert Media cluster in Palm Springs, CA.

• **Cindy Miller** is named PD of Federated Media Active Rocker WBYR/Ft. Wayne, IN. She slides over from Classic Rock WABX/Evansville, IN.

• **WKKV/Milwaukee** midday personality **Bailey Coleman** adds MD stripes. She replaces Doc Love, who was upped to PD almost a year ago.

• **WXBT/Columbia, SC** morning talent **Broadway Joe** segues to Archway Broadcasting as PD of KHTE/Little Rock.

• With a wave of her PD wand, new WLRN/Louisville PD Annrae Fitzgerald taps Promotions Director **Davie Hill** for midday/MD duties. Swing jock **Alex Newman** also gets the full-time nod as the new WLRN Promotions Director.

Quick Hits



Yes, we're in love too.

• Impossibly dimply TV hunk **Mario Lopez** ("Slater" on *Saved by the Bell*) makes the move to radio as the designated testosterone provider to *The Hot 92 Morning Jamz Session* on **KHHT (Hot 92 Jamz)/Los Angeles**, joining the equally pretty **Michelle Visage** and **Diana Steele**.

• Clear Channel Rocker **WKLS (96 Rock)/Atlanta** fills the smoking crater that used to be its morning show by

borrowing the syndicated **Bob & Tom** from clusterbuddy WMAX. B&T replace Eric Von Haessler & Larry Wachs, a.k.a. *The Regular Guys*, who were suspended and subsequently blown out following an ill-advised stunt that we have dubbed "BackwardsPornGate 2004™."

• Longtime KOST/Los Angeles afternoon talent **Carolyn Gracie** is trading radio for TV to become an on-air host at QVC. Gracie will stay at KOST through the spring book. After that, she and her husband, noted voiceover guy Eric Edwards, will relocate their Edwards-Gracie Voiceover business to suburban Philadelphia, where QVC is based. Gracie will be replaced by KOST original equipment **Bryan Simmons**, the first voice heard on KOST when it signed on 20 years ago. For the past few years Simmons has been doing weekends and fill-ins at sister KBIG/LA.

• OM **Big Dave Eubanks** just filled his former afternoon slot at Travis CHR/Rhythmic WNHT (Wild 96.3)/Ft. Wayne, IN with a man known simply as **Jonathan**, who segues from

the MD/night guy post at Clear Channel CHR/Pop WJQC (Q101)/Meridian, MS.

• Longtime WKCI (KC101)/New Haven, CT MD/night jock **Kerry Collins** moves up to the blinding light of middays. Inbound to replace him at night is **Kory**, who most recently did swings at sister WHYI (Y100.7)/Miami.

Dept. Of Clarification Dept.

The signal of the new Denver-area **KJAC-FM (Jack FM)** that we initially understood was "scraping" the Denver metro (ST 4/30) has apparently now been fed enough Balco signal steroids to blanket the market, according to our friends at Paragon Media Strategies.

Talk Topics

• Veteran financial advice duo **Ken and Daria Dolan** will launch a new weekly syndicated radio show on June 12. *The Dolans: The Business of Life* will air live on Saturdays from 9am-noon ET from flagship station WJNO/West Palm Beach via the newly formed Dolan Radio Network.

• The Tampa Bay Buccaneers just inked a 10-year deal with Clear Channel to air their games on Sports/Talker **WDAE** and Classic Rock **WTBT** starting this season. The Bucs recently ended their 13-year relationship with Infinity's crosstown **WQYK-AM & FM**.

Condolences

• **Rolf Hertsgaard**, the news voice of WCCO/Minneapolis from 1941-1955, died April 30 at his home in Parkville, MD of prostate cancer. He was 81. Hertsgaard left broadcasting to become a minister. However, while at the seminary he ran the radio and TV news division of the National Lutheran Council in New York. In 1958 he was lured back into broadcasting at WBAL-TV/Baltimore, where he anchored the news until 1973.

• Our sympathies go out to Def Jam/Def Soul VP/Urban Promotion **Thomas Lytle**, whose mother, **Thelma**, passed away May 1. Thomas requests that, instead of flowers, a donation be made to the church where she played the organ. Send to the Church of God, c/o the Music Department (in memory of **Thelma Lytle**), 89 Miliken Rd., Pittsboro, NC 27312



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R&R Industry Achievement Award Nominees

Sure, everyone says it's a thrill just to be nominated, but here at R&R, we truly deliver. Each nominee will receive a certificate and gift basket, delivered to their office personally by Donald Trump's new apprentice, *Vida La Bam's* Bam Margera and crew, the fashionable guys from *Queer Eye for the Straight Guy* or Mr. T, depending on availability. Probably T.

OK, enough jibba-jabba. I made that first part up, but, judging by the responses I've gotten from nominees, it truly is a thrill to earn some props from your industry peers. Next step: campaigning. Why let Bush and Kerry have all the fun? Make phone calls, send postcards, e-mail your fellow industry players or send a singing telegram to curry favor and sway the vote. I think you all know how to work the phones.

Make your vote count: A ballot is enclosed in each subscriber's issue of R&R this week. Please follow the directions carefully and make sure you return said ballot no later than Friday, May 21. The awards will be presented by category at the R&R Convention on Friday, June 25, from 6-8pm. Book your flight now!

LABEL OF THE YEAR	LABEL OF THE YEAR
PLATINUM	GOLD
 Atlantic Records Group	 Curb
 Columbia	 DreamWorks
 Epic	 Hollywood
 Island Def Jam Music Group	 TVT
 RCA Music Group	 Wind-up

SR. PROMOTION EXECUTIVE OF THE YEAR

Valerie DeLong Universal	Joel Klaiman Epic	Ken Lane Island Def Jam Music Group	Richard Palmese RCA Music Group	Joe Riccitelli Jive/Zomba Label Group	Brenda Romano Interscope/Geffen/A&M

INDEPENDENT PROMOTION FIRM OF THE YEAR

All That Jazz	The Jesus Garber Co.	Lawman Promotions	Jeff McClusky & Associates Marketing & Promotion	McGathy Promotion	National Music Marketing

LOCAL PROMOTION EXECUTIVE OF THE YEAR

Brent Battles Reprise/ Detroit	Rose Braunstein Jive/Zomba Label Group/ Los Angeles	Alex Garafalo Island Def Jam Music Group/ Los Angeles	Wendy Goodman RCA Music Group/ Dallas	Rob Harvey Interscope/Geffen/A&M/ New York	Paddy Rascona Epic/ New York

THE INDUSTRY'S NO. 1 RETAIL CHART May 7, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	D12	D12 World	Shady/Interscope	551,920	-
1	2	USHER	Confessions	LaFace/Zomba	259,793	+1%
-	3	DIANA KRALL	Girl In The Other Room	Verve/VMG	124,306	-
2	4	MARIO WINANS	Hurt No More	Bad Boy/Universal	119,771	-49%
3	5	PRINCE	Musicology	Columbia	96,313	-44%
4	6	VARIOUS	Now 15	Capitol	86,183	-14%
5	7	HOOBASTANK	The Reason	Island/IDJMG	80,622	+7%
8	8	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	80,976	+3%
10	9	EVANESCENCE	Fallen	Wind-up	56,600	-1%
12	10	OUTKAST	Speakerboxxx/The Love Below	LaFace/Zomba	54,045	0%
9	11	GUNS N'ROSES	Greatest Hits	Geffen	53,826	-8%
11	12	NORAH JONES	Feels Like Home	Blue Note	53,420	-4%
-	13	SOUNDTRACK	American Idol Vol.3 Greatest..	RCA/RMG	51,289	-
7	14	JESSICA SIMPSON	In This Skin	Columbia	50,801	-18%
14	15	LN' FLIP	U Gotta Feel Me	Columbia	44,858	-8%
13	16	KENNY CHESNEY	When The Sun Goes Down	BNA	44,797	-11%
17	17	MAROON 5	Songs About Jane	Octone/JRMG	41,827	0%
23	18	JOSH GROBAN	Closer	143/Reprise	39,644	+5%
20	19	TWISTA	Kamikaze	Atlantic	38,871	-2%
6	20	GHOSTFACE	Pretty Toney Album	Def Jam/IDJMG	38,600	-48%
22	21	SHERYL CROW	Very Best Of	A&M/Interscope	38,102	-2%
25	22	BLACK EYED PEAS	Elephunk	A&M/Interscope	36,587	+3%
16	23	ALICIA KEYS	The Diary Of Alicia Keys	JRMG	36,439	-16%
19	24	J-KWON	Hood Hop	So So Def/Zomba	33,110	-18%
-	25	LORETTA LYNN	Van Lear Rose	Interscope	31,593	-
26	26	ERIC CLAPTON	Me And Mr. Johnson	Reprise	30,259	-11%
28	27	JET	Get Born	Elektra/EEG	30,142	-6%
29	28	YELLOWCARD	Ocean Avenue	Capitol	29,818	-7%
30	29	MODEST MOUSE	Good News For People Who Love...	Epic	29,750	-6%
24	30	SOUNDTRACK	The Punisher	Wind-up	29,161	-20%
15	31	JANET JACKSON	Damita Jo	Virgin	28,293	-39%
34	32	BEYONCE	Dangerously In Love	Columbia	28,222	-5%
38	33	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	28,122	+1%
33	34	NICKELBACK	Long Road	Roadrunner/IDJMG	27,224	-9%
36	35	BRITNEY SPEARS	In The Zone	Jive/Zomba	27,204	-6%
-	36	SOUNDTRACK	13 Going On 30	Hollywood	25,712	-
32	37	AEROSMITH	Honkin' On Bobo	Columbia	24,241	-19%
31	38	KEITH URBAN	Golden Road	Capitol	23,948	-23%
35	39	JOSS STONE	Soul Sessions	S-Curve/EMC	23,862	-20%
42	40	TOBY KEITH	Shock'n Y'all	DreamWorks	23,727	-2%
43	41	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	22,685	-3%
46	42	BLINK 182	Blink 182	Geffen	22,023	-4%
48	43	ALAN JACKSON	Greatest Hits Vol.2	Arista	21,838	0%
45	44	G UNIT	Beg For Mercy	G Unit/Interscope	20,846	-11%
-	45	NORAH JONES	Come Away With Me	Blue Note/EMC	20,630	-
-	46	LOSTPROPHETS	Start Something	Columbia	20,189	-
-	47	MARY CHAPIN CARPENTER	Between Here And Gone	Capitol	19,163	-
50	48	LINKIN PARK	Meteora	Warner Bros.	18,777	-12%
40	49	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	18,687	-26%
-	50	GODSMACK	Other Side	Republic/Universal	18,585	-

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ON ALBUMS

It's D12's World

Thanks to the power of Eminem, not to mention a multiformat smash single, Shady/Interscope's

D12 take their *World* to the top of the charts this week.

The band's sophomore album bows



D12

at No. 1, with 550,000-plus in sales — quite a gain over the 370,000 their debut rolled up back in June '01 on its way to 2 million sold OTC in the U.S.

LaFace/Zomba soul star Usher's five-week reign at the top ends, but he finishes second, with nearly 260,000 in sales. That represents a 1% increase over the week before.

Verve chart newcomer Diana Krall's *Girl in the Other Room* bows at No. 3, with 124,000 in sales



Diana Krall

— undoubtedly picking up some from her marriage to Elvis Costello, who contributes several songs to the new album.

The rest of the top 10 includes Bad Boy/Universal's Mario Winans (No. 4), Columbia's Prince (No. 5), Capitol's *Now 15* (No. 6), Island/IDJMG's Hoobastank (No. 7), Roc-A-Fella/IDJMG's Kanye West (No. 8), Wind-up's Evanescence (No. 9) and LaFace/Zomba's OutKast (No. 10).

Other chart newcomers include RCA/RMG's *American Idol Vol. 3 Greatest Hits* (No. 13), Interscope's critically acclaimed Loretta Lynn collaboration with Jack White (No. 25), Hollywood's *13 Going on*

30 soundtrack (No. 36) and Capitol Nashville's Mary Chapin Carpenter (No. 47).

Hoobastank (+7%) and 143/Reprise's Josh Groban (No. 23-18, +5%) register the week's top sales gains, while Blue Note/EMC's Norah Jones returns to the charts with her Grammy-winning debut and Republic/Universal's Godsmack re-enter with their acoustic album.



Hoobastank



Brandy Returns

She made her Atlantic Records debut at the tender age of 15, instantly taking the music industry by storm. Since then, she has released three albums, each of them achieving at least platinum status and delivering hit singles. After entering the public consciousness a decade ago, Brandy returns to once again intoxicate audiences with her smooth vocals. Next week the diva is Going for Adds with "Talk About Our Love" at the Rhythmic and Urban formats. The single serves as our first look at the singer's yet-to-be-titled upcoming fourth album, which will drop in stores June 22. For "Talk About Our Love," Brandy has teamed up with arguably today's hottest musical commodity, Kanye West. Not only is West featured on the single, he also produced and co-wrote the cut. As for the rest of the album, Brandy reached out to veteran hitmaker Timbaland to produce the majority of the tracks.



Brandy

While Brandy makes her grand entrance at Rhythmic and Urban, Ozomatli do the same as they present "(Who Discovered) America?" to Triple A outlets. The track is the first single from their upcoming album *Street Signs*, their first release in three years. Their previous album was released on Sept. 11, 2001, and while many artists decided against touring and promoting their projects in the wake of the tragedy, Ozomatli chose to continue to perform as a reflection of their politics and anti-war convictions. "Music is the key to every culture, the beginning of an understanding," says Ozomatli trumpet player and co-vocalist Asdrú Sierra. "Sept. 11 really pushed us to delve into North African and Arab music. For us, music is a language far more universal than politics." *Street Signs* showcases the group's new Middle Eastern influence, integrating the sound into the Latin/hip-hop mesh they're known and loved for. MC Chali 2na, an original member of the group when they formed in Los Angeles in the early '90s who has since moved on to become a member of Jurassic 5, once again takes the spotlight on this album, appearing on the cut "Who's to Blame." Ozomatli will be on tour in Western markets throughout May.



Ozomatli

Also making a return to radio is none other than Sydney, Australia native Rick Springfield. A member of the cast of the soap opera *General Hospital* way back in 1981, Springfield was also a chart-topping recording artist with his hit "Jessie's Girl." Next week Springfield is Going for Adds at AC with "Beautiful You," taken from his CD *Shock/Denial/Anger/Acceptance*. To promote his latest effort, Springfield will be playing shows in Milwaukee; Atlanta; Clearwater, FL; Lake Buena Vista, FL; and Phoenix this month. He will also be making appearances on ABC's *Jimmy Kimmel Live* on May 12 and *Soap Talk* on the Soap Network on May 26.

Acclaimed songwriter Jennifer Marks will be reaching Hot AC audiences with "Live" next week, and it seems that even Barbie likes the song — or at least her manufacturer, Mattel, does. Mattel will be including the song in an upcoming mini-movie called *Masquerade Madness* that will be included in DVD form as part of the packaging for the upcoming product *My Scene Barbie*. For the movie, Marks had to change a few of the lyrics so little girls could relate to the material a little more. "Live" can also be found on Marks' just-released album, *It Turned Me On*, produced by Brad Albetta and Cameron Grieder. Marks has been the recipient of many prestigious songwriting awards over the years, including first prize and second overall grand prize in the USA Songwriting Competition and the overall grand prize in the Great American Song Contest. She was also a semi-finalist at the 2000 Independent Music Awards and a top five finalist for the Coca-Cola New Music Awards. The Long Island, NY native will be on a cross-country trek this month, with performances from Bakersfield to Brooklyn, NY.



Jennifer Marks

For the movie, Marks had to change a few of the lyrics so little girls could relate to the material a little more. "Live" can also be found on Marks' just-released album, *It Turned Me On*, produced by Brad Albetta and Cameron Grieder. Marks has been the recipient of many prestigious songwriting awards over the years, including first prize and second overall grand prize in the USA Songwriting Competition and the overall grand prize in the Great American Song Contest. She was also a semi-finalist at the 2000 Independent Music Awards and a top five finalist for the Coca-Cola New Music Awards. The Long Island, NY native will be on a cross-country trek this month, with performances from Bakersfield to Brooklyn, NY.

R&R Going For Adds™

Week Of 5/10/04

CHR/POP

AMANDA PEREZ I Pray (*Virgin*)
BRITNEY SPEARS Everytime (*Live/Zone*)
KEVIN LYTTLE Turn Me On (*Atlantic*)
LIL FLIP Game Over (*Sucka Free/Loud/Columbia*)
NINA SKY Move Ya Body (*Next Plateau/Universal*)

CHR/RHYTHMIC

BRANDY/KANYE WEST Talk About Our Love (*Atlantic*)
GOODIE MOB f/SLEEPY BROWN Play Your Flute (*Koch*)
HOUSTON f/CHINGY & NATE DOGG I Like That (*Capitol*)
KANYE WEST Jesus Walks (*Roc-A-Fella/IDJMG*)
LLOYD BANKS On Fire (*G-Unit/Interscope*)
SLY BOOGY That's My Name (Keep Thuggin') (*J/RMG*)
YOUNG ROMÉ f/MARION After Party (*Universal*)

URBAN

BRANDY/KANYE WEST Talk About Our Love (*Atlantic*)
GOODIE MOB f/SLEEPY BROWN Play Your Flute (*Koch*)
HOUSTON f/CHINGY & NATE DOGG I Like That (*Capitol*)
KANYE WEST Jesus Walks (*Roc-A-Fella/IDJMG*)
LLOYD BANKS On Fire (*G-Unit/Interscope*)
PRINCE Call My Name (*Columbia*)
TREN'L Outlaw (*Casablanca/Universal*)
YOUNG ROMÉ f/MARION After Party (*Universal*)

URBAN AC

PRINCE Call My Name (*Columbia*)

COUNTRY

BLUE COUNTY That's Cool (*Asylum/Curb*)
BRAD COTTER I Meant To (*Epic*)
DIERKS BENTLEY How Am I Doin' (*Capitol*)
STEVE HOLY Put Your Best Dress On (*Curb*)
TRAVIS TRITT The Girl's Gone Wild (*Columbia*)

AC

RICK SPRINGFIELD Beautiful You (*Gomer/Red Ink*)

HOT AC

JENNIFER MARKS Live (*Barbie*)

SMOOTH JAZZ

DANNY DARROW Impulse (*Mighty*)
LISA HILTON Malibu (*Ruby Slippers Productions*)
PAMELA WILLIAMS Destined To Be (*Shanachie*)
PIECES OF A DREAM It's Go Time (*Heads Up*)
RAMSEY LEWIS The In Crowd (*Narada*)
ST. GERMAIN Pink Panther Theme (*MGM Music/Virgin*)

ROCK

No adds.

ACTIVE ROCK

No adds.

ALTERNATIVE

BLINK-182 Down (*Geffen*)
SCISSOR SISTERS Take Your Mama (*Universal*)
WEEN Transdermal Celebration (*Sanctuary/SRG*)

TRIPLE A

ANGELIQUE KIDJO Congoleo (*Columbia*)
CLARKS Hell On Wheels (*Razor & Tie*)
COWBOY JUNKIES The Stars Of Our Stars (*Zoe/Rounder*)
GRETA GAINES Devil-May-Care (*Red Hat 22*)
KATIE MELUA The Closest Thing To Crazy (*Dramatico/Universal*)
L.P. Wasted (*Lightswitch*)
NORAH JONES What Am I To You (*Blue Note/EMC*)
OZOMATLI (Who Discovered) America? (*Concord*)
RON SEXSMITH From Now On (*Nettwerk*)
SAM PHILLIPS All Night (*Nonesuch/WB*)
SMOOTH KID Staring At The Sun (*Vector*)
VAN HUNT Dust (*Capitol*)
WEEN Transdermal Celebration (*Sanctuary/SRG*)
MAURA O'CONNELL Don't I Know (*Sugar Hill*)

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 Mattei at gmattei@radioandrecords.com.



KEVIN CARTER

kcarter@radioandrecords.com

Radio's Finest To Convene In L.A.

The masses have spoken. They drew up this list, and we checked it twice — and found out that you've all been *very* naughty. We actually like that ... in a twisted sort of way. Here are your CHR/Pop nominees for R&R's 2004 Industry Achievement Awards. The winners will be revealed during a star-studded, BYOB gala (just checking to see if you're actually reading this far) on June 25 at R&R Convention 2004, at the fabulous Beverly Hilton in Beverly Hills, CA. Fill out the ballot sent with this week's issue and return it by May 21.

STATION OF THE YEAR



KIIS-FM/Los Angeles



KRQQ/Tucson



WHTZ/New York



WNCI/Columbus, OH



WNKS/Charlotte



WXKS-FM/Boston

LABEL OF THE YEAR



Epic



Interscope/Geffen/A&M



Island Def Jam Music Group



Jive/Zomba Label Group



RCA Music Group



Universal

PROGRAM DIRECTOR OF THE YEAR



Tracy Austin
KRBE/Houston



Cadillac Jack McCartney
WXKS-FM/Boston



John Ivey
KIIS-FM/Los Angeles



Tom Poleman
WHTZ/New York



John Reynolds
WNKS/Charlotte



Jon Zellner
KMXX/Kansas City

LABEL EXECUTIVE OF THE YEAR



Mike Bergin
RCA Music Group



Denise George
Jive/Zomba Label Group



Chris Lopes
Interscope/Geffen/A&M



Erik Olesen
Island Def Jam Music Group



Dave Reynolds
Universal

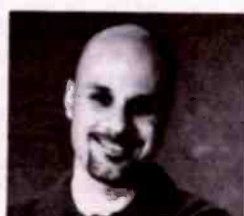


Felicia Swerling-Suslow
Warner Bros.

MUSIC DIRECTOR OF THE YEAR



Paul "Cubby" Bryant
WHTZ/New York



David Corey
WXKS-FM/Boston



Julie Pilat
KIIS-FM/Los Angeles



Stan "The Man" Priest
WFLZ/Tampa



Leslie Whittle
KRBE/Houston



Keli Reynolds
WNKS/Charlotte

PERSONALITY/SHOW OF THE YEAR



Ace & TJ
WNKS/Charlotte



The Bert Show
WWOQ/Atlanta



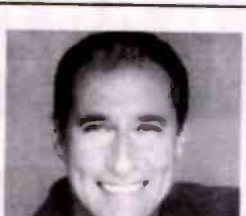
Chio in the Morning
WIOQ/Philadelphia



Elvis Duran
WHTZ/New York



Kidd Kraddick in the Morning
KHKS/Dallas



Matty in the Morning
WXKS-FM/Boston

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL AUDIENCE (00)	TOTAL STATIONS/ADDS
2	1	MAROON 5 This Love (Octone/J/RMG)	8794	15	741204	124/0
1	2	USHER ft/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	8618	15	703180	115/0
5	3	HOOBASTANK The Reason (Island/IDJMG)	7161	10	538488	123/2
3	4	D12 ft/EMINEM My Band (Shady/Interscope)	7079	8	568274	116/0
7	5	BEYONCE' Naughty Girl (Columbia)	6673	7	583450	120/0
10	6	M. WINANS ft/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	6037	6	542891	118/8
6	7	EVANESCENCE My Immortal (Wind-up)	5715	20	492453	123/0
8	8	J-KWON Topsy (So So Def/Zomba)	5621	11	393275	109/0
4	9	BRITNEY SPEARS Toxic (Jive/Zomba)	5553	18	442087	123/0
13	10	USHER Burn (LaFace/Zomba)	5036	6	401025	119/6
11	11	JESSICA SIMPSON Take My Breath Away (Columbia)	4863	9	393526	118/2
9	12	JESSICA SIMPSON With You (Columbia)	4647	24	379932	117/0
15	13	BLACK EYED PEAS Hey Mama (A&M/Interscope)	4169	15	332436	116/1
16	14	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3905	9	257741	122/0
12	15	CHINGY One Call Away (DTP/Capitol)	3480	13	212392	110/0
18	16	LINKIN PARK Numb (Warner Bros.)	3370	23	272371	114/0
19	17	NICKELBACK Someday (Roadrunner Records/IDJMG)	3349	31	251777	122/0
17	18	OUTKAST The Way You Move (LaFace/Zomba)	3331	24	249684	118/0
21	19	BLINK-182 I Miss You (Geffen)	3325	9	229443	115/3
14	20	CASSIDY ft/R. KELLY Hotel (J/RMG)	3128	14	231073	106/0
20	21	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	3114	14	204230	107/0
22	22	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2956	17	203905	106/2
23	23	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	2939	5	268591	93/4
26	24	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2625	5	171719	92/8
27	25	YELLOWCARD Ocean Avenue (Capitol)	2313	6	146844	109/3
29	26	OUTKAST Roses (LaFace/Zomba)	2256	8	132754	100/8
25	27	HILARY DUFF Come Clean (Buena Vista/Hollywood)	1936	16	131916	109/0
30	28	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1927	11	79468	102/4
35	29	MIS-TEEQ Scandalous (Reprise)	1838	3	120503	102/12
28	30	JET Are You Gonna Be My Girl (Atlantic)	1662	13	102498	112/0
33	31	LIZ PHAIR Extraordinary (Capitol)	1572	5	80088	84/4
38	32	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1415	3	85212	76/12
40	33	JOJO Leave (Get Out) (BlackGround/Universal)	1324	4	68376	79/10
32	34	3 DOORS DOWN Away From The Sun (Republic/Universal)	1278	11	69598	76/0
39	35	SUGABABES Hole In The Head (Interscope)	1242	3	57055	82/6
36	36	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	1223	6	54630	70/1
37	37	CHERIE I'm Ready (Lava)	1205	5	50342	80/2
Debut	38	BRITNEY SPEARS Everytime (Jive/Zomba)	1151	1	122948	57/26
31	39	SARAH CONNOR Bounce (Epic)	1125	16	62175	107/0
44	40	LOS LONELY BOYS Heaven (Dr/Epic)	1113	2	52207	64/5
45	41	KANYE WEST ft/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	1020	2	74579	54/10
47	42	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	981	2	62565	67/5
41	43	TOBY LIGHTMAN Devils And Angels (Lava)	953	7	47134	62/0
34	44	ROONEY I'm Shakin' (Geffen)	913	10	74881	65/0
42	45	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	822	9	42835	43/1
Debut	46	PETEY PABLO Freek-A-Leek (Jive/Zomba)	773	1	44849	43/14
43	47	TWISTA ft/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	727	17	37141	89/0
Debut	48	TWISTA Overnight Celebrity (Atlantic)	721	1	53269	35/4
Debut	49	TRAPT Echo (Warner Bros.)	694	1	25238	52/6
48	50	MURPHY LEE ft/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	682	20	39400	51/0

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
MARIA MENA You're The Only One (Columbia)	28
BRITNEY SPEARS Everytime (Jive/Zomba)	26
STERIOGRAM Walkie Talkie Man (Capitol)	19
PETEY PABLO Freek-A-Leek (Jive/Zomba)	14
MIS-TEEQ Scandalous (Reprise)	12
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	12
CALLING Our Lives (RCA/RMG)	12
AMANDA PEREZ I Pray (Virgin)	12
BENIEE MAN ft/MS. THING Dude (Virgin)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
M. WINANS ft/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+1192
HOOBASTANK The Reason (Island/IDJMG)	+695
BEYONCE' Naughty Girl (Columbia)	+678
MIS-TEEQ Scandalous (Reprise)	+619
USHER Burn (LaFace/Zomba)	+601
BRITNEY SPEARS Everytime (Jive/Zomba)	+586
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+488
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+417
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+363
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+337

New & Active

- GAVIN DEGRAW** I Don't Want To Be (J/RMG)
Total Plays: 659, Total Stations: 59, Adds: 2
- ALICIA KEYS** If I Ain't Got You (J/RMG)
Total Plays: 559, Total Stations: 56, Adds: 8
- CALLING** Our Lives (RCA/RMG)
Total Plays: 534, Total Stations: 53, Adds: 12
- MARIA MENA** You're The Only One (Columbia)
Total Plays: 469, Total Stations: 59, Adds: 28
- 311** Love Song (Maverick/Volcano/Zomba)
Total Plays: 445, Total Stations: 31, Adds: 3
- RYAN DUARTE** You (Universal)
Total Plays: 360, Total Stations: 13, Adds: 1
- SARAH HUDSON** Girl On The Verge (S-Curve/EMC)
Total Plays: 352, Total Stations: 33, Adds: 4
- HANSON** Penny & Me (3CG)
Total Plays: 351, Total Stations: 25, Adds: 3
- ANASTACIA** Left Outside Alone (Epic)
Total Plays: 339, Total Stations: 33, Adds: 3
- LIL' FLIP** Game Over (Sucka Free/Loud/Columbia)
Total Plays: 336, Total Stations: 21, Adds: 5

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 4/25-5/1. 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.

AMANDA PEREZ

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KRBE Houston	WHYI Miami	KSLZ St. Louis
KDND Sacramento	WXSS Milwaukee	WDJX Louisville

May 7, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	HOOBASTANK The Reason (Island/IDJMG)	2914	+314	68549	10	48/0
1	2	MAROON 5 This Love (Octone/JRMG)	2805	-113	66307	16	47/0
3	3	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2459	-64	59827	15	45/0
6	4	BEYONCE' Naughty Girl (Columbia)	2394	+309	56771	6	46/0
5	5	D12 f/EMINEM My Band (Shady/Interscope)	2284	+128	52295	8	46/0
4	6	BRITNEY SPEARS Toxic (Jive/Zomba)	2120	-180	50178	17	44/0
9	7	JESSICA SIMPSON Take My Breath Away (Columbia)	1903	+105	43643	8	47/0
10	8	J-KWON Topsy (So So Def/Zomba)	1796	+86	39784	10	43/1
18	9	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1743	+471	40315	6	45/5
7	10	EVANESCENCE My Immortal (Wind-up)	1743	-227	41183	22	42/0
8	11	JESSICA SIMPSON With You (Columbia)	1724	-69	40269	23	42/0
11	12	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1680	+81	37862	9	44/0
12	13	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1659	+64	39043	16	48/1
19	14	USHER Burn (LaFace/Zomba)	1523	+250	32783	6	44/0
14	15	BLINK-182 I Miss You (Geffen)	1410	+12	32572	9	43/1
15	16	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	1282	-42	31590	16	40/0
13	17	CHINGY One Call Away (DTP/Capitol)	1223	-264	28782	13	38/0
17	18	LINKIN PARK Numb (Warner Bros.)	1214	-94	28510	24	35/0
23	19	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1182	+91	27436	15	38/1
16	20	OUTKAST The Way You Move (LaFace/Zomba)	1121	-202	28721	23	38/0
20	21	NICKELBACK Someday (Roadrunner Records/IDJMG)	1058	-193	25404	32	32/0
22	22	JET Are You Gonna Be My Girl (Atlantic)	945	-150	21422	14	29/0
21	23	CASSIDY f/R. KELLY Hotel (J/RMG)	924	-205	22673	12	31/0
29	24	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	885	+167	19534	6	35/4
30	25	YELLOWCARD Ocean Avenue (Capitol)	797	+165	17818	5	35/4
24	26	HILARY DUFF Come Clean (Buena Vista/Hollywood)	792	-236	17578	15	24/0
27	27	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	736	+26	16652	11	29/0
31	28	OUTKAST Roses (LaFace/Zomba)	684	+91	14899	7	32/4
25	29	3 DOORS DOWN Away From The Sun (Republic/Universal)	655	-64	14931	13	19/0
39	30	MIS-TEEQ Scandalous (Reprise)	631	+237	16337	3	36/4
26	31	SARAH CONNOR Bounce (Epic)	624	-69	16130	14	20/0
36	32	LIZ PHAIR Extraordinary (Capitol)	562	+126	14231	7	25/3
33	33	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	555	+87	12575	4	31/3
32	34	SUGABABES Hole In The Head (Interscope)	513	+51	13723	5	32/2
34	35	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	504	+85	12089	4	27/2
38	36	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	462	+65	10667	7	27/3
35	37	ADELAYDA Not Tonight (Superkala)	435	-3	7921	12	14/0
45	38	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	387	+95	9612	4	25/5
44	39	JOJO Leave (Get Out) (BlackGround/Universal)	368	+59	8189	3	22/4
42	40	CHERIE I'm Ready (Lava)	359	+30	8117	5	22/0
43	41	BURKE RONEY Sounds Of The Ocean (R World/Ryko)	342	+17	5862	5	11/0
37	42	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	333	-97	8108	11	15/0
50	43	LOS LONELY BOYS Heaven (Or/Epic)	309	+98	7422	2	17/3
41	44	PLUMB Boys Don't Cry (Curb)	295	-48	6354	7	18/0
46	45	TRAPT Echo (Warner Bros.)	282	+36	8122	3	24/3
Debut	46	BRITNEY SPEARS Everytime (Jive/Zomba)	250	+153	5086	1	21/7
40	47	ROONEY I'm Shakin' (Geffen)	240	-110	4353	8	11/0
49	48	KK Lose My Cool (Kiss The Bitch Music)	221	+8	3333	2	9/0
47	49	TOBY LIGHTMAN Devils And Angels (Lava)	216	-16	3445	6	11/1
Debut	50	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	215	+23	5142	1	16/1

49 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 4/25 - Saturday 5/1.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MARIA MENA You're The Only One (Columbia)	10
BRITNEY SPEARS Everytime (Jive/Zomba)	7
SUZIE K. Circle (Vellum)	6
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	5
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	5
MIS-TEEQ Scandalous (Reprise)	4
YELLOWCARD Ocean Avenue (Capitol)	4
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	4
OUTKAST Roses (LaFace/Zomba)	4
JOJO Leave (Get Out) (BlackGround/Universal)	4
STERIOGRAM Walkie Talkie Man (Capitol)	4
KEVIN LYTTLE Turn Me On (Atlantic)	4
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	3
LIZ PHAIR Extraordinary (Capitol)	3
TRAPT Echo (Warner Bros.)	3
LOS LONELY BOYS Heaven (Or/Epic)	3
TWISTA Overnight Celebrity (Atlantic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+471
HOOBASTANK The Reason (Island/IDJMG)	+314
BEYONCE' Naughty Girl (Columbia)	+309
USHER Burn (LaFace/Zomba)	+250
MIS-TEEQ Scandalous (Reprise)	+237
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+167
YELLOWCARD Ocean Avenue (Capitol)	+165
BRITNEY SPEARS Everytime (Jive/Zomba)	+153
D12 f/EMINEM My Band (Shady/Interscope)	+128
CALLING Our Lives (RCA/RMG)	+127
LIZ PHAIR Extraordinary (Capitol)	+126
JESSICA SIMPSON Take My Breath Away (Columbia)	+105
LOS LONELY BOYS Heaven (Or/Epic)	+98
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+95
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+91
OUTKAST Roses (LaFace/Zomba)	+91
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+87
J-KWON Topsy (So So Def/Zomba)	+86
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+85
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+81
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	+65
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+64
JOJO Leave (Get Out) (BlackGround/Universal)	+59
SUGABABES Hole In The Head (Interscope)	+51
MARIA MENA You're The Only One (Columbia)	+50
MERCYME Here With Me (IND/Curb)	+45
ANASTACIA Left Outside Alone (Epic)	+43
TWISTA Overnight Celebrity (Atlantic)	+42
ALICIA KEYS If I Ain't Got You (J/RMG)	+37
TRAPT Echo (Warner Bros.)	+36

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ON THE RECORD

With **Bob Quick**
PD/MD, WCGQ/Columbus, GA



Looks like pop music is coming back to Top 40 after about 18-20 months of nothing but rock and hip-hop releases. Currently in power rotation at WCGQ/Columbus, GA are Britney Spear's "Toxic," Beyoncé's "Naughty Girl" and Jessica Simpson's "With You." • Not that all that rock and hip-hop wasn't great. Still in power for us are Evanescence's "My Immortal," Usher's "Yeah" and Maroon 5's "This Love." It's been hard to carry the mainstream CHR flag with only rock and hip-hop titles to choose from, but I think we have balanced well with our recurrent and gold titles. • Great pop is coming out too: Kimberly Locke's "8th World Wonder" could very well be a power soon, as could Jessica Simpson's "Take My Breath Away," Cheri's "I'm Ready" and Jojo's "Leave." Pop is back, and it was worth the wait.

Maroon 5 sit atop the R&R CHR/Pop chart this week as "This Love" (Octone/J/RMG) hikes up 2-1, while Usher featuring Ludacris & Lil Jon's "Yeah" (LaFace/Zomba) falls 1-2. Hoobastank's "The Reason" (Island/IDJMG) jumps 5-3* ... Mario Winans featuring Enya & P. Diddy's "I Don't Wanna Know" (Bad Boy/Universal) vaults 10-6* and picks up Most Increased Plays honors with 1,192 additional plays ... Usher's second showing on the chart, "Burn" (LaFace/Zomba), breaks into the top 10 with a 13-10* move ... **Black Eyed Peas'** "Hey Mama" (A&M/Interscope) climbs 15-13* ... **Blink-182** move into the top 20 with "I Miss You" (Geffen), which rises 21-19* ... Movement in the mid-20s: Jay-Z's "Dirt off Your Shoulder" (Roc-A-Fella/IDJMG) rises 26-24*, **Yellowcard's** "Ocean Avenue" (Capitol) moves 27-25*, and **OutKast's** "Roses" (LaFace/Zomba) goes up 29-26* ... **Mis-teeq's** "Scandalous" (Reprise) rockets 35-29* ... **Christina Millan's** "Dip It Low" (Island/IDJMG) vaults 38-32*, followed by **JoJo's** "Leave (Get Out)" (Blackground/Universal) with a 40-33* jump ... **Los Lonely Boys'** "Heaven" (Or/Epic) climbs 44-40*, **Kanye West featuring Syleena Johnson's** "All Falls Down" (Roc-A-Fella/IDJMG) rises 45-41*, and **Lenny Kravitz's** "Where Are We Runnin'" (Virgin) walks up 47-42* ... Chart debuts: **Britney Spears, Petey Pablo, Twista and Trapt** ... Most Added goes to **Maria Mena**.

CHR/Pop
ON THE RADIO

— Keith Berman, Associate Radio Editor

ON THE RISE

ARTIST: **Mis-teeq**

LABEL: **Reprise**

By **MIKE TRIAS**/ASSOCIATE EDITOR



When it comes to hip-hop's influence on pop music, the trend lately has been to lean more toward rap music. Though the R&B influence on the format is still extremely apparent, thanks to artists such as Usher, Beyoncé and Mario Winans climbing to the top of the Pop charts, more often than not these songs also were hits at Urban and Rhythmic before really impacting Pop. However, once in a while a hit comes along that wasn't battle-tested on the playlists of Urban and Rhythmic. Mis-teeq's "Scandalous" is the latest song to fit into this category — a true mix of R&B and pop that is reminiscent of the tunes from the heyday of female R&B groups.

If you have yet to hear the British trio's fast-rising smash, imagine the R&B sensibilities and pop appeal of Destiny's Child mixed with an instrumental that sounds like the love child of the tracks for Eminem's "Lose Yourself" and 50 Cent's "In da Club." When you add the song's lyrics about the girls' infatuation with a guy, you've got an instant club anthem for women: "You're dangerous/Just get it up/The way you move so scandalous/It's all about the two of us/A one-night stand just ain't enough/I need some stimulation, baby/A little conversation maybe/You got me spinning out like crazy/There goes my baby."

To the average listener, it may seem that Mis-teeq and "Scandalous" have come out of nowhere — they debuted on R&R's CHR/Pop chart just three weeks ago and have already rocketed to No. 29*. However, anyone who's been in the U.K. recently has probably had more than their fill of the song. "Scandalous" debuted on British airwaves in March of

2003 and was one of the most played songs in the country last year. Mis-teeq were all over the place as well, including a highly visible ad campaign for Coca Cola that featured the girls and "Scandalous."

Mis-teeq came together when members Sabrina and Alesha met while attending the same dance school in London. They discovered their mutual appreciation for music and performance and came upon Su-Elise when she was auditioning for another group. The two happened to see the audition and were able to snag Su-Elise for themselves. Mis-teeq quickly made their presence known in the U.K. garage scene, and in 2001 they hit the charts with "Why." Soon after, their debut album, *Lickin' on Both Sides*, hit the streets, and Mis-teeq became one of the U.K.'s premier female R&B groups.

Their second album, *Eye Candy*, was released last year with "Scandalous" as the feature single. Though they worked with many notable British producers, Mis-teeq either wrote or co-wrote all the tracks on the CD. The upcoming album, their debut American release, will reportedly feature the best of both *Lickin' on Both Sides* and *Eye Candy*, giving American audiences a true representation of the best that Mis-teeq have to offer.

Although they are just about to hit American markets full force, the girls are already looking ahead: They're currently working on their third album, slated for release in the U.K. later this year.

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12+ For The Week Ending 5/7/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
HOOBASTANK The Reason (Island/IDJMG)	4.31	4.23	90%	11%	4.35	4.40	4.22
MARON 5 This Love (Octone/J/RMG)	4.17	4.18	99%	35%	4.22	4.13	3.99
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.14	3.96	67%	10%	4.35	4.24	3.88
USHER (LUDACRIS & LL' JON Yeah (LaFace/Zomba)	4.87	4.81	97%	39%	4.14	4.04	4.18
3 DOORS DOWN Away From The Sun (Republic/Universal)	4.84	3.82	74%	12%	4.12	4.81	4.82
LINKIN PARK Numb (Warner Bros.)	4.00	3.88	96%	36%	3.91	3.90	3.99
USHER Burn (LaFace/Zomba)	4.00	3.93	77%	12%	4.25	4.00	3.90
NICKELBACK Someday (Roadrunner Records/IDJMG)	3.91	3.75	97%	44%	3.77	3.80	4.02
KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	3.90	3.87	88%	15%	4.05	3.70	3.69
M. WINANS (ENYA &... I Don't... (Bad Boy/Universal)	3.90	3.74	85%	20%	3.89	3.88	3.87
EVANESCENCE My Immortal (Wind-up)	3.88	3.92	99%	47%	3.65	4.04	4.02
D12 (EMINEM My Band (Shady/Interscope)	3.88	3.92	96%	30%	4.07	3.90	3.82
BRITNEY SPEARS Toxic (Jive/Zomba)	3.82	3.70	99%	44%	3.88	3.95	3.81
JESSICA SIMPSON With You (Columbia)	3.81	3.73	99%	49%	3.83	3.77	3.82
BLINK-182 I Miss You (Geffen)	3.81	3.72	86%	22%	3.93	3.72	3.57
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.77	3.67	92%	23%	3.86	3.60	3.60
THREE DAYS... (I Hate) Everything About You (Jive/Zomba)	3.75	3.75	78%	20%	3.92	3.85	3.48
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.71	3.58	90%	29%	3.69	3.79	3.78
J-KWON Tippy (So So Def/Zomba)	3.64	3.43	90%	32%	3.87	3.55	3.65
SARAH CONNOR Bounce (Epic)	3.62	3.67	92%	31%	3.69	3.23	3.77
CHINGY One Call Away (DTP/Capitol)	3.60	3.39	87%	38%	3.60	3.48	3.80
JESSICA SIMPSON Take My Breath Away (Columbia)	3.59	3.56	98%	34%	3.90	3.61	3.22
HILARY DUFF Come Clean (Buena Vista/Hollywood)	3.59	3.52	97%	41%	3.42	3.50	3.79
S. CROW The First Cut Is The Deepest (A&M/Interscope)	3.57	3.48	98%	47%	3.44	3.49	3.72
BEYONCE' Naughty Girl (Columbia)	3.57	3.50	93%	32%	3.66	3.54	3.56
OUTKAST The Way You Move (LaFace/Zomba)	3.55	3.46	99%	59%	3.26	3.53	3.75
JET Are You Gonna Be My Girl (Atlantic)	3.51	3.38	91%	36%	3.59	3.30	3.64
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3.48	-	70%	21%	3.44	3.69	3.53
CASSIOY (R. KELLY) Hotel (J/RMG)	3.31	3.22	92%	42%	3.56	3.28	3.24

Total sample size is 459 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 (LUDACRIS & LL' JON Yeah (LaFace/Zomba)	527	-39	4	13/0
2	2	BLACK EYED PEAS Hey Mama (A&M/Interscope)	522	+31	4	15/0
3	3	MARON 5 This Love (Octone/J/RMG)	496	+7	4	13/0
5	4	BEYONCE' Naughty Girl (Columbia)	470	+68	4	10/0
7	5	D12 (EMINEM My Band (Shady/Interscope)	392	+30	4	9/0
4	6	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	391	-12	4	13/0
6	7	M. WINANS (ENYA &... I Don't... (Bad Boy/Universal)	386	+11	4	9/0
10	8	HOOBASTANK The Reason (Island/IDJMG)	360	+57	4	8/0
11	9	USHER Burn (LaFace/Zomba)	325	+28	4	6/0
8	10	BRITNEY SPEARS Toxic (Jive/Zomba)	314	-44	4	14/0
12	11	KESHIA CHANTE Bad Boy (Independent)	312	+29	4	8/0
13	12	OUTKAST Roses (LaFace/Zomba)	299	+28	4	10/1
9	13	J-KWON Tippy (So So Def/Zomba)	298	-55	4	10/0
14	14	BLINK-182 I Miss You (Geffen)	292	+31	4	10/0
15	15	GLENN LEWIS Back For More (Epic)	238	-6	4	11/0
21	16	X-QUISITE Sassy Thang (Warner Music Canada)	228	+29	2	2/0
22	17	OUTKAST Hey Yal (LaFace/Zomba)	209	+15	4	14/0
18	18	CASSIOY (R. KELLY) Hotel (J/RMG)	207	-13	4	11/0
17	19	EVANESCENCE My Immortal (Wind-up)	199	-27	4	12/0
27	20	NELLY FURTADO Try (DreamWorks/Interscope)	198	+22	2	6/0
23	21	3 DOORS DOWN Away From The Sun (Republic/Universal)	189	-4	2	8/0
16	22	HILARY DUFF Come Clean (Buena Vista/Hollywood)	185	-46	4	7/0
29	23	NO DOUBT It's My Life (Interscope)	184	+13	4	8/0
19	24	FEFE DDBSDN Everything (Island/IDJMG)	184	-29	4	9/0
24	25	ALANIS MORISSETTE Everything (Maverick/Reprise)	177	-4	4	8/0
28	26	JACKSOUL Still Believe In Love (Independent)	172	-4	4	7/0
30	27	K. WEST (I.S. JOHNSON) All Falls... (Roc-A-Fella/IDJMG)	168	-1	2	4/0
20	28	CHINGY One Call Away (DTP/Capitol)	168	-34	4	10/0
Debut	29	RASMUS In The Shadows (Universal)	163	+17	1	7/1
-	30	LINKIN PARK Numb (Warner Bros.)	155	+2	2	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 4/25-5/1. 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.



SAY HELLO TO THE MAN IN BLACK WHY! (Y100.7)/Miami recently held its 17th annual Wing Ding, which featured appearances by Dan Marino, Miss Cleo and Pat & Chris Riley, along with performances by Lenny Kravitz, JC Chasez, Baby Bash and Nick Cannon, among others. Seen here taking a moment backstage are (l-r) Y100.7 Asst. PD Donnie Michaels, PD Rob Roberts and morning show castmember Carolina Bermudez; Kravitz; and Y100.7 morning show co-host Footy and MD/afternoon driver Michael Yo.



NO MALFUNCTIONS HERE (Z100)/New York's Elvis Duran & The Z Morning Zoo recently played host to the fabulous Ms. Janet Jackson, who stopped by to talk about her new CD, *Damita Jo*. Seen here are (back, l-r) Z100's Duran and Stick; Jackson; Morning Zoo castmembers Christine Nagy, Danielle Monaro and John Bell; and (front, l-r) Z personnel Skeary Jones, Dave Brody and Scotty B.

Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Albany, NY; Albany, NY) with their call letters, formats, and advertising sales representatives.

POWERED BY MEDIABASE. Monitored Reporters 173 Total Reporters 124 Total Monitored 49 Total Indicator. Did Not Report, Playlist Frozen (5): KPRF/Amarillo, TX; WBFA/Columbus, GA; WNDV/South Bend, IN; WPPY/Peoria, IL.



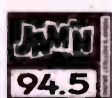
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This Award's For You!

It's the moment you've all been waiting for. In an effort to support the hard work and dedication shown by each and every individual involved in radio and records, for the 2004 R&R Industry Achievement Awards, we will no longer single out certain individuals as our nominees. Instead, everyone involved in every format will be a nominee! Psych!

The stations, labels and individuals in the CHR/Rhythmic categories have all done exceptional jobs in the past year, and, more importantly, they've been nominated by you. Take a moment to look over the nominees. Once you figure out who you're choosing, bust out the ballot you received with this week's issue and cast your votes. Then put the ballot in the mail right away — it has to be returned by May 21. On Friday, June 25, during R&R Convention 2004, we will present the awards. For convention registration, hotel rooms and other details, go to www.radioandrecords.com.

STATION OF THE YEAR



WJMN/Boston



KQKS/Denver



KPWR/Los Angeles



WKTU/New York



KGGI/Riverside



WPGC/Washington

LABEL OF THE YEAR



Atlantic Records Group



Columbia



Island Def Jam Music Group



Interscope/Geffen/A&M



Jive/Zomba Label Group



Universal

PROGRAM DIRECTOR OF THE YEAR



Cat Collins
KQKS/Denver



Jesse Duran
KGGI/Riverside



Cadillac Jack McCartney
WJMN/Boston



Diana Laird
XHTZ/San Diego



John Candelaria
KBFB/Dallas



Jimmy Steal
KPWR/Los Angeles

LABEL EXECUTIVE OF THE YEAR



Joey Carvello
TVT



Gary Marella
Universal



John Strazza
Jive/Zomba Label Group



Michael Williams
RCA Music Group



John McMann
Atlantic Records Group

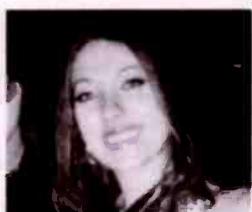


Nino Cuccinello
Interscope/Geffen/A&M

MUSIC DIRECTOR OF THE YEAR



Jazzy Jim Archer
KMEL & KYLD/
San Francisco



Beata
WLLD/Tampa



Ebro
WQHT/New York



Sarah O'Connor
WPGC/Washington



John E. Kage
KQKS/Denver



Karen Wild
KUBE/Seattle

PERSONALITY/SHOW OF THE YEAR



Funkmaster Flex
WQHT/New York



The Playhouse
KXJM/Portland, OR



Big Boy
KPWR/Los Angeles



Vic Latino
WKTU/New York



T-Man
KUBE/Seattle



Felli Felle
KPWR/Los Angeles

May 7, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	5523	-171	659665	15	76/1
3	2	USHER Burn (LaFace/Zomba)	5468	+304	579930	10	80/1
1	3	USHER f/LUDACRIS & LIL' JDN Yeah (LaFace/Zomba)	5366	-339	749885	18	83/1
4	4	D12 f/EMINEM My Band (Shady/Interscope)	5271	+179	514159	9	76/1
5	5	BEYONCE' Naughty Girl (Columbia)	5080	+375	592641	8	79/1
7	6	TWISTA Overnight Celebrity (Atlantic)	4626	+424	504699	11	81/2
6	7	J-KWON Topsy (So So Def/Zomba)	4238	-401	475925	18	82/1
9	8	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	4057	+267	380901	13	75/1
8	9	PETEY PABLO Freak-A-Look (Jive/Zomba)	4022	+151	481537	18	79/1
10	10	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	3638	+146	443669	18	77/1
11	11	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3028	-184	393134	18	75/1
12	12	CHINGY One Call Away (DTP/Capitol)	2811	-386	257747	18	73/0
15	13	PITBULL f/LIL' JON Culo (TVT)	2593	+384	236671	7	58/3
13	14	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	2535	-138	286539	22	68/1
19	15	USHER Confessions Part 2 (LaFace/Zomba)	2517	+631	294734	4	18/4
17	16	ALICIA KEYS If I Ain't Got You (J/RMG)	2344	+274	318210	9	88/6
18	17	AMANDA PEREZ I Pray (Virgin)	2221	+251	188521	5	58/2
14	18	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	1920	-287	251960	19	72/1
16	19	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1843	-235	174668	24	73/0
21	20	NB RIDAZ f/GEMINI So Fly (Upstairs)	1672	+180	103333	12	30/2
20	21	G UNIT f/JOE Wanna Get To Know You (Interscope)	1579	-208	232467	17	64/1
24	22	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	1281	+269	114960	8	56/1
23	23	OUTKAST Roses (LaFace/Zomba)	1276	+198	154781	11	62/7
29	24	NINA SKY Move Ya Body (Next Plateau/Universal)	1156	+258	217799	4	44/4
22	25	JOE f/G UNIT Ride Wit U (Jive/Zomba)	1133	-16	97634	7	56/1
31	26	JUVENILE Slow Motion (Cash Money/Universal)	1116	+325	133166	3	38/7
25	27	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	1071	+62	65627	6	60/3
26	28	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1059	+65	130360	7	44/2
27	29	OO OR OIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	996	+52	39477	7	38/1
32	30	YING YANG TWINS Whats Happenin! (TVT)	981	+216	89086	3	48/5
28	31	JOJO Leave (Get Out) (BlackGround/Universal)	905	-2	72719	8	35/1
36	32	PLAY-N-SKILLZ Freaks (Independent)	830	+160	89948	4	28/2
34	33	YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	798	+97	58447	4	42/3
30	34	T.I. Rubber Band Man (Grand Hustle/Atlantic)	767	-69	77433	19	47/1
39	35	RIC-A-CHE Coo Coo Chee (SRC/Universal)	762	+264	78749	2	41/12
35	36	R. KELLY Happy People (Jive/Zomba)	750	+72	108549	3	37/3
38	37	BABY BASH Sexy Eyes (Da Da Da Da) (Universal)	685	+140	37361	4	32/2
33	38	BRITNEY SPEARS Toxic (Jive/Zomba)	598	-114	96450	14	19/0
37	39	BEENIE MAN f/MS. THING Dude (Virgin)	580	+28	172496	14	28/5
Debut	40	CASSIDY f/MASHONDA Get No Better (J/RMG)	540	+343	69437	1	53/7
41	41	SLY BOOGY That's My Name (Keep Thuggin') (J/RMG)	527	+49	37779	2	30/3
49	42	KEVIN LYTTLE Turn Me On (Atlantic)	514	+188	66416	2	42/15
45	43	AKON f/STYLES P. Locked Up (SRC/Universal)	491	+109	58363	2	24/0
Debut	44	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	478	+211	95344	1	5/1
50	45	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	475	+155	98252	2	2/0
Debut	46	LLOYD BANKS On Fire (Interscope)	429	+178	81278	1	26/16
42	47	MASTER P Act A Fool (New No Limit/Koch)	421	-2	32939	2	24/3
Debut	48	MOBB DEEP Got It Twisted (Violator/Zomba)	412	+172	97666	1	23/7
44	49	MR. VEGAS Pull Up (Delicious Vinyl/Geffen)	383	-20	39944	6	18/1
46	50	BOO YUNG f/THERESA VICTORIA Get Naked (Sin)	365	+14	13988	5	6/1

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MURPHY LEE f/INELLY Hold Up (Universal)	28
LLOYD BANKS On Fire (Interscope)	16
KEVIN LYTTLE Turn Me On (Atlantic)	15
RIC-A-CHE Coo Coo Chee (SRC/Universal)	12
LLOYD f/HASHANTI Southside (Murder Inc./Def Jam/IDJMG)	12
BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	12

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Confessions Part 2 (LaFace/Zomba)	+631
TWISTA Overnight Celebrity (Atlantic)	+424
PITBULL f/LIL' JON Culo (TVT)	+384
BEYONCE' Naughty Girl (Columbia)	+375
CASSIDY f/MASHONDA Get No Better (J/RMG)	+343
JUVENILE Slow Motion (Cash Money/Universal)	+325
USHER Burn (LaFace/Zomba)	+304
ALICIA KEYS If I Ain't Got You (J/RMG)	+274
DILATED PEOPLES f/KANYE WEST This Way (Capitol)	+269
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+267

New & Active

JADAKISS f/MATE DOGG Time's Up! (Ruff Ryders/Interscope) Total Plays: 359, Total Stations: 46, Adds: 6
LLOYD f/HASHANTI Southside (Murder Inc./Def Jam/IDJMG) Total Plays: 327, Total Stations: 39, Adds: 12
BRANDY f/KANYE WEST Talk About Our Love (Atlantic) Total Plays: 313, Total Stations: 22, Adds: 12
LIL' WAYNE Bring It Back (Cash Money/Universal) Total Plays: 271, Total Stations: 18, Adds: 1
MIS-TEEO Scandalous (Reprise) Total Plays: 258, Total Stations: 15, Adds: 2
METHOD MAN f/B. RHYMES What's Happenin' (Def Jam/IDJMG) Total Plays: 245, Total Stations: 22, Adds: 0
GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG) Total Plays: 231, Total Stations: 21, Adds: 1
DIAMONIQUE Get It On (Independent) Total Plays: 152, Total Stations: 9, Adds: 1
M.E.R.D. She Wants To Move (Virgin) Total Plays: 146, Total Stations: 9, Adds: 3
D. YUTE f/YING YANG... Row De Boat (Slip-N-Slide/Priority/Capitol) Total Plays: 131, Total Stations: 16, Adds: 4

Songs ranked by total plays

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

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 4/25-5/1. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from The Arbitron Company © 2004, The Arbitron Company. © 2004, R&R, Inc.

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America's Best Testing CHR/Rhythmic Songs 12 +
For The Week Ending 5/7/04

Artist Title (Label)	TW	LW	Familiarity	Born	Persons 12-17	Persons 18-24	Persons 25-34
USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4.45	4.38	99%	32%	4.40	4.47	4.37
USHER Burn (LaFace/Zomba)	4.35	4.41	93%	14%	4.35	4.45	4.17
USHER Confessions Part 2 (LaFace/Zomba)	4.29	-	62%	7%	4.41	4.26	4.17
MARIO WINANS #ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4.24	4.19	95%	21%	4.23	4.36	4.16
CHINGY One Call Away (DTP/Capitol)	4.11	4.01	96%	37%	4.08	4.16	4.01
KANYE WEST #SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	4.09	4.02	87%	13%	4.09	4.21	3.89
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4.08	3.96	93%	24%	4.09	4.13	4.05
J-KWON Topsy (So So Def/Zomba)	4.07	4.07	97%	35%	4.20	4.23	3.61
TWISTA Overnight Celebrity (Atlantic)	4.06	3.92	78%	12%	4.04	4.23	4.00
D12 #EMMEM My Band (Shady/Interscope)	4.03	3.97	97%	27%	4.27	4.05	3.78
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	4.03	-	48%	4%	4.18	4.08	3.98
CASSIDY #R. KELLY Hotel (J/RMG)	3.96	3.80	98%	45%	4.06	3.92	3.88
JOE #G UNIT Ride Wit U (Jive/Zomba)	3.94	3.81	64%	12%	3.91	4.07	3.73
DILATED PEOPLES #KANYE WEST This Way (Capitol)	3.93	-	43%	8%	4.13	3.91	3.72
BEYONCE' Naughty Girl (Columbia)	3.92	3.87	97%	28%	3.87	3.89	4.06
TWISTA #KANYE WEST & JAME FOXF Slow Jamz (Atlantic)	3.92	3.86	96%	46%	3.86	3.79	3.99
OUTKAST Roses (LaFace/Zomba)	3.91	3.80	89%	19%	3.95	3.94	3.78
ALICIA KEYS #I Ain't Got You (J/RMG)	3.91	3.92	83%	22%	3.61	4.01	3.85
G UNIT #JDE Wanna Get To Know You (Interscope)	3.86	3.75	87%	20%	3.66	3.99	3.78
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3.85	3.73	89%	33%	3.89	3.93	3.74
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	3.74	3.65	92%	34%	3.56	3.95	3.62
AMANDA PEREZ I Pray (Virgin)	3.74	-	43%	8%	4.00	3.94	2.97
PETEY PABLO Freak-A-Leek (Jive/Zomba)	3.73	3.61	83%	25%	3.84	3.90	3.43
YING YANG TWINS #LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3.62	3.49	92%	39%	3.72	3.78	3.27
PITBULL #LIL' JON Culo (TVT)	3.50	-	40%	10%	3.62	3.68	3.19
T.I. Rubber Band Man (Grand Hustle/Atlantic)	3.46	3.40	82%	32%	3.66	3.80	2.89

Total sample size is 383 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total born represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

HEAD RUSH

ARTIST: Conway
LABEL: Universal

By MIKE TRIMAS/Associate Editor



The name stems from the movie *Goodfellas* — from the Robert De Niro role, Jimmy Conway," says Andre Jones Jr., a.k.a. rap up-and-comer Conway. "I took that name because his personality and the way he went about things in that movie were so me — he was kinda calm, but he took care of business when need be." The South Los Angeles native took care of business early on: He switched from battle-ready MC to songwriter early in his career, realizing that's what he had to do to get into the recording game. Conway became serious about his career two years ago and was signed to Universal in just five days, thanks to Double O Entertainment.

He was signed primarily on the strength of "Nutcracker," which incorporates Tchaikovsky's timeless melody and Kaliia Haywood's vocals. "This being my first song, I knew I needed a hit — something groundbreaking," Conway says. "When I heard the beat, I said, 'Oh, I gotta lace this one right.' I went in the studio and rocked it, and that was the outcome."

Although he has a guest singer on "Nutcracker," for his upcoming CD, *How the West Was Won*, Conway decided against having too many guests. "A lot of cats is out there, they're doing features, they're doing halfway albums," he says. "They got a feature on every other song. I just want to show the public that I can do it myself."

The album will hit stores this summer, and the next single will be "Monster Flow," which uses a sample of the theme song from the television classic *The Munsters*.

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APAB/Boston, MA
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APAD/Boston, MA
APAE/Boston, MA
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APAU/Boston, MA
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APDA/Boston, MA
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APDC/Boston, MA
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APDE/Boston, MA
APDF/Boston, MA
APDG/Boston, MA
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APDI/Boston, MA
APDJ/Boston, MA
APDK/Boston, MA
APDL/Boston, MA
APDM/Boston, MA
APDN/Boston, MA
APDO/Boston, MA
APDP/Boston, MA
APDQ/Boston, MA
APDR/Boston, MA
APDS/Boston, MA
APDT/Boston, MA
APDU/Boston, MA
APDV/Boston, MA
APDW/Boston, MA
APDX/Boston, MA
APDY/Boston, MA
APDZ/Boston, MA
APEA/Boston, MA
APEB/Boston, MA
APEC/Boston, MA
APED/Boston, MA
APEE/Boston, MA
APEF/Boston, MA
APEG/Boston, MA
APEH/Boston, MA
APEI/Boston, MA
APEJ/Boston, MA
APEK/Boston, MA
APEL/Boston, MA
APEM/Boston, MA
APEN/Boston, MA
APEO/Boston, MA
APEP/Boston, MA
APEQ/Boston, MA
APER/Boston, MA
APES/Boston, MA
APET/Boston, MA
APEU/Boston, MA
APEV/Boston, MA
APEW/Boston, MA
APEX/Boston, MA
APEY/Boston, MA
APEZ/Boston, MA
APFA/Boston, MA
APFB/Boston, MA
APFC/Boston, MA
APFD/Boston, MA
APFE/Boston, MA
APFF/Boston, MA
APFG/Boston, MA
APFH/Boston, MA
APFI/Boston, MA
APFJ/Boston



The Best Of The Best

Cast your vote for this year's Industry Achievement Awards in the Urban category, and help R&R recognize the brightest and best of the radio and record communities. This week all eligible R&R subscribers will have the opportunity to vote using the ballot sent with their paper. The ballot should be returned by Friday, May 21. The winners will be announced at R&R Convention 2004, June 24-26 at the Beverly Hilton Hotel in Beverly Hills, CA.

STATION OF THE YEAR		LABEL OF THE YEAR	
 WVEE/Atlanta	 WGCI-FM/Chicago	 Atlantic Records Group	 Def Jam/Def Soul
 KKDA-FM/Dallas	 KKBT/Los Angeles	 Interscope/Geffen/A&M	 RCA Music Group
 WHRK/Memphis	 WBLX/Mobile	 Sony Urban Music	 Universal

PROGRAM DIRECTOR OF THE YEAR

Nate Bell WHRK/Memphis	Caria Boatner WQUE/New Orleans	Tony Brown WVEE/Atlanta	Vinny Brown WBLS/New York	Skip Cheatham KKDA-FM/Dallas	Elroy Smith WGCI-FM/Chicago

LABEL EXECUTIVE OF THE YEAR

Chixo Gibbs TVT	Morace Landy Atlantic Records Group	Richard Nash Elektra Entertainment Group	Benny Pough Def Jam/Def Soul	Rodney Shealey Sony Urban Music	Ken Wilson RCA Music Group

MUSIC DIRECTOR OF THE YEAR

Deon Cole WPEG/Charlotte	Tiffany Green WGCI-FM/Chicago	Kris Kelly WJLB/Detroit	Coka Lani WUSL/Philadelphia	Tawala Sharp KKBT/Los Angeles	Devin Steel WHRK/Memphis

PERSONALITY/SHOW OF THE YEAR

Doug Banks ABC Radio	The Big Phat Morning Show WERQ/Baltimore	Skip Murphy KKDA/Dallas	Russ Parr WKYS/Washington	Frank Ski WVEE/Atlanta	Wendy Williams WBLS/New York

2004's World-Class Nominees

Every year R&R recognizes the top programmers, personalities, labels and promotion executives in the radio and record industries with the Industry Achievement Awards. The readers of R&R have selected a prestigious group of nominees in all formats to be included on the final ballot, and here are the Urban AC nominees. Fill out the final ballot, included with this week's R&R, and send it back by May 21 in order to have your vote counted. Awards will be handed out Friday, June 25, at R&R Convention 2004 at the Beverly Hilton Hotel in Beverly Hills, CA.

STATION OF THE YEAR		LABEL OF THE YEAR	
 WBHK/Birmingham	 WSOL/Jacksonville	 Def Jam/Def Soul	 Elektra Entertainment Group
 WHQT/Miami	 WRKS/New York	 Jive/Zomba Label Group	 RCA Music Group
 WDAS-FM/Philadelphia	 WMMJ/Washington	 Sony Urban Music	 Universal

PROGRAM DIRECTOR OF THE YEAR



Terri Avery
WBAV/Charlotte

Toya Beasley
WRKS/New York

Derrick Brown
WHQT/Miami

Kathy Brown
WMMJ/Washington

Jay Dixon
WBHK/Birmingham

Joe Tamburro
WDAS/Philadelphia

LABEL EXECUTIVE OF THE YEAR



Cynthia Johnson
RCA Music Group

Larry Khan
Jive/Zomba Label Group

Herb Jones
DKG

Michelle Madison
Elektra Entertainment Group

Garnett March
Geffen

CeCe McClendon
Arista

MUSIC DIRECTOR OF THE YEAR



KJ Brooks
WSOL/Jacksonville

Mike Chase
WMMJ/Washington

Jo Gamble
WDAS/Philadelphia

Darryl Johnson
WBHK/Birmingham

Armando Rivera
WVAZ/Chicago

Karen Vaughn
WHQT/Miami

PERSONALITY/SHOW OF THE YEAR



Guy Black
WTLC/Indianapolis

Funky Larry Jones
KRWP/Houston

Tom Joyner
Reach Media

Myke Julius
WVAZ/Chicago

The Kiss Wake Up Club
WRKS/New York

Kevin Nash
KJLH/Los Angeles

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	USHER Burn (LaFace/Zomba)	3807	+119	527800	9	66/0
2	2	ALICIA KEYS If I Am't Got You (J/RMG)	3683	+19	537731	12	67/0
3	3	M. WINANS (FENYA & P. DIDDY) I Don't Wanna Know (Bad Boy/Universal)	3303	+86	476295	11	57/0
4	4	KANYE WEST (SYLEENA JOHNSON) All Falls Down (Roc-A-Fella/IDJMG)	3258	+48	411308	10	68/0
7	5	TWISTA Overnight Celebrity (Atlantic)	3229	+324	444961	10	67/0
5	6	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3057	+15	334628	13	61/0
9	7	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2575	+5	336236	19	63/0
11	8	BEYONCE' Naughty Girl (Columbia)	2489	+89	344333	8	66/0
6	9	USHER (LUDACRIS & LIL' JON) Yeah (LaFace/Zomba)	2478	-440	381963	18	68/0
8	10	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2337	-314	311876	18	67/0
10	11	J-KWON Topsy (So So Def/Zomba)	2198	-233	241953	16	65/0
12	12	AVANT Don't Take Your Love Away (Geffen)	1969	-149	285532	12	59/0
14	13	R. KELLY Happy People (Jive/Zomba)	1802	+94	217781	8	69/1
13	14	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	1731	-83	221195	18	58/0
18	15	OUTKAST Roses (LaFace/Zomba)	1449	+60	121158	9	58/1
15	16	CHINGY One Call Away (DTP/Capitol)	1388	-176	152292	16	62/0
20	17	JUVENILE Slow Motion (Cash Money/Universal)	1254	-29	130027	12	7/1
19	18	T.I. Rubber Band Man (Grand Hustle/Anti)	1245	-132	139613	20	62/0
30	19	USHER Confessions Part 2 (LaFace/Zomba)	1221	+357	210112	4	1/0
17	20	JANET JACKSON I Want You (Virgin)	1182	-249	92533	10	59/0
25	21	MONICA U Should've Known Better (J/RMG)	1175	+147	101615	6	50/2
21	22	JOE (G UNIT) Ride Wit U (Jive/Zomba)	1159	+9	186428	7	58/1
16	23	G UNIT (JOE) Wanna Get To Know You (Interscope)	1159	-300	114725	15	56/0
26	24	CARL THOMAS Make It Alright (Bad Boy/Universal)	1068	+107	100305	8	49/1
23	25	MUSIQ Whoknows (Def Soul/IDJMG)	984	-103	120810	13	44/0
22	26	CASSIDY (R. KELLY) Hotel (J/RMG)	961	-140	101838	19	62/0
27	27	TAMIA Questions (Atlantic)	863	-69	94114	12	47/0
24	28	RUBEN STUDDARD Sorry 2004 (J/RMG)	817	-251	116488	19	60/0
36	29	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	805	+152	125841	5	3/0
35	30	YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	794	+92	87152	3	52/1
34	31	SEAN PAUL I'm Still in Love With You (VP/Anti)	782	+22	117781	14	42/0
28	32	SLEEPY BROWN (OUTKAST) I Can't Wait (Interscope)	771	-113	82957	15	52/0
33	33	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	757	-23	67300	6	39/4
31	34	JAGGED EDGE What It's Like (Columbia)	754	-82	75742	14	41/0
39	35	YUNG WUN (DMX, LIL' FLIP & DAVID BANNER) Tear It Up (J/RMG)	748	+216	93056	3	48/1
29	36	ATL Make It Up With Love (Noontime/Epic)	748	-126	44557	12	44/0
32	37	BEEBIE MAN (M.S. THING) Dude (Virgin)	729	-79	168411	14	41/0
37	38	RUBEN STUDDARD What If (J/RMG)	688	+24	58157	4	53/5
46	39	JADAKISS (MATE DOGG) Time's Up! (Ruff Ryders/Interscope)	604	+157	57328	3	58/9
40	40	GHOSTFACE (MISSY ELLIOTT) Push (Def Jam/IDJMG)	587	+87	50431	4	38/1
38	41	SLUM VILLAGE Selfish (Barak/Capitol)	586	+13	55379	8	41/2
49	42	LLOYD BANKS On Fire (Interscope)	551	+192	128295	1	1/0
47	43	CASSIDY (MASHONDA) Get No Better (J/RMG)	533	+137	61912	2	44/4
43	44	MONA SKY Move Ya Body (Next Plateau/Universal)	512	+101	82739	2	34/1
44	45	LIL' WAYNE Bring It Back (Cash Money/Universal)	509	+53	37133	2	41/3
44	46	DILATED PEOPLES (KANYE WEST) This Way (Capitol)	495	+43	34488	5	27/4
42	47	D12 (FEMINEM) My Band (Shady/Interscope)	489	+29	58851	4	4/0
41	48	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	470	-8	74872	17	35/0
49	49	MOBB DEEP Got It Twisted (Violator/Zomba)	468	+179	64979	1	41/3
45	50	ELEPHANT MAN Jook Gal (VP/Anti)	466	+18	64482	4	34/2

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
ANGIE STONE I Wanna Thank Ya (J/RMG)	32
MURPHY LEE (NELLY) Hold Up (Universal)	30
BRANDY (KANYE WEST) Talk About Our Love (Atlantic)	23
KEVIN LYTTLE Turn Me On (Atlantic)	20
PITBULL (LIL' JON) Coko (TVT)	20
MALIK YUSEF Would You Like To? (Universal)	12
JADAKISS (MATE DOGG) Time's Up! (Ruff Ryders/Interscope)	9
TRUTH HURTS Ready Now (Poolside)	7
LLOYD (ASHANTI) Southside (Murder Inc./Def Jam/IDJMG)	6
RUBEN STUDDARD What If (J/RMG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Confessions Part 2 (LaFace/Zomba)	+357
TWISTA Overnight Celebrity (Atlantic)	+324
LLOYD (ASHANTI) Southside (Murder Inc./Def Jam/IDJMG)	+222
YUNG WUN (DMX, LIL' FLIP & D. BANNER) Tear It Up (J/RMG)	+216
LLOYD BANKS On Fire (Interscope)	+192
MOBB DEEP Got It Twisted (Violator/Zomba)	+179
METHOD MAN (B. RHYMES) What's... (Def Jam/IDJMG)	+176
JADAKISS (MATE DOGG) Time's Up! (Ruff Ryders/Interscope)	+157
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	+152
MONICA U Should've Known Better (J/RMG)	+147

New & Active

- BRANDY (KANYE WEST) Talk About Our Love (Atlantic)
Total Plays: 457, Total Stations: 24, Adds: 23
- MASTER P Act A Fool (New No Limit/Koch)
Total Plays: 444, Total Stations: 23, Adds: 2
- LLOYD (ASHANTI) Southside (Murder Inc./Def Jam/IDJMG)
Total Plays: 394, Total Stations: 53, Adds: 6
- MYSTIKAL Decide Pop (Jive/Zomba)
Total Plays: 376, Total Stations: 33, Adds: 2
- METHOD MAN (B. RHYMES) What's Happenin' (Def Jam/IDJMG)
Total Plays: 363, Total Stations: 38, Adds: 0
- YING YANG TWINS What's Happenin' (TVT)
Total Plays: 360, Total Stations: 38, Adds: 3
- ANTHONY HAMILTON Charisma (So So Def/Zomba)
Total Plays: 320, Total Stations: 30, Adds: 3
- B. YOTE (YING YANG...) Row Da Boat (Slip-N-Slide/Priority/Capitol)
Total Plays: 238, Total Stations: 27, Adds: 2
- CEE-LO The One (LaFace/Zomba)
Total Plays: 172, Total Stations: 30, Adds: 3
- AKON (STYLES P.) Locked Up (SRC/Universal)
Total Plays: 160, Total Stations: 17, Adds: 2

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 4/25-5/1. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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America's Best Testing Urban Songs 12 +
For The Week Ending 5/7/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
USHER /LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4.45	4.39	100%	36%	4.41	4.52	4.06
USHER Burn (LaFace/Zomba)	4.37	4.28	94%	11%	4.33	4.39	4.16
TWISTA Overnight Celebrity (Atlantic)	4.28	4.21	86%	9%	4.30	4.30	4.28
MARIO WINANS /YENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4.25	4.33	96%	22%	4.25	4.36	3.91
KANYE WEST /SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	4.16	4.16	91%	20%	4.13	4.12	4.16
CHINGY One Call Away (DTP/Capitol)	4.14	4.08	97%	40%	4.12	4.21	3.85
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4.13	4.12	96%	27%	4.08	4.06	4.11
G UNIT /JOE Wanna Get To Know You (Interscope)	4.13	3.95	91%	21%	4.13	4.15	4.07
J-KWON Topsy (So So Def/Zomba)	4.11	4.09	99%	36%	3.96	4.10	3.55
ALICIA KEYS If I Ain't Got You (J/RMG)	4.05	4.00	88%	21%	4.16	4.17	4.11
PETEY PABLO Freak-A-Leek (Live/Zomba)	4.05	4.02	85%	23%	3.95	4.02	3.77
BEYONCE' Naughty Girl (Columbia)	4.04	3.99	98%	25%	4.06	4.17	3.74
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	4.04	4.01	94%	31%	4.05	4.06	4.04
JOE /G UNIT Ride Wit U (Live/Zomba)	3.98	3.93	73%	15%	4.07	4.02	4.21
OUTKAST Roses (LaFace/Zomba)	3.94	4.04	89%	18%	3.92	3.96	3.81
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3.90	3.77	82%	21%	3.79	3.69	4.05
CASSIDY /R. KELLY Hotel (J/RMG)	3.87	3.96	99%	48%	3.83	3.92	3.58
JAGGED EDGE What It's Like (Columbia)	3.86	3.86	62%	12%	3.86	3.91	3.71
ATL Make It Up With Love (Noon/Epic)	3.80	-	47%	9%	3.70	3.68	3.73
SLEEPY BROWN /OUTKAST I Can't Wait (Interscope)	3.79	3.69	79%	24%	3.89	3.85	4.00
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	3.77	3.72	94%	38%	3.83	3.81	3.89
CARL THOMAS Make It Alright (Bad Boy/Universal)	3.75	-	45%	8%	3.87	3.86	3.90
AVANT Don't Take Your Love Away (Geffen)	3.71	3.70	65%	15%	3.76	3.73	3.81
TAMIA Questions (Atlantic)	3.70	-	57%	13%	3.76	3.81	3.64
MUSIQ Whoknows (Def Soul/IDJMG)	3.69	3.85	43%	11%	3.89	3.88	3.93
JUVENILE Slow Motion (Cash Money/Universal)	3.68	-	42%	8%	3.58	3.54	3.61
T.I. Rubber Band Man (Grand Hustle/Atlantic)	3.65	3.68	89%	27%	3.58	3.47	3.86
R. KELLY Happy People (Live/Zomba)	3.50	3.38	61%	16%	3.64	3.60	3.73
RUBEN STUDDARD Sorry 2004 (J/RMG)	3.49	3.59	95%	48%	3.51	3.48	3.60

Total sample size is 342 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 810-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator

Most Added

KEVIN LYTTLE Turn Me On (Atlantic)	
PITBULL /LIL' JON Culo (TVT)	
MALIK YUSEF Would You Like To? (Universal)	
MONICA U Should've Known Better (J/RMG)	
RIC-A-CHE Coo Coo Chee (SRC/Universal)	
ANGIE STONE I Wanna Thank Ya (J/RMG)	
JAY TEE Baby Girl (Casablanca/Universal)	
Songs ranked by total plays	
Recurrents	
YING YANG TWINS /LIL' JON... Salt Shaker (TVT)	933
TWISTA /KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	584
YOUNGBLOODZ /LIL' JON Damn! (So So Def/Zomba)	567
BEYONCE' Me, Myself And I (Columbia)	567
OUTKAST The Way You Move (LaFace/Zomba)	527
AVANT Read Your Mind (Geffen)	432
ALICIA KEYS You Don't Know My Name (J/RMG)	425
R. KELLY Step In The Name Of Love (Live/Zomba)	417
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	393
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	381
LUDACRIS /SHAWNNA Stand Up (Def Jam South/IDJMG)	318
JAGGED EDGE Walked Outta Heaven (Columbia)	306
TRILLVILLE Neva Eva (BME/Warner Bros.)	295
50 CENT In Da Club (Shady/Aftermath/Interscope)	283
CHINGY Right Thurr (DTP/Capitol)	281
MEMPHIS BLEEK... Round Here (Roc-A-Fella/IDJMG)	279
M. LEE /J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	268

Reporters

POWERED BY MEDIABASE
*Monitored Reporters
81 Total Reporters
70 Total Monitored
11 Total Indicator

WAJZ/Albany, NY* PD: Sugar Boney APD: Andrew Williams 10 MASTER P 2 KEVIN LYTTLE 1 PITBULL, LIL' JON 3 MYSTRAL ANGIE STONE	WBOT/Boston, MA* PD: Roger Berman APD: Charles Williams 10 MASTER P 2 KEVIN LYTTLE 1 PITBULL, LIL' JON 3 MYSTRAL ANGIE STONE	WFXX/Columbus, GA Sales Manager: Angela Verjee ON PD: Chris Brown APD: Chris Brown 1 KEVIN LYTTLE 2 TRUTH Hurts 3 KEVIN LYTTLE TRUTH Hurts ANGIE STONE	WJMI/Jackson, MS* ON PD: Dan Brown APD: Alisa Harris 1 KEVIN LYTTLE 2 MALIK YUSEF 3 MURPHY LEE VIELLY TRUTH Hurts ANGIE STONE	WQXI/Louisville, KY* PD: Mark Goss APD: Gerald Harrison 1 KEVIN LYTTLE 2 JADAKISS /MATE DOGG ANGIE STONE	WOLZ/New Orleans, LA* ON PD: Carlos Walker APD: Angelo Johnson 10 ERIC SERMON /YENYA MURPHY LEE VIELLY ANGIE STONE	WOLR/Rochester, NY* ON PD: Andre Harve APD: Jim Jordan 10 YING YANG TWINS 2 MURPHY LEE VIELLY ANGIE STONE	WFUN/St. Louis, MO* ON PD: Chris Black APD: Jim Jordan 10 MURPHY LEE VIELLY RUBEN STUDDARD LLOYD /ASHANTI	
KQCE/Alexandria, LA ON PD: James Alexander APD: David Hamilton 10 KEVIN LYTTLE	WSP/Charleston, SC* ON PD: Mike Brown APD: Mike Brown 10 KEVIN LYTTLE	WOLC/Columbus, OH* PD: Paul Brown APD: Paul Brown 1 PITBULL, LIL' JON 2 JADAKISS /MATE DOGG ANGIE STONE	WRLH/Jackson, MS* ON PD: Jay Brown APD: Jay Brown 10 KEVIN LYTTLE	WBB/Beaumont, TX* ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WOLP/New York, NY* ON PD: Vito Brown APD: Vito Brown 10 KEVIN LYTTLE	WTLZ/Saginaw, MI* ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WEAS/Savannah, GA ON PD: John Thomas APD: John Thomas 10 KEVIN LYTTLE	WTMP/Tampa, FL ON PD: Larry Williams APD: Larry Williams 10 KEVIN LYTTLE
KQD/Alexandria, LA ON PD: Jay Brown APD: Jay Brown 10 KEVIN LYTTLE	WWW/Charleston, SC* ON PD: Terry Brown APD: Terry Brown 10 KEVIN LYTTLE	WJBT/Jacksonville, FL* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WJHL/Jackson, MS* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WBB/Macon, GA ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WOLR/New York, NY* ON PD: Vito Brown APD: Vito Brown 10 KEVIN LYTTLE	WTLZ/Saginaw, MI* ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WEAS/Savannah, GA ON PD: John Thomas APD: John Thomas 10 KEVIN LYTTLE	WTMP/Tampa, FL ON PD: Larry Williams APD: Larry Williams 10 KEVIN LYTTLE
WHTA/Atlanta, GA* ON PD: Jason Brown APD: Jason Brown 10 KEVIN LYTTLE	WWW/Charleston, SC* ON PD: Terry Brown APD: Terry Brown 10 KEVIN LYTTLE	WJBT/Jacksonville, FL* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WJHL/Jackson, MS* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WBB/Macon, GA ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WOLR/New York, NY* ON PD: Vito Brown APD: Vito Brown 10 KEVIN LYTTLE	WTLZ/Saginaw, MI* ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WEAS/Savannah, GA ON PD: John Thomas APD: John Thomas 10 KEVIN LYTTLE	WTMP/Tampa, FL ON PD: Larry Williams APD: Larry Williams 10 KEVIN LYTTLE
WFAA/Augusta, GA* ON PD: Tom Brown APD: Tom Brown 10 KEVIN LYTTLE	WWW/Charleston, SC* ON PD: Terry Brown APD: Terry Brown 10 KEVIN LYTTLE	WJBT/Jacksonville, FL* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WJHL/Jackson, MS* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WBB/Macon, GA ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WOLR/New York, NY* ON PD: Vito Brown APD: Vito Brown 10 KEVIN LYTTLE	WTLZ/Saginaw, MI* ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WEAS/Savannah, GA ON PD: John Thomas APD: John Thomas 10 KEVIN LYTTLE	WTMP/Tampa, FL ON PD: Larry Williams APD: Larry Williams 10 KEVIN LYTTLE
WPRW/Augusta, GA* ON PD: Tom Brown APD: Tom Brown 10 KEVIN LYTTLE	WWW/Charleston, SC* ON PD: Terry Brown APD: Terry Brown 10 KEVIN LYTTLE	WJBT/Jacksonville, FL* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WJHL/Jackson, MS* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WBB/Macon, GA ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WOLR/New York, NY* ON PD: Vito Brown APD: Vito Brown 10 KEVIN LYTTLE	WTLZ/Saginaw, MI* ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WEAS/Savannah, GA ON PD: John Thomas APD: John Thomas 10 KEVIN LYTTLE	WTMP/Tampa, FL ON PD: Larry Williams APD: Larry Williams 10 KEVIN LYTTLE
WERQ/Baltimore, MD* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WWW/Charleston, SC* ON PD: Terry Brown APD: Terry Brown 10 KEVIN LYTTLE	WJBT/Jacksonville, FL* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WJHL/Jackson, MS* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WBB/Macon, GA ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WOLR/New York, NY* ON PD: Vito Brown APD: Vito Brown 10 KEVIN LYTTLE	WTLZ/Saginaw, MI* ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WEAS/Savannah, GA ON PD: John Thomas APD: John Thomas 10 KEVIN LYTTLE	WTMP/Tampa, FL ON PD: Larry Williams APD: Larry Williams 10 KEVIN LYTTLE
WENL/Baton Rouge, LA* ON PD: Jay Brown APD: Jay Brown 10 KEVIN LYTTLE	WWW/Charleston, SC* ON PD: Terry Brown APD: Terry Brown 10 KEVIN LYTTLE	WJBT/Jacksonville, FL* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WJHL/Jackson, MS* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WBB/Macon, GA ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WOLR/New York, NY* ON PD: Vito Brown APD: Vito Brown 10 KEVIN LYTTLE	WTLZ/Saginaw, MI* ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WEAS/Savannah, GA ON PD: John Thomas APD: John Thomas 10 KEVIN LYTTLE	WTMP/Tampa, FL ON PD: Larry Williams APD: Larry Williams 10 KEVIN LYTTLE
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WUVR/Biloxi, MS* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WWW/Charleston, SC* ON PD: Terry Brown APD: Terry Brown 10 KEVIN LYTTLE	WJBT/Jacksonville, FL* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WJHL/Jackson, MS* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WBB/Macon, GA ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WOLR/New York, NY* ON PD: Vito Brown APD: Vito Brown 10 KEVIN LYTTLE	WTLZ/Saginaw, MI* ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WEAS/Savannah, GA ON PD: John Thomas APD: John Thomas 10 KEVIN LYTTLE	WTMP/Tampa, FL ON PD: Larry Williams APD: Larry Williams 10 KEVIN LYTTLE
WUVR/Biloxi, MS* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WWW/Charleston, SC* ON PD: Terry Brown APD: Terry Brown 10 KEVIN LYTTLE	WJBT/Jacksonville, FL* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WJHL/Jackson, MS* ON PD: Steve Brown APD: Steve Brown 10 KEVIN LYTTLE	WBB/Macon, GA ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WOLR/New York, NY* ON PD: Vito Brown APD: Vito Brown 10 KEVIN LYTTLE	WTLZ/Saginaw, MI* ON PD: Chris Brown APD: Chris Brown 10 KEVIN LYTTLE	WEAS/Savannah, GA ON PD: John Thomas APD: John Thomas 10 KEVIN LYTTLE	WTMP/Tampa, FL ON PD: Larry Williams APD: Larry Williams 10 KEVIN LYTTLE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ALICIA KEYS If I Ain't Got You (J/RMG)	1297	-79	171525	10	37/0
2	2	LUTHER VANDROSS Think About You (J/RMG)	1006	-58	128422	24	42/0
3	3	TEENA MARIE Still In Love (Cash Money/Universal)	1000	-50	99821	11	41/0
5	4	JANET JACKSON I Want You (Virgin)	883	+89	104831	9	41/1
4	5	RUBEN STUDDARD Sorry 2004 (J/RMG)	857	-34	104697	19	42/0
6	6	BEYONCE' Me, Myself And I (Columbia)	806	+64	97110	15	35/0
7	7	PATTI LABELLE New Day (Def Soul/IDJMG)	772	+115	94949	7	40/1
9	8	PRINCE Musicology (Columbia)	709	+80	83390	5	38/1
8	9	KEM Love Calls (Motown/Universal)	671	+35	94356	65	33/0
10	10	MUSIQ Whoknows (Def Soul/IDJMG)	608	+22	66901	11	27/0
13	11	R. KELLY Happy People (Jive/Zomba)	591	+86	83302	7	11/0
12	12	JOE More & More (Jive/Zomba)	456	-73	42414	29	35/0
14	13	OUTKAST The Way You Move (LaFace/Zomba)	454	+5	68507	21	11/0
11	14	BABYFACE The Loneliness (Arista/RMG)	452	-91	39484	16	39/0
16	15	TAMIA Questions (Atlantic)	426	+72	40275	6	35/3
20	16	DWELE Hold On (Virgin)	316	+31	38730	11	21/1
19	17	AVANT Don't Take Your Love Away (Geffen)	316	+27	63732	8	8/2
21	18	RUBEN STUDDARD What If (J/RMG)	278	+11	22181	4	26/0
27	19	USHER Burn (LaFace/Zomba)	271	+97	20681	3	2/1
17	20	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	258	-66	18454	10	21/0
22	21	ANTHONY HAMILTON Charlene (So So Def/Zomba)	258	+9	17572	12	18/0
25	22	CARL THOMAS Make It Alright (Bad Boy/Universal)	243	+52	20842	3	17/0
18	23	SILK Side Show (Liquid 8)	232	-61	17900	20	21/0
28	24	MONICA U Should've Known Better (J/RMG)	199	+36	14013	2	15/0
29	25	GOAPELE Closer (Columbia)	174	+17	12325	8	14/0
24	26	HIL ST. SOUL Pieces (Shanachie)	170	-23	14499	13	17/0
26	27	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	162	-13	16286	20	15/0
23	28	GERALD LEVERT Wear It Out (Atlantic)	138	-81	8307	15	22/0
Debut	29	M. WINANS fIENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	130	+40	13949	1	5/2
30	30	CALVIN RICHARDSON Not Like This (Hollywood)	129	-21	5430	4	17/1

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ANGIE STONE I Wanna Thank Ya (J/RMG)	18
AL GREEN Rainin' In My Heart (Blue Note/EMC)	6
LASHELL GRIFFIN Free (Epic)	5
TAMIA Questions (Atlantic)	3
G. KNIGHT fIE. ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	3
MARY J. BLIGE It's A Wrap (Geffen)	2
AVANT Don't Take Your Love Away (Geffen)	2
M. WINANS fIENYA & P. DIDDY I Don't... (Bad Boy/Universal)	2
ADINA HOWARD Nasty Grind (Rufftown/Maybach)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PATTI LABELLE New Day (Def Soul/IDJMG)	+115
USHER Burn (LaFace/Zomba)	+97
JANET JACKSON I Want You (Virgin)	+89
R. KELLY Happy People (Jive/Zomba)	+86
PRINCE Musicology (Columbia)	+80
TAMIA Questions (Atlantic)	+72
50 CENT In Da Club (Shady/Aftermath/Interscope)	+66
BEYONCE' Me, Myself And I (Columbia)	+64
CARL THOMAS Make It Alright (Bad Boy/Universal)	+57
MARY J. BLIGE It's A Wrap (Geffen)	+54

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AVANT Read Your Mind (Geffen)	496
ALICIA KEYS You Don't Know My Name (J/RMG)	414
SMDKOE NORFUL I Need You Now (EMI Gospel)	396
R. KELLY Step In The Name Of Love (Jive/Zomba)	385
WILL DOWNING A Million Ways (GRP/VMG)	371
GERALD LEVERT U Got That Love (Call It A Night) (Atlantic)	317
LUTHER VANDROSS Dance With My Father (J/RMG)	245
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	240
JANINA Put That Woman First (Divine Mill/Warner Bros.)	235
ARETHA FRANKLIN Wonderful (Arista/RMG)	223

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

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 4/25-5/1. 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

MARY J. BLIGE It's A Wrap (Geffen)
 Total Plays: 127, Total Stations: 14, Adds: 2
 LASHELL GRIFFIN Free (Epic)
 Total Plays: 118, Total Stations: 19, Adds: 5
 JESSE POWELL Did You Cry (Liquid 8)
 Total Plays: 107, Total Stations: 16, Adds: 1
 TRINA BROUSSARD Losing My Mind (Motown/Universal)
 Total Plays: 100, Total Stations: 8, Adds: 1
 CREA U Lied (Aezra)
 Total Plays: 66, Total Stations: 11, Adds: 0

FREDDIE JACKSON Say Yeah (Martland)
 Total Plays: 59, Total Stations: 10, Adds: 1
 THEO Chemistry (TWP)
 Total Plays: 52, Total Stations: 7, Adds: 0
 AL GREEN Rainin' In My Heart (Blue Note/EMC)
 Total Plays: 51, Total Stations: 11, Adds: 6
 AMEL LARREUX For Real (Bliss Life)
 Total Plays: 49, Total Stations: 6, Adds: 1
 LAMONT DOZIER I Hear A Symphony (Jam Right/WEA Distribution)
 Total Plays: 43, Total Stations: 7, Adds: 0

Songs ranked by total plays



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LON HELTON

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And The Nominees Are....

It's that time of the year again. Time for you to honor the best in Country radio and records by casting your votes for the 2004 R&R Industry Achievement Awards. On this page are the final nominees in each of the Country categories (the nomination ballot went out a few weeks ago, you'll recall). Once again this year, we're asking you to determine the winners. Just a reminder: The nominees are listed with the jobs and stations they were at in 2003 and where they earned your nominations, which is not necessarily where they are now.

Included with this issue is the final ballot that eligible subscribers will use to cast their votes. So, without further ado, the 2004 R&R Industry Achievement Awards finalists in Country are....

STATION OF THE YEAR		LABEL OF THE YEAR	
		PLATINUM	GOLD
 COUNTRY 107.7 FM WGNA/Albany, NY	 KPLX/Dallas	Arista	Asylum/Curb
 KYGO/Denver	 WFMS/Indianapolis	BNA	Broken Bow
 FM 107.7 WIVK/Knoxville	 WXBQ/Johnson City, TN	Capitol	Curb
		Columbia	DreamWorks
		MCA	Koch
		RCA	Lyric Street

PROGRAM DIRECTOR OF THE YEAR



Joel Burke
KYGO/Denver



Jason Kane
KASE & KVET/Austin



Scott Lindy
WPOC/Baltimore



Bruce Logan
WESC & WSSL/
Greenville, SC



Bob Richards
WFMS/Indianapolis



Paul Williams
KPLX/Dallas

LABEL EXECUTIVE OF THE YEAR



Tom Baldrica
BNA



Scott Borchetta
DreamWorks



Kevin Herring
Lyric Street



Bobby Kraig
Arista



Michael Powers
MCA, Mercury,
Lost Highway



Mike Wilson
RCA

MUSIC DIRECTOR OF THE YEAR



Colleen Addair
WIVK/Knoxville



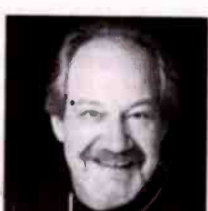
Cody Alan
KPLX/Dallas



J.D. Cannon
WFMS/Indianapolis



Gwen Foster
KNIX/Phoenix and
KUSS/San Diego



Duke Hamilton
WUBE/Cincinnati



T.J. McEntire
KBQK/Kansas City

PERSONALITY/SHOW OF THE YEAR



Big D & Bubba
WSIX/Nashville



Ichabod Caine &
The Waking Crew
KMPS/Seattle



Kelly Ford, Jonathan
Wilde & Mudflap
KYGO/Denver



Tim Hattrick & Willy D. Loon
KNIX/Phoenix



Gerry House
WSIX/Nashville



Tony Randall & Kris Rochester
KSON/San Diego

Continued on Page 44



Burnin' Down The House

Flame Worthy awards cook up younger viewers

CMT's fan-voted *Flame Worthy Music Video Awards* have, in past years, had a less formal, higher-energy tone than a typical awards ceremony, and the 2004 show was no different. Even before the live telecast, host Dolly Parton established a lighthearted and irreverent tone in her promotional spots. A diverse collection of participants and a solid performance lineup contributed to what CMT Senior VP/GM Brian Philips categorizes as a dramatic increase in viewers aged 18-24.

Jack Be Nimble

The immediacy of live television makes flexibility a key aspect of the planning process. "What is more in-the-moment than an awards show?" Philips asks. "It's a snapshot of a moment in time. Last year was Toby Keith, patriotism and 'Have You Forgotten?' We actually invited Darryl Worley on last year's show just a couple days before. So, you try to keep your options open."

With Parton hosting, CMT felt the show would lend itself to diversity. "Having Dolly as the host gives you some comfort level with what the show is going to be," Philips says.



Dolly Parton

"We knew she gave us license to cover a wide range of music, because she's so iconic. To some, she's an over-the-top character and come-

dic actress. To others, she's the sweetest voice and most credible songwriter. She's got all these facets."

Plus, she's funny. "We had a week's worth of writing sessions and read-throughs that were the greatest nights of my life," Philips says. "In a room full of comedy writers, no disrespect to anybody, Dolly was the best."

The performance lineup added another dimension. "We had both sin and redemption at the same time," Philips says. "We put Montgomery Gentry doing 'Hell Yeah' to close the show and Toby doing this unbelievable Coyote Ugly version of 'Whiskey Girl' as the open. In between we had a superstar bluegrass performance by Alison Krauss and tremendous spirituality from Dolly with 'Welcome Home.' And we had Alan Jackson doing the perfect song thanking the fans."

Jackson's song, "To Do What I Do," was, perhaps, a unique moment, in that he apparently has no plans to record the song or release it as a single. Daryle Singletary, though, has recorded it for release on his album due this summer.

Big Moments

Worlds collided when CMT's vision met reality. "You just knew something surreal was going to happen," Philips says. "We have a backstage photo of Minnie Driver, Little Jimmy Dickens and Carson [Kressley] from *Queer Eye for the Straight Guy*. That's a Fellini film! It brings together all these unlikely combinations of people. Maya Angelou said, 'We're more alike than we are unlike.'"

Onstage and backstage, this year's show had its share of quotable quotes (see sidebar) and big moments. "I was

You So Funny

The *Flame Worthy* show tends to be the most lighthearted of the major awards telecasts. Here are some of the more quotable quotes from the show and backstage press conference.

Public Address: "Will the record executives please stop sucking the souls out of the artists and take their seats?"

Dolly Parton on the possibility of a Janet Jackson-like wardrobe malfunction: "If it does, I might take out the first three rows."

Kenny Chesney: "I can't believe I beat out Joe Don's butt."

Queer Eye for the Straight Guy's Carson Kressley: "Look, I stole Keith Urban's lanyard. And he's got mine. Things will get good at the party."

Maya Angelou: "Good music takes your heart if you're not too thick and bound to let yourself go."

Dolly Parton: "Once a hottie, always a hottie — even when it's coming in flashes."

Alison Krauss on her dress: "It's fun to be a ho."

Blake Shelton: "No, I don't secretly watch *Queer Eye for the Straight Guy*, but I did know instantly, with my eye, that that guy was queer."

Kenny Chesney on taking over Tim McGraw's hunk status: "I don't know that I've taken over, but I'm no longer little brother."

Director **Michael Solomon** on his bond with Toby Keith: "I guess nobody knows redneck like a Jew from the city."

Toby Keith in response: "He's my third favorite Jew: Jesus Christ, Sandy Koufax and Mike."

Maya Angelou on Joe Don Rooney's derriere: "The truth is, we all have them."

ning on schedule, no one has fallen off the stage, and we haven't had a mike go dead."

Kids Rock

Post-show assessments always turn to ratings, and Philips says this year was especially strong with the younger demographic. "We were No. 1 for the night on basic cable with women 18-49 and women 25-54," he says. "We were No. 2 on basic cable networks among total adults. The cum for the awards and related programming was 14.4 million, which is a great number for us."

"We had really high 18-24 numbers last year, and we were up 10% this year. For this business to have a future, you have to get people to embrace country music while they are developing the consumer patterns they'll have for the rest of their lives. If country is looking for one more reason to be optimistic, here it is."

TALK BACK TO R&R!

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

Call me at 615-244-8822 or e-mail: caly@radioandrecords.com



Shania Twain

excited to see Shania win an award that I don't think she expected," Philips says. "One of my favorite moments was Little Jimmy Dickens giving an absolutely perfect acceptance speech. He stepped up and started that story — 'I was gonna buy a condominium...' — and, in the broadcast truck, people are like, 'Uh oh. Where's he going?'"

Despite the stresses of live television, glitches were almost nonexistent. "There's no adrenaline rush quite like it," Philips says. "Coming from radio, you'd think I'd be used to the adrenaline of a live performance, but there's nothing like looking at your watch and going, 'OK, there's 12 minutes left, we're run-

We Are Worthy

Here is a complete list of winners from the *CMT 2004 Flame Worthy Music Video Awards*.

Breakthrough Video: Dierks Bentley, "What Was I Thinkin'"

Cameo: Jason Alexander, Jim Belushi, Little Jimmy Dickens, Trista Rehn and William Shatner in Brad Paisley's "Celebrity"

Hottest Video: Kenny Chesney, "No Shoes, No Shirt, No Problems"

Group/Duo Video: Rascal Flatts, "I Melt"

Female Video: Shania Twain, "Forever and for Always"

Collaborative Video: Toby Keith and Willie Nelson, "Beer for My Horses"

Director: Michael Salomon, "Beer for My Horses"

Male Video: Kenny Chesney, "There Goes My Life"

Video of the Year: Toby Keith, "American Soldier"

Johnny Cash Visionary Award: Reba McEntire

Continued from Page 43

REGIONAL PROMOTER OF THE YEAR



Lee Adams
Broken Bow



Jeri Detweiler
Arista



Enzo DiVincenzo
MCA



Suzanne Durham
DreamWorks



Theresa Durst
Lyric Street



Tony Morraele
BNA

LAST WEEK	THIS WEEK	ARTIST	TITLE (LABEL/S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL AUD. (000)	WEEKS ON CHART	TOTAL ADDS	
2	1	KEITH URBAN	You'll Think Of Me (Capitol)	14893	-406	4570	-134	437699	-2973	20	112/0
1	2	KENNY CHESNEY	(UNCLE KRACKER) When The Sun Goes Down (BNA)	14685	-426	4595	-150	448098	-10716	15	112/0
3	3	RASCAL FLATTS	Mayberry (Lyric Street)	13798	745	4373	+248	417779	25457	18	112/0
4	4	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)	13363	370	4188	+92	398725	15507	16	112/0
5	5	GRETCHEN WILSON	Redneck Woman (Epic)	13344	1102	4188	+360	387144	21627	10	112/0
6	6	TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)	11856	803	3829	+273	332468	19604	26	112/0
7	7	GEORGE STRAIT	Desperately (MCA)	10986	680	3483	+137	301747	13964	17	112/0
9	8	LONESTAR	Let's Be Us Again (BNA)	9673	460	2988	+226	288686	15059	11	112/0
10	9	MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)	9428	779	2997	+239	277107	26224	14	112/1
12	10	TOBY KEITH	Whiskey Girl (DreamWorks)	9121	1473	2786	+415	271132	51572	8	112/0
11	11	BROOKS & DUNN	That's What She Gets For Loving Me (Arista)	8371	244	2693	+107	240319	8536	14	112/0
15	12	DAVID LEE MURPHY	Loco (Koch)	6994	342	2222	+158	185835	10611	17	110/2
14	13	CARDLYN DAWN JOHNSON	Simple Life (Arista)	6372	-541	2054	-183	178819	-7698	22	110/0
18	14	CLAY WALKER	I Can't Sleep (RCA)	6269	977	2045	+328	160629	23661	20	108/2
16	15	SHEDAISY	Passenger Seat (Lyric Street)	6130	211	2001	+97	158610	5685	15	107/0
13	16	BLUE COUNTY	Good Little Girls (Asylum/Curb)	5341	-2247	1671	-712	154432	-67466	28	105/0
19	17	REBA MCENTIRE	Somebody (MCA)	5328	652	1715	+211	143297	15291	17	101/0
21	18	BILLY CURRINGTON	I Got A Feelin' (Mercury)	5087	927	1551	+298	132415	27824	16	94/5
20	19	SHANIA TWAIN	It Only Hurts When I'm Breathing (Mercury/DJMG)	4700	271	1595	+97	129856	14574	13	97/2
23	20	EMERSON DRIVE	Last One Standing (DreamWorks)	4166	550	1316	+190	104895	14240	16	94/2
28	21	BRAD PAISLEY / ALISON KRAUSS	Whiskey Lullaby (Arista)	3909	1040	1164	+306	110329	29265	5	84/12
26	22	JOSH GRACIN	I Want To Live (Lyric Street)	3835	770	1277	+249	103828	22058	9	90/2
24	23	JOE DIFFIE	Tougher Than Nails (BBR/C4)	3819	429	1247	+151	96014	12628	13	84/2
25	24	ANDY GRIGGS	She Thinks She Needs Me (RCA)	3632	520	1128	+154	93154	15890	10	89/5
27	25	RACHEL PROCTOR	Me And Emily (BNA)	3166	240	855	+86	92676	12256	10	80/10
29	26	LEE ANN WOMACK	The Wrong Girl (MCA)	3041	274	959	+56	77022	9268	12	85/4
30	27	JEFF BATES	I Wanna Make You Cry (RCA)	2440	219	871	+68	62711	10099	16	84/2
Breaker	28	MARTINA MCBRIDE	How Far (RCA)	2290	715	750	+240	66562	22529	4	75/13
Breaker	29	TERRI CLARK	Girls Lie Too (Mercury)	2255	615	737	+205	63778	15910	4	68/12
31	30	JOE NICHOLS	If Nobody Believed In You (Universal South)	2207	188	753	+92	53666	5530	6	71/4
33	31	AMY DALLEY	Men Don't Change (Curb)	1926	154	707	+59	45536	3956	13	62/2
32	32	BILLY DEAN	Thank God I'm A Country Boy (View2/Curb)	1888	76	648	+56	49399	244	11	43/2
Breaker	33	TRENT WILLMON	Beer Man (Columbia)	1794	423	630	+89	39298	11665	6	72/10
36	34	JULIE ROBERTS	Break Down Here (Mercury)	1707	207	647	+77	37024	5311	9	63/2
40	35	BIG & RICH	Save A Horse, Ride A Cowboy (Warner Bros.)	1697	472	538	+206	43440	11105	4	41/7
39	36	JENKINS	Blame It On Mama (Capitol)	1467	112	445	+24	35309	1898	8	62/3
46	37	TRACE ADKINS	Rough & Ready (Capitol)	1251	480	480	+167	31368	13150	2	44/4
42	38	BLAKE SHELTON	When Somebody Knows You That Well (Warner Bros.)	1225	88	440	+21	28310	3526	7	65/1
-	39	KENNY CHESNEY	I Go Back (BNA)	1211	596	377	+219	37874	20328	2	41/34
41	40	HANK WILLIAMS, JR.	Why Can't We All Just Get... (Asylum/Curb)	1182	33	415	+29	25789	-617	7	41/1
43	41	CHELY WRIGHT	Back Of The Bottom Drawer (Vivaton)	1103	102	404	+40	29765	3494	7	37/0
44	42	JIMMY WAYNE	You Are (DreamWorks)	1045	135	319	+38	25111	146	3	44/7
47	43	CRAIG MORGAN	Look At Us (BBR)	1039	284	367	+83	22503	6467	2	50/7
49	44	ROONEY ATKINS	Someone To Share It With (Curb)	954	255	372	+94	18040	4281	2	43/1
Debut	45	PHIL VASSAR	In A Real Love (Arista)	881	443	273	+156	27843	15537	1	45/11
48	46	JOSH TURNER	What It Ain't (MCA)	815	84	321	+38	15622	2313	3	49/4
50	47	SARA EVANS	Suds In The Bucket (RCA)	787	147	213	+50	21615	8279	2	38/14
38	48	WYNONNA / NAOMI JUDD	Flies On The Butter... (Asylum/Curb)	710	-658	228	-192	17762	-20342	17	46/0
45	49	PINMONKEY	Let's Kill Saturday Night (BNA)	617	-233	212	-67	12063	-7245	8	36/0
Debut	50	TRAVIS TRITT	The Girl's Gone Wild (Columbia)	591	264	180	+55	17220	7962	1	11/2

112 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 4/25-5/1. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons * (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

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ARTIST	TITLE (LABEL/S)	ADDS
KENNY CHESNEY	I Go Back (BNA)	34
SARA EVANS	Suds In The Bucket (RCA)	14
MARTINA MCBRIDE	How Far (RCA)	13
BRAD PAISLEY / ALISON KRAUSS	Whiskey Lullaby (Arista)	12
TERRI CLARK	Girls Lie Too (Mercury)	12
PHIL VASSAR	In A Real Love (Arista)	11
RACHEL PROCTOR	Me And Emily (BNA)	10
TRENT WILLMON	Beer Man (Columbia)	10
JEDD HUGHES	High Lonesome (MCA)	10

Most Increased Points

ARTIST	TITLE (LABEL/S)	TOTAL POINT INCREASE
TOBY KEITH	Whiskey Girl (DreamWorks)	+1473
GRETCHEN WILSON	Redneck Woman (Epic)	+1102
BRAD PAISLEY / ALISON KRAUSS	Whiskey Lullaby (Arista)	+1040
CLAY WALKER	I Can't Sleep (RCA)	+977
BILLY CURRINGTON	I Got A Feelin' (Mercury)	+927
TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)	+803
MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)	+779
JOSH GRACIN	I Want To Live (Lyric Street)	+770
RASCAL FLATTS	Mayberry (Lyric Street)	+745
MARTINA MCBRIDE	How Far (RCA)	+715

Most Increased Plays

ARTIST	TITLE (LABEL/S)	TOTAL PLAY INCREASE
TOBY KEITH	Whiskey Girl (DreamWorks)	+415
GRETCHEN WILSON	Redneck Woman (Epic)	+360
CLAY WALKER	I Can't Sleep (RCA)	+326
BRAD PAISLEY / ALISON KRAUSS	Whiskey Lullaby (Arista)	+306
BILLY CURRINGTON	I Got A Feelin' (Mercury)	+298
TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)	+273
JOSH GRACIN	I Want To Live (Lyric Street)	+249
RASCAL FLATTS	Mayberry (Lyric Street)	+246
MARTINA MCBRIDE	How Far (RCA)	+240
MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)	+239

Breakers

- MARTINA MCBRIDE**
How Far (RCA)
13 Adds • Moves 35-28
- TERRI CLARK**
Girls Lie Too (Mercury)
12 Adds • Moves 34-29
- TRENT WILLMON**
Beer Man (Columbia)
10 Adds • Moves 37-33

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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May 7, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (M)	± AUD. (M)	WEEKS ON	TOTAL ADDS
3	1	RASCAL FLATTS <i>Mayberry (Lyric Street)</i>	5753	166	4238	+53	127179	4730	18	111/0
4	2	JOHN MICHAEL MONTGOMERY <i>Letters From Home (Warner Bros.)</i>	5700	113	4249	+86	125311	2634	16	111/0
1	3	KEITH URBAN <i>You'll Think Of Me (Capitol)</i>	5620	-158	4197	-88	124940	-2881	21	108/0
5	4	TRACY LAWRENCE <i>Paint Me A Birmingham (DreamWorks)</i>	5577	268	4103	+186	123021	6373	27	111/0
2	5	KENNY CHESNEY <i>Uncle Kracker When The Sun Goes Down (BNA)</i>	5270	-423	3829	-369	119200	-7650	15	105/0
6	6	GRETCHEN WILSON <i>Redneck Woman (Epic)</i>	5227	351	3939	+275	116569	8215	8	110/0
7	7	GEORGE STRAIT <i>Desperately (MCA)</i>	5006	244	3773	+172	110274	6153	17	111/1
8	8	LONESTAR <i>Let's Be Us Again (BNA)</i>	4432	301	3316	+223	96727	7687	11	110/0
9	9	MONTGOMERY GENTRY <i>If You Ever Stop Loving Me (Columbia)</i>	4220	193	3155	+138	93339	4578	14	109/0
10	10	BROOKS & DUNN <i>That's What She Gets For Loving Me (Arista)</i>	4093	103	3068	+66	89501	2390	14	110/2
11	11	TOBY KEITH <i>Whiskey Girl (DreamWorks)</i>	3613	450	2728	+331	80857	11075	6	111/1
13	12	SHEDÁISY <i>Passenger Seat (Lyric Street)</i>	3206	144	2379	+91	69623	3984	14	105/0
14	13	DAVID LEE MURPHY <i>Loco (Koch)</i>	3046	215	2294	+166	67722	4385	17	92/3
15	14	CLAY WALKER <i>I Can't Sleep (RCA)</i>	2960	209	2222	+174	65040	4810	21	102/10
17	15	REBA MCENTIRE <i>Somebody (MCA)</i>	2761	252	2077	+176	61374	6437	18	90/2
18	16	SHANIA TWAIN <i>It Only Hurts When I'm Breathing (Mercury/IDJMG)</i>	2625	153	2008	+130	58993	3521	13	91/0
20	17	BRAD PAISLEY / ALISON KRAUSS <i>Whiskey Lullaby (Arista)</i>	2353	461	1794	+323	51660	10950	7	101/5
19	18	BILLY CURRINGTON <i>I Got A Feelin' (Mercury)</i>	2253	287	1770	+220	47931	6229	17	88/2
21	19	EMERSON DRIVE <i>Last One Standing (DreamWorks)</i>	1993	207	1517	+152	43164	5234	17	82/1
24	20	JOE DIFFIE <i>Tougher Than Nails (BBR/C4)</i>	1935	240	1440	+183	41786	5922	13	85/4
23	21	JOSH GRACIN <i>I Want To Live (Lyric Street)</i>	1922	243	1448	+174	41359	5840	8	97/4
22	22	LEE ANN WOMACK <i>The Wrong Girl (MCA)</i>	1902	165	1459	+102	40524	3663	12	83/1
16	23	BLUE COUNTY <i>Good Little Girls (Asylum/Curb)</i>	1708	-949	1232	-749	40135	-21442	29	68/0
27	24	ANDY GRIGGS <i>She Thinks She Needs Me (RCA)</i>	1560	232	1182	+168	34516	4656	9	75/6
25	25	JOE NICHOLS <i>If Nobody Believed In You (Universal South)</i>	1520	109	1197	+90	31834	2006	7	76/3
29	26	MARTINA MCBRIDE <i>How Far (RCA)</i>	1486	317	1194	+268	31525	6568	5	86/12
32	27	TERRI CLARK <i>Girls Lie Too (Mercury)</i>	1448	469	1103	+344	31687	10706	3	89/15
26	28	JEFF BATES <i>I Wanna Make You Cry (RCA)</i>	1411	55	1071	+54	29889	1190	17	70/2
30	29	RACHEL PROCTOR <i>Me And Emily (BNA)</i>	1294	245	982	+191	29500	5397	7	70/8
31	30	CHELY WRIGHT <i>Back Of The Bottom Drawer (Vivaton)</i>	1072	67	848	+52	21986	1671	8	68/1
33	31	TRACE ADKINS <i>Rough & Ready (Capitol)</i>	1068	189	851	+150	22243	4053	5	68/8
34	32	JIMMY WAYNE <i>You Are (DreamWorks)</i>	892	135	716	+99	19116	2937	7	58/6
36	33	JULIE ROBERTS <i>Break Down Here (Mercury)</i>	818	65	664	+49	17015	1456	10	48/0
35	34	AMY DALLEY <i>Men Don't Change (Curb)</i>	783	27	597	+19	17123	793	13	45/2
37	35	JENKINS <i>Blame It On Mama (Capitol)</i>	734	87	572	+65	15492	1948	6	48/2
39	36	BILLY DEAN <i>Thank God I'm A Country Boy (View2/Curb)</i>	700	150	540	+103	17813	4457	11	38/6
38	37	BLAKE SHELTON <i>When Somebody Knows You That Well (Warner Bros.)</i>	629	24	506	+24	12984	594	8	42/1
40	38	HANK WILLIAMS, JR. <i>Why Can't We All Just Get... (Asylum/Curb)</i>	562	17	435	+12	11782	117	6	38/3
41	39	JOSH TURNER <i>What It Ain't (MCA)</i>	537	87	430	+64	11014	1967	3	42/2
42	40	TRENT WILLMON <i>Beer Man (Columbia)</i>	510	85	333	+60	11796	2037	3	31/5
46	41	SARA EVANS <i>Suds In The Bucket (RCA)</i>	432	191	363	+175	8773	3722	2	39/15
49	42	PHIL VASSAR <i>In A Real Love (Arista)</i>	404	187	305	+142	9847	4310	2	33/9
44	43	CRAIG MORGAN <i>Look At Us (BBR)</i>	404	62	319	+63	9121	1388	2	31/1
Debut	44	BIG & RICH <i>Save A Horse, Ride A Cowboy (Warner Bros.)</i>	390	239	278	+170	8306	5247	1	30/17
Debut	45	KENNY CHESNEY <i>I Go Back (BNA)</i>	377	300	279	+220	8001	6269	1	29/26
45	46	J. STEELE <i>Good Year For The Outlaw (Lofton Creek Records/3 Ring Circus)</i>	351	70	303	+51	6015	1217	3	23/1
43	47	PINMONKEY <i>Let's Kill Saturday Night (BNA)</i>	351	-59	258	-55	7745	-930	5	24/0
50	48	CLINT BLACK <i>The Boogie Man (Equity)</i>	314	112	229	+82	7176	2397	2	25/5
47	49	RODNEY ATKINS <i>Someone To Share It With (Curb)</i>	314	80	224	+54	7049	2346	3	20/4
Debut	50	TRAVIS TRITT <i>The Girl's Gone Wild (Columbia)</i>	159	82	109	+65	4256	2019	1	15/9

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 4/25 - Saturday 5/1.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
KENNY CHESNEY <i>I Go Back (BNA)</i>	26
BIG & RICH <i>Save A Horse, Ride A Cowboy (Warner Bros.)</i>	17
TERRI CLARK <i>Girls Lie Too (Mercury)</i>	15
SARA EVANS <i>Suds In The Bucket (RCA)</i>	15
MARTINA MCBRIDE <i>How Far (RCA)</i>	12
JEDD HUGHES <i>High Lonesome (MCA)</i>	11
CLAY WALKER <i>I Can't Sleep (RCA)</i>	10
PHIL VASSAR <i>In A Real Love (Arista)</i>	9
TRAVIS TRITT <i>The Girl's Gone Wild (Columbia)</i>	9

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TERRI CLARK <i>Girls Lie Too (Mercury)</i>	+469
BRAD PAISLEY / ALISON KRAUSS <i>Whiskey Lullaby (Arista)</i>	+461
TOBY KEITH <i>Whiskey Girl (DreamWorks)</i>	+450
GRETCHEN WILSON <i>Redneck Woman (Epic)</i>	+351
MARTINA MCBRIDE <i>How Far (RCA)</i>	+317
LONESTAR <i>Let's Be Us Again (BNA)</i>	+301
KENNY CHESNEY <i>I Go Back (BNA)</i>	+300
BILLY CURRINGTON <i>I Got A Feelin' (Mercury)</i>	+287
TRACY LAWRENCE <i>Paint Me A Birmingham (DreamWorks)</i>	+268
REBA MCENTIRE <i>Somebody (MCA)</i>	+252

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TERRI CLARK <i>Girls Lie Too (Mercury)</i>	+344
TOBY KEITH <i>Whiskey Girl (DreamWorks)</i>	+331
BRAD PAISLEY / ALISON KRAUSS <i>Whiskey Lullaby (Arista)</i>	+323
GRETCHEN WILSON <i>Redneck Woman (Epic)</i>	+275
MARTINA MCBRIDE <i>How Far (RCA)</i>	+268
LONESTAR <i>Let's Be Us Again (BNA)</i>	+223
BILLY CURRINGTON <i>I Got A Feelin' (Mercury)</i>	+220
KENNY CHESNEY <i>I Go Back (BNA)</i>	+220
RACHEL PROCTOR <i>Me And Emily (BNA)</i>	+191
TRACY LAWRENCE <i>Paint Me A Birmingham (DreamWorks)</i>	+186

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 7, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of March 28-April 3.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KENNY CHESNEY (UNCLE KRACKER When The Sun Goes Down (BNA)	36.6%	67.2%	23.2%	95.3%	3.8%	1.1%
BRIAN MCCOMAS You're In My Head (Lyric Street)	36.3%	63.3%	24.2%	96.7%	4.2%	5.0%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	34.1%	68.7%	20.7%	99.0%	4.0%	5.6%
BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	33.8%	68.1%	19.2%	96.7%	7.7%	1.7%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	33.5%	61.1%	23.8%	99.0%	5.6%	8.5%
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	31.6%	66.7%	22.7%	94.7%	4.3%	0.9%
BLUE COUNTY Good Little Girls (Asylum/Curb)	31.5%	62.7%	23.4%	99.5%	6.8%	6.7%
GEORGE STRAIT Desperately (MCA)	31.3%	61.8%	28.1%	95.7%	3.5%	2.4%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	31.2%	60.6%	27.1%	93.9%	5.3%	0.9%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	30.8%	59.6%	27.2%	92.1%	4.0%	1.3%
KEITH URBAN You'll Think Of Me (Capitol)	30.3%	66.5%	21.5%	96.7%	5.9%	2.8%
CLAY WALKER I Can't Sleep (RCA)	29.4%	60.4%	27.8%	95.0%	4.8%	2.0%
REBA MCENTIRE Somebody (MCA)	28.6%	61.8%	23.9%	90.3%	3.9%	0.7%
BILLY CURRINGTON I Got A Feelin' (Mercury)	27.9%	64.5%	22.5%	95.5%	6.5%	2.0%
TOBY KEITH Whiskey Girl (DreamWorks)	27.7%	57.9%	26.5%	92.5%	7.5%	0.6%
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG)	27.3%	59.9%	25.2%	96.5%	8.8%	2.7%
ANDY GRIGGS She Thinks She Needs Me (RCA)	27.3%	64.4%	24.2%	93.1%	3.9%	0.6%
GARY ALLAN Songs About Rain (MCA)	27.2%	55.7%	27.8%	97.0%	6.2%	7.3%
JOSH GRACIN I Want To Live (Lyric Street)	26.5%	56.9%	22.7%	89.4%	8.8%	1.0%
CAROLYN OAWN JOHNSON Simple Life (Arista)	26.2%	55.3%	28.9%	97.9%	7.3%	6.3%
RASCAL FLATTS Mayberry (Lyric Street)	26.0%	59.5%	25.9%	98.1%	5.7%	7.0%
EMERSON DRIVE Last One Standing (DreamWorks)	25.8%	55.5%	32.1%	96.3%	6.2%	2.5%
SHEAISIS Passenger Seat (Lyric Street)	25.6%	54.5%	30.4%	91.1%	5.2%	1.0%
AMY DALLEY Men Don't Change (Curb)	25.5%	54.0%	26.0%	93.0%	11.8%	1.3%
JOE NICHOLS If Nobody Believed In You (Universal South)	24.6%	61.9%	19.6%	89.6%	8.1%	0.0%
LEE ANN WOMACK The Wrong Girl (MCA)	24.3%	50.3%	30.9%	89.0%	6.6%	1.2%
DAVID LEE MURPHY Loco (Koch)	24.2%	60.6%	24.8%	92.4%	6.1%	0.8%
RACHEL PROCTOR Me And Emily (BNA)	24.2%	55.6%	26.3%	89.4%	6.7%	0.8%
LONESTAR Let's Be Us Again (BNA)	24.1%	60.0%	24.8%	90.6%	5.1%	0.7%
JEFF BATES I Wanna Make You Cry (RCA)	23.5%	55.1%	28.2%	89.2%	4.5%	1.4%
GRETCHEN WILSON Redneck Woman (Epic)	23.4%	57.2%	24.1%	89.9%	7.4%	1.2%
JOE DIFFIE Tougher Than Nails (BBR/CA)	22.5%	64.1%	21.8%	93.7%	7.0%	0.7%
BRAD PAISLEY (ALISON KRAUSS Whiskey Lullaby (Arista)	14.6%	45.8%	21.0%	76.7%	9.8%	0.0%
MARTINA MCBRIDE How Far (RCA)	11.1%	33.2%	23.6%	65.4%	8.6%	0.0%
TERRI CLARK Girls Lie Too (Mercury)	10.5%	29.0%	26.0%	64.5%	9.5%	0.0%

**CALLOUT AMERICA®
HOT SCORES**

Password of the Week: McKay.
Question of the Week: On a scale of 1-5 — with 1 meaning not very important and 5 meaning very important — how important is it to you that the FCC strictly regulate language used on the radio? Question two: Do you think radio personalities who are determined to be crude should be officially reprimanded, heavily fined, kicked off the public airwaves, made to perform public service or other? (Note: This is phase two of the question, bringing the total sample to 900 persons.)

Total
Q1 — Important (4) or Very Important (5) scores: 75%
Officially reprimanded: 33%
Heavily fined: 32%
Kicked off public airwaves: 19%
Perform public service: 8%
Other: 8%
P1
Q1 — Important (4) or Very Important (5) scores: 74%
Officially reprimanded: 33%
Heavily fined: 32%
Kicked off public airwaves: 19%
Perform public service: 9%
Other: 7%
P2
Q1 — Important (4) or Very Important (5) scores: 76%
Officially reprimanded: 33%
Heavily fined: 34%
Kicked off public airwaves: 18%
Perform public service: 8%
Other: 7%
Male
Q1 — Important (4) or Very Important (5) scores: 72%
Officially reprimanded: 34%
Heavily fined: 31%
Kicked off public airwaves: 19%
Perform public service: 7%
Other: 9%
Female
Q1 — Important (4) or Very Important (5) scores: 76%
Officially reprimanded: 32%
Heavily fined: 33%
Kicked off public airwaves: 19%
Perform public service: 9%
Other: 7%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3 each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

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- Up to 3' High and 6' Wide
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America's Best Testing Country Songs
12+ For The Week Ending 5/7/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
J. MICHAEL MONTGOMERY Letters... (Warner Bros.)	4.39	4.38	98%	17%	4.45	4.48	4.44
K. CHESNEY (UNCLE KRACKER When The Sun... (BNA)	4.29	4.22	100%	26%	4.22	4.29	4.17
KEITH URBAN You'll Think Of Me (Capitol)	4.27	4.15	98%	22%	4.27	4.40	4.17
GRETCHEN WILSON Redneck Woman (Epic)	4.20	4.18	97%	16%	4.22	4.21	4.23
BUDDY JEWELL Sweet Southern Comfort (Columbia)	4.18	4.15	99%	29%	4.21	4.26	4.17
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	4.15	4.09	97%	24%	4.18	4.23	4.11
GEORGE STRAIT Desperately (MCA)	4.15	4.10	93%	17%	4.17	4.31	4.06
M. GENTRY If You Ever Stop Loving Me (Columbia)	4.14	4.11	92%	14%	4.11	4.09	4.12
RASCAL FLATTS Mayberry (Lyric Street)	4.08	4.10	98%	26%	4.03	4.10	3.98
CLAY WALKER I Can't Sleep (RCA)	4.07	3.96	88%	14%	4.07	4.30	3.90
BROOKS & DUNN That's What She... (Arista)	4.05	4.02	93%	18%	4.06	4.14	3.99
LONESTAR Let's Be Us Again (BNA)	4.05	4.01	88%	14%	4.08	4.10	4.01
DERKS BENTLEY My Last Name (Capitol)	4.04	4.03	95%	28%	4.04	4.02	4.05
BLUE COUNTY Good Little Girls (Asylum/Curb)	4.04	3.97	91%	28%	4.00	4.17	3.88
REBA MCGENTIRE Somebody (MCA)	4.02	4.09	90%	18%	4.06	4.23	3.94
GARY ALLAN Songs About Rain (MCA)	4.01	3.97	97%	29%	3.95	4.17	3.78
SARA EVANS Perfect (RCA)	4.01	4.00	96%	29%	4.02	3.94	4.08
BRIAN MCCOMAS You're In My Head (Lyric Street)	4.01	3.92	82%	17%	3.97	4.07	3.90
BILLY CURRINGTON I Got A Feelin' (Mercury)	3.99	3.98	69%	10%	3.96	4.00	3.94
JOE DIFFIE Tougher Than Nails (BB/RCA)	3.98	3.96	54%	4%	4.06	4.20	3.87
ANDY GRIGGS She Thinks She Needs Me (RCA)	3.97	3.99	65%	7%	3.96	4.08	3.88
TOBY KEITH Whiskey Girl (DreamWorks)	3.95	3.99	89%	17%	3.93	3.90	3.95
EMERSON DRIVE Last One Standing (DreamWorks)	3.86	3.93	71%	12%	3.84	3.94	3.77
CAROLYN DAWN JOHNSON Simple Life (Arista)	3.85	3.93	88%	23%	3.87	3.86	3.88
DAVID LEE MURPHY Loco (Koch)	3.85	3.93	76%	11%	3.86	3.93	3.82
JEFF BATES I Wanna Make You Cry (RCA)	3.84	-	65%	11%	3.89	3.92	3.87
JOSH GRACIN I Want To Live (Lyric Street)	3.84	-	45%	6%	3.79	3.92	3.69
LEE ANN WOMACK The Wrong Girl (MCA)	3.82	3.97	55%	8%	3.82	3.68	3.90
SHEDAISY Passenger Seat (Lyric Street)	3.75	3.84	89%	20%	3.71	3.70	3.87

Total sample size is 435 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

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	K. CHESNEY (UNCLE KRACKER When The Sun... (BNA)	517	-5	4	17/0
4	2	GRETCHEN WILSON Redneck Woman (Epic)	493	+53	4	15/0
3	3	RASCAL FLATTS Mayberry (Lyric Street)	482	-5	4	17/0
2	4	KEITH URBAN You'll Think Of Me (Capitol)	438	-58	4	17/0
6	5	GEORGE STRAIT Desperately (MCA)	421	+25	4	17/0
8	6	S. TWAIN It Only Hurts When... (Mercury/IDJMG)	406	+21	4	17/0
9	7	BROOKS & DUNN That's What She Gets... (Arista)	396	+14	4	17/0
10	8	LONESTAR Let's Be Us Again (BNA)	386	+10	4	16/0
5	9	J. MICHAEL MONTGOMERY Letters... (Warner Bros.)	386	-22	4	16/1
11	10	AARON LINES Turn It Up (I Like The...) (RCA)	361	-5	4	17/0
14	11	M. GENTRY If You Ever Stop Loving Me (Columbia)	345	+43	4	14/0
16	12	AARON PRITCHETT My Way (Royalty)	335	+40	4	17/0
7	13	BUDDY JEWELL Sweet Southern Comfort (Columbia)	334	-81	4	16/0
12	14	ADAM GREGORY Never Be Another (Sony Music Canada)	332	-3	4	15/0
15	15	GEORGE CANYON Good Day To Ride (Independent)	320	+10	4	15/1
13	16	WILKINSONS L.A. (Open Road/Universal)	295	-32	4	15/0
20	17	TOBY KEITH Whiskey Girl (DreamWorks)	285	+30	3	13/1
17	18	T. LAWRENCE Paint Me A Birmingham (DreamWorks)	280	+1	4	12/0
19	19	SHEDAISY Passenger Seat (Lyric Street)	270	+12	4	14/0
21	20	GIL GRAND Burnin' (Spin)	257	+5	4	14/0
18	21	CHRIS CUMMINGS Lucy Got Lucky (Warner Bros.)	256	-15	3	13/0
23	22	DAVID LEE MURPHY Loco (Koch)	234	+11	4	12/0
29	23	B. PAISLEY I.A. KRAUSS Whiskey Lullaby (Arista)	227	+40	2	10/1
24	24	SEAN HOGAN Centered (Independent)	222	+3	3	14/0
Debut	25	TERRI CLARK Girls Lie Too (Mercury)	203	+69	1	9/1
25	26	J.R. VAUTOUR Kiss Me Goodbye (Warner Music Canada)	203	-13	4	13/0
30	27	JASON MCCOY Still (Open Road/Universal)	184	+11	4	14/0
26	28	SARA EVANS Perfect (RCA)	185	-31	4	12/0
28	29	CAROLYN DAWN JOHNSON Simple Life (Arista)	181	-10	4	14/0
27	30	DOC WALKER Get Up (Open Road/Universal)	180	-29	4	15/0

17 Canadian Co. reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/25-5/1. 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.

C O U N T R Y
FLASHBACK

1 YEAR AGO

• No. 1: "She's My Kind Of Rain" — Tim McGraw

5 YEARS AGO

• No. 1: "Wish You Were Here" — Mark Wills

10 YEARS AGO

• No. 1: "Before You KIll Us All" — Randy Travis

15 YEARS AGO

• No. 1: "After All This Time" — Rodney Crowell

20 YEARS AGO

• No. 1: "As Long As I'm Rockin' With You" — John Conlee

25 YEARS AGO

• No. 1: "Backside Of Thirty" — John Conlee

30 YEARS AGO

• No. 1: "Hello Love" — Hank Snow

New & Active

SHANNON LAWSON Smokin' Grass (Equity Music Group)
Total Plays: 167, Total Stations: 20, Adds: 1

JESSI ALEXANDER Honeysuckle Sweet (Columbia)
Total Plays: 157, Total Stations: 31, Adds: 3

CLINT BLACK The Boogie Man (Equity)
Total Plays: 153, Total Stations: 25, Adds: 0

LAME TURNER Always Wanting More (Breathless) (Warner Bros.)
Total Plays: 143, Total Stations: 24, Adds: 0

RUSHLOW Sweet Summer Rain (Lyric Street)
Total Plays: 130, Total Stations: 30, Adds: 8

JEDD HUGHES High Lonesome (MCA)
Total Plays: 88, Total Stations: 10, Adds: 10

PATTY LOVELESS I Wanna Believe (Epic)
Total Plays: 72, Total Stations: 13, Adds: 1

MCHAYES Tulsa Time (Universal South)
Total Plays: 43, Total Stations: 13, Adds: 5

Songs ranked by total plays

KEAN/Abilene, TX
OM: James Cameron
PD/M: Rudy Fernandez
APD: Shay Hill
7 CLIP BLACK

WOKA/Alton, OH
OM/PO: Kevin Mason
APD: Ken Steel

WGM/Albany, NY
PD: Buzz Brindle
MD: Bill Enley
3 KERRY CHESEY

KQJ/Albuquerque, NM
AP/MD: Sammy Cruise
MD: Jerry Chesney
TRIN CLAIR

KRST/Albuquerque, NM
OM/PO: Eddie Heston
MD: Paul Bailey
1 BILL & RICH
1 KERRY CHESEY
1 CHRIS HENRY
1 JERRY WARD
1 JIMMY WARD
1 JIMMY WARD

KRW/Alexandria, LA
OM: Scott Brown
PD/MD: Steve Cooney
7 REBA MCENTINE

WCTO/Alhambra, PA
PD: Bobby Knight
AP/MD: Sam Malone
3 SHERRI ALLEN
1 JOHN TURNER
SARA FARRIS

KGNC/Amarillo, TX
OM: Dan Gorman
PD: Tim Butler
AP/MD: Patrick Clark
7 CHRYL BIRCH
6 PHIL VASSAR

KBLU/Anchorage, AK
OM: Dennis Benkey
PD: Matt Valley
MD: Billy Hatcher
9 CAROLYN DAVIS JOHNSON
8 BILL & RICH
8 PHIL VASSAR
7 JERRY WARD

WWW/Ann Arbor, MI
OM/PO: Rob Walker
MD: Tom Baker
1 JIM DALY
2 BILL & RICH
2 TRACE ADAMS

WNCY/Appleton, WI
OM: Jeff McCarthy
PD: Randy Shannon
AP/MD: Marci Braun
1 DENNIS BENTLEY
1 SARA FARRIS

WKS/Ashville, NC
OM/PO: Jeff Davis
APD: Sharon Green
MD: Andy Woods
2 JIM DALY
2 REBA MCENTINE

WHD/Atlanta, GA
OM/PO: Mark Richards
MD: Johnny Gray
No Ads

WON/Waterloo, ON
OM: Walter Brown
PD: Kay Gregory
7 BRUCE & LISA
7 CLIP BLACK

WZK/Bloom, MS
PD: Bryan Rhodes
MD: Gussie Wilson
APD: Ken Steel

WHW/Binghamton, NY
PD/MD: Ed Walker
10 SHERRI ALLEN
10 KERRY CHESEY
10 TRIN CLAIR
10 CAROLYN DAVIS JOHNSON

WDX/Birmingham, AL
PD: Tom Hanzaban
MD: Jay Cruze
7 JERRY WARD
10 PHILIP BY FALSON KRALLS
10 RACHEL PROCTOR

WZK/Birmingham, AL
PD/MD: Brian Dever
TRIN CLAIR

WHW/Bloomington, IL
OM/PO: Dan Westfall
AP/MD: Jack Stevens
10 BILL & RICH
10 KERRY CHESEY
10 TRIN CLAIR
10 CAROLYN DAVIS JOHNSON

WHK/Buffalo, NY
OM/PO: Dave Creator
10 SARA FARRIS
10 TRIN CLAIR
10 CLIP BLACK

KZM/Buffalo, NY
OM/PO: Rich Summers
AP/MD: Spencer Burke
1 JERRY WARD

KFC/Boise, ID
PD: Lemo Tavel
APD: Jim Miller
9 KERRY CHESEY
9 COLEMAN
9 JERRY WARD
9 PHILIP BY FALSON KRALLS
9 CLIP BLACK
9 JOHN GRIGGS

WBL/Boston, MA
PD: Mike Brophy
APD: Ginny Rogers
10 PHILIP BY FALSON KRALLS
10 RACHEL PROCTOR
10 TRACE ADAMS

KAG/Bryan, TX
PD: Jennifer Allen
20 JERRY WARD
20 KERRY CHESEY
20 JOHN GRIGGS
20 CLIP BLACK

WYR/Buffalo, NY
PD: John Paul
APD: Wendy Lynn
No Ads

WOK/Burlington, PD: Steve Pelkey
MD: Margot St. John
No Ads

WYGY/Cincinnati, OH
OM/PO: Tom Heston
AP/MD: Dan Michaels
10 KERRY CHESEY
10 TRIN CLAIR
10 CLIP BLACK

WGAR/Cleveland, OH
PD: Ray Stevens
MD: Chas Collier
SARA FARRIS
SARA FARRIS
BRAD COTTER

KCC/Colorado Springs, CO
PD: Travis Daily
MD: Valerie Hart
No Ads

KCCS/Colorado Springs, CO
PD: Shannon Stone
MD: Sara Frisley
7 KERRY CHESEY
7 AMY BATES

WCO/Columbia, SC
PD: Ron Brooks
MD: Alan Davis
4 SHERRI ALLEN
4 BILLY QUINNERTON

WOL/Columbus, OH
PD: John Croushore
AP/MD: Dan E. Zula
1 TRIN CLAIR
10 PHILIP BY FALSON KRALLS
10 JOHN GRIGGS

WCSO/Cookeville, TN
OM: Mary McFly
PD: Gator Harrison
APD: Philip Gibbons
MD: Steven James
8 BILL & RICH
8 TRIN CLAIR

KFC/Boise, ID
PD: Lemo Tavel
APD: Jim Miller
9 KERRY CHESEY
9 COLEMAN
9 JERRY WARD
9 PHILIP BY FALSON KRALLS
9 CLIP BLACK
9 JOHN GRIGGS

KAG/Bryan, TX
PD: Jennifer Allen
20 JERRY WARD
20 KERRY CHESEY
20 JOHN GRIGGS
20 CLIP BLACK

WYR/Buffalo, NY
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APD: Wendy Lynn
No Ads

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APD: Philip Gibbons
MD: Steven James
8 BILL & RICH
8 TRIN CLAIR

KFC/Boise, ID
PD: Lemo Tavel
APD: Jim Miller
9 KERRY CHESEY
9 COLEMAN
9 JERRY WARD
9 PHILIP BY FALSON KRALLS
9 CLIP BLACK
9 JOHN GRIGGS

KAG/Bryan, TX
PD: Jennifer Allen
20 JERRY WARD
20 KERRY CHESEY
20 JOHN GRIGGS
20 CLIP BLACK

WYR/Buffalo, NY
PD: John Paul
APD: Wendy Lynn
No Ads

WOK/Burlington, PD: Steve Pelkey
MD: Margot St. John
No Ads

WYR/Buffalo, NY
PD: John Paul
APD: Wendy Lynn
No Ads

WOK/Burlington, PD: Steve Pelkey
MD: Margot St. John
No Ads

WYGY/Cincinnati, OH
OM/PO: Tom Heston
AP/MD: Dan Michaels
10 KERRY CHESEY
10 TRIN CLAIR
10 CLIP BLACK

WGAR/Cleveland, OH
PD: Ray Stevens
MD: Chas Collier
SARA FARRIS
SARA FARRIS
BRAD COTTER

KCC/Colorado Springs, CO
PD: Travis Daily
MD: Valerie Hart
No Ads

KCCS/Colorado Springs, CO
PD: Shannon Stone
MD: Sara Frisley
7 KERRY CHESEY
7 AMY BATES

WCO/Columbia, SC
PD: Ron Brooks
MD: Alan Davis
4 SHERRI ALLEN
4 BILLY QUINNERTON

WOL/Columbus, OH
PD: John Croushore
AP/MD: Dan E. Zula
1 TRIN CLAIR
10 PHILIP BY FALSON KRALLS
10 JOHN GRIGGS

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PD: Gator Harrison
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No Ads

POWERED BY MEDIABASE
Monitored Reporters
224 Total Reporters
112 Total Monitored
112 Total Indicator
Did Not Report, Playlist Frozen (6):
KGKL/San Angelo, TX
KNFM/Odessa, TX
WDEZ/Wausau, WI
WPAP/Panama City, FL
WPSK/Blacksburg, VA
WXTA/ER, PA



Another Year, Another Ballot

For me, one of the highlights of R&R conventions has always been the awards ceremony. Not just when I was nominated, but always. (Did I mention that I *never* won?) It's such a great opportunity to recognize our peers for their creativity, relentless motivation and undying spirit. And, considering the events of the past year, keeping positive can be a difficult feat.

This year we salute people who have demonstrated the ability to evolve with the changing times and improve their performance while staying true to the trade. Fill out the ballot included with this issue of R&R and mail it in before May 21. Winners will be announced June 25 at R&R Convention 2004.

STATION OF THE YEAR		LABEL OF THE YEAR	
Warm 98 <small>WRRM/Cincinnati</small>	KOST 103.5FM <small>KOST/Los Angeles</small>	4 ATLANTIC <small>Atlantic Records Group</small>	COLUMBIA <small>Columbia</small>
106.7 Litefm <small>WLTW/New York</small>	B-101.1 <small>WBEB/Philadelphia</small>	1 GEFEN <small>Interscope/Geffen/A&M</small>	ISLAND <small>Island</small>
FM100 <small>Continuous Soft Hits</small> <small>KSFI/Salt Lake City</small>	Sunny 104.3 <small>WEAT/West Palm Beach</small>	RCA <small>RCA Music Group</small>	Reprise

PROGRAM DIRECTOR OF THE YEAR

Mark Edwards KOSI/Denver <small>(Now KEZK/St. Louis)</small>	Bill Hess WASH/Washington	Louis Kaplan WLTM/Atlanta	Barb Richards WAJI/Ft. Wayne, IN	Jim Ryan WLTW/New York	Stella Schwartz KOST/Los Angeles

LABEL EXECUTIVE OF THE YEAR

Debbie Cerchione Warner Bros.	Mary Conroy Atlantic Records Group	Scott Emerson Interscope/Geffen/A&M	Elaine Locatelli Columbia	Linde Thurman Curb	Etoile Zisselman RCA Music Group

MUSIC DIRECTOR OF THE YEAR

Chris Conley WBEB/Philadelphia	Tom Furci WHUD/Westchester	Leslie Lois KMXZ/Tucson	Morgan Prue WLTW/New York	Eric Richeke WLIT/Chicago	Darla Thomas KLSY/Seattle

PERSONALITY/SHOW OF THE YEAR

Bobby & Brad KMXZ/Tucson	Gene & Julie WLTM/Atlanta	Mark & Kim KDST/Los Angeles	Mike & Kacey WHUD/Westchester	Sonny West KXYX/San Diego	Valerie Smaldone WLTW/New York

Honoring Format Leaders

The following nominees are recognized for their individual achievements and hard work. We admire their out-of-the-box thinking, creativity, determination and, most of all, their adorable mug shots. Nominated or not, whether you win or lose (there are *no* losers here), the R&R Industry Achievement Awards ceremony is a chance to come together and reflect on what a year it's been. And it all takes place Friday, June 25, from 6-8pm, at R&R Convention 2004. Please vote, and be sure to submit your ballot by May 21.

STATION OF THE YEAR



WWMX/Baltimore



WTMX/Chicago



WNNK/Harrisburg



WKTJ/Milwaukee



WSNE/Providence



K101/San Francisco

LABEL OF THE YEAR



Atlantic Records Group



Columbia



Interscope/Geffen/A&M



Lava



RCA Music Group



Warner Bros.

PROGRAM DIRECTOR OF THE YEAR



Charese Fruge
KMXB/Las Vegas



Tracy Johnson
KFMB-FM/San Diego



Mary Ellen Kachinske
WTMX/Chicago



John O'Dea
WNNK/Harrisburg



Duncan Payton
KMYI/San Diego



Scott Shannon
WPLJ/New York

LABEL EXECUTIVE OF THE YEAR



Alex Coronly
Reprise



Pete Cosenza
Columbia



Scott Emerson
Interscope/Geffen/A&M



Lori Holder-Anderson
Wind-up



Kevin Powell
Epic



Mark Rizzo
Capitol

MUSIC DIRECTOR OF THE YEAR



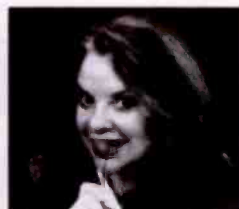
James Baker
K101/San Francisco



Alisa Hashimoto
KPLZ/Seattle



Michael Martinez
KEZR/San Jose



Donna Miller
KOSO/Modesto



Mike Mullaney
WBMX/Boston



Chris Patyk
KYSR/Los Angeles

PERSONALITY/SHOW OF THE YEAR



Eric & Kathy
WTMX/Chicago



Jeff & Jer
KFMB-FM/San Diego



John Lander
WBMX/Boston



Sarah & No Name
KLLC/San Francisco



Scott Shannon &
Todd Pettingill
WPLJ/New York



Tony Zazza
KDMX/Dallas

May 7, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2306	+39	202731	18	110/0
3	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2156	-46	183203	30	105/1
2	3	JOSH GROBAN You Raise Me Up (143/Reprise)	2087	-120	185693	27	111/0
4	4	DIDO White Flag (Arista/RMG)	2009	-40	210755	30	98/0
7	5	MARTINA MCBRIDE This One's For The Girls (RCA)	1917	+147	152799	16	108/1
6	6	MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	1843	+68	151205	26	97/1
5	7	TRAIN Calling All Angels (Columbia)	1809	+32	150392	43	111/0
8	8	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1792	+113	171503	52	118/0
9	9	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1587	-30	144267	60	104/0
11	10	SEAL Love's Divine (Warner Bros.)	1581	+66	148206	14	95/1
10	11	MATCHBOX TWENTY Unwell (Atlantic)	1571	-32	151434	50	99/0
13	12	LUTHER VANDROSS Buy Me A Rose (J/RMG)	1187	+92	106104	9	86/3
14	13	LIONEL RICHIE Just For You (Island/IDJMG)	1178	+91	119655	8	91/2
12	14	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	1103	-135	74991	15	92/0
15	15	WYNONNA I Want To Know What Love Is (Curb)	1093	+13	46937	12	87/0
16	16	3 DOORS DOWN Here Without You (Republic/Universal)	899	+7	103806	19	54/1
17	17	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	773	-1	63718	6	71/4
21	18	GLORIA ESTEFAN I Wish You (Epic)	621	+255	27250	5	54/5
19	19	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	545	+42	26352	5	73/4
23	20	MERCYME Here With Me (INO/Curb)	404	+98	13609	3	60/6
20	21	WILSON PHILLIPS Go Your Own Way (Columbia)	388	-59	44955	2	66/21
25	22	JESSICA SIMPSON Take My Breath Away (Columbia)	366	+63	49614	3	42/5
18	23	KENNY LOGGINS I Miss Us (All The Best)	339	-178	16756	12	50/1
27	24	EVANESCENCE My Immortal (Wind-up)	334	+53	59922	3	19/1
29	25	MAROON 5 This Love (Octone/J/RMG)	327	+66	58659	2	23/8
22	26	KATRINA CARLSON Count On Me (Kataphonic)	326	+2	6960	7	53/5
24	27	HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)	305	-1	12169	7	46/0
Debut	28	CLAY AIKEN Solitaire (RCA/RMG)	276	+83	13630	1	41/5
28	29	NO DOUBT It's My Life (Interscope)	237	-33	27222	13	16/0
30	30	TRAIN When I Look To The Sky (Columbia)	233	0	15255	9	20/0

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/25-5/1. 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

DARYL HALL What's In Your World (Rhythm & Groove/Liquid B)
Total Plays: 214, Total Stations: 43, Adds: 3

NORAH JONES Sunrise (Blue Note/EMC)
Total Plays: 211, Total Stations: 22, Adds: 1

ISRAEL KAMAKAWI'OLE Over The Rainbow (Big Boy)
Total Plays: 139, Total Stations: 23, Adds: 0

JIM BRICKMAN 'Til I See You Again (Windham Hill/RMG)
Total Plays: 104, Total Stations: 38, Adds: 12

SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)
Total Plays: 95, Total Stations: 31, Adds: 8

CORRS Summer Sunshine (Atlantic)
Total Plays: 64, Total Stations: 16, Adds: 2

LASHELL GRIFFIN Free (Epic)
Total Plays: 57, Total Stations: 14, Adds: 1

BURKE RONEY Sounds Of The Ocean (R World/Rykka)
Total Plays: 49, Total Stations: 15, Adds: 4

KEITH URBAN You'll Think Of Me (Capitol)
Total Plays: 14, Total Stations: 23, Adds: 22

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
KEITH URBAN You'll Think Of Me (Capitol)	22
WILSON PHILLIPS Go Your Own Way (Columbia)	21
JIM BRICKMAN 'Til I See You Again (Windham Hill/RMG)	12
SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)	8
MAROON 5 This Love (Octone/J/RMG)	8
KATIE MELUA The Closest Thing To Crazy (Dramatico/Universal)	8
MERCYME Here With Me (INO/Curb)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GLORIA ESTEFAN I Wish You (Epic)	+255
MARTINA MCBRIDE This One's For The Girls (RCA)	+147
CHRISTINA AGUILERA Beautiful (RCA/RMG)	+134
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	+113
MERCYME Here With Me (INO/Curb)	+98
LUTHER VANDROSS Buy Me A Rose (J/RMG)	+92
LIONEL RICHIE Just For You (Island/IDJMG)	+91
LUTHER VANDROSS Dance With My Father (J/RMG)	+90
NORAH JONES Don't Know Why (Blue Note/Virgin)	+87
JIM BRICKMAN 'Til I See You Again (Windham Hill/RMG)	+87

Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Dance With My Father (J/RMG)	1125
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1059
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1003
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	938
PHIL COLLINS Can't Stop Loving You (Atlantic)	924
CHRISTINA AGUILERA Beautiful (RCA/RMG)	889
NORAH JONES Don't Know Why (Blue Note/Virgin)	872
SHERYL CROW Seek Up The Sun (A&M/Interscope)	811
CELINE DION Have You Ever Been In Love (Epic)	792
ENRIQUE IGLESIAS Here (Interscope)	785
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	722
MERCYME I Can Only Imagine (INO/Curb)	658

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

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May 7, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	MAROON 5 This Love (Octone/J/RMG)	4344	+90	325119	17	96/0
2	2	EVANESCENCE My Immortal (Wind-up)	3422	-140	238649	23	94/0
5	3	HOOBASTANK The Reason (Island/IDJMG)	3325	+382	219973	11	93/0
4	4	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3036	+22	210674	24	94/0
3	5	NICKELBACK Someday (Roadrunner Records/IDJMG)	2988	-57	193050	32	85/0
6	6	3 DOORS DOWN Here Without You (Republic/Universal)	2785	-39	205147	38	91/0
9	7	MATCHBOX TWENTY Bright Lights (Atlantic)	2319	-4	158443	38	89/0
11	8	ALANIS MORISSETTE Everything (Maverick/Reprise)	2309	+124	146183	6	91/1
7	9	NO DOUBT It's My Life (Interscope)	2308	-189	178387	27	84/0
10	10	SANTANA /ALEX BAND Why Don't You & I (Arista/RMG)	2227	-60	163960	46	90/0
8	11	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2176	-233	142201	31	85/0
12	12	SARAH MCLACHLAN Fallen (Arista/RMG)	1885	-80	153573	33	80/0
13	13	DIDO White Flag (Arista/RMG)	1810	-65	132707	41	84/0
14	14	LIZ PHAIR Extraordinary (Capitol)	1662	-36	69945	19	80/1
17	15	LOS LONELY BOYS Heaven (Dr/Epic)	1528	+203	103213	7	75/6
16	16	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1480	+126	66700	8	68/3
15	17	MELISSA ETHERIDGE Breathe (Island/IDJMG)	1378	-157	94850	19	68/0
19	18	3 DOORS DOWN Away From The Sun (Republic/Universal)	1339	+153	62520	12	66/2
20	19	JET Are You Gonna Be My Girl (Atlantic)	1280	+159	91030	11	45/3
22	20	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	1181	+205	63659	5	66/4
21	21	LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	1171	+88	55888	9	63/1
18	22	TOBY LIGHTMAN Devils And Angels (Lava)	1077	-151	42841	16	64/0
23	23	SARAH MCLACHLAN Stupid (Arista/RMG)	1014	+98	51841	8	66/3
24	24	JESSICA SIMPSON With You (Columbia)	862	-20	51257	13	29/0
28	25	CALLING Our Lives (RCA/RMG)	826	+180	47849	4	55/3
29	26	GAVIN DEGRAW I Don't Want To Be (J/RMG)	743	+152	37671	7	46/3
26	27	SEAL Love's Divine (Warner Bros.)	635	-68	35006	14	35/0
31	28	JESSICA SIMPSON Take My Breath Away (Columbia)	624	+49	30219	4	36/3
25	29	NORAH JONES Sunrise (Blue Note/EMC)	621	-223	44160	15	51/0
34	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)	574	+99	19721	5	36/2
Debut	31	DIDO Don't Leave Home (Arista/RMG)	531	+225	39013	1	46/7
30	32	MATCHBOX TWENTY Drown (Atlantic)	529	-61	39947	10	30/0
32	33	OUTKAST The Way You Move (LaFace/Zomba)	526	-49	32496	10	13/0
38	34	311 Love Song (Maverick/Volcano/Zomba)	521	+145	30227	3	35/3
27	35	JOHN MAYER Clarity (Aware/Columbia)	486	-189	30269	17	34/0
33	36	LINKIN PARK Numb (Warner Bros.)	460	-69	23536	15	9/0
Debut	37	SHERYL CROW Light In Your Eyes (A&M/Interscope)	450	+286	34512	1	51/14
36	38	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	443	+30	24774	12	22/0
40	39	HILARY DUFF Come Clean (Buena Vista/Hollywood)	427	+74	21224	2	16/1
39	40	BRITNEY SPEARS Toxic (Jive/Zomba)	379	+23	19242	6	7/0

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 4/25-5/1. 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 AOH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	59
JASON MRAZ Curbside Prophet (Atlantic)	21
SHERYL CROW Light In Your Eyes (A&M/Interscope)	14
CORRS Summer Sunshine (Atlantic)	10
MARIA MENA You're The Only One (Columbia)	8
DIDO Don't Leave Home (Arista/RMG)	7
LOS LONELY BOYS Heaven (Dr/Epic)	6
BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	5
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	4

hoobastank
"the reason"
5-3 R&R Hot AC (+382)
4*-2* Adult Top 40 Monitor (+368)
2* Modern Adult (+169)
"Song of the Year"
Sammy Simpson - WWZZ/Washington, DC
Charesse Frage - KMXB/Las Vegas
Over 80,000 sold this week!

Big 10
Number of

ISLAND

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HOOBASTANK The Reason (Island/IDJMG)	+382
SHERYL CROW Light In Your Eyes (A&M/Interscope)	+286
DIDO Don't Leave Home (Arista/RMG)	+225
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+205
LOS LONELY BOYS Heaven (Dr/Epic)	+203
CALLING Our Lives (RCA/RMG)	+180
JET Are You Gonna Be My Girl (Atlantic)	+159
3 DOORS DOWN Away From The Sun (Republic/Universal)	+153
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+152
311 Love Song (Maverick/Volcano/Zomba)	+145

New & Active

FINGER ELEVEN One Thing (Wind-up)
Total Plays: 346, Total Stations: 27, Adds: 1
BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
Total Plays: 301, Total Stations: 28, Adds: 5
CHERIE I'm Ready (Lava)
Total Plays: 275, Total Stations: 25, Adds: 0
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
Total Plays: 234, Total Stations: 60, Adds: 59
MARTINA MCBRIDE This One's For The Girls (RCA)
Total Plays: 212, Total Stations: 14, Adds: 1



R&R.convention:2004

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



America's Best Testing Hot AC Songs 12+ For The Week Ending 5/7/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 18-34	W 18-24	W 25-34
MAROON 5 This Love (Octone/J/RMG)	4.36	4.36	97%	24%	4.47	4.50	4.40
HOBBASTANK The Reason (Island/IDJMG)	4.28	4.30	88%	14%	4.37	4.44	4.20
MATCHBOX TWENTY Downfall (Atlantic)	4.19	4.19	68%	10%	4.23	4.28	4.12
MATCHBOX TWENTY Bright Lights (Atlantic)	4.13	4.24	96%	30%	4.20	4.17	4.27
SANTANA (ALEX BAND) Why Don't You & I (Arista/RMG)	4.01	4.00	96%	42%	3.98	4.02	3.89
3 DOORS DOWN Away From The Sun (Republic/Universal)	3.98	4.08	82%	18%	4.04	4.19	3.64
3 DOORS DOWN Here Without You (Republic/Universal)	3.97	4.05	99%	49%	4.00	4.09	3.77
NICKELBACK Someday (Roadrunner Records/IDJMG)	3.93	3.97	98%	44%	3.90	3.94	3.81
FIT Are You Gonna Be My Girl (Atlantic)	3.91	3.74	89%	30%	3.94	3.91	4.02
JIVE FOR FIGHTING 100 Years (Aware/Columbia)	3.88	3.98	91%	29%	3.91	4.01	3.67
EVANESCENCE My Immortal (Wind-up)	3.87	4.04	99%	48%	3.95	4.06	3.68
SARAH MCLACHLAN Fallen (Arista/RMG)	3.78	3.82	90%	31%	3.92	3.86	4.05
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.75	3.81	86%	19%	3.89	3.87	3.75
JOHN MAYER Clarity (Aware/Columbia)	3.75	3.90	78%	20%	3.78	3.91	3.48
LOS LONELY BOYS Heaven (Dr/Epic)	3.73	-	43%	10%	3.81	3.89	3.63
SARAH MCLACHLAN Stupid (Arista/RMG)	3.71	3.85	54%	11%	3.96	3.99	3.89
JOSH KELLEY Everybody Wants You (Hollywood)	3.67	3.72	60%	13%	3.77	3.91	3.49
NO DOUBT It's My Life (Interscope)	3.62	3.68	99%	54%	3.62	3.58	3.73
S. CROW The First Cut Is The Deepest (A&M/Interscope)	3.60	3.59	99%	55%	3.71	3.69	3.77
MELISSA ETHERIDGE Breathe (Island/IDJMG)	3.60	3.68	83%	26%	3.62	3.52	3.85
TOBY LIGHTMAN Devils And Angels (Lava)	3.60	3.62	62%	15%	3.71	3.66	3.83
ALANIS MORISSETTE Everything (Maverick/Reprise)	3.60	3.69	60%	13%	3.74	3.71	3.80
DIDD White Flag (Arista/RMG)	3.58	3.73	97%	49%	3.61	3.58	3.67
LIZ PHAIR Extraordinary (Capitol)	3.57	3.54	81%	27%	3.44	3.43	3.46
LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	3.57	3.79	47%	11%	3.59	3.70	3.36
OUTKAST Hey Ya! (LaFace/Zomba)	3.56	3.65	98%	62%	3.56	3.50	3.73
SEAL Love's Divine (Warner Bros.)	3.50	3.58	66%	20%	3.46	3.53	3.26
JESSICA SIMPSON With You (Columbia)	3.41	3.32	94%	48%	3.44	3.50	3.30

Total sample size is 448 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MAROON 5 This Love (Octone/J/RMG)	540	+10	4	19/0
6	2	ALANIS MORISSETTE Everything (Maverick/Reprise)	443	+57	4	19/0
9	3	HOBBASTANK The Reason (Island/IDJMG)	439	+79	4	11/0
2	4	SARAH MCLACHLAN Stupid (Arista/RMG)	433	-5	4	19/0
4	5	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	424	+14	4	17/0
3	6	MELISSA ETHERIDGE Breathe (Island/IDJMG)	395	-37	4	18/0
8	7	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	373	-1	4	17/0
5	8	EVANESCENCE My Immortal (Wind-up)	363	-30	4	17/0
12	9	NELLY FURTADO Try (DreamWorks/Interscope)	334	+27	4	13/0
10	10	JACKSOUL Still Believe In Love (Independent)	323	-9	4	18/0
7	11	NO DOUBT It's My Life (Interscope)	320	-50	4	18/0
11	12	FEFE DOBSON Everything (Island/IDJMG)	318	-12	4	16/0
14	13	3 DOORS DOWN Away From The Sun (Republic/Universal)	303	+9	4	16/0
13	14	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	270	-27	4	16/0
19	15	SIMON WILCOX Mommies And Daddies (Independent)	268	+53	3	11/0
20	16	GERGE MICHAEL Amazing (Epic)	264	+52	3	7/0
15	17	OUTKAST Hey Ya! (LaFace/Zomba)	255	-35	4	16/0
Debut	18	CALLING Our Lives (RCA/RMG)	234	+86	1	7/0
18	19	HILARY DUFF Come Clean (Buena Vista/Hollywood)	227	+2	4	11/0
16	20	3 DOORS DOWN Here Without You (Republic/Universal)	202	-25	4	15/0
21	21	S. CROW The First Cut Is The Deepest (A&M/Interscope)	195	-13	4	15/0
23	22	TAL BACHMAN Aeroplane (Columbia)	184	+4	4	12/0
17	23	JOHN MAYER Clarity (Aware/Columbia)	181	-51	4	12/0
25	24	SEAL Love's Divine (Warner Bros.)	175	-7	4	13/0
22	25	LIZ PHAIR Extraordinary (Capitol)	169	-18	4	11/0
24	26	FINGER ELEVEN One Thing (Wind-up)	167	-5	4	12/0
28	27	SIMPLE PLAN Perfect (Lava)	167	-6	3	12/0
26	28	DIDD White Flag (Arista/RMG)	167	-8	4	12/0
27	29	NORAH JONES Sunrise (Blue Note/EMC)	166	-10	4	13/0
30	30	SARAH CONNOR Bounce (Epic)	157	+1	3	7/0

19 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 4/25-5/1. 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 recirculate after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancon. © 2004, R&R, Inc.

Reporters

<p>WDOH Akron, OH DJ: Keith Hennessy 4 HILARY DUFF AVON</p> <p>WYNY Albany, NY DJ: Andy McLean APD: Keith Hennessy NO TALK RADIO 15 COUNTRY CROWS</p> <p>KPXL Albuquerque, NM DJ: Tony Ralston APD: Dave McCarroll NO ADDS</p> <p>KMXS Anchorage, AK DJ: Russ (owner) APD: Monica Dumas NO ADDS</p> <p>WEEZ Appleton, WI DJ: Bob (owner) APD: Bob (owner) JESSICA SIMPSON COUNTRY CROWS</p> <p>WDMN Atlantic City, NJ DJ: Bob (owner) APD: Bob (owner) NICKELBACK DIDD COUNTRY CROWS</p> <p>KAND Austin, TX DJ: David Hayes APD: David Hayes COUNTRY CROWS</p> <p>KJLV Batesfield, CA DJ: L.A. (owner) APD: L.A. (owner) JASON MURRAY COUNTRY CROWS</p> <p>WNNX Baltimore, MD DJ: Jim Medina APD: Jim Medina 3 DOORS DOWN JASON MURRAY COUNTRY CROWS</p> <p>WYNY Boston, MA DJ: Jim Medina APD: Jim Medina LOS LONELY BOYS GAVIN DEGRAAN COUNTRY CROWS</p> <p>WTSN Buffalo, NY DJ: Bob (owner) APD: Bob (owner) NO ADDS</p> <p>WYNY Burlington, VT DJ: Steve Condon APD: Steve Condon NO ADDS</p>	<p>WCCO Cape Cod, MA DJ: Greg Cassidy APD: Greg Cassidy NO ADDS</p> <p>WNTF Cedar Rapids, IA DJ: Mike (owner) APD: Mike (owner) DIDD SHERYL CROW</p> <p>WALC Charleston, SC DJ: Brent McKay APD: Brent McKay LEBBY KRAWITZ</p> <p>WCSO Charleston, SC DJ: Jeff Shivers APD: Jeff Shivers COUNTRY CROWS</p> <p>WMLC Charlotte, NC DJ: Bob (owner) APD: Bob (owner) LEBBY KRAWITZ</p> <p>WTNH Chicago, IL DJ: Bob (owner) APD: Bob (owner) LOS LONELY BOYS JASON MURRAY</p> <p>WKRN Cincinnati, OH DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Cleveland, OH DJ: Dave Pappas APD: Dave Pappas LOS LONELY BOYS SARAH MCLACHLAN</p> <p>WOL Cleveland, OH DJ: Bob (owner) APD: Bob (owner) JESSICA SIMPSON COUNTRY CROWS</p> <p>KVUU Colorado Springs, CO DJ: Jason Murray APD: Jason Murray COUNTRY CROWS</p> <p>WBSN Columbus, OH DJ: Dave Van Stanen APD: Dave Van Stanen NO ADDS</p> <p>WYNY Columbus, OH DJ: Bob (owner) APD: Bob (owner) LOS LONELY BOYS</p> <p>KJPH Corpus Christi, TX DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p>	<p>KLTG Corpus Christi, TX DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>KDMX Dallas, TX DJ: Pat McLaughlin APD: Pat McLaughlin 16 COUNTRY CROWS</p> <p>WDAQ Danbury, CT DJ: Scott McDonnell APD: Scott McDonnell NO ADDS</p> <p>WNNX Dayton, OH DJ: Jeff Shivers APD: Jeff Shivers COUNTRY CROWS</p> <p>KALC Denver, CO DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>KIMN Denver, CO DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Detroit, MI DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Durham, AL DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>KSHE Passaic, TX DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Elmira, NY DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>KALZ Fresno, CA DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p>	<p>WYNY Ft. Myers, FL DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Ft. Wayne, IN DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Grand Rapids, MI DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Greensboro, NC DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Hagerstown, MD DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Harrisburg, PA DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Hartford, CT DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Houston, TX DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Indianapolis, IN DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Jacksonville, FL DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Kansas City, MO DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Knoxville, TN DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Las Vegas, NV DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Little Rock, AR DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Madison, WI DJ: Bob (owner) APD: Bob 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DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p>	<p>KOSQ Modesto, CA DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Monmouth, NJ DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>KCDU Monterey, CA DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY New Orleans, LA DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY New York, NY DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Norfolk, VA DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>KYSL Oklahoma City, OK DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>KYSL Oklahoma City, OK DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>KYSL Oklahoma City, OK DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Orlando, FL DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Omaha, NE DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Omaha, NE DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> <p>WYNY Orange, CA DJ: Bob (owner) APD: Bob (owner) COUNTRY CROWS</p> 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It's An Honor Just To Be Nominated

Each year our subscribers cast ballots to select the nominees for R&R's prestigious Industry Achievement Awards, which will be announced at a gala awards presentation during R&R Convention 2004 at the Beverly Hilton, June 24-26. (Ballots must be received by May 21.) Congratulations to this year's exceptional slate of nominees. You're all winners!

STATION OF THE YEAR		LABEL OF THE YEAR	
 WNUA/Chicago	 KTWW/ Los Angeles	 Narada	 Peak
 WQCD/New York	 KSSJ/Sacramento	 Rendezvous	 Shanachie
 KIFM/San Diego	 WJZW/Washington	 Verve	 Warner Bros.

PROGRAM DIRECTOR/OM OF THE YEAR

Paul Goldstein KTWW/Los Angeles	Carol Handley KWJZ/Seattle	Lee Hansen KSSJ/Sacramento	Bob Kaake WNUA/Chicago	John Mullen WQCD/New York	Mike Vasquez KIFM/San Diego

LABEL EXECUTIVE OF THE YEAR

Suzanne Berg Verve Music Group	Bill Cason Shanachie	Rebecca Risman Peak/Concord	Sue Schrader Narada	John Vernile Columbia

MUSIC DIRECTOR OF THE YEAR

Kelly Cole KIFM/San Diego	Renee DePuy WJZW/Washington	Patricia James WLOQ/Orlando	Bernie Kimble WNWV/Cleveland	Dianna Rose KWJZ/Seattle	Samantha Wiedmann KTWW/Los Angeles

PERSONALITY/SHOW OF THE YEAR

Alicia Kaye WSJT/Tampa	Dave Koz & Pat Prescott KTWW/Los Angeles	Ramsey Lewis & Karen Williams, WNUA/Chicago	Rick O' Dell WNUA/Chicago	Talaya Trigueros KTWW/Los Angeles	Ray White KKSF/San Francisco

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)	870	+18	108333	16	39/0
2	2	PAUL BROWN 24/7 (GRP/VMG)	818	+18	95666	15	39/0
4	3	PAUL TAYLOR Steppin' Out (Peak)	744	+35	87477	14	38/2
6	4	EUGE GROOVE Livin' Large (Narada)	682	+40	77905	13	37/0
7	5	DAVE KOZ All I See Is You (Capitol)	654	+44	96133	10	38/0
3	6	RICHARD ELLIOT Sly (GRP/VMG)	654	-80	76378	22	37/0
5	7	KIM WATERS The Ride (Shanachie)	573	-134	70033	24	38/0
8	8	HIL ST. SOUL For The Love Of You (Shanachie)	544	-34	65900	16	38/0
9	9	DIANA KRALL Temptation (GRP/VMG)	503	+38	53292	6	36/1
10	10	MINDI ABAIR Save The Last Dance (GRP/VMG)	468	+15	55060	11	35/0
15	11	MARC ANTOINE Mediterraneo (Rendezvous)	454	+46	60176	11	37/1
11	12	NORAH JONES Sunrise (Blue Note/EMC)	443	-10	48149	14	32/0
13	13	RICHARD SMITH Sing A Song (A440)	430	+15	47065	21	32/1
14	14	JOYCE COOLING Expression (Narada)	420	+11	52722	8	38/1
12	15	STEVE COLE Everyday (Warner Bros.)	420	-2	41015	29	29/0
16	16	BRIAN CULBERTSON / NORMAN BROWN Come On Up (Warner Bros.)	405	+1	47700	9	35/0
17	17	MICHAEL LINGTON Show Me (Rendezvous)	361	+34	40673	4	36/3
18	18	PRAFUL Let The Chips Fall (Rendezvous)	332	+12	33407	7	30/0
19	19	RICK BRAUN Daddy-O (Warner Bros.)	279	-5	27902	9	28/0
20	20	NAJEE Eye 2 Eye (N-Coded)	275	+11	28070	19	25/2
21	21	BEYONCE / LUTHER VANDROSS The Closer I Get To You (J/Columbia/RMG)	228	+22	29325	4	18/2
22	22	BRAXTON BROTHERS When You Touch Me (Peak)	168	+1	7729	6	15/0
23	23	JEFF GOLUB Pass It On (GRP/VMG)	141	-19	13301	13	15/0
24	24	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	139	+6	5014	8	10/0
26	25	GRADY NICHOLS Alright (Grady Nichols Ltd.)	133	+12	8614	3	12/0
27	26	ALKEMX Time To Lounge (Rendezvous)	127	+11	32631	2	12/1
28	27	DARYL HALL What's In Your World (Rhythm & Groove/Liquid B)	121	+7	3852	3	9/1
30	28	NESTOR TORRES Maybe Tonight (Heads Up)	117	+9	13851	3	11/0
-	29	DAN SIEGEL In Your Eyes (Native Language)	110	+10	11093	8	13/2
29	30	PETE BELASCO Deeper (Compendia)	108	-5	4756	6	9/1

39 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/25-5/1. 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

MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)

Total Plays: 102, Total Stations: 9, Adds: 0

CHRIS BOTTI Back Into My Heart (Columbia)

Total Plays: 95, Total Stations: 13, Adds: 2

SEAL Love's Divine (Warner Bros.)

Total Plays: 95, Total Stations: 10, Adds: 0

PAUL JACKSON, JR. Walkin' (Blue Note/EMC)

Total Plays: 94, Total Stations: 12, Adds: 3

ERIC MAINTENAL Sweet Talk (Peak)

Total Plays: 77, Total Stations: 8, Adds: 0

ALAN HEWITT Breathless (215)

Total Plays: 57, Total Stations: 6, Adds: 0

CHUCK LOEB Bring It (Shanachie)

Total Plays: 48, Total Stations: 8, Adds: 2

CHRIS STANDING Miss Downtown Sugar Girl (Pyramid)

Total Plays: 46, Total Stations: 6, Adds: 0

GENE DUNLAP Up South (Rhythm & Groove/Liquid B)

Total Plays: 44, Total Stations: 6, Adds: 2

ERIC DANUS Night On The Town (Higher Octave/Narada)

Total Plays: 43, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
GERALD ALBRIGHT To The Max (GRP/VMG)	5
MICHAEL LINGTON Show Me (Rendezvous)	3
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	3
JAMIE CULLUM These Are The Days (GRP/VMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARC ANTOINE Mediterraneo (Rendezvous)	+48
CHRIS BOTTI Back Into My Heart (Columbia)	+45
DAVE KOZ All I See Is You (Capitol)	+44
EUGE GROOVE Livin' Large (Narada)	+40
DIANA KRALL Temptation (GRP/VMG)	+38
PAUL TAYLOR Steppin' Out (Peak)	+35
MICHAEL LINGTON Show Me (Rendezvous)	+34
GERALD ALBRIGHT To The Max (GRP/VMG)	+29
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	+23
BEYONCE / L. VANDROSS The Closer I... (J/Columbia/RMG)	+22

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RONNY JORDAN At Last (N-Coded)	362
NOCK COLIENNE High Flyin' (3 Keys Music)	356
BASS X Vonni (Liquid B)	340
CHRIS BOTTI Indian Summer (Columbia)	331
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	293
PRAFUL Sigh (Rendezvous)	284
JAZZMASTERS Puerto Barus (Trippin' N' Rhythm)	281
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	268
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	246
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	210
STEVE OLIVER High Noon (Native Language)	202
MINDI ABAIR Firt (GRP/VMG)	197
DAVID SANDORNI Comin' Home Baby (GRP/VMG)	192
URBAN KNIGHTS Got To Give It Up (Narada)	178
DAVE KOZ Honey Dipped (Capitol)	175

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

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May 7, 2004

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)	219	+19	1540	16	13/1
2	2	PAUL BROWN 24/7 (GRP/VMG)	203	+7	1337	15	12/0
3	3	EUGE GROOVE Livin' Large (Narada)	201	+12	1577	13	12/0
8	4	PAUL TAYLOR Steppin' Out (Peak)	168	+35	1129	14	10/0
5	5	RICHARD ELLIOT Sly (GRP/VMG)	166	+16	1221	22	12/1
10	6	JOYCE COOLING Expression (Narada)	165	+34	855	8	12/0
6	7	BRIAN CULBERTSON (NORMAN BROWN) Come On Up (Warner Bros.)	160	+14	1031	9	11/0
4	8	PRAFUL Let The Chips Fall (Rendezvous)	158	+7	1419	7	13/1
7	9	DAVE KOZ All I See Is You (Capitol)	154	+13	875	10	9/0
14	10	MINDI ABAIR Save The Last Dance (GRP/VMG)	148	+33	838	11	9/0
11	11	HIL ST.-SOUL For The Love Of You (Shanachie)	131	+11	1341	16	9/0
9	12	MARC ANTOINE Mediterraneo (Rendezvous)	121	-11	1071	11	12/0
13	13	DIANA KRALL Temptation (GRP/VMG)	119	+3	1071	6	10/0
17	14	NESTOR TORRES Maybe Tonight (Heads Up)	118	+19	1111	4	10/1
26	15	MICHAEL LINGTON Show Me (Rendezvous)	117	+35	587	2	11/2
19	16	RICK BRAUN Daddy-O (Warner Bros.)	113	+20	757	9	9/0
20	17	NORAH JONES Sunrise (Blue Note/EMC)	101	+8	697	14	8/0
29	18	BOB BALDWIN I Wanna Be Where You Are (A440)	96	+19	600	3	10/3
24	19	BRIAN BROMBERG Bobblehead (A440)	95	+10	874	13	9/0
12	20	KIM WATERS The Ride (Shanachie)	94	-25	819	24	7/0
Debut	21	BRAXTON BROTHERS When You Touch Me (Peak)	89	+25	738	3	9/1
18	22	ERIC DARIUS Night On The Town (Higher Octave/Narada)	89	-8	732	3	11/0
25	23	BRIAN LENAIR Gone Ridin' (Urban Vibe)	87	+3	568	2	7/0
21	24	JEFF GOLUB Pass It On (GRP/VMG)	85	-7	600	13	8/0
22	25	DAN SIEGEL In Your Eyes (Native Language)	84	-5	1082	10	8/0
16	26	ANDRE WARD Step In The Name Of Love (Orpheus)	80	-21	1098	4	8/0
Debut	27	CHRIS BOTTI Back Into My Heart (Columbia)	78	+8	498	1	10/1
23	28	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	78	-10	598	8	6/0
-	29	PETE BELASCO Deeper (Compendia)	75	+8	879	6	9/2
Debut	30	JEFF LORBER Uncle Darrow's (Narada)	73	+4	633	1	8/0

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 4/25 - Saturday 5/1.
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Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
MARCUS JOHNSON 18th & M (3 Keys Music)	4
BOB BALDWIN I Wanna Be Where You Are (A440)	3
MICHAEL LINGTON Show Me (Rendezvous)	2
PETE BELASCO Deeper (Compendia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EUGE GROOVE The Gift (Narada)	+38
MICHAEL LINGTON Show Me (Rendezvous)	+35
PAUL TAYLOR Steppin' Out (Peak)	+35
JOYCE COOLING Expression (Narada)	+34
MINDI ABAIR Save The Last Dance (GRP/VMG)	+33
RICHARD SMITH Sing A Song (A440)	+31
BRAXTON BROTHERS When You Touch Me (Peak)	+25
PLAN 9 Superfriction (Plan 9 Partners)	+21
PETE BELASCO Wonderful Woman (Compendia)	+21
JEFF BRADSHAW (JIM) L. SCOTT Slide (Hidden Beach)	+21

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NAJEE Eye 2 Eye (N-Coded)	101
RICHARD SMITH Sing A Song (A440)	97
STEVE COLE Everyday (Warner Bros.)	85
NICK COLIONNE High Flyin' (3 Keys Music)	52
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	48
CHRIS BOTTI Indian Summer (Columbia)	47
BASS X Vonni (Liquid 8)	45
ERIC MARDENTHAL Sweet Talk (Peak)	44
WILL DOWNING A Million Ways (GRP/VMG)	41
RONNY JORDAN At Last (N-Coded)	35
JAZZMASTERS Puerto Bonus (Trippin' N' Rhythm)	34
DAVID BENOIT Watermelon Man (GRP/VMG)	24
DAVE KOZ Honey Dipped (Capitol)	18
KIRK WHALUM Do You Feel Me (Warner Bros.)	18

Reporters

WZMR/Albany, NY*
OM/PO: Kevin Callahan
MD: Julie Fetter

3 LYNDSEY LUTHER VAIDROSS
GERALD ALBRIGHT
JAMES COLLIER
MARCUS JOHNSON

KALJZ/Albuquerque, NM*
OM: Jim Wallis
PO/MD: Paul Lovato

KNKX/Anchorage, AK
OM/PO/MD: Aaron Wallender
MICHAEL LINGTON

WJZZ/Atlanta, GA*
PO/MD: Dave Kesh
No Adds

WQJZ/Atlantic City, NJ*
PO/MD: Mark Edwards
No Adds

KSMJ/Bakersfield, CA*
OM/PO/MD: Chris Townshend
APD: Mark Kelly

WEAA/Baltimore, MD
PO/MD: Kyle LaRue
APD: Marcellus Simpson

9 KURTIS LINDS FLORES BOTTI
3 DARYL HALL
1 MARCUS JOHNSON
CHRIS BOTTI

WSMJ/Baltimore, MD*
PO/MD: Lori Lewis
No Adds

WBRN/Baton Rouge, LA
PO/MD: Bret Michael
No Adds

WWSU/Birmingham, AL
13 ANDREW BIRNIE
JENNIE COLLIER
MARCUS JOHNSON

WNMA/Chicago, IL*
OM: Bob Kazee
PO/MD: Steve Stiles

WRWV/Cleveland, OH*
OM/PO/MD: Bernie Kimble
FRANK JACKSON, JR.
DAN SIEGEL
JAMES COLLIER

KYSJ/Coos Bay, OR
PO/MD: Dave Delaney

2 RICHARD ELLIOT
2 MARCUS JOHNSON
2 BRYANCOCK LUTHER VAIDROSS
7 DEAL

KOAM/Dallas, TX*
OM/PO: Kurt Johnson
MD: Mark Sanford

1 CHRIS BOTTI

KJCD/Denver, CO*
PO/MD: Michael Fischer
7 CHUCK LOEB
2 GERALD ALBRIGHT
JAZZMASTERS

WMMV/Detroit, MI*
OM/PO: Tom Siebler
MD: Sandy Kovach

NEZL/Fresno, CA*
OM: E. Curtis Johnson
PO/MD: J. Wendenberger
DAN SIEGEL
FRANK JACKSON
MARCUS JOHNSON

WBRN/Baton Rouge, LA
PO/MD: Bret Michael
No Adds

WDRR/FL Myers, FL*
OM: Steve Amari
PO: Joe Turner
MD: Russi Rothman

PAUL JACKSON, JR.

WTOJ/Hartford, CT
PO/MD: Stewart Stone
10 PETE BELASCO

KMLZ/Houston, TX*
PO: Maxine Todd
APD/MD: Greg Morgan

PAUL TAYLOR

WJBB/Huntsville, AL
PO/MD: Eliza Washington

1 PETE BELASCO
4 FERRY CHISLEY
2 MICHAEL LINGTON
2 BOB BALDWIN
MARCUS JOHNSON
SERGIO CARVALO

WYJZ/Indianapolis, IN*
OM/PO/MD: Carl Frye
No Adds

KOAS/Las Vegas, NV*
PO/MD: Era Fozz
ALAN BIRNIE
GERALD ALBRIGHT

KUAP/Lite Rock, AR
PO/MD: Michael Williams
No Adds

KSRW/Los Angeles, CA
OM/PO: Terry Wood
MD: Susan Koschay
No Adds

KTWW/Los Angeles, CA*
OM/MD: Doug Wain
PO/MD: Sonoma Wiedmann
No Adds

WJZL/Louisville, KY*
PO: Gabe Olson
PAUL JACKSON, JR.

WELV/Racine, GA
OM: Eric West
PO/MD: Rick Smith

10 STEVE COLE

WJZZ/Memphis, TN*
PO/MD: Norm Miller
DARYL HALL
MARCUS JOHNSON

WVLE/Miami, FL*
OM: Rob Rogers
PO/MD: Rich Meddigan
No Adds

WJZL/Milwaukee, WI*
PO: Stan Ambrose
1 MARC ANTOINE
ROBBY JORDAN
SERGIO CARVALO
LYNDSEY LUTHER VAIDROSS
RUBEN

KJZJ/Minneapolis, MN*
OM: Bob Wood
MD: Mike West
No Adds

KRVR/Modesto, CA*
OM/MD: Doug Wain
PO: Jim Bryan
1 DOWN TO THE BOSS
MARCUS JOHNSON
CHUCK LOEB

WVAS/Montgomery, AL
MD: Eugene Hicks
No Adds

WFSK/Nashville, TN
OM: Chris Machowicz

8 BOB BALDWIN
8 NESTOR TORRES
6 LARRY GIFFENS AND MEDIA
4 PETE BELASCO
4 ARTIST PG
4 RON FORTUNSSO
4 BLAKE AARON
4 PLAN 9
4 PETE BELASCO

DMX Jazz Vocal Blend/Network
PO/MD: Kenji Johnson
Info: See to www.radioandrecords.com for complete list

DMX Smooth Jazz/Network
PO/MD: Joanne Decker
Info: See to www.radioandrecords.com for complete list

KSKX/Network*
PO: Steve Cobb
MD: Laurie Cobb
No Adds

Sirius Jazz Cafe/Network
PO: Teresa Kincaid
MD: Rick Leiby
No Adds

XM Watercolors/Network
PO/MD: Shirrita Coles
2 PETER WHITE

WQCD/New York, NY*
OM: John Mulvey
PO/MD: Charley Connolly
1 JIMMIE COLLIER

WLOO/Orlando, FL*
PO: Brian Morgan
MD: Patricia Jones
No Adds

WJZZ/Philadelphia, PA*
PO: Michael Tarr
MD: Frank Chubb

1 PAUL TAYLOR
SERGIO CARVALO
GERALD ALBRIGHT

KYOT/Phoenix, AZ*
PO: Shaun Healy
APD/MD: Angie Hanzel
No Adds

KJZZ/Reno, NV*
OM: Rob Brooks
PO/MD: Robert Dees
DIANA KRALL

WJZZ/Richmond, VA*
PO: Reid Swiler
No Adds

KSSJ/Sacramento, CA*
PO/MD: Lee Hansen
MICHAEL LINGTON

KBZJ/Salt Lake City, UT*
OM/PO/MD: Dan Jozsep
CHRIS BOTTI

KIFM/San Diego, CA*
OM: John Diemel
PO: Mike Vengesz
APD/MD: Kelly Case
No Adds

KJSS/San Francisco, CA*
PO: Michael Erickson
MD: Ian Jones
PETE BELASCO

KJZY/Santa Rosa, CA*
PO/MD: Bob Simpson
1 MICHAEL LINGTON

KWJZ/Seattle, WA*
PO: Carol Handley
MD: Blaine Rapp

JOYCE COOLING
MICHAEL LINGTON

WSSM/St. Louis, MO*
PO: David Morris
1 RICHARD SMITH
GERALD ALBRIGHT

WSTJ/Tampa, FL*
PO: Russ Beck
MD: Kerry Curtis
No Adds

WJZW/Washington, DC*
OM: Kenny King
PO: Carl Anderson
MD: James DePuy
No Adds

POWERED BY
MEDIABASE

Monitored Reporters

55 Total Reporters

39 Total Monitored

16 Total Indicator

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LOST HIGHWAY





CYNDEE MAXWELL
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'A' For Effort

Hooray for the 2004 R&R Industry Achievement Award nominees! The stations, labels and people come from a wide range of companies and parts of the country and reflect a diverse set of experiences and unique methods for accomplishing their goals. They have one thing in common though: a commitment to excellence for themselves, their co-workers, their respective companies and the industry at large.

Cast your vote now. Enclosed in each subscriber's issue of R&R this week is a ballot. Please follow the directions on it carefully, and make sure you return it no later than Friday, May 21. The awards will be presented by category in a fast-paced megashow at R&R Convention 2004 on Friday, June 25, from 6-8pm. See you there!

STATION OF THE YEAR



WEBN/Cincinnati



WHJY/Providence



KMOD/Tulsa



WDHA/Morristown, NJ



KLAQ/EI Paso



WHEB/Portsmouth, NH

ROCK AND ACTIVE ROCK LABEL OF THE YEAR



Epic



Warner Bros.



Universal



Island Def Jam Music Group



Interscope/Geffen/A&M



Wind-up

PROGRAM DIRECTOR OF THE YEAR



Terrie Carr
WDHA/Morristown, NJ



Jeff Carrol
KLBJ-FM/Austin



Pat Martin
KRXQ/Sacramento



Courtney Nelson
KLAQ/EI Paso



Paula Newell
KNCN/Corpus Christi, TX



Scott Reinhart
WEBN/Cincinnati

ROCK AND ACTIVE ROCK LABEL EXECUTIVE OF THE YEAR



Mark Abramson
Roadrunner



Alan Galbraith
Wind-up



Howard Leon
Universal



Mike Rittberg
Warner Bros.



Rob Tarantino
Interscope/Geffen/A&M



Cheryl Valentine
Epic

MUSIC DIRECTOR OF THE YEAR



The Dude
WEBN/Cincinnati



John Laurenti
WHJY/Providence



Loris Lowe
KLBJ-FM/Austin



Monte Montana
KNCN/Corpus Christi, TX



Helen Powers
KBER/Salt Lake City



Ken Zipeto
WMMR/Philadelphia

PERSONALITY/SHOW OF THE YEAR



Dudley & Bob
KLBJ-FM/Austin



Greg & The Morning Buzz
WHEB/Portsmouth, NH



Paul & Al
WHJY/Providence



Rob, Arnie & Dawn
KRXQ/Sacramento



Tim & Mark
KDKB/Phoenix



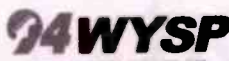





Zakk Tyler
KSJO/San Jose

Active Overachievers

The recognition of one's peers in the industry is something to get excited about, as this year's nominees will no doubt verify. The 2004 R&R Industry Achievement Award nominees all deserve massive prizes like a new car, a new home, a new boat — maybe even an extreme makeover. But since Ed McMahon doesn't work for us, we hope they'll be happy with a big, albeit figurative, slap on the back. Seriously, our heartfelt congratulations go out to the nominees who won the votes of their colleagues.

Make your vote count. Enclosed in each subscriber's issue of R&R this week is a ballot. Please follow the directions on it carefully, and make sure you return it no later than Friday, May 21. The awards will be presented by category in a fast-paced megashow at R&R Convention 2004 on Friday, June 25, from 6-8pm. See you there!

STATION OF THE YEAR

 94 WYSP THE ROCK STATION WYSP/Philadelphia	 WAAF 107.3 FM WAAF/Boston
 101 WRIF WRIF/Detroit	 FM 99 WNOR WNOR/Norfolk
 The Rock! KANSAS CITY'S ROCK STATION 98.9 FM KQRC/Kansas City	 99.5 KISS KISS/San Antonio

PROGRAM DIRECTOR OF THE YEAR

					
Hal Fish WBZX/Columbus, OH	Brad Hardin WXTB/Tampa	Keith Hastings WAAF/Boston	Randy Hawke WJJO/Madison	Wade Linder KXXR/Minneapolis	Kevin Vargas KISS/San Antonio

MUSIC DIRECTOR OF THE YEAR

					
Rob Heckman WIYY/Baltimore	Mike Karolyi WCCC/Hartford	Larry McFeele KUPD/Phoenix	Mark The Shark WTKX/Pensacola, FL	Cindy Scull KEGL/Dallas	Spike WYSP/Philadelphia

PERSONALITY/SHOW OF THE YEAR

					
Drew & Mike WRIF/Detroit	Craig, Al & Andy KOMP/Las Vegas	Jeff Blazy KXFX/Santa Rosa, CA	Johnny Dare & Murphy KQRC/Kansas City	Kirk, Mark & Lopez WIYY/Baltimore	Tommy & Rumble WNOR/Norfolk

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	1 JET Cold Hard Bitch (Atlantic)	630	+32	35589	13	26/0
	2	2 AEROSMITH Baby, Please Don't Go (Columbia)	544	-4	27346	9	21/0
	3	3 NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	439	-52	28951	25	24/0
	9	4 SHINEDOWN 45 (Atlantic)	393	+52	19592	20	22/0
	5	5 TESLA Caught In A Dream (Sanctuary/SRG)	392	+13	17439	15	18/0
	7	6 PUDDLE OF MUDD Heel Over Head (Geffen)	389	+36	17509	12	22/0
	4	7 INCUBUS Megalomaniac (Epic)	381	-65	19316	18	23/0
	14	8 VELVET REVOLVER Slither (RCA/RMG)	377	+68	18930	3	21/0
	11	9 HOOBASTANK The Reason (Island/IDJMG)	375	+47	20690	12	18/1
	10	10 GODSMACK Running Blind (Republic/Universal)	339	+7	16666	9	21/1
	12	11 AUDIOSLAVE I Am The Highway (Interscope/Epic)	333	+19	21376	31	22/0
	6	12 THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	325	-33	14278	28	19/0
	8	13 KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	294	-54	12814	13	20/0
	13	14 JET Are You Gonna Be My Girl (Atlantic)	285	-27	16681	33	17/0
	16	15 A PERFECT CIRCLE The Outsider (Virgin)	279	+11	11819	16	16/0
	17	16 LINKIN PARK Lying From You (Warner Bros.)	270	+21	14185	11	15/1
	19	17 THORNLEY So Far So Good (Roadrunner Records/IDJMG)	190	+22	6223	4	19/1
	18	18 AUDIOSLAVE What You Are (Interscope/Epic)	184	+4	5188	8	18/0
	22	19 LENNY KRAVITZ Where Are We Runnin'? (Virgin)	180	+23	12969	4	17/2
	20	20 LOSTPROPHETS Last Train Home (Columbia)	162	-1	7178	9	8/0
Debut	21	21 NICKELBACK Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)	138	+38	6616	1	17/9
	23	22 OFFSPRING (Can't Get My) Head Around You (Columbia)	138	+7	7924	4	8/0
	28	23 SOIL Redefine (J/RMG)	135	+23	5475	2	10/1
Debut	24	24 SEETHER (JAMIE LEE) Broken (Wind-up)	133	+45	3954	1	11/0
	26	25 DEFAULT Throw It All Away (TVT)	119	-8	6665	6	10/0
	27	26 DROWNING POOL Step Up (Wind-up)	118	+5	3707	8	9/0
	21	27 3 DOORS DOWN Away From The Sun (Republic/Universal)	110	-48	5250	15	9/0
Debut	28	28 BLACK LABEL SOCIETY House Of Doom (Spitfire)	106	+25	6176	1	11/0
	30	29 THREE DAYS GRACE Just Like You (Jive/Zomba)	102	-2	4580	2	9/2
	24	30 DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	102	-29	5134	20	12/0

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
NICKELBACK Feelin' Way... (Roadrunner Records/IDJMG)	9
EARSHOT Wait (Warner Bros.)	4
BEASTIE BOYS Ch-Check It Out (Capitol)	4
BREAKING BENJAMIN So Cold (Hollywood)	3
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	2
THREE DAYS GRACE Just Like You (Jive/Zomba)	2
SLIPKNOT Duality (Roadrunner Records/IDJMG)	2
DARKNESS Growing On Me (Must...Destroy/Atlantic)	2
INCUBUS Talk Shows On Mute (Epic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VELVET REVOLVER Slither (RCA/RMG)	+68
SHINEDOWN 45 (Atlantic)	+52
HOOBASTANK The Reason (Island/IDJMG)	+47
SEETHER (JAMIE LEE) Broken (Wind-up)	+45
SLIPKNOT Duality (Roadrunner Records/IDJMG)	+39
NICKELBACK Feelin' Way... (Roadrunner Records/IDJMG)	+38
PUDDLE OF MUDD Heel Over Head (Geffen)	+36
JET Cold Hard Bitch (Atlantic)	+32
EARSHOT Wait (Warner Bros.)	+30
TANTRIC The Chain (Maverick/Reprise)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Numb (Warner Bros.)	260
TRAPT Headstrong (Warner Bros.)	183
STAIN'D So Far Away (Flip/Atlantic)	165
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	163
WHITE STRIPES Seven Nation Army (Third Man/V2)	162
GODSMACK Re-Align (Republic/Universal)	154
GODSMACK Serenity (Republic/Universal)	140
BLACK LABEL SOCIETY Stillborn (Spitfire)	133
3 DOORS DOWN When I'm Gone (Republic/Universal)	131
PUDDLE OF MUDD Away From Me (Geffen)	123

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 4/25-5/1. 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

SLIPKNOT Duality (Roadrunner Records/IDJMG)
Total Plays: 84, Total Stations: 8, Adds: 2
CROSSFADE Cold (Columbia)
Total Plays: 76, Total Stations: 6, Adds: 1
TANTRIC The Chain (Maverick/Reprise)
Total Plays: 70, Total Stations: 4, Adds: 1
KORN Everything I've Known (Immortal/Epic)
Total Plays: 69, Total Stations: 6, Adds: 0
QUEENSRYCHE Rhythm Of Hope (Sanctuary/SRG)
Total Plays: 44, Total Stations: 3, Adds: 0

DARKNESS Growing On Me (Must...Destroy/Atlantic)
Total Plays: 42, Total Stations: 6, Adds: 2
THOUSAND FOOT KRUTCH Rawkhist (Tooth & Nail/EMC)
Total Plays: 37, Total Stations: 3, Adds: 0
PRETTYMING Faded Love (V2)
Total Plays: 35, Total Stations: 4, Adds: 0
CLUTCH The Mob Goes Wild (DRT)
Total Plays: 34, Total Stations: 3, Adds: 1
INCUBUS Talk Shows On Mute (Epic)
Total Plays: 33, Total Stations: 5, Adds: 2

Songs ranked by total plays

Reporters

KZJR/Albuquerque, NM*
FM 93.3
FM 98.9
FM 99.9
FM 107.5
No Adds

KOC/Dallas, TX*
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R&R ACTIVE ROCK TOP 50

May 7, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE (LABELS)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LINKIN PARK Lying From You (Warner Bros.)	2050	+86	102854	14	61/0
2	2	JET Cold Hard Bitch (Atlantic)	1860	+64	91417	18	62/0
3	3	SHINEDOWN 45 (Atlantic)	1754	+40	80804	28	59/0
4	4	A PERFECT CIRCLE The Outsider (Virgin)	1611	-86	75738	22	61/0
7	5	GODSMACK Running Blind (Republic/Universal)	1415	+121	61791	9	62/0
5	6	LOSTPROPHETS Last Train Home (Columbia)	1388	+32	51864	20	58/0
11	7	VELVET REVOLVER Slither (RCA/RMG)	1351	+151	68022	4	62/0
9	8	HOOBASTANK The Reason (Island/IDJMG)	1285	+16	55344	13	53/0
8	9	PUDDLE OF MUDD Heel Over Head (Geffen)	1227	-59	53035	13	54/0
10	10	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1134	-94	61404	25	57/0
6	11	INCUBUS Megalomaniac (Epic)	1133	-169	59939	18	56/0
12	12	DROWNING POOL Step Up (Wind-up)	1131	+63	47808	13	61/2
13	13	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1050	-8	50056	48	53/0
14	14	AUDIOSLAVE What You Are (Interscope/Epic)	1003	+58	43708	9	57/0
15	15	OFFSPRING (Can't Get My) Head Around You (Columbia)	943	+8	32874	10	55/1
17	16	SOIL Redefine (J/RMG)	881	+46	30293	12	58/0
25	17	SLIPKNOT Duality (Roadrunner Records/IDJMG)	872	+251	29145	3	58/2
19	18	CROSSFADE Cold (Columbia)	866	+95	27839	14	54/3
21	19	THREE DAYS GRACE Just Like You (Jive/Zomba)	822	+61	25564	5	56/1
20	20	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	819	+51	24941	7	56/1
18	21	DAMAGEPLAN Save Me (Atlantic)	592	-220	23028	17	44/0
27	22	SMILE EMPTY SOUL Silhouettes (Lava)	570	+60	12911	8	46/0
22	23	AEROSMITH Baby, Please Don't Go (Columbia)	569	-115	24893	8	40/0
26	24	THOUSAND FOOT KRUTCH Rawkfiest (Tooth & Nail/EMC)	564	+35	15873	14	37/2
29	25	SEETHER (I AMY LEE) Broken (Wind-up)	560	+103	14923	5	34/1
23	26	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	505	-136	18116	15	40/0
24	27	TRAPT Echo (Warner Bros.)	408	-231	14044	16	35/0
32	28	KORN Everything I've Known (Immortal/Epic)	376	+26	11272	4	35/1
30	29	DROPBOX Wishbone (Re-Align/Universal)	373	-78	10949	15	34/0
33	30	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	341	+11	16088	11	29/1
31	31	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	341	-31	6289	10	22/0
44	32	BREAKING BENJAMIN So Cold (Hollywood)	319	+139	8999	2	45/6
36	33	SKILLET Savior (Lava)	297	+80	5435	2	37/5
28	34	LO-PRO Sunday (Geffen)	285	-191	12956	18	31/0
34	35	SEVENDUST Broken Down (TVT)	280	-50	9885	17	24/0
39	36	FLAW Recognize (Republic/Universal)	277	+70	5235	4	27/2
35	37	TESLA Caught In A Dream (Sanctuary/SRG)	261	-28	16403	13	19/1
38	38	DEFAULT Throw It All Away (TVT)	235	+25	4412	5	22/1
Debut	39	INCUBUS Talk Shows On Mute (Epic)	222	+86	4664	1	32/13
Debut	40	TANTRIC The Chain (Maverick/Reprise)	196	+67	7986	1	21/4
Debut	41	NICKELBACK Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)	195	+111	6336	1	41/29
41	42	ATOMSHIP Pencil Fight (Wind-up)	195	-2	4203	6	20/0
37	43	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	192	-20	6259	5	15/0
Debut	44	DARKNESS Growing On Me (Must...Destroy/Atlantic)	187	+104	5026	1	22/3
46	45	CLUTCH The Mob Goes Wild (DRT)	179	+16	3702	5	19/2
43	46	UPO Free (Nitrus)	177	-12	5800	8	15/0
45	47	BLACK LABEL SOCIETY House Of Doom (Spitfire)	175	+2	10653	3	14/1
Debut	48	MAGNA-FI Where Did We Go Wrong? (Aezra)	173	+36	3026	1	22/2
Debut	49	EARSHOT Wait (Warner Bros.)	165	+130	4982	1	48/26
48	50	SEVEN WISER Take Me As I Am (Wind-up)	165	+19	1793	2	17/0

Most Added*

www.rraddds.com

ARTIST TITLE (LABELS)	ADDS
NICKELBACK Feelin' Way... (Roadrunner Records/IDJMG)	29
EARSHOT Wait (Warner Bros.)	26
INCUBUS Talk Shows On Mute (Epic)	13
BEASTIE BOYS Ch-Check It Out (Capitol)	11
LACUNA COIL Swamped (Century Media)	8
BREAKING BENJAMIN So Cold (Hollywood)	6
SKILLET Savior (Lava)	5
TANTRIC The Chain (Maverick/Reprise)	4

Most Increased Plays

ARTIST TITLE (LABELS)	TOTAL PLAY INCREASE
SLIPKNOT Duality (Roadrunner Records/IDJMG)	+251
VELVET REVOLVER Slither (RCA/RMG)	+151
BREAKING BENJAMIN So Cold (Hollywood)	+139
EARSHOT Wait (Warner Bros.)	+130
GODSMACK Running Blind (Republic/Universal)	+121
NICKELBACK Feelin' Way... (Roadrunner Records/IDJMG)	+111
DARKNESS Growing On Me (Must...Destroy/Atlantic)	+104
SEETHER (AMY LEE) Broken (Wind-up)	+103
CROSSFADE Cold (Columbia)	+95
BEASTIE BOYS Ch-Check It Out (Capitol)	+94

Most Played Recurrents

ARTIST TITLE (LABELS)	TOTAL PLAYS
GODSMACK Re-Align (Republic/Universal)	837
TRAPT Still Frame (Warner Bros.)	590
LINKIN PARK Numb (Warner Bros.)	565
TRAPT Headstrong (Warner Bros.)	530
STAIN'D So Far Away (Flip/Atlantic)	496
AUDIOSLAVE I Am The Highway (Interscope/Epic)	472

New & Active

AUF DER MAUR Followed The Waves (Capitol)	Total Plays: 155, Total Stations: 16, Adds: 2
ATREYU Lip Gloss And Black (Victory)	Total Plays: 106, Total Stations: 10, Adds: 0
BEASTIE BOYS Ch-Check It Out (Capitol)	Total Plays: 94, Total Stations: 11, Adds: 11
TONY C. AND THE TRUTH Little Bit More (Lava)	Total Plays: 92, Total Stations: 9, Adds: 0
SEVEN MARY THREE Without You Feels (DRT)	Total Plays: 86, Total Stations: 9, Adds: 1
BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG)	Total Plays: 79, Total Stations: 10, Adds: 1
JIMMIE'S CHICKEN SHACK (AARON LEWIS) Falling Out (Koch)	Total Plays: 78, Total Stations: 7, Adds: 0
FEAR FACTORY Archetype (Liquid B)	Total Plays: 63, Total Stations: 13, Adds: 3
LACUNA COIL Swamped (Century Media)	Total Plays: 6, Total Stations: 8, Adds: 8

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

62 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/25-5/1. 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 station (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.



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America's Best Testing Active Rock Songs
12+ For The Week Ending 5/7/04

Artist Title (Label)	TW	LW	Famil.	Burn	18-34	M 18-24	M 25-34
LINKIN PARK Lying From You (Warner Bros.)	4.26	4.43	96%	17%	4.17	4.07	4.26
HOOBASTANK The Reason (Island/IDJMG)	4.23	4.28	97%	21%	3.98	3.94	4.02
SEVENDUST Broken Down (TVT)	4.18	4.15	69%	6%	4.25	4.35	4.15
THREE DAYS... (I Hate) Everything About You (Jive/Zomba)	4.16	4.29	98%	31%	3.94	3.89	3.98
THREE DAYS GRACE Just Like You (Jive/Zomba)	4.14	4.26	69%	5%	4.07	4.12	4.03
LOSTPROPHETS Last Train Home (Columbia)	4.11	4.14	89%	20%	3.87	3.90	3.84
GODSMACK Re Align (Republic/Universal)	4.11	4.07	86%	18%	4.08	4.00	4.15
DROWNING POOL Step Up (Wind-up)	4.09	4.07	73%	8%	4.23	4.02	4.44
SHINEDOWN 45 (Atlantic)	4.09	4.13	72%	15%	3.94	3.94	3.94
A PERFECT CIRCLE The Outsider (Virgin)	4.07	3.99	84%	15%	4.00	4.13	3.87
DAMAGEPLAN Save Me (Atlantic)	4.05	3.94	58%	5%	4.03	3.83	4.24
OFFSPRING (Can't Get My) Head Around You (Columbia)	4.04	3.90	85%	13%	3.98	3.89	4.06
SOIL Redefine (J/RMG)	4.04	4.02	47%	4%	4.00	4.00	4.06
GODSMACK Running Blind (Republic/Universal)	4.02	3.96	75%	12%	3.81	3.84	3.98
CROSSFADE Cold (Columbia)	4.02	3.83	49%	6%	3.88	3.88	3.88
TRAPT Echo (Warner Bros.)	3.99	4.05	92%	20%	3.82	3.86	3.78
SMILE EMPTY SOUL Silhouettes (Lava)	3.96	4.15	67%	10%	3.80	3.77	3.83
INCUBUS Megalomaniac (Epic)	3.95	3.83	94%	27%	3.88	3.72	4.04
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	3.95	-	83%	24%	3.84	4.00	3.87
LO-PRO Sunday (Geffen)	3.89	3.96	47%	9%	3.78	3.75	3.80
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.88	3.81	96%	33%	3.88	3.51	3.85
PUDDLE OF MUDD Heel Over Head (Geffen)	3.81	3.89	80%	15%	3.85	3.51	3.77
VELVET REVOLVER Sinner (RCA/RMG)	3.78	-	43%	7%	3.88	3.48	3.84
AUDIOSLAVE What You Are (Interscope/Epic)	3.74	3.81	73%	20%	3.88	3.78	3.58
JET Cold Hard Bitch (Atlantic)	3.84	3.79	89%	28%	3.47	3.45	3.48
AEROSMITH Baby, Please Don't Go (Columbia)	2.96	3.05	57%	22%	2.70	2.46	3.07

Total sample size is 401 respondents. Total average favorability estimates are based on a scale of 1-5. (1=disklike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. 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 actual 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 818-377-5308. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

RR CANADA ROCK TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	HOOBASTANK The Reason (Island/IDJMG)	566	+55	4	20/1
2	2	SWITCHFOOT Meant To Live (Red Ink/Columbia)	500	-7	4	20/0
3	3	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	486	+20	4	20/1
6	4	JET Cold Hard Bitch (Atlantic)	470	+38	4	17/0
4	5	TRAGICALLY HIP Vaccination Scar (Zoe/Rounder)	464	+8	3	8/2
9	6	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	456	+47	4	17/0
5	7	AEROSMITH Baby, Please Don't Go (Columbia)	441	-9	4	19/0
7	8	NICKELBACK Feelin'... (Roadrunner Records/IDJMG)	439	+8	4	20/1
8	9	TREWS Not Ready To Go (Sony Music Canada)	406	-19	4	23/0
10	10	POWDERFINGER (Baby I've Got...) (Republic/Universal)	354	+23	4	15/0
14	11	VELVET REVOLVER Sinner (RCA/RMG)	313	+35	3	7/0
12	12	BLINK-182 I Miss You (Geffen)	307	-9	4	14/0
11	13	DARKNESS I Believe... (Must...Destroy/Atlantic)	279	-46	4	20/0
17	14	LOSTPROPHETS Last Train Home (Columbia)	242	-3	4	11/0
16	15	HIGH HOLY... All My... (Roadrunner Records/IDJMG)	242	-4	4	13/0
13	16	3 DOORS DOWN Away From The Sun (Republic/Universal)	239	-72	4	15/0
20	17	DEFAULT Throw It All Away (TVT)	228	+18	4	11/0
18	18	JET Are You Gonna Be My Girl (Atlantic)	228	-13	4	14/0
19	19	FINGER ELEVEN One Thing (Wind-up)	208	-16	4	14/0
15	20	INCUBUS Megalomaniac (Epic)	205	-72	4	15/0
23	21	PILATE Into Your Hideout (Maple Music)	194	-3	4	15/0
21	22	VINES Ride (Capitol)	192	-15	4	11/0
25	23	LINKIN PARK Lying From You (Warner Bros.)	191	+12	4	9/0
24	24	DEFAULT (Taking My) Life Away (TVT)	185	+1	4	13/0
22	25	BLACKIE & RODEO KING Had Enough... (True North)	178	-22	4	14/0
28	26	SAM ROBERTS Hard Road (Republic/Universal)	173	+13	4	10/0
28	27	THREE DAYS GRACE Just Like You (Jive/Zomba)	167	-7	4	10/0
29	28	GODSMACK Running Blind (Republic/Universal)	164	+14	2	9/1
29	29	OFFSPRING (Can't Get My) Head Around You (Columbia)	156	+24	1	6/0
29	30	SEETHER (I)MAY LEE Broken (Wind-up)	150	+37	1	8/1

24 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/25-5/1. 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.

Reporters

WOL/Albany, NY* PD: Dick Walker 1 LACUNA COIL 2 NICKELBACK	WZZ/Chicago, IL* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WDF/Des Moines, IA* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WOL/Albany, NY* PD: Dick Walker 1 LACUNA COIL 2 NICKELBACK	WZZ/Chicago, IL* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WDF/Des Moines, IA* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WOL/Albany, NY* PD: Dick Walker 1 LACUNA COIL 2 NICKELBACK	WZZ/Chicago, IL* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WDF/Des Moines, IA* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WOL/Albany, NY* PD: Dick Walker 1 LACUNA COIL 2 NICKELBACK	WZZ/Chicago, IL* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WDF/Des Moines, IA* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK
WOL/Albany, NY* PD: Dick Walker 1 LACUNA COIL 2 NICKELBACK	WZZ/Chicago, IL* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WDF/Des Moines, IA* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WOL/Albany, NY* PD: Dick Walker 1 LACUNA COIL 2 NICKELBACK	WZZ/Chicago, IL* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WDF/Des Moines, IA* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WOL/Albany, NY* PD: Dick Walker 1 LACUNA COIL 2 NICKELBACK	WZZ/Chicago, IL* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WDF/Des Moines, IA* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WOL/Albany, NY* PD: Dick Walker 1 LACUNA COIL 2 NICKELBACK	WZZ/Chicago, IL* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK	WDF/Des Moines, IA* PD: Bill Givens AP: Steve Levy SP: James VanHoy 1 LACUNA COIL 2 NICKELBACK

POWERED BY
MEDIABASE

* Monitored Reporters

May 7, 2004

82 Total Reporters

62 Total Monitored

20 Total Indicator

Did Not Report, Playlist Frozen (1):
WZBH/Salisbury, MD



Vote Early, Vote Often

Here are the nominees for this year's Industry Achievement Awards, and it's all about you. You're the ones who nominate. You're the ones who cast the final vote. You, you, you. Whining at me, although highly amusing, accomplishes nothing. If I were you, and I used to be, I'd start campaigning, cajoling, weaseling, pleading, begging and batting your eyelashes for votes. The film industry does it, why not us?

The final ballot came in a separate envelope with this week's R&R. If someone other than you opens the mail, make sure they don't accidentally throw it out. Find it, fill it in, then read the instructions on where to send it. Ballots must be received by May 21. The awards will be presented during a giant awards ceremony at R&R Convention 2004.

STATION OF THE YEAR		LABEL OF THE YEAR	
 KROX/Austin	 KROQ/Los Angeles	 Capitol	 Columbia
 KBZT/San Diego	 KITS/San Francisco	 Epic	 Interscope/Geffen/A&M
 KPNT/SL Louis	 KFMA/Tucson	 Island Def Jam Music Group	 Warner Bros.

PROGRAM DIRECTOR OF THE YEAR

Robert Cross WXRK/New York	Sean Demery KITS/San Francisco	Melody Lee KROX/Austin	Garrett Michaels KBZT/San Diego	Kevin Weatherly KROQ/Los Angeles	Dave Wellington KXTE/Las Vegas

LABEL EXECUTIVE OF THE YEAR

Geordie Gillespie Hollywood	Rob Goldklang Warner Bros.	Robbie Lloyd Interscope/Geffen/A&M	Lynn McDonnell Reprise	Howie Miura Island Def Jam Music Group	Jacqueline Saturn Epic

MUSIC DIRECTOR OF THE YEAR

Jaime Cooley KNRK/Portland	Vinnie Ferguson WXDX/Pittsburgh	Mike Halloran KBZT/San Diego	Mike Peer WXRK/New York	Gene Sandbloom KROQ/Los Angeles	Steven Strick WBCN/Boston

PERSONALITY/SHOW OF THE YEAR

Kevin & Bean KROQ/Los Angeles	Traci Wilde KPNT/St. Louis	Cane WXRK/New York	Hardy KXTE/Las Vegas	Shredd & Ragan WEDG/Buffalo	Leslie Fram WNNX/Atlanta

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	JET Cold Hard Bitch (Atlantic)	2578	+34	179614	15	77/1
2	2	LINKIN PARK Lying From You (Warner Bros.)	2349	+36	151367	13	67/1
4	3	HOOBASTANK The Reason (Island/IDJMG)	2186	-58	155133	15	70/0
3	4	311 Love Song (Maverick/Volcano/Zomba)	2095	-191	144878	15	69/1
6	5	A PERFECT CIRCLE The Outsider (Virgin)	1776	+53	98328	22	65/0
5	6	LOSTPROPHETS Last Train Home (Columbia)	1774	-323	126061	20	71/0
11	7	VELVET REVOLVER Skither (RCA/RMG)	1620	+236	132332	4	67/2
9	8	OFFSPRING (Can't Get My) Head Around You (Columbia)	1611	+33	87266	12	74/1
7	9	BLINK-182 I Miss You (Geffen)	1574	-76	85169	19	65/0
10	10	YEAH YEAH YEAHS Maps (Interscope)	1522	+57	113470	11	65/1
8	11	INCUBUS Megalomaniac (Epic)	1483	-161	124319	18	65/0
17	12	INCUBUS Talk Shows On Mute (Epic)	1387	+245	90514	6	69/1
13	13	MOOEST MOUSE Float On (Epic)	1322	+97	104476	8	56/2
15	14	GODSMACK Running Blind (Republic/Universal)	1171	-8	53812	9	53/2
Debut	15	BEASTIE BOYS Ch-Check It Out (Capitol)	1120	+1119	119447	1	76/76
14	16	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1113	-102	73756	23	52/0
12	17	PUDDLE OF MUDD Heel Over Head (Geffen)	1113	-219	51120	13	61/0
18	18	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1022	-112	75691	45	59/0
26	19	AUDIOSLAVE What You Are (Interscope/Epic)	950	+139	52428	9	45/2
22	20	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	940	+69	39372	8	51/2
24	21	MUSE Time Is Running Out (EastWest/Warner Bros.)	936	+108	66711	7	58/7
27	22	NEW FOUND GLORY All Downhill From Here (Geffen)	930	+136	47983	4	63/6
23	23	SMILE EMPTY SOUL Silhouettes (Lava)	908	+76	30707	7	52/0
25	24	THREE DAYS GRACE Just Like You (Jive/Zomba)	880	+47	47380	5	55/3
32	25	SEETHER (I)AMY LEE Broken (Wind-up)	759	+155	37260	4	42/7
21	26	TRAPT Echo (Warner Bros.)	753	-192	44385	16	50/0
19	27	VINES Ride (Capitol)	720	-354	27827	12	57/0
28	28	SHINEDOWN 45 (Atlantic)	699	+43	27458	9	33/0
37	29	SLIPKNOT Duality (Roadrunner Records/IDJMG)	697	+236	41352	3	46/6
31	30	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	676	+57	38286	6	41/2
34	31	VON BONDIES C'mon C'mon (Sire/Reprise)	635	+81	25151	5	41/3
40	32	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	619	+221	36344	2	46/5
29	33	STROKES Reptilia (RCA/RMG)	541	-110	57851	16	38/0
36	34	EVANESCENCE Everybody's Fool (Wind-up)	502	+39	22552	7	32/1
35	35	YELLOWCARD Ocean Avenue (Capitol)	488	0	37024	18	29/0
30	36	CYPRESS HILL What's Your Number? (Columbia)	474	-162	24258	12	40/0
45	37	DARKNESS Growing On Me (Must...Destroy/Atlantic)	470	+186	23150	2	38/4
38	38	COURTNEY LOVE Hold On To Me (Virgin)	436	-4	14349	4	36/0
39	39	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	435	+29	41829	4	29/4
46	40	FRANZ FERDINAND Take Me Out (Domino/Epic)	420	+154	37490	2	38/10
41	41	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	388	+82	24448	3	21/0
Debut	42	AUF DER MAUR Followed The Waves (Capitol)	342	+151	12555	1	34/3
49	43	BLINK-182 Down (Geffen)	318	+86	43807	2	20/9
43	44	SUGARCULT Memory (Fearless/Artemis)	315	+11	12606	3	23/2
33	45	LIVING END Who's Gonna Save Us? (Reprise)	311	-255	14403	14	33/0
42	46	DROWNING POOL Step Up (Wind-up)	296	-12	14141	6	21/1
50	47	SNOW PATROL Spitting Games (A&M/Interscope)	290	+55	8070	2	23/2
Debut	48	BAD RELIGION Los Angeles Is Burning (Epitaph)	277	+44	24225	1	16/2
Debut	49	BREAKING BENJAMIN So Cold (Hollywood)	272	+117	14170	1	33/6
44	50	MICHAEL ANDREWS (I)GARY JULES Mad World (Universal)	266	-37	18472	14	16/0

79 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/25-5/1. 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
BEASTIE BOYS Ch-Check It Out (Capitol)	76
EARSHOT Wait (Warner Bros.)	17
KILLERS Somebody Told Me (Island/IDJMG)	15
NICKELBACK Feelin' Way... (Roadrunner Records/IDJMG)	12
FRANZ FERDINAND Take Me Out (Domino/Epic)	10
BLINK-182 Down (Geffen)	9
MUSE Time Is Running Out (EastWest/Warner Bros.)	7
SEETHER (I)AMY LEE Broken (Wind-up)	7
LIT Looks Like They Were Right (Nitrus/DAT)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEASTIE BOYS Ch-Check It Out (Capitol)	+1119
INCUBUS Talk Shows On Mute (Epic)	+245
VELVET REVOLVER Skither (RCA/RMG)	+236
SLIPKNOT Duality (Roadrunner Records/IDJMG)	+236
STORY OF THE YEAR Anthem Of Our... (Maverick/Reprise)	+221
DARKNESS Growing On Me (Must...Destroy/Atlantic)	+186
SEETHER (I)AMY LEE Broken (Wind-up)	+155
FRANZ FERDINAND Take Me Out (Domino/Epic)	+154
AUF DER MAUR Followed The Waves (Capitol)	+151
AUDIOSLAVE What You Are (Interscope/Epic)	+139

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FINGER ELEVEN One Thing (Wind-up)	915
LINKIN PARK Numb (Warner Bros.)	903
SWITCHFOOT Meant To Live (Red Ink/Columbia)	897
AFI Silver And Cold (DreamWorks/Interscope)	865
JET Are You Gonna Be My Girl (Atlantic)	842
WHITE STRIPES Seven Nation Army (Third Man/2)	798
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	678
LINKIN PARK Faint (Warner Bros.)	638
AUDIOSLAVE I Am The Highway (Interscope/Epic)	604
AUDIOSLAVE Like A Stone (Interscope/Epic)	563

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America's Best Testing Alternative Songs 12+
 For The Week Ending 5/7/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
AFI Silver And Cold (DreamWorks/Interscope)	4.10	4.09	87%	16%	3.99	3.93	4.04
BLINK-182 I Miss You (Geffen)	4.08	3.98	97%	30%	4.11	4.14	4.09
LOSTPROPHETS Last Train Home (Columbia)	4.05	4.27	90%	18%	3.97	3.92	4.01
HOOBASTANK The Reason (Island/IDJMG)	3.98	4.23	98%	29%	3.92	3.67	4.12
TRAPT Echo (Warner Bros.)	3.98	3.97	90%	19%	3.99	3.78	4.16
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.93	4.05	89%	18%	3.85	3.96	3.75
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3.93	4.04	63%	10%	3.82	3.50	4.08
INCUBUS Talk Shows On Mute (Epic)	3.91	3.92	63%	9%	3.81	3.77	3.84
INCUBUS Megalomaniac (Epic)	3.89	3.93	96%	37%	3.82	3.70	3.91
FINGER ELEVEN One Thing (Wind-up)	3.88	3.79	87%	24%	3.83	3.84	3.98
A PERFECT CIRCLE The Outsider (Virgin)	3.85	3.79	73%	14%	3.93	3.92	3.84
LINKIN PARK Lying From You (Warner Bros.)	3.84	3.86	91%	23%	3.83	3.71	3.93
NEW FOUND GLORY All Downhill From Here (Geffen)	3.81	-	57%	10%	3.85	3.48	3.83
LIVING END Who's Gonna Save Us? (Reprise)	3.81	3.73	48%	9%	3.78	3.84	3.73
THREE DAYS GRACE Just Like You (Jive/Zomba)	3.80	-	59%	9%	3.70	3.36	4.02
SMILE EMPTY SOUL Silhouettes (Lava)	3.80	3.83	59%	7%	3.68	3.48	3.83
311 Love Song (Maverick/Volcano/Zomba)	3.76	3.80	94%	31%	3.81	3.65	3.93
JET Cold Hard Bitch (Atlantic)	3.75	3.89	89%	22%	3.66	3.63	3.69
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	3.74	3.93	98%	45%	3.76	3.37	4.07
VINES Ride (Capitol)	3.73	3.58	73%	13%	3.66	3.67	3.64
AUDIOSLAVE What You Are (Interscope/Epic)	3.71	3.53	63%	15%	3.79	3.93	3.67
STROKES Reptilia (RCA/RMG)	3.71	3.58	62%	12%	3.73	3.53	3.88
GODSMACK Running Blind (Republic/Universal)	3.52	3.44	85%	15%	3.43	3.22	3.62
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.43	3.63	93%	36%	3.38	3.17	3.55
PUDDLE OF MUDD Heel Over Head (Geffen)	3.43	3.49	71%	18%	3.33	3.20	3.45
MODEST MOUSE Float On (Epic)	3.35	-	41%	11%	3.47	3.50	3.43
YEAH YEAH YEAHS Maps (Interscope)	3.25	3.17	72%	25%	3.25	3.44	3.10

Total sample size is 458 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. PARIS, TEXAS (New Line) "Like You Like An Arsonist"
2. ROCK AGAINST BUSH VOL. I (Fat Wreck Chords) "The Lion & The Lamb"
3. KILLERS (Island/IDJMG) "Somebody Told Me"
4. OZOMATLI (Concord) "Saturday Night"
5. LORETTA LYNN (Interscope) "Portland, Oregon"
6. RIDE (First Time) "Sight Of You"
7. THEY MIGHT BE GIANTS (Barsuk) "Am I Awake?"
8. MORRISSEY (Sanctuary/SRG) "Irish Blood, English Heart"
9. GOMEZ (Hut/Virgin) "Silence"
10. FRANZ FERDINAND (Domino/Epic) "Take Me Out"
11. BEASTIE BOYS (Capitol) "Ch-Check It Out"
12. THE STREETS (Vice/Atlantic) "Fit But You Know It"
13. MODEST MOUSE (Epic) "Float On"
14. THE SHINS (Sub Pop) "Kissing The Lipless"
15. JERSEY (Universal) "Generation Genocide"
16. RYAN ADAMS (Lost Highway/IDJMG) "Wonderwall"
17. SIMPLE KID (Vector) "Staring At The Sun"
18. FRENCH KICKS (Star Time) "One More Time"
19. DRESDEN DOLLS (8 Foot/Roadrunner/IDJMG) "Girl Anachronism"
20. LOLARAY (Red Ink) "Automatic Girl"

Ranked by total number of shows reporting artist.

Record Of The Week

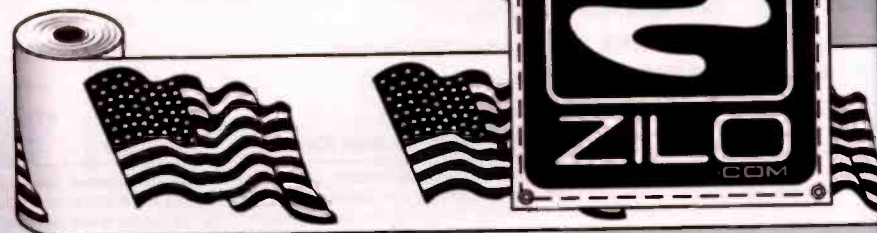
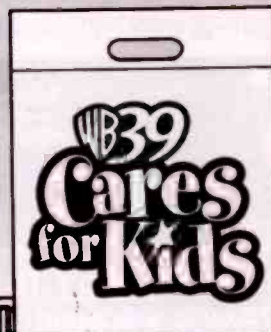
ARTIST: Paris, Texas
 TITLE: Like You Like an Arsonist
 LABEL: New Line



Hailing from neither Paris nor Texas, Madison, WI-based five-piece Paris, Texas have been letting the good times roll since 1997. After recording a five-song demo in the basement of Rainer Maria singer-guitarist and fellow Madison resident Kyle Fischer, the Paris boys cut a couple of EPs and a full-length before signing with New Line for 2004's *Like You Like an Arsonist*. A bright, guitar-driven blast of power pop from start to finish, *Arsonist* is Paris burning at their best. Yeah, they love the '80s, but they're not stuck there. Instead, they combine the best of the neon-shoelace era with the manic pop punk of today. And you can rip that emo tag off the ironic T-shirt; Paris have crafted a melodic album that brims with brilliant guitar lines, wry lyrics and, above all else, personality. "Bombs Away" is more fun than firecrackers on the Fourth of July, and tracks like "Action Fans! Help Us!" and "Hip Replacement" are too good to be ignored. — Frank Corraia, Rock Specialty Editor

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R&R TRIPLE A PLAYBOOK



John Schoeninger

Getting Back To The Basics

Continued from Page 1

KINK/Portland, OR PD and format veteran Dennis Constantine takes that perspective further by delving deeper into the music choices a Triple A station has based on the market in which it is located.

Keith Cunningham of Media Positioning addresses the misperceptions that Triple A often has to contend with and offers an interesting angle on turning the diversity aspect of the format into an advantage. WXPB/Philadelphia PD Bruce Warren presents the public-radio perspective and explains how it can offer insights for the format at large.

Dave Rahn, the other half of SBR, gives us some important pointers for when it's time to consider a station website and offers suggestions on how to make that website complement your on-air product. John Stevens from Paragon Media Strategies has some helpful hints on ways to use the research data available to you when you have a limited budget.

And, finally, I have written a feature on Rachael Yamagata, an exciting new artist who is destined to become a success at Triple A.

It is my hope that this year's Triple A special highlights the unique qualities that make the format so



Chris Mays

exciting to be involved with and that it will inspire some company out there to seriously consider the format for a market that still doesn't have a station doing it.

Before we move on to the other features in this special, I wanted to address one of the key things that makes this format so successful in the markets it serves. Every radio station needs to establish a connection to the community it broadcasts to, but I contend that Triple A has done a better job of this than most, not only in the area of brand marketing and lifestyle involvement, but, equally important, by doing things that help define and improve the communities it serves.

Chris Mays, Station Manager of KMTT (The Mountain)/Seattle, feels that a connection with the community is extremely important for Triple A radio. "In the face of the competition we now have to deal with, both other radio stations, as well as satellite, the Internet, iPods and so on, interactivity between the radio station and the listener is crucial," she says.

"We can no longer just be a voice that talks to people; we need to be a voice that brings it back full circle. That means touching the listeners' hearts and minds, and that means being part of your community on as many levels as possible.

"In addition to lifestyle and station-oriented music events, charitable and civic causes are a natural place for the format to go. When we started The Mountain, we decided that we were going to stand for certain values, and, at the time, we made the effort to be known primarily as the 'green' station, the station that focused on environmental issues."

According to Mays, being part of the community also means choosing local charities to align your station with. The Mountain's primary charity is the Wilderness Society, which has received over \$650,000 from the station from the sales of *Live From the Mountain Lounge* CDs and benefit concerts. But all the other charitable efforts of the station are targeted to local organizations that are involved with animal rights, homeless and other needy people, AIDS organizations and so on.

Mays cautions, however, that the first rule of thumb is to narrow your focus. "Being focused means concentrating your efforts on one thing at a time," she says. "Generally speaking, we try to have only one major promotion on the air at a time."

Ahead Of The Curve

KTCZ (Cities 97)/Minneapolis PD Lauren MacLeash thinks that Triple A, in general, is way ahead of the curve when it comes to community involvement on both serious and more lighthearted levels. She thinks the audience expects Cities 97 to be informed and to keep its listeners informed. Being genuinely involved in the day-to-day lives of your listeners is one of the key components of winning.

"Part of the DNA of the radio station has always been music and community," MacLeash says. "They pretty much go hand-in-hand here,



Lauren MacLeash

**"The man who has no imagination, has no wings."
— Muhammad Ali**

and when you can seamlessly tie them together, the benefits for the station and the community — or the community institution or organization involved — can be great.

"The third element is connecting with the audience's lifestyle. Those three aspects are basically the litmus test for any major, full-on station promotion we do. If we can get music in there, that's great, but it has to also benefit the community and be of interest to the audience that listens to us."

Like most successful Triple A stations, KTCZ has annual events that it nurtures from year to year, such as the Bed Race for Bridging Inc., a charity that helps the homeless; the Basilica Block Party concert, which has helped restore the Basilica of St. Mary landmark; and, of course the Cities CD, which, in 15 years, has generated over \$4 million for local charities. In fact, the station's continuous community involvement just garnered it an NAB Crystal Award for community service.

MacLeash also feels that being the voice of current events can be very important, whether you're talking about local elections and important city concerns or the tragic events of Sept. 11, 2001. "It really depends on the magnitude of the event," she says. "You can deal with many of the important civic issues on your morning show and special weekend shows, or you can take it all the way up to suspending your regular programming and tying in to the feed from your sister News station.

"However, unless it is an extreme situation, I feel we need to stay as true to what we are as possible, because, frankly, most folks will go to the News or Talk station if they want depth about something. They come to us for music, primarily, because we are a music-based format."

A New Twist

As you know, KBCO/Denver has been around for quite a while, and over the years it has established some great benchmark promotions that benefit the station on a lifestyle level. It has a winter ski promotion it's been doing for years and, of course, the Kinetic Sculpture Challenge.

"It's important to remember that music is a central element to making almost all our lifestyle promotions successful," says PD Scott Arbough. "Sure, we have the mountains and the beautiful scenery around here, but KBCO's main association with the listeners is the music.

"Not only do we put our logo on many shows, we also try to create opportunities, like the World Class Rock Festival in Winter Park. In fact, we were just named the Best Outdoor Festival by *Westward* magazine."

KBCO is involved with many other community and charitable events, many of which tie in with the morning show, but the station's Studio C performances are by far the most successful thing it does on a regular basis — both the on-air feature and the CDs the station produces every year. Over the years KBCO has donated millions from the CDs to the Boulder County AIDS Project.

But this year the station decided to put a different twist on the idea by making the Studio C CD local-artist-oriented. "We have already done 15 of these, and so this year we thought we'd try something different," says Arbough. "We are calling it *Studio C: Local Edition*. We have pulled out local performances from the past and also invited a bunch of new acts into the station to record. It is a mixture of locally based national acts and acts that are more regionally successful."

The proceeds from the CD will benefit music-education programs in the Denver public school system. "The response from the community has been outstanding," says Arbough. "Not only do we expect to sell a lot of these CDs, but lots of people have stepped up to make a direct donation to this program — money, musical instruments, free billboards around town from Viacom to help promote it and so on.

"It's one of those things you do, and then you're blown away by how caring and giving the community can be."

A Community Within A Community

KFOG/San Francisco, another NAB Crystal Award winner, has been around for 20 years and was very early to adopt the idea of developing a listener community. "KFOG and Susquehanna were way ahead of the curve on relationship marketing," says PD Dave Benson. "The simple way to look at it is to develop your audience under an umbrella term. The more complicated perspective is database management and marketing."

According to Benson, you can put your station in front of the community by doing certain promotions



Dave Benson

Continued on Page 84

The Right On-Air Vibe

It's still about the music

By John Bradley

To John Bradley: I'd like to ask for your participation in R&R's annual Triple A special. The theme this year is The Triple A Playbook. I'd like to address the basics of what makes a successful Triple A station. Your mission is to present some thoughts on the right way for a Triple A station to present itself on the air, particularly with its on-air personalities, its production style and its overall vibe. Thanks, John Schoenberger.

Frankly, I was hoping I could write about what new restaurants to visit this summer at the R&R Triple A Summit in Boulder. But I'll take a stab at this. How should a Triple A station present itself on the air?

Mainly Music

I can't write about the on-air vibe of a Triple A station without starting with the music. "It's about the music" — many stations use this as a slogan, because it's true. Fans on listener panels tell us that they go to the Triple A frequency for one clear reason: to hear a wide variety of music and songs they like. The Triple A station is music-centered. Its world revolves around music.

Currently, there seem to be several variations of the Triple A music mix (about as many as there are reporting stations), but they revolve mainly around two principles, according to listener panels.

First is a mix of music from then and now. Triple A is uniquely positioned between Classic Rock, Hot AC and Alternative stations. None of those formats play music from then and now. They are

The station should be talking about music, doing music-based promotions and oozing music from every megahertz.

either new or old. Triple A mixes eras. Listeners like that. They expect it. If the station isn't bouncing around in eras, the mix is off.

The second music vibe is that Triple A plays music that other stations don't. This shouldn't be a license to play obscure junk though. Unsuccessful stations do this too well. Triple A works best when it plays music beyond the 300-song Classic Rock list and beyond the 40 currents and recurrences at Hot AC.

The Triple A music difference is, again, variety. It breaks new artists. It's a home for older artists who no longer get much radio airplay. It plays older songs and artists that other formats don't. Throw in the crossover hits, and you've got a wide variety of music.

Mix it up. Bounce around. Never stray far from hit songs and hit artists. And don't be limited to the same repetitive hits like the other formats. That's the Triple A music vibe.

Beyond the playlist, the station's music sensibility should be apparent all the time on the air at Triple A. The station should be talking about music, doing music-based promotions and oozing music from every megahertz.

Listeners aren't coming for traffic, contests or the afternoon DJ. Those are important attributes that complement the music, but Triple A's primary product is music. Every time listeners tune in, they should get the feeling that the station is, as the slogan says, about the music.

The Power Of Personalities

If the station is about the music, what are the announcers talking about? Music, I hope. Connecting and enhancing the music is their No. 1 job. When asked about Triple A announcers, listener panels say that these DJs know their stuff. They are knowledgeable about the songs, artists and concerts. The DJs make the artists come alive and make the music more interesting.

Triple A announcers are really music guides. They should always say more about the music than just a lazy reading of title and artist. I don't want to hear a rote reading of the three songs just played followed by a mechanical listing of the next three artists coming up. Tell me something interesting about the music. Show me, guide me, inform me, rock with me. Be a listener. Be a music fan, just like me.

When announcers don't know the music, it shows. When announcers are not listening to the music on the air in the studio, I can hear it. Announcers in Triple A are better than those at other formats at making the connection with the music, and listeners recognize that.

Beyond being a guide to the world of music, there are lots of other qualities to Triple A announcers. They should strive to say their daily chores (weather, promos, Norah Jones backsell) in a different way each time. They should choose descriptive, colorful words. They should speak one-to-one to an individual, not to a group or to an audience. Most of all, they should avoid using tired clichés — no radio-speak.

"If you train hard, you'll not only be hard, you'll be hard to beat."

— Herschel Walker

Triple A announcers should sound upbeat and lively, like they're having fun. Smile. Listeners zone out mentally if, in their delivery, announcers are not interesting to listen to. Radio is entertainment, so do your job in an entertaining way.

Power Production

Radio has come to rely on production more than on live announcers to present a station's sound and stationality. Triple A is no exception. There's lots more production than there are live announcers. There are several qualities that I listen for on Triple A stations when it comes to the production vibe.

Style: Triple A production should be easily understood (intelligible), without a lot of lasers, explosions, filtered voices or movie and TV clips. The production should have a different sound and feeling — a more adult vibe — than that on the CHR and Alternative stations.

Multiple-voice production works great. Interesting music beds and music accents work well and reinforce that the station is about a wide variety of styles. Like the announcers' delivery, keep the production upbeat and lively. Make it simple and to the point, yet creative and distinctive. Production is one of the hardest elements in radio to describe in words, let alone write about. You've got to hear it to know when it's right.

Message: What's the station's primary message? It's likely to be music variety. Don't be scared to use the "V" word. Many stations may claim variety, but Triple A can deliver. Use variety in the production copy if it's not in the station's slogan. The primary message should be heard frequently and presented in different ways. Say the same thing often in a variety of ways, and you'll get your message across better.

Make your message believable, and deliver on the promise. A station should sound proud and confident but not overly boastful and hyped. Listeners are turned off by marketing clichés and radio-speak.

Rock 'N' Roll NPR

I quote the quotable Dave Benson — PD of KFOG/San Francisco — who said Triple A, specifically the morning show, is "rock 'n' roll NPR." That's a cool vibe! It means the format has the smarts, the timeliness, the intelligence and the information of National Public Radio, but does it in a more entertaining, energetic, mass-appeal, trendy, musical way.

Triple A shares lots of cume and TSL with NPR, PRI and public radio in general. That's because Triple A is the music format that those listeners can come to without feeling insulted and assaulted.

Triple A and NPR cater to people who are curious — curious about music and life. They like to hear new sounds and ideas mixed with the safe and familiar. Triple A needs to have an NPR quality about it without sounding elitist.

I've always believed that Triple A is not a passive format. A Triple A radio station is something that you make a conscious effort to listen to. It's active listening. You actually pay attention to it. Yes, it's good in the background (and works in that all-important at-work environment), but when you actually listen closely, there's something there.

AC and Smooth Jazz are passive and background. That's why they have to market so much.

Predictable unpredictability — that's the vibe I want when I tune in to any radio station, including Triple A.

People forget that they're listening to it, and they need to be reminded. Triple A can be more foreground. We engage listeners. They pay attention. What's on your station for them to pay attention to?

Great Promotions

When I tune in to a Triple A station, I expect to hear stuff going on. This isn't an iPod. There has to be more to listen to than just great music. Promotions round out the station and complement the adult rock. Triple A promotions ideally should revolve around music.

Listeners want to hear about local concerts. That's why Triple A is more involved with concerts than any other format. Listeners also want their music with a twist. That's how concert trips were invented (a.k.a. "World Class Adventures"). Concert trips marry music with fun, as in travel, especially when it's travel to an exotic international destination.

Beyond concerts, promoting local events and activities (not sales remotes) is an important aspect of Triple A radio. These are active listeners, not couch potatoes. They want their radio station to be connected to their lifestyle and their community.

Keep in mind the promotion hierarchy: listeners first, station second, client third. A promotion must have clear and strong listener benefits or it shouldn't be done. Put the listener first, not the client. Otherwise, you'll be doing a disservice to both listener and sponsor.



John Bradley

Continued on Page 84



Ryan Adams

WONDERWALL

At AAA Radio NOW

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KCRW Los Angeles / WDOD Charlotte / KRSH Santa Rosa / WDSI Woods Hole
WDET Detroit / WMVY Cape Cod / WCBF Columbus / WWAY Savannah
WUIN Wilmington / KFBG Kansas City / KSQY Rapid City
SUNS Spectrum / DMX Folk Rock

SPINS: KIOG Seattle / KPOD Portland / WQES Toledo / KSKT Toledo
WARY Boston / WLOU Boston / KIQZ Memphis / WMLB New York / WZLH Rochester
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TRIPLE A

PLAYBOOK

The Right Music Mix

It all depends on your market

By Dennis Constantine

The notion of customizing the sound of a radio station to its market is not a new idea. Back in AM radio's heyday, WABC sounded like New York City, KHJ fit Southern California, and WLS was the sound of Chicago. The basic concept of tailoring music to individual markets applies to all formats. Since this article is appearing in R&R's Triple A special, I will address many of that format's specific situations.

I will begin with this preface: Triple A is not really a format as much as it is an attitude. The stations we read about in these pages are a renegade group that found a formative opportunity in their markets.

Each station is customized for the specific radio needs of its city. The one thing all of our stations have in common is that they appeal to an adult audience. However, for the most part, that's where the similarity ends.

The heritage radio stations on the panel (KBCO/Denver; KFOG/San Francisco; KINK/Portland, OR; WXRT/Chicago, etc.) were once listed in R&R under more general formats (AOR and AC).

As word of the success of these stations spread, owners of underperforming FM signals thought that copying the playlist of one of these outlets would be their ticket to finding success in their markets. However, many quickly learned that you can't simply take the playlist of KBCO and plug it into a station in Des Moines and have the same success.

As more stations jumped on the Triple A bandwagon, trade publications brought this rebellious group of stations together. This was a little more than 10 years ago. The record companies created departments to promote to these outlets. Charts were created, and pressure to conform was applied.

We have to keep in mind that these stations were built on the foundation of nonconformity, but, nevertheless, bringing this group of stations together has been good for the Triple A format. Many creative artists who didn't meet the expectations of the big formats got record contracts and got their music heard on the radio because a community was forged.

Finding A Niche

There is no standard demo for Triple A stations. Each fills a specific need in its market in order to find a significant audience. Some stations, like KENZ/Salt Lake City, WGVX/Minneapolis, WTTS/Indianapolis and KCLC/St. Louis, aim for a 25-34 audience. They play a heavy dose of younger-skewing currents mixed with alternative gold titles, taking the name "Adult Alternative" literally.

It doesn't matter what format you are in, your radio station needs to fill the needs of the community you serve. When you do this, you will relate to listeners and create a radio station that people in your city will find very appealing.

On the other end of the scale, heritage stations like KBCO, KFOG, WXRT and KINK aim at an older audience by playing a heavier dose of older library tracks, better fitting the description of "Adult Rock" stations.

Stations also slant their gender appeal. Many Triple A's lean their music toward men, while other stations, like KTCZ/Minneapolis, WBOS/Boston and KINK, play a female-friendly music mix. Each station must find its niche in its particular market. Having a unilateral, standardized playlist would not accomplish this.

Each city has its own feeling and attitude too. While both Austin and Nashville are music centers, each has its own unique lifestyle. Austin is a liberal college town with Tex-Mex health-food restaurants, while Nashville is the home of country music and "meat and three" greasy spoons. KGSR/Austin and WRLT/Nashville reflect the lifestyles of their individual cities by each having its own sound.

Religious and lifestyle attitudes are also important to consider when creating a unique music mix. The majority of the population of Salt Lake City is Mormon. KENZ is sensitive to that and reflects those values in its programming. WFUV/New York, on the other hand, taps in to the mind-set of the folk movements of Greenwich Village and lower Manhattan with its *City Folk* programming.

Competitive Landscape

Each city has a different competitive landscape. In Minneapolis, Classic Rock is more than aptly covered by the city's No. 1 station, KQRS, so KTCZ takes a more contemporary, Hot AC approach with its music, positioning itself between KQRS and current-based Triple A competitor WGVX.

KBCO and KINK both have gold-based Triple A and Classic Rock competitors that play their gold libraries on one

side and strong Hot AC stations on the other side, so they have to position themselves differently.

In addition, many markets with successful Triple A stations also have very strong NPR stations that are the Triple A's No. 1 sharing stations. In other markets, the Classic Rock station is the top sharing station, while in other markets, Howard Stern's station is the top sharing station. The differences in each station's competitors help customize the music mix for the market's specific needs.

A good way to find what kind of library mix will work best for your station is to study the history of the market. What were the music and radio influences of your target audience as they grew up? If you are targeting baby boomers, they listened to the Rock and Pop stations when they were forming their musical tastes.

What were the big stations in the market when boomers were in their teens? In Boston, it was WBZ and WBCN; in Washington, DC, WPGC and WHFS; in San Francisco, KSAN and KFRC; in San Diego, KCBQ and KGB; and so on. Each of these influential stations had its own sound and music heritage. Reflect that in your station's music library by finding a few gems that are specific to your market.

Transient Vs. Settled City

Tuning in to the history of the market is a way to connect with radio listeners. Some parts of the country are places where the population shifts dramatically. For example, Denver turns over 10% of its population each year. Other cities have a tendency to be more settled, with a population that

A good way to find what kind of library mix will work best for your station is to study the radio history of the market. What were the music and radio influences of your target audience as they grew up?

turns over very little. Radio stations in settled cities have the opportunity to play to the locals, while stations in transient cities need to keep their music more universal in appeal.

Another consideration is the difference between East and West. The population of cities east of the Mississippi put more emphasis on family because generation after generation have lived in the same city.

Many Western cities are progressive, with modern attitudes. The more adventurous members of families moved West to plant new roots. Pioneers are more exploratory, and they might be more open to different styles of music, while settled family members are looking for comfort and would be more prone to like music they already know.

To be more specific, Baltimore has a completely different history than San Diego. Baltimore has ethnic neighborhoods and a population base that is fairly stable, while San Diego is a city with many new people moving in. Therefore, Baltimore's WRNR is comforting to longtime residents, while San Diego's KPRI fits the mobile lifestyle of Southern California.

Audience Expectations

Indecency standards are the hot topic today. Janet Jackson's exposed breast has brought the indecency discussion to the forefront. What it points out is that there are different standards of decency, depending on the market and culture. Think about how different the cultures of MTV and CBS are. The same applies to markets.

The decency standards are different in Chattanooga, TN and Chicago. What songs are acceptable is also very dependent on the decency standards. Lou Reed's "Walk on the Wild Side" will be over the line in some cities but not in others. Some songs will need special edits to comply with the decency standards of particular markets.

In Everlast's "What It's Like," the references to sex and guns might work in some cities but could be offensive in others. Pink Floyd's "bullshit" in "Money" might be OK in some places but not in others. Catering to the community standards of each individual market leads to another point of music differentiation between stations.

With new satellite and Internet radio competitors coming into our lives, radio needs to play to its strength. Radio is not going to beat these outlets by being deeper or by playing more music.

One of radio's greatest strengths is that it is a service for the local community. Each local radio station serves a specific community. Find things that reflect the attitudes and tastes of your community and make them yours. Have those attributes ooze out of the radio station.

Each Triple A station has a different vibe. Some have an acoustic feel, while others lean more toward rock. You can't be a radio station that plays everything for everyone. Successful stations create a sound that is consistent and congruent.

You need to give the listeners in your market exactly what they expect of you. Your positioning statement should also be a reflection of the

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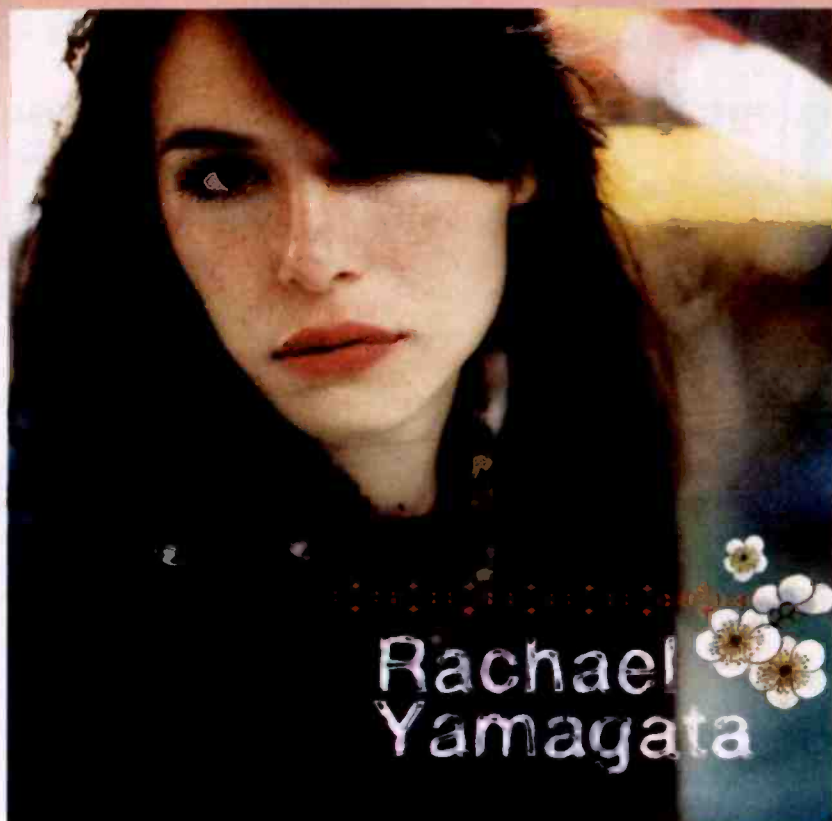
Dennis Constantine

"The will to win is important, but the will to prepare is vital."

— Joe Paterno

Rachael Yamagata

“Worn Me Down”



Record Produced By John Alagia

ON TOUR IN JUNE:

6/11	Phoenix Hill Tavern	Louisville, KY
6/12	Bonnaroo	Manchester, TN
6/13	3rd & Lindsley	Nashville, TN
6/14	Iota Club	Arlington, VA
6/16	Tin Angel	Philadelphia, PA
6/17	Paradise Lounge	Boston, MA
6/19	Joe's Pub	New York, NY
6/21	Small's	Detroit, MI
6/22	Schuba's	Chicago, IL
6/23	Ascot Room	Minneapolis, MN
6/25	Trilogy Lounge	Boulder, CO
6/28	Crocodile Café	Seattle, WA
6/29	Lola's Room	Portland, OR
6/30	Café Du Nord	San Francisco, CA
7/1	Troubadour	Los Angeles, CA

NEW THIS WEEK:

WFUV/New York
KTBG/Kansas City

WDET/Detroit
WRLT/Nashville
KSPN/Aspen

WGVX/Minneapolis
WNCS/Burlington

ALREADY ON:

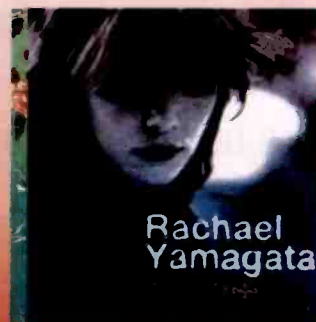
WRXT/Chicago
KRSH/Santa Rosa
KMTN/Jackson
KBAC/Santa Fe

WXPB/Philadelphia
WXRV/Boston
WWVV/Savannah
KTAO/Santa Fe

WRNX/Springfield
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NY POST ***1/2

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ENTERTAINMENT WEEKLY A-

"...consistently rewarding"

ROLLING STONE ***

"...the quintessential Los Lobos album"

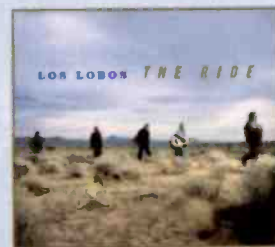
ON OVER 50 COMMERCIAL AND NON-COMM STATIONS!

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KPRI, WRNR, KTBG, WWV, WMNF & WSGE

FMQB PUBLIC BREAKOUT: 4* - (22*) 286x +130

THE RIDE
PULLING UP
MAY 4TH.



HOLLYWOOD
RECORDS

Written by C. Rosas and Robert Hunter



INGRAM HILL JUNE'S PICTURE SHOW

"With roots rock tendencies that change tempos from song to song, Ingram Hill have created a sound that is lonesome and friendly. These guys have something here."

— Sun-Times, Chicago

- Ingram Hill's debut album *June's Picture Show* ranked #12 in home town Memphis in week 1
- They have played over 75 shows this year, and are currently touring with Johnny Lang with up-coming dates with Los Lonely Boys
- On 6 stations including: WRNX, WCLZ, WOKI, WOCM, WAPS, KMTN & KRSH



We're building a story...

HOLLYWOOD
RECORDS

"I like their sense of humor and good taste of melody in their classic southern rock." — JASON MRAZ

R&R

TRIPLE A PLAYBOOK

Strength From Diversity

There's a fine line between advantage and disadvantage

By Keith Cunningham

Triple A has never had more potential than it does today. However, a number of broadcasting executives have questions about the format's viability. Some are left scratching their heads when asked about Triple A — understandably so, since there isn't a more musically diverse format from both the national and local perspectives. Combine that with nationwide ratings disparity, and therein lies much of the foundation for confusion and skepticism. In one market Triple A can be as high as No. 1 25-54, and in another it's a one- or two-share format.

Furthermore, the playlist in San Francisco is dramatically different from the playlist in Portland, OR, which differs from Denver, Philadelphia, Boston, Chicago, Austin, Minneapolis and almost every other market. It's no wonder that the format's viability is in question: It's so hard to pinpoint what Triple A is. When someone suggests putting a Triple A station on, the usual followup question is, "What's Triple A?" or, "Which version are you proposing?"

Some radio execs think that Triple A is a towing service, while others might call it a kamikaze format, which is true in a few cases, though I'd hardly call the program directors at KFOG/San Francisco; KBCO/Denver; WXRT/Chicago; KINK/Portland, OR; WXP/N/Philadelphia; KTCZ/Minneapolis; or KGSR/Austin kamikaze pilots.

Others refer to Triple A as eclectic and see it as the Rock AC, all-over-the-map, singer-songwriter, or part-classic-rock-part-new-music format. Interestingly, each description could be accurate, depending on which station you're describing. Frankly, the only consistency in Triple A is the fact that there isn't much consistency.

Positioning The Product

I urge broadcast companies (and individual radio stations) to no longer look at Triple A as a blue-print music format. Rather, it should be viewed as a product-positioning strategy that can be musically modified to meet market needs. Like at a great restaurant, the food is made to order. Triple A can be viewed as filler, flanker or leader, depending on a company's particular needs.

Before we get too deeply into this perspective, let's review a few Triple A basics:

- Playlists vary, but most are rock-based and target adults 25-54, with an average supercore of 35-44 or 25-34.
- Male-to-female cume ratios are generally in the 50/50 neighborhood.

Triple A should be viewed as a product-positioning strategy that can be musically modified to meet market needs.

- Gold to current/recurrent ratios average 60/40. Some skew more current/recurrent.
- DJ presentation is best described as clean and cerebral with a "music first" approach.
- The production sound, across the country, is as diverse as the music. It ranges from polished to sleepy, from earthy to bare-bones.
- Gold varies, but some common artists include U2, Dave Matthews Band, R.E.M., Sheryl Crow, Tom Petty and The Beatles.
- Common new artists include John Mayer, Coldplay, Train, Jason Mraz and Norah Jones.
- Triple A enjoys many exclusive artists (who vary from market to market).
- Blueprinting rarely works. Take KBCO, for example. It's a ratings monster in Denver-Boulder, but while its positioning strategy may work in other markets, copying it song for song, element for element (which many have attempted), won't.
- Ad buyers love Triple A and the attractive adult audience it serves.
- Generally speaking, Triple A enjoys a solid power ratio.

Music Matters

Musically speaking, there are various playlist backbones in Triple A (what a station considers its primary competitive strength): classic rock, new music, adult alternative, rock AC, singer-songwriter, etc. But there is also unity in diversity. Most stations rely on a few important strategic attributes, such as stylistic and era diversity and library depth.

What musical balance will work for you? Ask your market. Take KGSR, for example. Even self-proclaimed music experts would be hard pressed to recognize all its artists and titles, but look at its numbers, and you'll see that it is a true Triple A success story.

The key is that it is not bound by a chart; instead, it is bound to its market and the lifestyle of Austin mu-

sic aficionados. Ironically, their independent thinking, albeit different from others, is great for the format.

KBCO and KFOG are also good examples. They're musically very different from KGSR, but both are 25-54 leaders and feature diverse playlists that are familiar to a wide cume in their respective markets.

Plus, as their tenure in their markets lengthens, the depth and breadth of their libraries continue to expand. In addition, these stations have positioned themselves closely with the lifestyle elements of their listeners.

Overcoming Obstacles

Every radio station has to overcome concerns voiced about its product, but a good program director, general manager or account executive can effectively deal with these concerns. The Triple A format concerns that most often need to be dealt with, from my viewpoint, are music-diversity issues, the "too much unfamiliar music" label and the national ratings disparity.

The Triple A format concerns that most often need to be dealt with are music diversity issues, the "too much unfamiliar music" label and the national ratings disparity.

Each of these concerns is based on smart skepticism. Interestingly enough, the concerns of a broadcasting executive may be similar to a listener's, although they will be articulated differently. Can Triple A overcome these three basic product concerns?

The Music-Diversity Concern: A dangerous term in many circles. Experts will tell you that the focused brand wins, yet Triple A generally goes against that axiom and relies on diversity as a primary product attribute. In any given hour you might hear music from multiple genres or eras. Diversity can be both a powerful attribute and a major weakness.

In any product war, overcoming obstacles by turning weaknesses into strengths is critical. Therefore, the key for Triple A becomes being focused on being diverse. This means not just being diverse hour by hour, but really taking credit for this diversity (with P1, P2 and P3 listeners).

Not doing so can be catastrophic, and this is where some of the ratings disparity stems from. It's no coincidence that stations that excel in this area do well and that those that don't generally have a tough time.

Carefully weaving the diverse music together so that it's sonically compatible for a wide cume is the biggest creative and strategic programming challenge for Triple A. The smart goal is to be perceptually adventurous with mainstream appeal. Ask KBCO, KFOG or KCTZ, and they'll tell you that being focused on being diverse is paying off rather well.

What those stations most importantly share is a powerful positioning and branding strategy that turns the weakness of being musically diverse into product strength. And they've got the ratings to prove it.

The Unfamiliarity Concern: Adults like new music, but they also love their gold. Appropriately balancing familiar gold with new, unfamiliar or exclusive music is a prerequisite for a healthy cume and TSL. This is a danger area for Triple A, and lack of balance is why some stations are saddled with the "unfamiliar music" tag.

Balance is critical, but it is also necessary that the station get credit for taking risks. Frankly, it's not too often that Triple A's do get credit for having good ears. In some cases the "unfamiliar" tag could really mean "ahead of the curve."

Triple A radio can and should legitimately lay claim to being the format that spawned dozens of mainstream or crossover acts. When KBCO started playing the Dave Matthews Band in 1993, before *Under the Table & Dreaming* came out, I'm sure many asked, "What's this unfamiliar, weird stuff that 'BCO is playing'?" But that didn't stop the station.

For further proof that good ears exist in the Triple A community, look no further than Hot AC. Its chart has never looked more like Triple A's than it does today. Obviously, the people at that format must have some confidence in Triple A's choice of artists and songs. Labels certainly do, as many marketing plans start by building a story at Triple A and then crossing over to Hot AC.

Triple A can and must control its own destiny in balancing familiarity with unfamiliarity, and it could also do a better job of taking credit for being ahead of the curve by establishing strong ownership of artists. This is critical, and it has to happen at the station level. If it is done correctly, maybe there won't be as much national skepticism.

The Ratings Concern: Take your pick of reasons why there's such ratings disparity at Triple A: limited signals, budgets or resources; different programming strategies and competitive situations; unfamiliarity; or just different station or cluster goals. Nevertheless, the following two examples are

proof that digging deeper can yield some interesting facts.

In Boston two Triple A's are going head-to-head in a top 10 market. WXRV's 1.2 12+

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Keith Cunningham

"You have to expect things of yourself before you can do them."

— Michael Jordan

The Public Radio Endgame

Public and commercial radio's playbooks aren't that different

By Bruce Warren

Every second of the broadcast day we at WXPN/Philadelphia give our listeners reasons to tune in and tune out. Regardless of format or being commercial or non-commercial, successful stations are in touch with their core listeners and execute flawlessly every second of the broadcast day. Top-performing stations have outstanding execution, and top-performing stations are mindful of Malcolm Gladwell's "tipping point." They understand that little things can make a big difference.

While commercial stations' strategies are primarily mandated by profitability, public stations are mission-driven to increase the effectiveness of their programming and their significance in their communities. Still, even with different starting places, I contend that successful stations all exhibit the same habits even though they all have unique playbooks from which their coaches, team owners and players pull.

Seven Deadly Sins

At the 2001 Triple A Summit, Dave Rahn and John Bradley of SBR Creative Media presented a session called "The Seven Habits of Highly Successful Stations and the Seven Deadly Sins That Screw Up Success." Their presentation (which can be found on their website at www.sbrcreative.com) continues to serve as an excellent set of commandments that is valuable for its straightforward, simple set of plays that PDs, MDs and station programmers should embrace.

I contend that successful stations all exhibit the same habits even though they all have unique playbooks from which their coaches, team owners and players pull.

The Seven Deadly Sins That Screw Up Success include: playing the wrong songs, inconsistency, copying other stations, lack of frequency, an unclear position, too much talking and reacting to SPERM (Self-Proclaimed Experts on Radio and Music).

The Seven Habits of Highly Successful Stations include: protecting the product, knowing thy market, loving your fans (P1s), planning in advance, creating a great environment to work in, starting the day off right (with a successful morning show) and seeking excellence.

The above habits of successful stations can be positioned as either offensive or defensive tactics. Winning is always the result of having the competitive advantage in your market (or markets), and I believe that any page you rip from your playbook starts from a basic mandate and a set of values that surround and reinforce that mandate.

And, again, whether you're a noncommercial or commercial station, I contend that the one primary mandate that we should all include in our playbook is to "focus relentlessly on competitive advantage," as articulated by George Stalk Jr. and Rob Lachenauer in *Hardball: Five Killer Strategies for Trouncing the Competition*.

Competitive Advantage

Noncomm-station personnel don't always think of their audience growth in terms of "competitive advantage," but any business, whether in the profit or not-for-profit sector, is operating in this context. This concept may not be overtly included in a noncomm's mission statement (and shouldn't be), but it is important to remember that many of our stations are employing tactics to build audience.

And audience comes from somewhere. If they're not listening to us, we are competing for them against other forces. The plays that we call to compete for listeners allow us to grow or ensure that we don't.

If you're a public station and are thinking for one second about the importance of your market share and AQH or your fundraising goals, then you are absolutely dealing with competitive advantage and the entire range of mission-based challenges and the tensions that come with it.

Additionally, more than half of noncomm stations' financial support comes from listeners, so successfully competing for listeners is just as important for public stations as it is for commercial stations.

What's in WXPN's playbook? Well, for starters, it is important to know that our mission is music-based. We recognize that we exist in a competitive environment as a radio station and therefore deploy tactics or "plays" similar to those you'd typically find on a commercial music station.

Our goal is to build cume and also to love our fans (our P1 and core listeners). After all, our core listeners provide about 60% of our revenue, and we must focus on that. We build cume and core loyalty by providing excellent customer service

to our members and excellent listener service to those who come to us for what we do.

Symbols Of Success

However we define what it is we do — in terms of articulating what the format is, which has always been a challenge — one of our primary objectives at WXPN is to be a national leader in Triple A music programming. We have several measurements for this, one of which is the success of *The World Café*, from host and producer David Dye.

Locally, we're looking to be the market leader in our format. Clearly, we are. Of course, there are no other Triple A stations in our market, which makes this one kind of easy. Drilling down, we're looking to attract music lovers who are still interested in variety, depth and new music and old classics presented in an intelligent, curious manner that shows respect for them.

Where do these listeners come from? Primarily, from the Rock and Classic Rock stations we share with. Another 25% of our listeners come from the other public radio stations in our market. We're focused on various market segments of the 25-54 cell and have a variety of tactics to reach them.

When I became the PD at WXPN, my goal was to beat WMMR, the heritage Rock station in the market. I wanted WXPN to own the position it had back in the mid-'70s and early '80s, when it was hip, intelligent, culturally connected and still interested in turning its listeners on to new music.

Short of comparing our 12+ share to that of WMMR's back in the day, measuring this is a challenge. However, last year, when we did focus groups, several of our 40- to 50-year-old listeners referred to WXPN as being "like the old MMR," and "like the old 'Q'" (WIOQ, a short-lived progressive station from the mid-'80s).

Play well executed!

The WXPN Playbook

Here are a handful of pages from the WXPN playbook to consider:

Offensive audibles: Encourage creativity and allow your staff room to breathe, but make sure they know the boundaries. Even though much of our day is scheduled and then massaged using Selector, we leave several times of the day open for our hosts to choose the music. Some of these special times of the day include Helen Leicht's *Leicht Lunch* (daily themed noontime specials) and *The Top 5 at Five* with David Dye.

In most of the primary hours when we're in format (not including specialty shows), the hosts call audibles at the line of scrimmage and generally stay within the boundaries of the cume-vs.-core tactics that we use on the air. It's all about recognizing your positions of strength and weakness. And if your hosts are as awesome as 'XPN's, they can turn weakness into strengths.

Have great special teams: Collaboration can have a powerful impact at your station, but only if you assemble great teams. Great stations that know this hire for it and nurture it. Great teams manage conflict thoughtfully, collaborate fiercely and are focused on the same end result.

The "hammer and pivot" play: There is much to learn from military strategy when formulating plans and habits that will lead to your success. Evan Dudik's "hammer and pivot" model from *Strategic Renaissance* gives new insight into how to deploy your resources. Think of the hammer as your offense — the place where you concentrate your efforts. The pivot is your defense and allows you to channel resources to the hammer. A strong pivot consists almost entirely of an essential bearing that feeds your offensive strikes.

Dudik says that the hammer is the central force of your main efforts and "depends on its own cleverness and energy" to succeed. The pivot typically bears the stress for that force and, in its own way, needs to have "cleverness and commitment."

WXPN's hammer habits are the creativity we pour in to our programming strategies. At WXPN, the hammer playbook relies on creativity and our ability to craft unique, highly valued programming. The pivot playbook relies on strong relationship building with labels, artists and managers and our listeners.

Bankroll the franchise in the right places: If you are unwilling to pay for great on-air talent and highly creative programmers, you will not maintain a competitive advantage. If you want to dance to the music, you've got to pay the piper.

Programming is fundraising. Fundraising is programming: In 1988 and 1998 the Corporation for Public Broadcasting, along with Audience Research Analysis, funded two significant and illuminating public-radio research projects that, to this day, have great relevance (both studies can be found at www.aranet.com).

The '88 study concluded that "Programming causes audience." The '98 study found that "Programming causes support." This notion that programming causes audience and support translates into "Fundraising is always about the programming." Because effective fundraising tactics can increase giving and ineffective fundraising tactics can lead to less than desirable results, an important part of the WXPN playbook is that the programming staff and fundraising staff work together to plan, implement and review fund drives.

If you're a PD or an MD and you give your airwaves over entirely to your fundraising staff, you're

Continued on Page 84



Bruce Warren

"It is nothing new or original to say that golf is played one stroke at a time. But it took me many years to realize it."

— Bobby Jones



THE DAMNWELLS **“Sleepsinging”**

From the album **BASTARDS OF THE BEAT**

““Sleepsinging’ is a hit waiting to happen.
If the White Stripes haven’t restored
your faith in rock and roll, the Damnwells will.”

— *Russ Borris/WFUV*

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Getting To Know Rachael

Rachael Yamagata is ready to release her first album

Many of us in the Triple A community first got to meet and see Rachael Yamagata perform at last year's Triple A Summit. Her pensive songs and sultry voice seemed to strike a sympathetic chord within all of us. Well, a lot has happened to Yamagata since then. As she prepares to release her debut album, *Happenstance*, she is ready and willing to do whatever it takes to move her musical career to the next level.

Yamagata was born and raised in the Washington, DC area. Her parents — her mother is of German-Italian descent and her father is a third-generation Japanese-American — divorced while she was still very young. Nevertheless, she credits both of them for giving her a wonderful childhood. She spent her formative years with her father in DC, making visits to her mother in the New York area.

Most of the music Yamagata listened to in those days was music her family liked, as she was much more interested in theater. In fact, after trying out a couple of colleges, she ended up at Northwestern, studying theater and film. It was during her time there that she heard a popular Chicago funk-based band called Bumpus, which she eventually joined and spent five years with.

Yamagata had taken piano lessons as a child and kept practicing the instrument on her own. She had written a substantial number of songs, but music was much more a personal thing for her. Never did she think that one day she would have a career making music.

Although she enjoyed her time with Bumpus and says those years gave her the confidence and skills she would need later, Yamagata eventually decided that in order to give the songs she was writing a real chance, she would have to step out on her own. That's exactly what she did in 2000, and it didn't take long before the folks at Private Music (now simply known as RCA Victor) realized that she was something special.

Last year Yamagata released an introductory EP, mainly produced by Malcom Burn, which helped get the press story going. It also allowed Yamagata to get out on the road and begin to develop a following beyond the support she had in the Chicago area. Over the past year she toured with David Gray, Damien Rice and Sondre Lerche, and she has just finished up some dates with Liz Phair.

In the midst of all this, Yamagata hooked up with producer John Alagia, who has worked with Dave Matthews, John Mayer and Jason Mraz. To put together her first full-length album, a variety of musicians were involved, but certain core players contributed to most of the songs, including guitarist Kevin Salem (who also produced "Paper Doll"), cellist Oliver Krauss, saxophonist Jason Singer, drummers Aaron Comess and Brian Jones, bassists John Conte and Stewart Myers and producer Alagia on several instruments.

Together they created an album of music that represents the breadth and variety of Yamagata's

"I don't trust my conversational or prose abilities to get across what I am trying to say, but music allows me to express a thought and mood at the same time."

musical palette. Whether it's the darker side of relationships gone bad, in songs such as "Letter Read," "Worn Me Down" and "Reason Why," or hope springing eternal, in "1963," "I'll Find a Way," and "Meet Me by the Water," Yamagata has a unique way of saying things. In spite of comparisons to other popular artists such as Fiona Apple, Sarah McLachlan and Norah Jones, she is clearly a creative artist who can stand on her own merits.

R&R: In the early press coverage following the release of the EP, you were compared to a number of other artists. I am sure that is flattering to you, but you prefer to cite a different group of artists who had more of an influence on you.

RY: I was never really that focused on particular artists as role models, because I always thought I was going to do film and theater. I wasn't the person who went out and bought records or went to many concerts, but the music I heard as a child via my parents, such as The Beach Boys, James Taylor, Carole King, Rickie Lee Jones and Stevie Wonder, has stuck with me. I didn't start to pay close attention to newer artists and music until really late in the game, when I began to drift toward the idea of performing myself. Only now am I really discovering full records by many of the artists I like.

I am not trying to say that I am some kind of purist and that I see myself as totally original, because I think we are all influenced by what we see and hear, but I think those influences were a bit more subliminal for me. I guess what really appealed to me was any artist who had a natural way of telling a story.

R&R: What changed in college to make you want to pursue music?

RY: I already liked playing piano, and I had written

songs for myself for many years, but I never intended to play them for the public. They were more a private and personal means of expression — a therapeutic outlet for me. Generally, I like hanging out with people, but I am not one who goes for the nightlife scene. It was more fun for me to be with a few friends and find a piano somewhere and just fool around and have fun.

Then I saw this band Bumpus perform, and it was the first time I ever thought I would like to get onstage. It seemed like it would be so much fun. I eventually joined that band and played with them for five years. At first I was just playing tambourine and doing backing vocals, and then I moved up to one of the front vocalists. I was hooked. Performing music touched me in a way that acting hadn't.

R&R: What prompted you to step out on your own?

RY: Certainly sharing the stage as part of a band was a nice initiation for me, but, ultimately, the type of music I was writing didn't fit with Bumpus. It was time to step out, which I did a few years ago. There wasn't any kind of friction or problems with the band, it was just that the music I was writing was different from what that band was all about. It also marked the time when I felt confident enough to let people hear my own music, which I had been quite shy about for a very long time.

R&R: Were some of those early tunes included on the EP?

RY: The EP had a mixture of older tunes and newer stuff. "Would You Please" was one of the first songs I ever wrote. "Collide" was actually written while I was in Bumpus and was included on one of that band's albums. The original version I pretty much did all by myself, and it was really my first opportunity to get a taste of what it was like to record on my own. "Worn Me Down" was a more recent addition, which I pretty much wrote just before we entered the studio to do the EP.

R&R: Was it different recording the EP and the album?

RY: I look at it as a progression. A few of the songs on the EP are also included on the new album. They are simply presented as another way I can express the songs. I think a good song should be able to stand up to many treatments and also be adaptable in the way it can be performed.

Working with John Alagia was a wonderful experience. He was a great mentor and guide for me, and he allowed me to try many different things to capture the mood and message of each song. Man, we had great players and horns and strings and everything.

We ended up doing the album in several different studios, mainly due to the schedules of the producer, the musicians and so on. But we also wanted to choose different vibes, such as the Bahamas, Los Angeles and John's studio in Maryland, to capture a different vibe. It was a matter of going where the energy was fresh. Consequently, we ended up with a lot of versions of many of the songs, which allowed us to have a choice when it came to putting the final selections together for the album.

It can be difficult too. Now that the album is completed, I am going through a second-guessing process. It's like I really love this as my first album, but then I really hate it as my first album. I guess that is what happens when you are in a major growth period like I feel I am in right now. It all has to do with the fact that being a solo artist is still kinda new for me.

Having said all that, I am very proud of this album. We took each song and treated it as its own entity and fleshed it out for the song's sake, not for the album's sake, yet it all flows pretty well. It may be an eclectic package, but the honesty and integrity of the music will carry it through for me.

R&R: You mostly explore the hard lessons of love, but you also have some positive songs on there.

RY: In spite of the fact that many of my songs deal with the darker side of relationships, I am still quite optimistic about love and finding happiness. It just seems that I gravitate more toward the lessons learned from failed relationships.

Most of the songs are inspired by relationships I have actually been in, whether it's with one person or with a group. I try to explore what both sides might be feeling. I observe how people talk to one another, or how they don't, and I've tried to express some of that in these songs.

R&R: What does music do for your soul?

RY: Writing and performing music makes me feel complete. I don't trust my conversational or prose abilities to get across what I am trying to say, but music allows me to express a thought and mood at the same time. I can express my feelings more completely through music than any other way.

Music — the melody, the lyrics, the tone and the texture — is the full package for me. I'd like to think that the way I observe things is unique to me, and, usually, simple language with all the other dimensions that music allows makes for a whole message. It makes me feel that I was able to convey exactly what I was thinking and feeling.



Rachael Yamagata

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R&R TRIPLE A PLAYBOOK

The Anatomy Of A Website

Giving listeners what they're looking for

By Dave Rahn

It's been about 10 years since the first websites for radio stations began appearing on the new medium of the Internet. Radio's experimentation with the World Wide Web has taken many twists and turns since then — from grand illusions of new ad revenue to seeing our online efforts fall victim to station budget cuts.

As with most things today, your website has to pull its own weight. And that usually means that it has to focus on the things that are most important to your listeners and be a strategic marketing tool to enhance your relationship with listeners.

For this article we've taken bits and pieces from different station websites that we think demonstrate some of radio's best practices in terms of website content. This isn't intended to be an example of great website design; we've focused more

Who are you? It's amazing how many station sites you can visit and not know what city they're in or even what kind of music they play. Feature local references and music and artist images prominently on your site, and refresh these images regularly.

Streaming. Streaming remains at the top of the list of things listeners want when they visit your website. The computer has become the entertainment appliance of choice in the workplace, and radio needs to be there. Eventually, we think stations will offer a variety of live and specialized side-channel choices to address competition from Internet radio, satellite radio and iPods.

Music information. Be a credible conduit of information about music and artists to listeners. Don't post your adds list; do provide recommendations and info about new CDs and, if possible, song clips from new CDs you're playing. Provide links where listeners can learn more about artists on your station.

Concert information. Listeners come to your site to find out about concerts by artists they hear on your station. Make sure these are easy to find, prominently placed and updated daily. Offer station recommendations for new or lesser-known artists your listeners might be interested in seeing. Core listeners depend on you to discover new things.

Headline it. Listeners like to scan. Give your content a descriptive headline to help them find what they're looking for fast, then a couple of lines with the most important selling points and a link to find out more. The more text there is, the harder it is to scan.

Quick links. Make navigational links as descriptive as possible so listeners know that they're finding what they're looking for. Use "expanding links" (sub-menus that pop up when you mouse over a link) to give listeners a more detailed description. Keep the number of main navigational links to a minimum by only including those most requested by listeners. Use sub-menus for others.

on the content itself, the top things listeners say they're looking for when they visit your site, along with some common-sense strategies designed to direct listeners back to your station and help build the station-listener relationship.

There's really only one reason that listeners visit your site: *because you told them to.* They heard something on your station or read about something in a station e-mail that they want more information about. Knowing that 99% of your website visits are a direct response to something you've aired or sent in an e-mail makes it pretty easy to know what to put on your homepage: whatever is on your station right now.



Dave Rahn

Now playing/recently played. Listeners want to find out what that song was. Many stations are utilizing dynamic "Now Playing" text and a searchable database of recently played songs on their websites.

VIP room. Give your VIP database members a special "door" on your website along with special privileges for being part of the community — for example, the ability to "click and enter" a station contest without having to re-enter all of their information. Have an easy, automated way for people to get their password via e-mail or a question. Listeners hate being locked out because they can't remember a password.

Promote VIP benefits. Database building should be a primary function of the website. Make it clear that everyone and anyone can become a VIP quickly and easily. Sell the benefits consistently and prominently on the homepage.

Promote listening to the radio. Write content in a way that encourages and recycles listening to the radio and remind listeners that they heard it on your station. Think of every visit as an opportunity to promote a different aspect of your station. Rotate promotions for your best on-air features and benchmarks regularly on your homepage and on appropriate sub-pages.

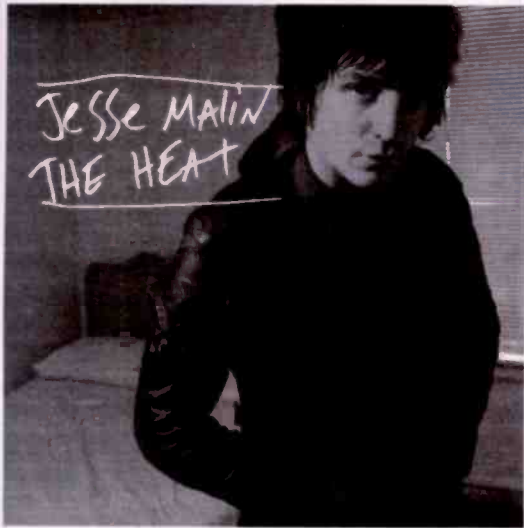
Give it attention: The care and feeding of a station website is a big job, but when you realize that the list of things that listeners are going to your website for is relatively short, it makes the job of providing the right content and structure seem a lot more manageable.

In most cases less is more and simplicity wins over a lot of flash and dazzle. Put a high priority on knowing why listeners are coming to your site and making those few things easy to find.

Most importantly, think of every visit to your site as an opportunity to sell listeners on listening to your station and as a vital interface that elevates your relationship with your core listeners.

Dave Rahn is co-President of SBR Creative Media. He can be reached at 303-444-7700 or dave@sbrcreative.com.

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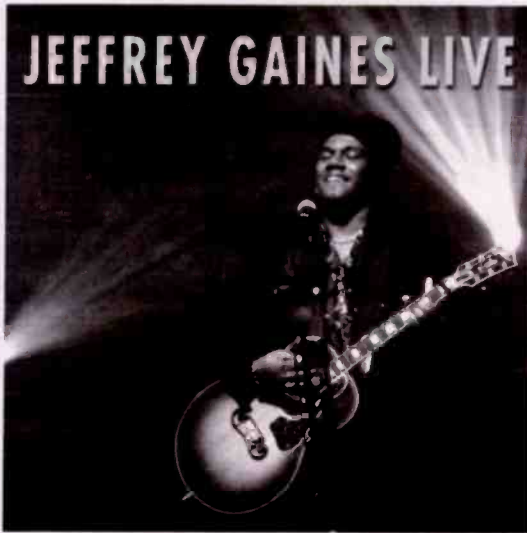
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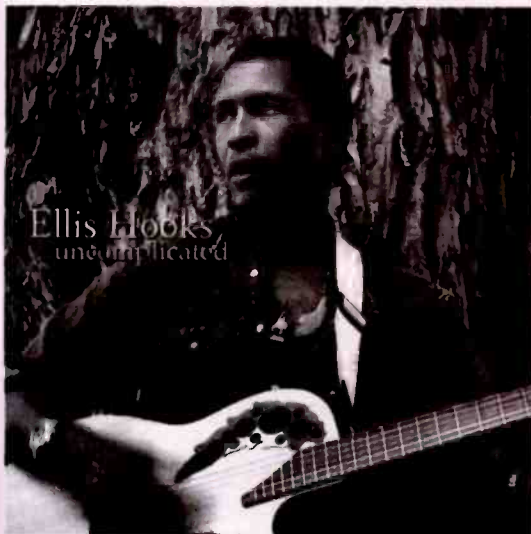
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Using Research

What you can do on a limited budget

By John Stevens

Comparing the Triple A playbook from station to station yields strategies as diverse as the music and the stations themselves. Is there a secret formula common to all successful Triple A stations? Unfortunately, there is no magic bullet for Triple A or any other format, but most programmers would agree that there are certain basics common to all stations that have achieved the goals of higher ratings and revenue.

Audience research is one of the basics that most successful stations have in common. It is rare to see successful stations today, even in smaller markets, that don't utilize some form of audience research. Successful stations create strategic and tactical roadmaps to guide them on their success journey, anticipating and planning for the trouble spots in the fast lane to their goal.

Sometimes research is the critical element that gets eliminated from the playbook, and the game plan becomes less clear. What can you do when, in the heat of competition, you lose your ability to see the field, your target and your competitors?

Out of necessity, many Triple A programmers rely on their instincts and secondary research sources. Unfortunately, some of these research sources are good and some are bad. The '60s top 10 classic "Ain't Nothing Like the Real Thing" could have easily been talking about audience research.

While there is no substitute for primary, specialized research for your station, there are secondary research sources that you can use in the absence of the "real thing," as long as you recognize the limitations and caveats involved. We will attempt to highlight the better secondary sources to aid you in your programming decisionmaking process.

The Bad

Before we list sources you should consider, let's look at the list of the least desirable sources:

Unsolicited Opinions: The opinion of your GM's wife, husband, son or daughter is a prime example. Let's throw in the sales manager's family too. Recognize that everyone has an opinion when it comes to radio programming. Many who know very little about what you do will consider themselves experts. Be careful that political pressure doesn't sway you into a decision that you will later regret. Usually a simple "Thank you for the input" or "I'll take that into consideration" will suffice.

Most managers will offer suggestions and observations from family members as a way of running a concept by you to see your reaction. Some will use it as an opportunity to discuss a subject, and they don't expect you to actually act on the suggestion or idea. Listen with an open mind, and be careful not to dismiss the input outright. Occasionally, you might actually get some valuable feedback, so don't be totally closed-minded.

Request lines: Many programmers will debate the importance of this source. There are many theories as to why so much credence is still given to the phones. Many stations solicit requests even though the stations are preprogrammed and will never play them. One theory says that it is the only immediate feedback that an air personality ever receives, short of a nasty call on the hotline from his manager.

Artists performing onstage have the audience for immediate feedback, and air personalities have their equivalent, which some say is the request lines. And because most program directors are either on the air or were on the air in the past, the value of this source is still high for some.

But it has been proven time and time again that only a small fraction of your audience will ever call the station for any reason, much less to request a song. Usually, the older the listener, the less likely they are to call in a request. Too much emphasis on request-line data, such as determining rotations for currents based on the number of calls, is extremely risky. The obvious problem is that you don't know who is calling and you don't know how often they are calling.

Stations that keep phone logs for many shifts run the risk of recording the same responses from the same respondents. Is there any validity to getting phone reaction to a new song? Perhaps, but be sure to consider the source and all the caveats. More than one station has employed "listeners" to call a competitor's request lines to sabotage the station's research.

Talent feedback: If you have an airstaff whose music and programming judgment you trust, consider yourself lucky. While staffs like this do exist, they are the exception rather than the rule. Unfortunately, most stations have a staff with extremely varied levels of experience. In addition, there can be quite an age range as well. Expertise, as well as opinions, can run the gamut.

In most operations on-air personalities should be paid for their talent and not their judgment. Most airstaffs aren't privy to the big picture, nor do they see beyond their own personal tastes or those of their small circle of friends. Chances are you have someone on your current staff or have worked with someone in the past who never met a song or band they didn't like. The message here is that air talent, under most circumstances, are a questionable source for input. There certainly are exceptions, but be careful and choose wisely.

Developing the programming instincts of your on-air

talent is a worthwhile endeavor, but it takes time and effort. Invite various members of the airstaff to your music and promotion meetings and watch them in action in real-life programming situations. Help them understand the target and programming objectives, and their feedback will become more valuable to you in your future efforts.

The survey of one: Beware the survey of one. It could be a listener at a remote complaining about your morning show, your daughter's soccer coach, who doesn't like your afternoon talent; or your next-door neighbor, who hates almost all the music your station plays. When the survey of one becomes a survey of many, however, that is the time to pay attention. At what number should you start paying attention? It truly depends on the situation.

Surveys of one can be expanded to listener panels, which are very similar to focus groups. The only differences are generally that the respondent knows who is conducting the session and that the groups are often held in the station's conference room without the benefit of a one-way mirror. They are extremely useful for providing feedback on perceptions that may exist in the market. The caveat is that they can't tell you to what extent they do exist.

Short of additional audience research, you will have to rely on your programming instincts and intuition as your best tools to interpret the data provided by these sessions.

Be extremely careful how you interpret the data, and don't take things too literally. Remember, even if you do four listener panels with 10 respondents in each, that is still only a sample size of 40, which is too small to make any major decisions. Use it for what it is good for: input and feedback.

The Good

When it comes to sources of input that can be of real value to you, here are some secondary sources you should consider:

Listener panels: There are pros and cons to listener panels. Many research purists will tell you that you cannot invite listeners into your house, feed them and provide them with an incentive, whether it be a CD, money or T-shirt, and then expect them to be brutally honest about your radio station. The purists will argue that, as with traditional focus groups, you run the risk of having one or two respondents dominate the groups if you are not careful.

Purists will also say that fan-based listener panels become a love fest and that you won't get the valuable opinions of the nonfan respondents who won't be in attendance. You will even hear the opinion that bad data is worse than no data and that research and its interpretation should be left in the hands of the experts.

All of this may be true, but in most cases, if you don't have the money and you desperately need information, whatever you will glean from these sessions is better than nothing. And station-recruited listener panels are very inexpensive when compared to randomly recruited focus groups.

Remember that these station-recruited panels are probably made up of loyalist fans, so if they say you have a problem, you may very well have a problem. To what extent the problem exists will be the question that will remain unanswered with this methodology.

The key to successful listener panels is knowing how and what to ask and how to read the results. Despite what you might think, you, as the PD, are not the best person to conduct these sessions. You are too close to the product and might unintentionally bias the questions or responses. If you are part of a cluster, ask your counterpart on a sister station or your group PD to conduct the session and offer to return the favor at a later date.

Secondary sources: The best secondary sources available include Mediabase and BDS monitors, trades such as R&R that actually provide monitored statistics, national research studies, local record store sales figures, safe lists from your consultant, Internet music sites, Internet downloading stats and local "best of" lists. These tend to be the best secondary sources when the real thing is not available.

Today's Triple A programmer has many more sources than programmers had a decade ago, thanks to computers and the Internet. However, again, be sure to be cautious and consider the source. A Mediabase monitor will be much more reliable than, say, a local "best of" list. The online monitor services provide data that once used to take major labor-intensive monitoring efforts to gather. Now such information is a mere mouse-click away.

The drawback to all secondary sources is that they tend to be generic and not specifically targeted toward your audience and market or your station. The greatest danger is in evaluating secondary research and overreacting with your station's programming based solely on these sources.

Still, while they are not the perfect solution, when combined with strong programming instincts, secondary sources are better than nothing and certainly better than the proverbial programming dartboard. With research, as generally with life, you get what you pay for.

Once again, I'd like to stress that professionally gathered audience research is one of the basics that most successful stations have in common. Successful stations need reliable information to guide them and to help them anticipate and plan for the long haul. Often, research is what makes all the difference.



John Stevens

"It ain't over till it's over."

— Yogi Berra

John Stevens is Exec. VP/Research for Paragon Media Strategies. He can be reached at 303-922-5600 or jmstevens@paragonmediastrategies.com.

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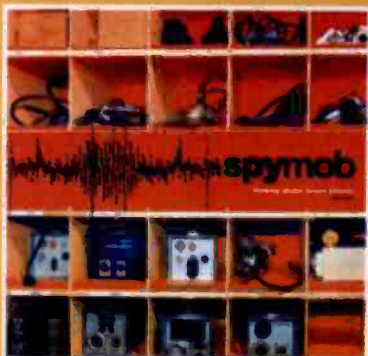
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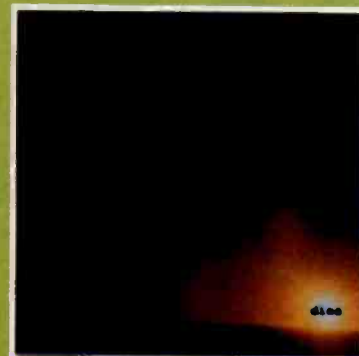
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STAR TIME
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R&R

TRIPLE A

PLAYBOOK

Getting Back To The Basics

Continued from Page 69

and events each year that benefit the station and certain charitable institutions, but the way to make these events really work is to go at it from another angle by building a community of listeners, who then help you make these events a success. In KFOG's case, this is the community of "Fogheads."

"To encourage and maintain community spirit, you have to communicate and relate to your core audience in other ways than just television campaigns and billboards and other generalized media," Benson says.

"We have discovered that there is a terrific upside to building a database and connecting that database to the on-air elements of the station. That means developing a synergy between your high-interest user group and the radio station. With that in place, you can manipulate it for a variety of purposes, including community and civic causes, as well as NTR and music promotion events.

The Right On-Air Vibe

Continued from Page 70

And please don't clutter up the air with lots of promotions at the same time. Pick one thing, maybe two, and do them well. The FCC doesn't mandate that stations do constant promotions, contests and giveaways, but too often it sounds like that. Listeners aren't there for prizes; they are there for the music. If the promotion isn't complementing the music, building the station's image and brand or adding to the entertainment value, just say no.

The Overall Vibe

I've said to avoid radio clichés, but I'm going to use one right now: If you didn't listen today, you missed something. All PDs keep that philosophy stashed somewhere in their mental filing cabinet. Sadly, few PDs and stations live up to it. Frankly, radio is getting worse and worse at it.

The Right Music Mix

Continued from Page 72

image that listeners have of your station. If you call yourself "World Class Rock," make sure every song delivers on that promise.

Individual And Profitable

One of the main reasons stations research music is to find the songs that work best in their situations. This is the ultimate individualization of radio stations. A station would not maximize its appeal by using a national "safe list" of songs.

Radio stations need to find the music and programming that best fit their market. When putting together songs to test, don't just test the national hits; find songs that you believe fit the uniqueness of your radio station.

Strength From Diversity

Continued from Page 75

numbers may appear to hurt the format's national average or to be a cause for concern, but the station is outperforming its signal reach, and it's also thriving in other New England markets. It's not just a Boston station, it's a regional success.

In addition, WBOS has carved out a two share in the market. So the raw numbers show that Triple A is a three-plus-share format in Boston. Take either station out of the equation, and a standalone Triple A is hot on the rating heels of the legendary WBCN.

In another example, KPRI in San Diego may appear to be a 1.8 12+ station in the metro, but its signal is limited. What the metro numbers don't show is that KPRI is a monster with adults 25-54 in its coverage area of northern San Diego County. Things are not always as they appear. If KPRI had a full stick, watch out San Diego.

Plenty Of Success

If you take the time to scrutinize Triple A on the national level, there are success stories every-

The Public Radio Endgame

Continued from Page 76

not being the best steward for your listeners, and more than likely you are not realizing certain on-air fundraising opportunities. I call this the James Brown "get up and get involved" with your fundraising play.

Celebrate the new and the old: The attraction for our listeners is new music and artists and the heritage artists that many of the stations we grew up listening to have completely forgotten. The rise of the adult listener as a powerful consumer is a testimony to our ability to connect with our listeners. At WXPB, the programming and promotional plays we choose to run all attempt to reinforce these two important attractions.

"The other aspect to all of this is that the community of listeners you develop needs to have a sense of itself. We hear Fogheads refer to themselves as Fogheads, and they want to go to events with other Fogheads because they feel a connection with them. That sense of community is built upon itself and, over time, reinforces itself."

For example, KFOG draws hundreds of thousands of people to its annual Kaboom fireworks and music event on the waterfront, and the city loves it because officials know there will be very little trouble or crime. They know that Fogheads are nice people and have a sense of community and loyalty to each other.

"We're always trying to come up with new events, but they can't be at the expense of the ones we already do," Benson says. "You have to acknowledge that the manpower and hours available to do each one right are finite."

"At this station we also realize that certain events are held for the purpose of building listener loyalty more than generating revenue for the station or a charity. Susquehanna understands that the imaging of the station in the Bay Area is important for the longevity of the brand of the station."

The best Triple A stations really do offer something not to be missed every day, every daypart, every hour. It could be a song or a music set or an announcer's comment or an offbeat news item or an in-studio performance or a concert announcement or an unexpected gaffe, but it's got to be unique, memorable and remarkable (like a purple cow, for you Seth Godin fans).

Predictable unpredictability — that's the vibe I want when I tune in to any radio station, including Triple A. Answer this: If I don't listen to or read _____ (put in any radio station, TV program, newspaper or magazine you watch or read), will I miss something good? Great radio stations offer something not to be missed every day, in every daypart.

To John Bradley: Thanks for your article. Next time, let's tackle a more pressing issue, such as the best new restaurants in Boulder. I get very hungry during the summit.

John Bradley is co-President of SBR Creative Media. He can be reached at 303-444-7700 or john@sbrcreative.com.

There is one thing that all stations, no matter their format, have in common: the need to turn a profit for the owners. Even public stations need to show a profit. The universities and community groups that own them need to see their station be self-supporting.

Commercial stations owned by the big corporations need to show growth for their stockholders. Commercial stations owned by private companies and individuals need to show a profit to reward the owners for their investment.

Turning a profit in hard economic times is challenging for any business, but even more so for one that doesn't have a clear target. It doesn't matter what format you are in, your radio station needs to fill the needs of the community you serve. When you do this, you will relate to listeners and create a radio station that people in your city will find very appealing.

Dennis Constantine is PD of KINK/Portland, OR, which is celebrating 35 years in the format. He can be reached at 503-517-6000 and dennis@kink.fm.

where, but each one is different, just like the stations' playlists. Winning with a Triple A approach requires independent programming and thinking, which is why it should be looked at as a product-positioning strategy instead of a blueprint music format.

Times are a-changing: Classic Alternative stations are signing on; "independent" is the cool thing again; "anti-corporate" is all the rage; noncomm cumes are growing; satellite radio isn't going away; the Internet is a legitimate music provider; a liberal talk network has just been launched; Gen Y likes classic rock; and adult consumers are searching for something new and different on the radio dial, just as they are seeking new and different artists to buy.

Triple A has the ability to offer a unique mix with a different-sounding presentation. And, unlike most formats, Triple A allows a station to choose from hundreds and hundreds of proven gold and new artists. You choose how familiar or crossover you want to be, what your foundation is and what degree of edge is right for your market. The beauty of the format is that it is flexible and adaptable while still being firmly grounded in a proven approach.

Triple A has never had more potential than it does today. Here's to your success.

Keith Cunningham is the founder of Media Positioning. For more information, you can contact him at 310-452-7126. Be sure to visit www.mediapositioning.com.

One Last Thought

Over the last year in particular, I've heard a lot of radio analysts say that the key to sustained success at our stations is to create unique, local content that will appeal to an increasing number of potential listeners. Listeners' alarm at the loss of localism as a result of deregulation and consolidation poses an opportunity for our stations to gain more audience. It challenges us to better preserve our localism.

In order to do that, we need to be designing new, innovative plays — not just rehashing old ones — that will not only attract new listeners, but also give our current fans even greater value.

Bruce Warren is PD at WXPB/Philadelphia and is on the national board of directors for Public Radio Program Directors. He can be reached at 215-898-6677 or brucew@xpbonline.net.

AN EPIC SUMMER...

INDIGO GIRLS

"Fill It Up Again"

AIRPLAY DATE:

MAY 17, 2004

THE FOLLOW UP TO THE HIT
"PERFECT WORLD"

FROM THE ALBUM
ALL THAT WE LET IN

OVER 115,000 SOLD • ON TOUR ALL SUMMER

THE TITLE TRACK FROM THE NEW ALBUM

AIRPLAY DATE:

MAY 24, 2004

ON TOUR

KEB MO

"Keep It Simple"

HOWIE DAY

"Collide"

AIRPLAY DATE:

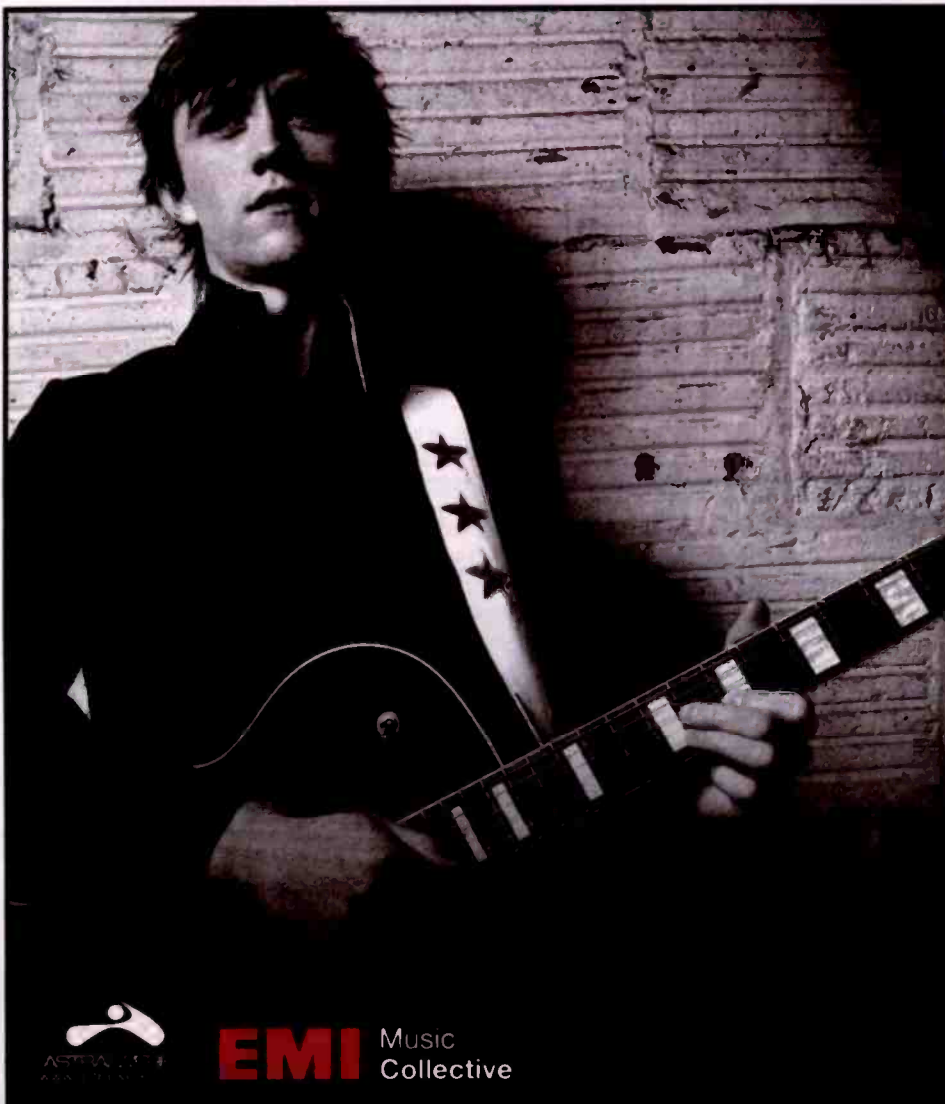
MAY 31, 2004

THE NEW SINGLE FROM
STOP ALL THE WORLD NOW

ON TOUR ALL SUMMER WITH O.A.R.



150,000 SOLD!



SONDRE LERCHE

TWO WAY MONOLOGUE

ON TOUR WITH FULL LIVE BAND IN MAY

- May 10 • New York, NY Irving Plaza
- May 11 • New York, NY Conan O'Brien
- May 12 • Boston, MA Paradise Rock Club
- May 13 • Philadelphia, PA Theatre of the Living Arts
- May 14 • Annapolis, MD Rams Head Tavern
- May 16 • Nashville, TN 3rd & Lindsley
- May 18 • Detroit, MI Magic Stick
- May 19 • Chicago, IL Martyr's
- May 20 • Minneapolis, MN Fine Line Music Cafe
- May 22 • Boulder, CO Fox Theatre & Cafe
- May 26 • Seattle, WA Crocodile Cafe
- May 27 • Portland, OR Dante's
- May 29 • San Francisco, CA Slim's
- May 30 - 31 • Los Angeles, CA Troubadour

IMPACTS A3 RADIO

MAY 24TH



EMI Music
Collective

R&R 2004 TRIPLE A INDUSTRY ACHIEVEMENT AWARDS

Here's your chance to celebrate excellence in the radio and record industries! Nominate your favorite Triple A radio stations, as well as radio and record professionals, for R&R's annual Triple A Industry Achievement Awards. Your nominations will help our awards committee determine final nominations for each category. The winners will be announced at the R&R Triple A Summit in Boulder, CO, August 4-7, 2004.

Here is the nomination process:

1. Nominations should be based on the highest standards of industry excellence and professionalism.
2. Any U.S.-licensed station, regardless of market size or Arbitron status, is eligible for nomination.
3. Nominees must have been employed at the company for which they were nominated between March 1, 2003 and February 29, 2004.
4. You can nominate yourself, your co-workers and your station.
5. Only one form per person will be accepted. You must indicate your name and affiliation on the nomination form.
All responses will remain confidential.
6. You do NOT have to make nominations in every category.
7. Deadline: May 21, 2004!

R&R 2004 TRIPLE A INDUSTRY ACHIEVEMENT AWARDS NOMINATION FORM

RADIO AWARDS

TRIPLE A RADIO STATION OF THE YEAR: (COMMERCIAL) Calls: _____ Market: _____

TRIPLE A RADIO STATION OF THE YEAR: (NON COMMERCIAL) Calls: _____ Market: _____

TRIPLE A PROGRAM DIRECTOR OF THE YEAR: Name: _____ Station/Market: _____

TRIPLE A MUSIC DIRECTOR OF THE YEAR: Name: _____ Station/Market: _____

TRIPLE A AIR PERSONALITY OF THE YEAR: Name: _____ Station/Market: _____

RECORD AWARDS

TRIPLE A RECORD LABEL OF THE YEAR: (PLATINUM) _____

TRIPLE A RECORD LABEL OF THE YEAR: (GOLD) _____

TRIPLE A PROMOTION EXECUTIVE OF THE YEAR: Name: _____ Label: _____

FILL IN BELOW TO VALIDATE BALLOT:

Your Name: _____

Title: _____

Station/Affiliation: _____

PLEASE REPLY BY MAY 21, 2004!

Please mail, fax, or email to:
R&R TRIPLE A INDUSTRY AWARDS NOMINATIONS
 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067
 310-203-8450 fax
 nominations@radioandrecords.com



**WINNERS WILL BE ANNOUNCED AT
 THE R&R TRIPLE A SUMMIT
 AUGUST 4-7, 2004
 MILLENNIUM HARVEST HOUSE HOTEL • BOULDER, COLORADO**

**REGISTER SOON AT
 WWW.RADIOANDRECORDS.COM**

R&R TRIPLE A TOP 30

May 7, 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	ALANIS MORISSETTE Everything (Maverick/Reprise)	386	+33	15503	6	20/0
2	2	MICHAEL ANDREWS (GARY JULES Mad World (Universal)	368	0	22940	11	18/0
1	3	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	357	-15	20272	16	20/0
4	4	JET Are You Gonna Be My Girl (Atlantic)	333	-19	20299	19	15/0
7	5	JOHN MAYER Clarity (Aware/Columbia)	326	+11	20385	17	15/0
6	6	DAVE MATTHEWS Oh (RCA/RMG)	316	-2	18987	7	19/0
9	7	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	306	+22	14145	5	20/0
5	8	NORAH JONES Sunrise (Blue Note/EMC)	297	-31	21033	17	20/0
8	9	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	279	-9	15561	9	18/0
10	10	MAROON 5 This Love (Octone/J/RMG)	231	-10	11003	13	10/0
13	11	DONAVON FRANKENREITER (JACK JOHNSON Free (Brushfire/Universal)	225	+9	10349	7	16/0
11	12	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	225	-3	11142	21	12/0
14	13	JASON MRAZ Curbside Prophet (Atlantic)	220	+4	7003	9	14/0
12	14	GUSTER Careful (Palm/Reprise)	193	-27	10079	25	13/0
16	15	MINDY SMITH Come To Jesus (Vanguard)	188	+8	9718	7	12/2
17	16	WHEAT I Met A Girl (Aware/Columbia)	185	+8	8348	6	16/0
15	17	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	181	-12	8599	11	14/0
20	18	MELISSA ETHERIDGE Lucky (Island/IDJMG)	159	+2	5480	2	13/0
24	19	TOOTS AND THE MAYTALS W/ B. RAITT True Love Is Hard To Find (V2)	151	+14	7276	4	15/1
21	20	JONNY LANG Give Me Up Again (A&M/Interscope)	145	-7	4229	11	13/0
Debut	21	JEM They (ATO/RCA/RMG)	144	+31	8370	1	9/0
25	22	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	143	+7	4551	3	11/0
19	23	STING Sacred Love (A&M/Interscope)	138	-23	6946	16	13/0
22	24	MELISSA ETHERIDGE Breathe (Island/IDJMG)	137	-12	10079	18	15/0
Debut	25	SHERYL CROW Light In Your Eyes (A&M/Interscope)	135	+88	6194	1	16/2
23	26	INOIGO GIRLS Perfect World (Epic)	132	-8	7144	19	14/0
28	27	HOOBASTANK The Reason (Island/IDJMG)	129	+2	4399	4	5/0
30	28	JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)	127	+12	2815	2	9/0
26	29	LOS LONELY BOYS Real Emotions (Dr/Epic)	115	-18	3665	15	9/0
Debut	30	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	114	+51	6643	1	16/10

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 4/25-5/1. 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

BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)
Total Plays: 111, Total Stations: 10, Adds: 2

THRILLS Big Sur (Virgin)
Total Plays: 101, Total Stations: 10, Adds: 2

PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)
Total Plays: 101, Total Stations: 7, Adds: 0

DIANA KRALL Temptation (GRP/VMG)
Total Plays: 97, Total Stations: 9, Adds: 0

BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
Total Plays: 84, Total Stations: 9, Adds: 0

MY MORNING JACKET Golden (ATO/RCA/RMG)
Total Plays: 80, Total Stations: 8, Adds: 1

SUBOUEDES Morning Glory (Back Porch/EMC)
Total Plays: 72, Total Stations: 5, Adds: 1

WHO Real Good Looking Boy (Geffen)
Total Plays: 72, Total Stations: 5, Adds: 0

BEN ARTHUR Mary Ann (Bardic)
Total Plays: 71, Total Stations: 7, Adds: 1

SARAH HARMER Almost (Zoe/Founder)
Total Plays: 71, Total Stations: 7, Adds: 0

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	10
LORETTA LYNN (JACK WHITE Portland, Oregon (Interscope)	7
JOHN EDDIE Everything (Thrill Show/Lost Highway)	6
BIG HEAD TODD AND THE MONSTERS Come On (Sanctuary/SRG) 3	

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW Light In Your Eyes (A&M/Interscope)	+88
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+51
BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	+37
LOS LOBOS Hurry Tomorrow (Mammoth/Hollywood)	+37
RACHAEL YAMAGATA Worn Me Down (RCA Victor)	+35
ALANIS MORISSETTE Everything (Maverick/Reprise)	+33
JEM They (ATO/RCA/RMG)	+31
LOS LONELY BOYS Heaven (Dr/Epic)	+29
JAMIE CULLUM All At Sea (GRP/VMG)	+25
MODEST MOUSE Float On (Epic)	+25

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Dr/Epic)	249
SARAH MCLACHLAN Fallen (Arista/RMG)	172
JOHN EDDIE If You're Here... (Thrill Show/Lost Highway)	150
COLDPLAY Clocks (Capitol)	140
THRILLS One Horse Town (Virgin)	121
MATCHBOX TWENTY Unwell (Atlantic)	118
COUNTING CROWS She Don't Want Nobody Near (Geffen)	117
TRAIN Calling All Angels (Columbia)	112
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	101
TRAIN When I Look To The Sky (Columbia)	86

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

SHERYL CROW

"LIGHT IN YOUR EYES"

The follow-up to the #1 track "The First Cut Is The Deepest"

R&R Triple A: Debut 25 (+88) BDS AAA: 28* (+82)

New Adds: WXRT & KGSR

KFOG KBCO KTCZ WBOS WXPB WTTT WXRV WNCN WRLT
KPRI WDOD WZEW KTHX KRSH WRNX WOKI WYEP & more

From THE VERY BEST OF SHERYL CROW (2.7 million scanned)

Written by Sheryl Crow and John Shanks. Produced by John Shanks



May 7, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
	1	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	466	-30	4486	16	25/0
	2	ALANIS MORISSETTE Everything (Maverick/Reprise)	461	+47	3774	6	22/0
	3	NORAH JONES Sunrise (Blue Note/EMC)	408	-53	4548	16	25/0
	4	MICHAEL ANDREWS FIGARY JULES Mad World (Universal)	407	-21	4177	9	24/0
	5	DAVE MATTHEWS Oh (RCA/RMG)	374	0	2012	6	21/0
	6	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck /Reprise)	369	-18	5486	9	25/0
	7	DONAVON FRANKENREITER ft JACK JOHNSON Free (Brushfire/Universal)	332	+15	3233	8	23/0
	8	JEM They (ATO/RCA/RMG)	314	-19	4932	7	23/0
	9	PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)	313	+12	5527	4	26/1
	10	JASON MRAZ Curbside Prophet (Atlantic)	297	-12	1381	10	20/0
	11	JOHN MAYER Clarity (Aware/Columbia)	289	-21	2276	18	15/0
	12	MELISSA ETHERIDGE Lucky (Island/IDJMG)	268	+51	2097	2	22/2
	13	MINDY SMITH Come To Jesus (Vanguard)	267	-9	4610	14	21/0
	14	SARAH HARMER Almost (Zoe/Rounder)	260	+2	3848	7	26/0
	15	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	254	+20	1768	3	17/0
	16	THRILLS Big Sur (Virgin)	247	+41	2891	3	22/2
	17	TOOTS AND THE MAYTALS w/ B. RAITT True Love Is Hard To Find (V2)	215	+14	4364	3	21/2
	18	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	196	-42	1813	17	15/0
	19	LOS LONELY BOYS Real Emotions (Or/Epic)	193	-30	1563	14	13/0
	20	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	191	+16	1398	2	13/0
	21	STING Sacred Love (A&M/Interscope)	187	-63	1629	15	13/0
	22	RANDALL BRAMBLETT You Can Be The Rain (New West)	185	+17	1924	2	18/1
Debut	23	DIANA KRALL Temptation (GRP/VMG)	184	+25	2693	1	22/1
	24	ZERO 7 Home (Atlantic)	182	0	3199	2	20/0
Debut	25	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	180	+19	2197	1	16/0
	26	SUBDUDES Morning Glory (Back Porch/EMC)	177	-14	3420	5	21/0
	27	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	176	-25	1197	9	9/0
	28	MY MORNING JACKET Golden (ATO/RCA/RMG)	175	-2	2236	3	15/0
Debut	29	JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)	174	+43	1265	1	13/0
	30	JONNY LANG Give Me Up Again (A&M/Interscope)	171	-3	2286	12	14/0

35 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 4/25 - Saturday 5/1. © 2004 Radio & Records.

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JOHN EDDIE Everything (Thrill Show/Lost Highway)	13
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	12
LORETTA LYNN ft JACK WHITE Portland, Oregon (Interscope)	11
BIG HEAD TODD AND THE MONSTERS Come On (Sanctuary/SRG)	8
SHERYL CROW Light In Your Eyes (A&M/Interscope)	6
RACHAEL YAMAGATA Worn Me Down (RCA Victor)	5
JOE FIRSTMAN Can't Stop Loving You (Atlantic)	4
JULIANA HATFIELD Because We Love You (Zoe/Rounder)	4
JAMIE CULLUM All At Sea (GRP/VMG)	3
LOS LOBOS Hurry Tomorrow (Mammoth/Hollywood)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW Light In Your Eyes (A&M/Interscope)	+83
LOS LOBOS Hurry Tomorrow (Mammoth/Hollywood)	+58
LORETTA LYNN ft JACK WHITE Portland, Oregon (Interscope)	+57
JOE FIRSTMAN Can't Stop Loving You (Atlantic)	+52
MELISSA ETHERIDGE Lucky (Island/IDJMG)	+51
BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	+50
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+49

Syndicated Programming

Added This Week

World Cafe - All Castella 215-998-6677
 COUNTING CROWS Accidentally In Love
 DIOS Starting Five
 JAMIE CULLUM All At Sea
 MAGNETIC FIELDS I Die
 MOCEAN WORKER Chicka Boom Boom
 MODEST MOUSE Float On

Acoustic Cafe - Rob Reinhart 734-761-2843
 LORI MCKENNA One Man
 MAGGIE PIERCE & EJ Porch
 MARY CHAPIN CARPENTER Girls Like Me

Reporters

WAFB/Alex., OH
 PD: Bill Gruber
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE
 4 COUNTING CROWS

KSPM/Aspen, CO
 PD: Lane Schell
 1 BIG HEAD TODD AND THE MONSTERS
 2 RACHAEL YAMAGATA
 3 SHERYL CROW

KGSR/Austin, TX
 PD: Jeff Carroll
 1 JESSIE J
 2 JESSIE J
 3 PETER HERRNBLANK

WVPR/Baltimore, MD
 PD: Bob Whaley
 1 FRANK PASCARELLI
 2 LORETTA LYNN ft JACK WHITE
 3 LOS LOBOS

WTMD/Baltimore, MD
 PD: Bob Wood
 1 SHERYL CROW
 2 LOS LOBOS
 3 COUNTING CROWS

KYVE/Boise, ID
 PD: Bob Wood
 1 JAMIE CULLUM
 2 LOS LOBOS
 3 COUNTING CROWS

WDOE/Boston, MA
 PD: Bob Wood
 1 JAMIE CULLUM
 2 LOS LOBOS
 3 COUNTING CROWS

KRWB/Boston, MA
 PD: Bob Wood
 1 JAMIE CULLUM
 2 LOS LOBOS
 3 COUNTING CROWS

WVBC/Burlington
 PD: Bob Wood
 1 RACHAEL YAMAGATA
 2 COUNTING CROWS
 3 JOHN EDDIE

WVTV/Cape Cod, MA
 PD: Bob Wood
 1 JAMIE CULLUM
 2 LOS LOBOS
 3 COUNTING CROWS

WDDO/Chattanooga, TN
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WMTX/Chicago, IL
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WISN/Columbia, MO
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WCBE/Columbus, OH
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

KBCO/Denver, CO
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WDET/Detroit, MI
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVOD/Evanston, IL
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVBC/Greenville, SC
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WTTW/Indianapolis, IN
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

KMTN/Jackson, WY
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

KTRG/Kansas City, MO
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

KZPL/Kansas City, MO
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WOKI/Knoxville, TN
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WFPX/Louisville, KY
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WMMR/Madison, WI
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

KTC/Minneapolis, MN
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Mobile, AL
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WELB/Monmouth, NJ
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

KPVC/Monterey, CA
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WRLT/Maschovitz, TN
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WHEW/Massaso, NY
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

DEXI/Folk Rock/Network
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

Music Choice Adult Alternative/Network
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

Sirius Spectrum/Network
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

X80/Cole/Network
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Columbus, OH
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/New York, NY
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WXPN/Philadelphia, PA
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WYEP/Philadelphia, PA
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Portland, ME
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Portland, ME
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Portland, ME
 PD: Bob Wood
 1 JOHN EDDIE
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 3 LORETTA LYNN ft JACK WHITE

WVTV/Portland, ME
 PD: Bob Wood
 1 JOHN EDDIE
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 3 LORETTA LYNN ft JACK WHITE

WVTV/Portland, ME
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Portland, ME
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

KTUX/Reno, NV
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WCOM/Salisbury, MD
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Salt Lake City, UT
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

KPNM/San Diego, CA
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/San Francisco, CA
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Santa Fe, NM
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Santa Fe, NM
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Santa Fe, NM
 PD: Bob Wood
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 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Santa Fe, NM
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Savannah, GA
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Seattle, WA
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Springfield, MA
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

WVTV/Springfield, MA
 PD: Bob Wood
 1 JOHN EDDIE
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 3 LORETTA LYNN ft JACK WHITE

WVTV/Springfield, MA
 PD: Bob Wood
 1 JOHN EDDIE
 2 JOHN MAYER
 3 LORETTA LYNN ft JACK WHITE

POWERED BY MEDIABASE

Monitored Reporters
 57 Total Reporters
 22 Total Monitored
 35 Total Indicator

ON THE RECORD

With **Brad Holtz**
PD, WTTS/Indianapolis

It's safe to say that no one else in the history of blues had the impact and effect of the great Robert Johnson. His music left a permanent mark, as evidenced by numerous rock 'n' roll covers, from Zeppelin to The Stones and even The Red Hot Chili Peppers. Perhaps no other artist was influenced more by Johnson's work than Eric Clapton. • Always a lover of the blues, Clapton has, with his new



release, *Me & Mr. Johnson*, created a full-length dedication to the works of this legendary artist. The first single, "If I Had Possession Over Judgement Day," works very well for Triple A. The blues are big in Indianapolis, and Clapton's library consistently tests well in the market, so it's no surprise that the record is sounding strong on WTTS. I've always felt that Clapton's music crosses generations of fans: A 25-year-old listener can enjoy the song as much as a 54-year-old. That overall appreciation from both ends of the demo lends itself well to Triple A radio. • Other than the single, the album boasts several other tracks worthy of airplay consideration, including "Milkcow's Calf Blues," and "When You Got a Good Friend." Clapton's new release celebrates one of the legendary bluesmen of all time, conjuring up great memories for some while exposing others to the blues for the first time.

Alanis Morissette moves up to the top slot this week on the monitored airplay chart, **Michael Andrews** featuring **Gary Jules** holds at 2°, **John Mayer** is now top five at 5°, and **Lenny Kravitz** increases to 7° ... **Donavon Frankenreiter** featuring **Jack Johnson** are knocking on the top 10 door at 11°, **Jason Mraz** moves up to 13°, **Mindy Smith** is now 15°, **Wheat** are at 16°, and **Melissa**



Etheridge and Toots & The Maytals with **Bonnie Raitt** round out the top 20 at 18° and 19°, respectively ... Other builders include **Pat McGee Band**, **Hoobastank** and **Jars Of Clay** ... Debuts this week include **Jem** (at a healthy 21°!) and the new ones from **Sheryl Crow** and **Counting Crows** ... On the Indicator chart, **Damien Rice** holds at No. 1 for the third week, **Morissette** is close behind at 2°, **Dave Matthews** is at 5°, **Frankenreiter** climbs to 7°, and **Patty Griffin** is now top 10 at 9° ... Other big gainers include **Etheridge**, **The Thrills**, **Toots**, **McGee** and **Randall Bramblett** ... **Diana Krall**, **Morrissey** and **Jars Of Clay** debut ... In the Most Added category, the new **Counting Crows** brings in 22 total adds (in addition to the 14 already on the song), **John Eddie** adds 19 first-week adds, **Loretta Lynn** enjoys the support of 18 stations, and **Big Head Todd And The Monsters** get 11 total adds ... **Sheryl Crow**, **Rachael Yamagata**, **Joe Firstman**, **Julliana Hatfield**, **Jamie Cullum**, **Los Lobos**, **My Morning Jacket** and **Bob Schneider** close some important holes ... Keep an eye on **Los Lonely Boys'** "Heaven" — it is showing a strong resurgence — as well as the songs from **Amelia**, **Butterfly Boucher**, **David Mead**, **Gomez**, **Ben Arthur** and **Sarah Harmer**.

— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Damnells**
LABEL: **Epic/Red Ink**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



I rarely give the AAA Artist of the Week shot to a newer band until they have developed more of a story at radio, but I also rarely hear a debut album by a new act that impresses me to point of wanting to do so. The **Damnells'** *Bastards of the Beat* certainly fits into that category. The last few times I got this excited by a new act was when I heard **Joan Osborne's** *Relish*, **Counting Crow's** *August and Everything After*, **Whiskeytown's** *Stranger's Almanac*, **The Wallflowers'** self-titled debut, **Coldplay's** *Parachutes* and **Norah Jones'** *Come Away With Me*. (There are probably a couple of others, too, I just can't seem to think of them at the moment).

The **Damnells** hail from Brooklyn, NY. Even though they live within a major urban metropolis, their sound is surprisingly down-to-earth and rootsy in nature. You'll hear echoes of **The Replacements**, **Soul Asylum**, **Wilco**, the aforementioned **Whiskeytown** and others in the songs, but not in an inferior, copycat kind of way. Rather, the members of **The Damnells** proudly broadcast where their musical tastes lie and use these influences to explore their own all-American realm of melody, harmony, lyric and instrumentation.

The band came together by chance: bassist **Ted Hudson** and drummer **Steve Terry** (a former **Whiskeytown** member) happened to be in a studio where **Alex Dezen** was recording. The three eventually started playing together. Lead singer-guitarist **Dezen** plays a major role in the sound of **The Damnells**, as he wrote all the songs for this debut, but the other members of the group also contribute greatly to the creativity. **Terry** and **Hudson** lay down a solid rhythmic founda-

tion, while the addition of guitarist **Dave Chernis** to the band has given flavor, texture and guts to the quartet's sound in just the right amounts.

"Alex is a prolific writer," **Hudson** recently said. "Sometimes it's all we can do to keep up with him. Basically, he writes the music and the lyrics. We all work together to arrange the harmonic side of things in a way that is conducive to the song. It takes a little while to flesh out a tune, and sometimes we work on them for quite a while. It is something that is very organic, something that takes shape gradually."

And, oh, those songs! Tune for tune, *Bastards of the Beat* flows beautifully from beginning to end, and literally any song on the project could have been a serious contender for the first single. That honor has gone to "Sleepsinging," which is slowly building steam at Triple A radio, but if you want to get the full impact of how good this band really is, you also need to hear "Newfound History," "Kiss Catastrophe," "Electric Harmony" and "What You Get."

After building a solid following in the New York area, **The Damnells** started touring nationally, opening for such acts as **Rhett Miller** and **Cheap Trick**. They just finished a few dates with **Josh Ritter** and are currently booked in clubs through the end of May.



Abra Moore
The critically acclaimed
Follow up to "Four Leaf Clover"



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Just added at KTHX
Major summer sold out tour



Sloan
Just added at WFPK
On tour now



Steve Forbert
Top 10 Non Comm
Performing Friday 5/14 In Louisville

KOCH Records Welcomes Lisa Michelson and Jessica Pomerantz. See everyone in Louisville...





LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	PATTY GRIFFIN Impossible Dream (ATO/RCA/RMG)	773	+99	3003
1	2	SLAID CLEAVES Wishbones (Philo/Rounder)	740	-21	7538
3	3	FLATLANDERS Wheels Of Fortune (New West)	522	-83	10907
7	4	SUBDUDES Miracle Mule (Back Porch/EMC)	505	+11	2860
6	5	LEFTOVER SALMON Leftover Salmon (Compendia)	474	-23	4102
28	6	LORETTA LYNN Van Lear Rose (Interscope)	466	+235	720
5	7	MINDY SMITH One Moment More (Vanguard)	443	-78	7789
4	8	BR549 Tangled In The Pines (Dualtone)	438	-106	9012
12	9	SAM BUSH King Of My World (Sugar Hill)	435	+44	1368
8	10	ALLISON MOORER The Duel (Sugar Hill)	433	+8	1741
9	11	JAMES MCMURTRY Live In Aught Thrie (Compadre)	417	+4	4823
14	12	R. MALO, P. FLYNN, R. ICKES &...The Nashville... (CMH)	352	+11	1956
11	13	GRANAM PARKER Your Country (Bloodshot)	338	-57	3317
17	14	ELIZA GILKYSOON Land Of Milk And Honey (Red House)	313	-12	2810
22	15	STEVE FORBERT Just Like There's Nothing To It (Koch)	313	+54	847
27	16	M. CHAPIN CARPENTER Between Here And Gone (Columbia)	312	+81	883
18	17	GREY DE LISLE The Graceful Ghost (Sugar Hill)	310	0	2398
15	18	GIBSON BROTHERS Long Way Back Home (Sugar Hill)	293	-41	2514
10	19	GREENCARDS Movin' On (Independent)	284	-118	5724
24	20	MDDOT DAVIS Moot Davis (Little Dog)	274	+35	2188
16	21	MARK ERELLI Hillbilly Pilgrim (Signature Sound)	265	-88	6703
13	22	OLD CROW MEDICINE SHOW OCMS (Netzwerk)	262	-92	5793
23	23	ALECIA NUGENT Alecia Nugent (Rounder)	251	-1	1706
21	24	VARIOUS ARTISTS No Depression... (Dualtone)	249	-18	2334
19	25	TOM RUSSELL Indians, Cowboys, Horses, Dogs (Hightone)	240	-41	3255
20	26	GRANT-LEE PHILLIPS Virginia Creeper (Zoe/Rounder)	230	-38	3587
29	27	KING WILKIE Broke (Rebel)	227	+7	939
Debut	28	BLACKIE AND THE RODEO KINGS Bark (True North)	223	+74	816
Debut	29	LORI MCKENNA Bittertown (Signature Sound)	218	+32	514
Debut	30	CHARLIE MUSSELWHITE Sanctuary (Real World/Virgin)	218	+43	1000

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: Loretta Lynn

Label: Interscope



Few women in country music have enjoyed the success or shown the endurance of Loretta Lynn. She began her recording career all the way back in 1959, and over the decades she has had dozens of hits songs, released more than 50 albums and received countless industry awards, culminating in last year's Kennedy Center Award. She is the first female country artist to be so honored. Lynn's influence as an artist has spanned several generations, and in 2002 Jack White of The White Stripes made it known how much he admired her. One thing led to another, and they soon did a few live dates together, including a special performance in New York. This led to a more creative relationship, with White producing and performing on Lynn's newest album, *Van Lear Rose*. Joining them were multi-instrumentalist Dave Feeny, bassist Jack Lawrence and drummer Patrick Keeler, as well as guests Dan John Miller on guitar and Dirk Powell on fiddle and banjo. The release marks the first time Lynn has strayed so far from her honky-tonk and country roots. That's not to say this isn't a country-minded album — she just pushes the boundaries further than she ever has before. The project also marks the first time Lynn has written or co-written all the songs herself. Standout tracks include "Portland, Oregon," "Van Lear Rose," "High on a Mountain Top" and "Miss Being Mrs."

Americana News

The first four albums by Athens, GA singer-songwriter Vic Chesnutt will be reissued June 15 by New West ... Deana Carter has signed with Vanguard and is producing a new album for release early next year ... Dave Alvin has signed with Yep Roc, and a June release is expected ... Drive-By Truckers frontman Patterson Hood has just released a solo album recorded in 2001 ... The Del McCoury Band, Doyle Lawson & Quicksilver and J.D. Crowe & The New South are among the acts scheduled to perform during the International Bluegrass Music Association's Bluegrass Fan Fest set for Oct. 8-10 in Louisville ... A Bob Dylan cover album called *Dylan Country* is due May 18. Included on the disc are Johnny Cash, Waylon Jennings, Willie Nelson, Buck Owens, Emmylou Harris, Earl Scruggs with Bob Dylan, The Country Gentleman and Norman Blake ... The Country Music Hall of Fame honored its newest inductees — Carl Smith and the late Floyd Cramer — during an invitation-only ceremony on Sunday, May 2, at the hall of fame and museum ... An impressive list of folks showed up for Loretta Lynn's album-release party on Thursday, April 22. The event, staged at Nashville's grand old Hermitage Hotel, included Jack White — who produced the album — Kix Brooks, Steve Earle, Joe Nichols, Lee Ann Womack, Terri Clark, Nanci Griffith, Julie Roberts, Interscope's Jimmy Iovine, RCA Label Group chief Joe Galante, Universal Music Group Nashville Chairman Luke Lewis and Universal South Records senior partner Tony Brown.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added

ARTIST TITLE LABEL(S)	ADDS
LORETTA LYNN Van Lear Rose (Interscope)	15
JIM LAUDERDALE Headed For The Hills (Dualtone)	14
TWO DOLLAR PISTOLS Hands Up (Yep Roc)	8
LOS LOBOS The Ride (Hollywood)	7
MARY CHAPIN CARPENTER Between Here And Gone (Columbia)	7
ALLISON MOORER The Duel (Sugar Hill)	6

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RULE # 2
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RICK WELKE
 rwelke@radioandrecords.com

The Best Of Christian

The nominees for the R&R Industry Achievement Awards have been announced. Looking up and down this list of individuals, stations and companies, you can see the talent dripping off the bottom of the page. Congrats to all the nominees! Official ballots were sent with this week's R&R. Please read the instructions carefully and return the ballot before Friday, May 21. The winners will be announced on June 25 at R&R Convention 2004.

STATION OF THE YEAR		LABEL OF THE YEAR	
COMMERCIAL	NONCOMMERCIAL	PLATINUM	GOLD
WFSH/Atlanta	WCVO/Columbus, OH	Curb	BEC Recordings/ Tooth & Nail
WFHM/Cleveland	KSBJ/Houston	EMI Christian Music Group	Flicker
KLTY/Dallas	WCQR/Johnson City, TN	Integrity	Gotee
WAWZ/Middlesex	WYLV/Knoxville	Provident Label Group	INO
KCMS/Seattle	KTIS/Minneapolis	Word	Inpop
KXOJ/Tulsa	WPOZ/Orlando		Rocketown

PROGRAM DIRECTOR OF THE YEAR

Don Buettner WLAB/Ft. Wayne, IN	Rob Dempsey WLFJ/Greenville, SC	Tommy Dylan WJQK/Grand Rapids	Steve Etheridge KBIQ/Colorado Springs	Tom Greene WMHK/Columbia, SC	Chris Lemke WCSG/Grand Rapids

LABEL EXECUTIVE OF THE YEAR

John Butler Curb	Lori Cline Word	Grant Hubbard EMI Christian Music Group	Derek Jones Rocketown	Dan Michaels INO/M2.0	Andrew Patton Provident Label Group

MUSIC DIRECTOR OF THE YEAR

Noonie Fugler KLFF/San Luis Obispo, CA	Rick Hall WCIC/Peoria, IL	Dwayne Harrison WRCM/Charlotte	Jeff MacFarlane WJIS/Sarasota	Kat Taylor KFIS/Portland, OR	Cliff Tredway WAYM/Nashville

PERSONALITY/SHOW OF THE YEAR

Kevin Avery & Taylor Scott WFSH/Atlanta	Chuck & John KTIS/Minneapolis	Jon & Sherry Rivers K-Love Network	The Morning Show KSBJ/Houston	Lisa Williams The Weekend Top 25 Countdown	The Z Morning Show WPOZ/Orlando

May 7, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	①	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1855	+90	11	62/1
2	②	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	1709	+73	9	59/1
3	③	TREE63 Blessed Be Your Name (Inpop)	1605	+53	13	59/2
5	④	MERCYME Here With Me (INO/Curb)	1485	+121	6	55/1
4	5	MATTHEW WEST More (Universal South/EMI CMG)	1367	-83	22	44/0
6	⑥	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	1316	+17	12	51/2
7	7	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	1210	-48	12	45/1
10	⑧	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	1059	+20	11	39/0
11	⑨	FFH Good To Be Free (Essential/PLG)	1000	+43	10	38/2
9	10	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	976	-117	16	38/0
18	⑪	MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	916	+146	4	43/6
8	12	AVALON All (Sparrow/EMI CMG)	891	-215	17	36/0
15	13	BEBO NORMAN & JOY WILLIAMS Yes I Will (Essential/PLG)	838	-4	7	34/0
16	14	REBECCA-ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)	816	-2	10	30/0
14	15	TODD AGNEW Grace Like Rain (Ardent)	778	-73	15	29/0
19	⑫	SARA GROVES The One Thing I Know (INO)	759	+38	7	36/2
12	17	NATE SALLIE Whatever It Takes (Curb)	733	-211	19	29/0
13	18	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	721	-223	17	30/1
20	⑬	SELAH You Raise Me Up (Curb)	700	+82	4	32/6
17	20	SONICFLOOD Shelter (INO)	665	-138	14	25/0
22	⑭	GINNY OWENS I Love The Way (Rocketown)	604	+9	7	28/1
23	⑮	TREVOR MORGAN Upside Down (BHT)	564	+8	4	28/0
27	⑯	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	552	+92	2	24/3
30	⑰	KUTLESS Sea Of Faces (BEC)	522	+147	2	23/5
24	25	JEREMY CAMP Right Here (BEC)	521	-26	24	19/0
21	26	THIRD DAY Sing A Song (Essential/PLG)	519	-92	24	17/0
25	⑱	BIG DADDY WEAVE Heart Cries Holy (Fervent)	516	+12	6	21/0
28	⑲	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow/EMI CMG)	498	+38	15	18/0
26	⑳	GEORGE ROWE Think About That (Rocketown)	490	+23	6	24/1
29	30	4HIM You Reign (Word/Curb/Warner Bros.)	427	-18	7	21/0

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/25 - Saturday 5/1.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
THIRD DAY I Believe (Essential/PLG)	7
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	6
SELAH You Raise Me Up (Curb)	6
KUTLESS Sea Of Faces (BEC)	5
FUSEBOX Once Again (Elevate/Inpop)	5
JEREMY CAMP Walk By Faith (BEC)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THIRD DAY I Believe (Essential/PLG)	+208
KUTLESS Sea Of Faces (BEC)	+147
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	+146
MERCYME Here With Me (INO/Curb)	+121
FUSEBOX Once Again (Elevate/Inpop)	+112
D. CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	+92
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	+90
SELAH You Raise Me Up (Curb)	+82
JARS OF CLAY Sunny Days (Essential/PLG)	+78
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	+73

New & Active

JARS OF CLAY Sunny Days (Essential/PLG)

Total Plays: 362, Total Stations: 17, Adds: 1

WARREN BARFIELD Soak It Up (Creative Trust Workshop)

Total Plays: 317, Total Stations: 15, Adds: 1

THIRD DAY I Believe (Essential/PLG)

Total Plays: 311, Total Stations: 15, Adds: 7

DARLENE ZSCHECH Heaven On Earth (INO)

Total Plays: 255, Total Stations: 13, Adds: 1

TAIT God Can You Hear Me (ForeFront/EMI CMG)

Total Plays: 250, Total Stations: 12, Adds: 0

STACIE ORRICO Instead (ForeFront/EMI CMG)

Total Plays: 245, Total Stations: 12, Adds: 0

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)

Total Plays: 190, Total Stations: 9, Adds: 0

JUMPS Wonderful (Sparrow/EMI CMG)

Total Plays: 188, Total Stations: 12, Adds: 1

FUSEBOX Once Again (Elevate/Inpop)

Total Plays: 165, Total Stations: 10, Adds: 5

NEWSONG Cherish (Reunion/PLG)

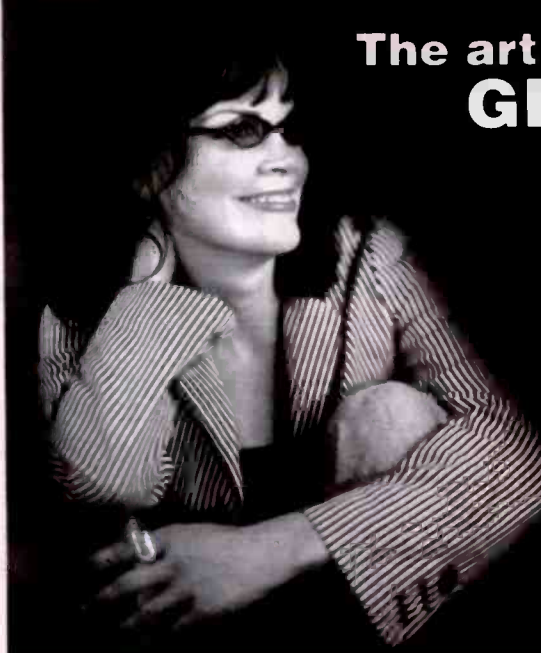
Total Plays: 138, Total Stations: 7, Adds: 3

Songs ranked by total plays

Christian Activity

by Rick Welke

Beginning next week, R&R will officially separate our Christian AC panel into monitored and Indicator panels. The monitored chart will consist of 36 reporters, while there will be 38 Indicator reporters. Next week we will cover in detail the differences you will likely see in the two charts. R&R will also be instituting a recurrent rule under which songs below No. 15 will be moved to recurrent after 20 weeks on the chart. Since the rule will take effect next week, several songs will come off the chart.



The artist... **GINNY OWENS** ...The album... **BEAUTIFUL**


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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.) 1001 +84 12 27/1				
1	2	SWITCHFOOT Dare You To Move (Red Ink/Columbia) 1010 +19 11 28/1				
4	3	TODD AGNEW Grace Like Rain (Ardent) 877 +58 22 20/0				
3	4	DELIRIOUS? Rain Down (Sparrow/EMI CMG) 907 -99 18 21/0				
7	5	CASTING... Who Am I (Beach Street/Panision/PLG) 795 +31 7 24/1				
6	6	BETHANY DILLON Beautiful (Sparrow/EMI CMG) 788 +13 11 21/0				
5	7	MATTHEW WEST More (Universal South/EMI CMG) 788 -18 28 21/0				
8	8	ZOE GIRL Beautiful Name (Sparrow/EMI CMG) 749 -7 11 23/0				
11	9	KUTLESS See Of Faces (BEC) 737 +74 8 28/1				
10	10	TREEB3 Blessed Be Your Name (Inpop) 733 +10 12 21/2				
9	11	BIG DISMAL Just The Same (Wind-up) 722 -3 18 20/0				
12	12	STACIE ORRICO Instead (ForeFront/EMI CMG) 706 +45 8 21/0				
14	13	THIRD DAY Come On Back To Me (Essential/PLG) 572 -37 4 23/0				
13	14	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG) 561 -84 18 15/0				
16	15	MERCYME Here With Me (INO/Curb) 554 +19 8 22/2				
15	16	MATE SALLIE Whatever It Takes (Curb) 534 -11 12 17/0				
19	17	BARLOWGIRL Never Alone (Fervent) 488 +24 4 18/1				
18	18	OUT OF EDEN Love, Peace & Happiness (Gotee) 459 -58 14 12/0				
17	19	JEREMY CAMP Right Here (BEC) 428 -100 25 12/0				
25	20	JARS OF CLAY Sunny Days (Essential/PLG) 344 +45 2 18/0				
24	21	FM STATIC Something To Believe In (Tooth & Nail) 342 +39 5 18/1				
21	22	SARAH KELLY Take Me Away (Gotee) 333 -23 19 12/0				
23	23	PILLAR Further From Myself (Flicker) 308 +1 18 11/0				
20	24	SEVEN PLACES Landslide (BEC) 304 -57 14 9/0				
22	25	SKILLET Savior (Lava) 288 -45 24 9/0				
26	26	AVALON All (Sparrow/EMI CMG) 281 -38 4 10/0				
28	27	TREVOR MORGAN Upside Down (BHT) 257 +29 2 12/1				
27	28	JEFF DEYO WITA SPRINGER Bless The Lord (Gotee) 245 -1 4 7/0				
29	29	RJ NELTON Even If (B-Aire/PLG) 238 +19 2 11/2				
30	30	JUMPS Wonderful (Sparrow/EMI CMG) 228 +13 3 11/0				

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/25 - Saturday 5/1. © 2004 Radio & Records.

New & Active

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 222, Total Stations: 9, Adds: 0
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)
Total Plays: 217, Total Stations: 8, Adds: 2
SONIC FLOOD Shelter (INO)
Total Plays: 210, Total Stations: 9, Adds: 0
TAIT God Can You Hear Me (ForeFront/EMI CMG)
Total Plays: 198, Total Stations: 9, Adds: 2
BETOUR 100 Beautiful (Cross Driven)
Total Plays: 183, Total Stations: 8, Adds: 0

BIG BABBY WEAVE Heart Crisis Holy (Fervent)
Total Plays: 188, Total Stations: 7, Adds: 0
BOCK 'N' BOLL WORSHIP CIRCUS Gift Of Cool (INO)
Total Plays: 185, Total Stations: 7, Adds: 0
BEDO NORMAN (JOY WILLIAMS) Yes I Will (Essential/PLG)
Total Plays: 151, Total Stations: 7, Adds: 1
JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)
Total Plays: 133, Total Stations: 8, Adds: 0
GIBBY OWENS I Love The Way (Rocktown)
Total Plays: 121, Total Stations: 8, Adds: 0

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) 397 -15 11 30/0				
3	2	P.O.D. Change The World (Atlantic) 352 -17 13 27/0				
2	3	SEVENTH DAY SLUMBER Spiraling (Crown) 347 -25 12 30/0				
9	4	PILLAR Bring Me Down (Flicker) 338 +29 5 32/0				
7	5	BLINDSIDE All Of Us (Atlantic) 338 +23 8 22/1				
4	6	BIG DISMAL Just The Same (Wind-up) 324 -23 14 23/0				
5	7	NUMBER ONE GUN Starting Line (Floodgate) 319 -8 13 21/1				
11	8	SKILLET My Obsession (Ardent/Lava) 317 +12 7 25/1				
10	9	SPOKEN Falling Further (Tooth & Nail) 305 -2 8 28/0				
6	10	SWITCHFOOT Dare You To Move (Red Ink/Columbia) 302 -28 18 22/1				
12	11	THOUSAND FOOT... Rawkrist (Tooth & Nail/EMC) 288 -24 15 28/0				
8	12	TREEB3 The Answer To The Question (Inpop) 278 -33 15 28/1				
15	13	INHABITED Rescue Me (Independent) 254 +5 15 25/0				
13	14	JONAH33 Watching You Die (Ardent) 254 -11 12 23/0				
19	15	APRIL SIXTH You Come Around (Atlantic) 248 +39 2 22/8				
14	16	SKY HARBOR Welcome (Inpop) 243 -8 15 19/0				
16	17	ANBERLIN Ready Fuels (Tooth & Nail) 242 -2 8 18/2				
17	18	STAPLE DVD (Dictatorship vs. Democracy) (Flicker) 238 +10 8 20/1				
26	19	SUBSEVEN Emotion (Flicker) 228 +44 3 20/5				
18	20	TRUMAN JONES Party (Cross Driven) 228 +18 3 25/1				
22	21	KIDS IN THE WAY We Are (Flicker) 218 +8 5 22/1				
23	22	UNSHAKEN Break (SPI) 206 +4 9 20/1				
28	23	BARLOWGIRL Never Alone (Fervent) 198 +18 2 17/5				
21	24	MODERN DAY JOHN Autumn (Independent) 182 -11 7 14/0				
20	25	EMERY The Penytal Parades (Tooth & Nail) 187 -18 4 14/1				
25	26	BY THE TREE Confessions (Fervent) 178 -7 12 21/0				
27	27	BUILDING 429 Free (Word/Curb/Warner Bros.) 177 -7 7 22/2				
29	28	FALLING UP Broken Heart (BEC) 168 -8 20 17/0				
29	29	THIRD DAY Come On Back To Me (Essential/PLG) 167 +40 1 22/3				
-	30	KUTLESS See Of Faces (BEC) 151 -5 2 18/1				

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/25 - Saturday 5/1. © 2004 Radio & Records.

New & Active

APOLGETIX Lifestyles Of The Rich And Nameless (Parade) Total Plays: 131, Total Stations: 18, Adds: 1
SOMETHING LIKE SILAS When I Search (Sparrow/EMI CMG) Total Plays: 117, Total Stations: 11, Adds: 1
ANDY ADRENALINE Start A Fire (ForeFront/EMI CMG) Total Plays: 112, Total Stations: 17, Adds: 1
DEMON HUNTER My Heartstrings Come Undone (Solid State) Total Plays: 98, Total Stations: 8, Adds: 5
MARK NELSON Every Little Thing (Tooth & Nail) Total Plays: 94, Total Stations: 8, Adds: 3

ONECROSS Waste Away (Independent) Total Plays: 94, Total Stations: 8, Adds: 0
DELIRIOUS? Rain Down (Sparrow/EMI CMG) Total Plays: 82, Total Stations: 7, Adds: 1
TAIT God Can You Hear Me (ForeFront/EMI CMG) Total Plays: 80, Total Stations: 10, Adds: 0
TODD AGNEW Grace Like Rain (Ardent) Total Plays: 83, Total Stations: 5, Adds: 8
WESBYERZ Soundtrack To A Revolution (Floodgate) Total Plays: 75, Total Stations: 4, Adds: 0

REPORTING STATION PLAYLISTS

www.radioandrecords.com



INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	CASTING... Who Am I (Beach Street/Reunion/PLG)	416	+37	8	21/0
5	2	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	329	+2	10	18/0
7	3	SELAH You Raise Me Up (Curb)	327	+36	6	21/1
6	4	PAUL BALOCHE My Reward (Hosanna)	324	+17	9	18/0
3	5	JAMIE SLOCUM By Your Side (Curb)	305	-26	16	18/0
2	6	D. PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	303	-38	13	16/0
4	7	NEWSONG For The Glory Of Christ (Reunion/PLG)	296	-32	12	16/0
9	8	B. NORMAN H.J. WILLIAMS Yes I Will (Essential/PLG)	293	+12	5	18/0
8	9	4HIM You Reign (Word/Curb/Warner Bros.)	258	+4	8	17/0
10	10	MERCYME Here With Me (IND/Curb)	258	+18	4	20/0
11	11	J. VELASQUEZ Where I Belong (Word/Curb/Warner Bros.)	244	+14	9	14/0
12	12	FERNANDO ORTEGA Sleepless Night... (Curb)	231	+19	4	17/0
13	13	SARA GROVES The One Thing I Know (IND)	226	+32	3	15/1
14	14	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	197	+4	17	11/0
20	15	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	194	+35	2	14/2
18	16	TODD AGNEW Grace Like Rain (Ardent)	189	+13	5	12/1
16	17	NICHOLE NORDEMAN Even Than (Sparrow/EMI CMG)	185	-4	17	10/0
19	18	VARIOUS ARTISTS Sing To The Lord (Discovery House)	151	-15	5	12/0
17	19	AVALON All (Sparrow/EMI CMG)	150	-36	18	9/0
15	20	CHRIS PRICE Untitled Hymn (Come To Jesus) (Rocketown)	135	-56	23	9/0

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/25 - Saturday 5/1.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	LA. SYMPHONY Gonna Be Alright (Gotee)
2	URBAN D The Immigrant (Flavor)
3	KJ-52 Back In The Day (Uprok)
4	JOHN REUBEN Move (Gotee)
5	OUT OF EDEN Love, Peace & Happiness (Gotee)
6	APT. CORE Loved (Rocketown)
7	STUDENT That's It (Mect)
8	ROYAL TEMPLE Worldwide (You Feel Me) (Flying Leap)
9	SWNTAX.THE.TERRIFIC When I Don't Show (Mect)
10	SHELTERSHEDED Sparrows And The Nightingales (Independent)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
WARREN BARFIELD Soak It Up (Creative Trust Workshop)	4
MERCYME Here With Me (IND/Curb)	2
TREE63 Blessed Be Your Name (Hypop)	2
RJ HELTON Even If (B-Rite/PLG)	2
TAIT God Can You Hear Me (ForeFront/EMI CMG)	2
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
APRIL SIXTH You Come Around (Atlantic)	6
SANCTUS REAL Everything About You (Sparrow/EMI CMG)	6
SUBSEVEN Emotion (Flicker)	5
BARLOWGIRL Never Alone (Fervent)	5
DEMON HUNTER My Heartstrings Come Undone (Solid State)	5
THIRD DAY Come On Back To Me (Essential/PLG)	3
HAWK NELSON Every Little Thing (Tooth & Nail)	3
OC SUPERTONES We Shall Overcome (Tooth & Nail)	3
DEAD POETIC New Medicines (Solid State)	3

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
KELLY WINTER This Is My Offering (Cross Driven)	3
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	2
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	2

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Latin's Best Of The Best

Once again the best in the Latin industry are honored by their peers, who have nominated them for Industry Achievement Awards. And not only are Latin radio figures nominated in Latin Formats categories, they've also crossed over to several general categories. The growth of the Latin radio industry is to be celebrated and honored, and so is the power of Latin music. And this is the way to do it.

Congratulations to all the wonderful nominees, whose work, dedication and excellence have made them the best in the industry. Please fill out the ballot that came with this week's issue and return it by Friday, May 21. The winners will be announced at R&R Convention 2004 in June.

STATION OF THE YEAR		LABEL OF THE YEAR	
		PLATINUM	GOLD
WOJO/Chicago	KLVE/Los Angeles	BMG U.S. Latin	Balboa
		EMI Latin	Cutting
WAMP/Miami	WSKQ/New York	Sony Music Norte	Disa
		Universal Music Latino	Discos Fuentes/ Miami Records
KLYY/Los Angeles	KSOL & KSQI/ San Francisco	Univision Music Group	Freddie
		Warner Music Latina	MP

PROGRAM DIRECTOR OF THE YEAR



Rafael Bautista
WOJO/Chicago

Plo Ferro
WXDJ/Miami

George Mier
WSKQ/New York

María Nava
KLVE/Los Angeles

Nestor Rocha
KSSE & KLYY/Los Angeles

Napoleón Sánchez
KIWI/Bakersfield

LABEL EXECUTIVE OF THE YEAR



John Echevarría
Universal Music Latino

Miguel Garrocho
BMG U.S. Latin

Carlos Pérez
Sony Music Norte

Lucas Piña
EMI Latin

Albert Saldin
Warner Music Latina

Miguel Trujillo
EMI Latin

PERSONALITY/SHOW OF THE YEAR



Renán Almendárez Coello,
"El Cucuy"
KSCA/Los Angeles

Joaquín Garza & Raúl Bernal,
"El Chulo Y La Bola"
KXOL/Los Angeles

Luis Jiménez & Moonshadow
WSKQ/New York

Enrique Santos & Joe Ferrero
WXDJ/Miami

Eddie Sotelo, "Piolin"
KSCA/Los Angeles

Ysaac & Serralde
KSSE/Los Angeles

RADIO Y MÚSICA

by R&R

This Week In Spanish-Language Music

Radio Y Música News

- Venezuelan singer-songwriter Ricardo Montaner just released *Ricardo Montaner Con La London Metropolitan Orchestra, Vol. 2*, produced by Juan Carlos Calderón. The album includes the classic hits "Quisiera," "Bésame," "Yo Puedo Hacer," "En Que Queda," "La Clave Del Amor," "Soy Tuyo," "La Mujer De Mi Vida," "Remusiendo" and two new songs, "Está Escrito" and "Desesperado," which is also the first single.
- Alejandro Sans was a big winner at Spain's eighth edition of Premios De La Música for his latest album, *No Es Lo Mismo*. The singer-songwriter, who is currently on tour in Latin America and the U.S., won Best Song, Best Pop Song and Best Video for "No Es Lo Mismo" and Best Pop Album for *No Es Lo Mismo*. In addition, Pepo Sherman and Rafa Sardina were named Best Sound Technicians for their work on the album.
- After years away from the music scene, the pop rock band Fobia are back for more with the release of *Wow*, a record that includes 16 completely remastered versions of the band's hits. It also features two new songs, "Más Caliente Que El Sol," which is from the *Matando Cabos* movie soundtrack, and "Hoy Tengo Miedo." The band has played several live performances in California and will continue to other U.S. cities, where thousands of fans will get the chance to see them perform again.
- Regional urban band AKWID just surpassed the 350,000 sales mark with their debut album, *Proyecto AKWID*. This is an extraordinary feat in the Latin market, especially with the current state of the record industry. In the U.S. alone the band sold over 300,000 units, and the RIAA certified the record platinum. AKWID are set to release their sophomore album on June 25. It is called *KOMP 104.9 Radio Compa*, and it will also be available in CD/DVD form.
- Alex Ubago, whose singles "Aunque No Te Pueda Ver" and "Sin Miedo A Nada" are hot on U.S. radio, was awarded a double diamond record in Spain by the Sociedad De Autores De España for selling more than 2 million copies worldwide of his record *Fantasia O Realidad*. The 23-year-old singer-songwriter is one of Spain's most successful exports since artists like Alejandro Sanz and La Oreja De Van Gogh.

Radio Corner

Israel Salazar
PD, KQFX/Amarillo, TX



Israel Salazar

We just had our Cinco De Mayo Fest on May 2. It was a free event, and we had lots of Mexican food and fun games for the kids. Bands like Los Diamantes De Ojinaga, Tropa Estrella and Danny Zapata Y La División performed.

During the festival we also awarded scholarships to three Hispanic high school kids. The station, together with Dr. Pepper and United Supermarkets, had a contest where kids wrote an essay explaining why they wanted to win the scholarship. First place won \$2,000, and second and third place took \$1,000.

See Them Live

May

- 8 Los Lobos, Madera District Fairgrounds, Madera, CA
- 16 Los Lobos, San Bernardino County Fair, Victorville, CA
- 23 Los Lobos, Doheny State Beach, Dana Point, CA

June

- 12 Los Lobos, Bonnaroo Music Festival, Manchester, TN
- 13 Los Lobos, Allegheny County Summer Series, Hartwood Amphitheater, Allegheny, PA
- 16 Los Lobos, Celebrate Brooklyn Arts Festival, Prospect Park, Brooklyn, NY
- 16 El Gran Silencio, JC Fandango's, Anaheim, CA
- 17 Los Lobos, Irving Plaza, New York
- 18 Paquita La Del Barrio, Dallas
- 18 Los Lobos, Paradise Rock Club, Boston
- 19 Los Lobos, Donald Rainear Amphitheater, Bridgeton, NJ
- 19 Paquita La Del Barrio, Denver
- 20 Paquita La Del Barrio, Houston
- 20 Los Lobos, Long's Park Amphitheater, Lancaster, PA
- 22 Los Lobos, Keswick Theater, Glenside, PA
- 23 Los Lobos, North Carolina Museum of Art, Raleigh
- 24 Los Lobos, 9:30 Club, Washington, DC



ALEJANDRA'S LIPSTICK Mexican rocker Alejandra Guzmán is busy promoting her latest album, *Lipstick*, and she spent quite a bit of time in Los Angeles. One of the stations she visited during her stay was KSSE. Seen here are (l-r) KSSE morning show co-host Ysaac, Guzmán and morning show producer El Diablito and co-host Serralde.



ALL SMILES While visiting the East Coast, singer Angel Garay stopped in at WNOW/Charlotte, NC. Seen here are (l-r) WNOW PD Aleksis Ruiz, Univision's El Gordo Y La Flaca reporter Mónica Maldonado and Garay.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PAULINA RUBIO Te Quise Tanto (Universal)	261
2	SIN BANDERA Que Llora (Sony Discos)	222
3	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	195
4	CHAYANNE Cuidarte El Alma (Sony Discos)	170
5	MANA Sábanas Frías (Warner M.L.)	160
6	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	145
7	JULIETA VENEGAS Andar Conmigo (BMG Latin)	128
8	LUIS FONSI Abrazar La Vida (Universal)	120
9	OREJA DE VAN GOGH Rosas (Sony Discos)	117
10	OREJA DE VAN GOGH Deseos De Cosas Imposibles (Sony Discos)	111
11	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	109
12	THALIA Cerca De Ti (EMI Latin)	107
13	TIZIANO FERRO Tardes Negras (EMI Latin)	102
14	PEPE AGUILAR Cruz De Olvido (Univision)	98
15	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	95
16	ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos)	82
17	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	78
18	OBIE BERMUDEZ Antes (EMI Latin)	78
19	VICTOR MANUELLE Tengo Ganas (Sony Discos)	71
20	CAFE TACUBA Eres (MCA)	70
21	DJ KANE La Negra Tomasa (EMI Latin)	70
22	ANA BARBARA Deja (Fonovisa)	69
23	ALEKS SYNTEK Te Soñé (EMI Latin)	68
24	OBIE BERMUDEZ 4:30 (EMI Latin)	68
25	DAVID BISBAL Bulería (Universal)	66

Data is compiled from the airplay week of April 25-May 1, and based on a point system.
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Going For Adds

RICARDO MONTANER Desesperado (Warner M.L.)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	VICTOR MANUELLE Tengo Ganas (Sony Discos)	305
2	REY RUIZ Creo En El Amor (Sony Discos)	287
3	SON DE CALI La Sospecha (Univision)	184
4	GRUPO MANIA Teléfono (Universal)	152
5	ELVIS CRESPO Hora Enamorada (Die Music)	130
6	AREA 305 Hay Que Cambiar (Univision)	127
7	TOROS BAND Si Tú Estuvieras (Universal)	121
8	PAULINA RUBIO Te Quise Tanto (Universal)	115
9	TITO ROJAS El Gallo No Olvida (MP)	88
10	AVENTURA Llorar (Premium)	88
11	LMI-T 21 Me Acordaré (EMI Latin)	76
12	M'KLAWE Navegándote (Nu Life)	74
13	MARIANA Me Equivoqué (Univision)	74
14	NG2 Quitémonos La Ropa (Sony Discos)	68
15	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	65
16	LA GRAN BANDA Merengue Loco (DAM Productions)	65
17	GASPAR MENDEZ Tanto Te Quise Amar (Stylos)	63
18	JERRY RIVERA Puerto Rico (BMG Latin)	61
19	SON CALLEJERO Dame La Droga (Cutting)	60
20	MANA Sábanas Frías (Warner M.L.)	60
21	DON OMAR Luna (V.I. Music)	53
22	EDNITA NAZARIO A Que No Te Vas (Sony Discos)	52
23	DAVID BISBAL Bulería (Universal)	52
24	GILBERTO S. ROSA El Refrán Se Te Olvidó (Sony Discos)	51
25	JOE VERAS Cartas Del Verano (J&N)	51

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BACHA La Cita (Sony Discos)

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONTEZ DE DURANGO Te Quiso Olvidar (Disa)	340
2	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	287
3	TIGRES DEL NORTE José Pérez León (Fonovisa)	235
4	HOROSCOPOS DE DURANGO Dos Locos (Disa)	230
5	BANDA EL RECODO Para Toda La Vida (Fonovisa)	206
6	ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos)	197
7	PALOMO Baraja De Oro (Disa)	184
8	INTOCABLE A Dónde Estabas (EMI Latin)	188
9	YOLANDA PEREZ Estoy Enamorada (Fonovisa)	166
10	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	163
11	PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	152
12	PODER DEL NORTE No Tengas Miedo De Enamorarte (Disa)	148
13	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	128
14	BRONCO "EL GIGANTE DE AMERICA" Mi Peor Enemigo (Fonovisa)	120
15	ANGELES DE CHARLY Y Qué (Fonovisa)	115
16	ALICIA VILLARREAL No Oh Oh La Suegra (Universal)	113
17	CARDENALES DE NUEVO LEON Mi Amante (Disa)	110
18	PEPE AGUILAR Cruz De Olvido (Univision)	108
19	JUAN TAVARES A Un Paso De Olvidarte (Fonovisa)	99
20	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	86
21	BRISEYDA Mala Memoria (Platina)	86
22	PALOMO Miedo (Disa)	85
23	CUISILLOS Venidosa (Balboa)	83
24	CONJUNTO ATARDECER Antes De Que Te Vayas (Universal)	74
25	VALENTIN ELIZALDE La Más Deseada (Universal)	72

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Going For Adds

BIG CIRCO Rata Inmunda (EMI Latin)
INVASORES DE NUEVO LEON Así De Fácilmente (EMI Latin)
TRAILEROS DEL NORTE Cuando Nadie Te Quiere (EMI Latin)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	243
2	SOLIDO Tal Vez (Freddie)	233
3	DJ KANE La Negra Tomasa (EMI Latin)	233
4	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	210
5	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	200
6	JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie)	198
7	JOE LOPEZ f/A.B. QUINTANILLA Me Duele (EMI Latin)	183
8	INTOCABLE A Dónde Estabas (EMI Latin)	158
9	PALOMINOS Chufita (Urbana)	157
10	IMAN Ya No (Univision)	142
11	ALICIA VILLARREAL No Oh Oh La Suegra (Universal)	102
12	RAM HERRERA f/JAY PEREZ No Me Volveré A Enamorar (Tejas)	94
13	CONTROL Mi Najayita (EMI Latin)	90
14	MARCOS OROZCO De Corazón A Corazón (Catalina)	84
15	BIG CIRCO Voy Navegando (EMI Latin)	81
16	TROPA F La Tentación (Freddie)	77
17	DUELO Un Minuto Más (Univision)	75
18	PALOMINOS Callejón Sin Salida (Urbana)	67
19	DAVID LEE GARZA No Puedo Estar Sin Ti (Azrag Music Inc.)	62
20	INTOCABLE Soy Un Novato (EMI Latin)	59
21	RAMON AYALA La Hoja Y Yo (Freddie)	56
22	PALOMO Baraja De Oro (Disa)	54
23	DUELO Por Amarte Tanto (Univision)	53
24	MONTU Sexo, Pudor Y Lágrimas (A.R.C. Discos)	46
25	ATM Gangster Cumbia (Univision)	41

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Going For Adds

BIG CIRCO Rata Inmunda (EMI Latin)
INVASORES DE NUEVO LEON Así De Fácilmente (EMI Latin)
TRAILEROS DEL NORTE Cuando Nadie Te Quiere (EMI Latin)

Rock/Alternative

TW	ARTIST Title Label(s)
1	INSPECTOR Sitá Veevú Beshú Baby (Universal)
2	JULIETA VENEGAS Andar Conmigo (BMG Latin)
3	SUPERLITIO Qué Va' Hacer (Cielo Music Group/BMG Latin)
4	ALEJANDRA GUZMAN Lipstick (BMG Latin)
5	KIRBY Presidente (Nettwerk)
6	CAFE TACUBA Eros (MCA)
7	ROBI DRACO ROSA Más Y Más (Sony Discos)
8	CONTROL MACHETE El Genio Del Dub (Universal)
9	ESTOPA Tu Fuente De Energía (BMG Latin)
10	ZOE Peace And Love (Sony Discos)
11	MOENÁ Espirales (BMG Latin)
12	JULIETA VENEGAS Lento (BMG Latin)
13	FOBIA Más Caliente (BMG Latin)
14	CURANDEROS Perro (Independiente)
15	BERSUIT VERGARABAT La Soledad (Universal)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	SON DE CALI La Sospecha (Univision)
2	GRUPO MARIA Teléfono (Universal)
3	TITO ROJAS El No Es Mejor Que Yo (MP)
4	ELVIS CRESPO Hora Enamorada (Zilo Music)
5	PAULINA RUBIO Te Quiso Tanto (Universal)
6	DAVID BISSAL Buleria (Universal)
7	SONORA CARRUSELES La Salsa La Traigo Yo (Fuentes)
8	ZAFRA NEGRA Pa' La Rumba Voy (J&M)
9	EL GRAN COMBO Brujería Rencizas (Comba)
10	VICTOR MANUELLE Tango Ganas (Sony Discos)
11	EDDIE SANTIAGO Flor Dormida (Sony Discos)
12	MARIANA Me Equivoqué (Univision)
13	IVY QUEEN Papi Te Quiero (Real Music)
14	REY RUIZ Creo En El Amor (Sony Discos)
15	RAFY MERCENARIO & DJ BLASS Marrónela (Cutting)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

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EAST

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EAST

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EAST/WEST

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POSITIONS SOUGHT

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CHR/POP

LW	TW	ARTIST	SON	RECORD LABEL
2	1	MANDON	This Love (Octone/J/RMG)	
1	2	USHER (LUDACRIS & LI'L JON)	Yeah (LaFace/Zomba)	
5	3	HOBBASTANK	The Reason (Island/DJMG)	
3	4	D12 (EMINEM)	My Band (Shady/Interscope)	
7	5	BEYONCE'	Naughty Girl (Columbia)	
10	6	M. WINANS (HENYA & P. DIDDY)	I Don't Wanna Know (Bad Boy/Universal)	
6	7	EVANESCENCE	My Immortal (Wind-up)	
8	8	J-KWON	Tipsy (So So Def/Zomba)	
4	9	BRITNEY SPEARS	Toxic (Jive/Zomba)	
13	10	USHER	Burn (LaFace/Zomba)	
11	11	JESSICA SIMPSON	Take My Breath Away (Columbia)	
9	12	JESSICA SIMPSON	With You (Columbia)	
15	13	BLACK EYED PEAS	Hey Mama (A&M/Interscope)	
16	14	AVRIL LAVIGNE	Don't Tell Me (Arista/RMG)	
12	15	CHINGY	One Call Away (DTP/Capitol)	
18	16	LINKIN PARK	Numb (Warner Bros.)	
19	17	NICKELBACK	Someday (Roadrunner Records/DJMG)	
17	18	OUTKAST	The Way You Move (LaFace/Zomba)	
21	19	BLINK-182	I Miss You (Geffen)	
20	20	CASSIDY (R. KELLY)	Hotel (J/RMG)	
14	21	KIMBERLEY LOCKE	8th World Wonder (Curb/Reprise)	
22	22	SWITCHFOOT	Meant To Live (Red Ink/Columbia)	
23	23	SEAN PAUL	I'm Still In Love With You (VP/Atlantic)	
26	24	JAY-Z	Dirt Off Your Shoulder (Roc-A-Fella/DJMG)	
27	25	YELLOWCARD	Ocean Avenue (Capitol)	
29	26	OUTKAST	Roses (LaFace/Zomba)	
25	27	MILARY DUFF	Come Clean (Buena Vista/Hollywood)	
30	28	THREE DAYS GRACE	(I Hate) Everything About You (Jive/Zomba)	
35	29	MIS-TEEO	Scandalous (Reprise)	
28	30	JET	Are You Gonna Be My Girl (Atlantic)	

#1 MOST ADDED

MARIA MENA You're The Only One (Columbia)

#1 MOST INCREASED PLAYS

MARIO WINANS (HENYA & P. DIDDY) I Don't Wanna Know (Bad Boy/Universal)

TOP 5 NEW & ACTIVE

GAVIN DEGRAW I Don't Want To Be (J/RMG)

ALICIA KEYS If I Ain't Got You (J/RMG)

CALLING Our Lives (RCA/RMG)

MARIA MENA You're The Only One (Columbia)

311 Love Song (Maverick/Vocalano/Zomba)

CHR/POP begins on Page 29.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	RECORD LABEL
2	1	M. WINANS (HENYA & P. DIDDY)	I Don't Wanna Know (Bad Boy/Universal)	
3	2	USHER	Burn (LaFace/Zomba)	
1	3	USHER (LUDACRIS & LI'L JON)	Yeah (LaFace/Zomba)	
4	4	D12 (EMINEM)	My Band (Shady/Interscope)	
5	5	BEYONCE'	Naughty Girl (Columbia)	
7	6	TWISTA	Overnight Celebrity (Atlantic)	
6	7	J-KWON	Tipsy (So So Def/Zomba)	
9	8	LI'L FLIP	Game Over (Sucka Free/Loud/Columbia)	
8	9	PETEY PABLO	Freak-A-Leek (Jive/Zomba)	
10	10	KANYE WEST (SYLVEENA JOHNSON)	All Falls Down (Roc-A-Fella/DJMG)	
11	11	JAY-Z	Dirt Off Your Shoulder (Roc-A-Fella/DJMG)	
12	12	CHINGY	One Call Away (DTP/Capitol)	
15	13	PITBULL (LI'L JON)	Culo (TVT)	
13	14	SEAN PAUL	I'm Still In Love With You (VP/Atlantic)	
19	15	USHER	Confessions Part 2 (LaFace/Zomba)	
17	16	ALICIA KEYS	If I Ain't Got You (J/RMG)	
18	17	AMANDA PEREZ	I Pray (Virgin)	
14	18	LUDACRIS	Splash Waterfalls (Def Jam South/DJMG)	
16	19	YING YANG TWINS (LI'L JON & THE EASTSIDE BOYZ)	Sak Shaker (TVT)	
21	20	NO RIDAZ (GEMINI)	So Fly (Upstairs)	
20	21	G UNIT (JOE)	Wanna Get To Know You (Interscope)	
24	22	DILATED PEOPLES (KANYE WEST)	This Way (Capitol)	
23	23	OUTKAST	Roses (LaFace/Zomba)	
29	24	MONA SKY	Move Ya Body (Next Plateau/Universal)	
22	25	JOE (G UNIT)	Ride Wit U (Jive/Zomba)	
31	26	JUVENILE	Slow Motion (Cash Money/Universal)	
25	27	YUNG WUN (DMX, LI'L FLIP & DAVID BANNER)	Tear It Up (J/RMG)	
26	28	CHRISTINA MILIAN	Dip It Low (Island/DJMG)	
27	29	DO OR DIE (TWISTA & JOHNNY P.)	Do U? (Rap-A-Lot)	
32	30	YING YANG TWINS	Whats Happnin' (TVT)	

#1 MOST ADDED

MURPHY LEE FINELLY Hold Up (Universal)

#1 MOST INCREASED PLAYS

USHER Confessions Part 2 (LaFace/Zomba)

TOP 5 NEW & ACTIVE

JADAKISS FINATE DOGG Time's Up! (Ruff Ryders/Interscope)

LOYD FIASHANTI Southside (Murder Inc./Def Jam/DJMG)

BRANDY FIKANYE WEST Talk About Our Love (Atlantic)

LI'L WAYNE Bring It Back (Cash Money/Universal)

MIS-TEEO Scandalous (Reprise)

CHR/RHYTHMIC begins on Page 35.

URBAN

LW	TW	ARTIST	SON	RECORD LABEL
1	1	USHER	Burn (LaFace/Zomba)	
2	2	ALICIA KEYS	If I Ain't Got You (J/RMG)	
3	3	M. WINANS (HENYA & P. DIDDY)	I Don't Wanna Know (Bad Boy/Universal)	
4	4	KANYE WEST (SYLVEENA JOHNSON)	All Falls Down (Roc-A-Fella/DJMG)	
7	5	TWISTA	Overnight Celebrity (Atlantic)	
5	6	LI'L FLIP	Game Over (Sucka Free/Loud/Columbia)	
9	7	PETEY PABLO	Freak-A-Leek (Jive/Zomba)	
11	8	BEYONCE'	Naughty Girl (Columbia)	
8	9	USHER (LUDACRIS & LI'L JON)	Yeah (LaFace/Zomba)	
10	10	JAY-Z	Dirt Off Your Shoulder (Roc-A-Fella/DJMG)	
8	11	J-KWON	Tipsy (So So Def/Zomba)	
12	12	AVANT	Don't Take Your Love Away (Geffen)	
14	13	R. KELLY	Happy People (Jive/Zomba)	
13	14	LUDACRIS	Splash Waterfalls (Def Jam South/DJMG)	
18	15	OUTKAST	Roses (LaFace/Zomba)	
15	16	CHINGY	One Call Away (DTP/Capitol)	
20	17	JUVENILE	Slow Motion (Cash Money/Universal)	
19	18	T.I.	Rubber Band Man (Grand Hustle/Atlantic)	
30	19	USHER	Confessions Part 2 (LaFace/Zomba)	
17	20	JAMET JACKSON	I Want You (Virgin)	
25	21	MONICA	U Should've Known Better (J/RMG)	
21	22	JOE (G UNIT)	Ride Wit U (Jive/Zomba)	
16	23	G UNIT (JOE)	Wanna Get To Know You (Interscope)	
26	24	CARL THOMAS	Make It Alright (Bad Boy/Universal)	
23	25	MUSIQ	Whoknows (Def Soul/DJMG)	
22	26	CASSIDY (R. KELLY)	Hotel (J/RMG)	
27	27	TAMIA	Questions (Atlantic)	
24	28	HUBEN STUDDARD	Sorry 2004 (J/RMG)	
36	29	KANYE WEST	Jesus Walks (Roc-A-Fella/DJMG)	
35	30	YOUNG GURZ	Friday Night (Roc-A-Fella/DJMG)	

#1 MOST ADDED

ANGIE STONE I Wanna Thank Ya (J/RMG)

#1 MOST INCREASED PLAYS

USHER Confessions Part 2 (LaFace/Zomba)

TOP 5 NEW & ACTIVE

BRANDY FIKANYE WEST Talk About Our Love (Atlantic)

MASTER P Act A Fool (New No Limit/Koch)

LOYD FIASHANTI Southside (Murder Inc./Def Jam/DJMG)

MYSTIKAL Ochre Pop (Jive/Zomba)

METHOD MAN FIBUSTA RHYMES What's Happenin' (Def Jam/DJMG)

URBAN begins on Page 38.

AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	FIVE FOR FIGHTING	100 Years (Aware/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)	
7	5	MARTINA MCBRIDE	This One's For The Girls (RCA)	
6	6	MICHAEL MCDONALD	Ain't No Mountain High Enough (Motown)	
5	7	TRAIN	Calling All Angels (Columbia)	
8	8	SHANIA TWAIN	Forever And For Always (Mercury/DJMG)	
9	9	UNCLE KRACKER	I DROBBIE GRAY Drift Away (Lava)	
11	10	SEAL	Love's Divine (Warner Bros.)	
10	11	MATCHBOX TWENTY	Unwell (Atlantic)	
13	12	LUTHER VANDROSS	Buy Me A Rose (J/RMG)	
14	13	LIONEL RICHIE	Just For You (Island/DJMG)	
12	14	SIMPLY RED	You Make Me Feel Brand New (simplyred.com/Red Ink)	
15	15	WYNNONNA	I Want To Know What Love Is (Curb)	
16	16	3 DOORS DOWN	Here Without You (Republic/Universal)	
17	17	SHANIA TWAIN	It Only Hurts When I'm Breathing (Mercury/DJMG)	
21	18	GLORIA ESTEFAN	I Wish You (Epic)	
19	19	KIMBERLEY LOCKE	8th World Wonder (Curb/Reprise)	
23	20	MERCYME	Here With Me (JND/Curb)	
20	21	WILSON PHILLIPS	Go Your Own Way (Columbia)	
25	22	JESSICA SIMPSON	Take My Breath Away (Columbia)	
18	23	KENNY LOGGINS	I Miss Us (All The Best)	
27	24	EVANESCENCE	My Immortal (Wind-up)	
29	25	MAROON 5	This Love (Octone/J/RMG)	
22	26	KATRINA CARLSON	Count On Me (Kataphonic)	
24	27	HOOTIE & THE BLOWFISH	Goodbye Girl (Rhino/WSM)	
28	28	CLAY AIKEN	Solitaire (RCA/RMG)	
28	29	NO DOUBT	It's My Life (Interscope)	
30	30	TRAIN	When I Look To The Sky (Columbia)	

#1 MOST ADDED

KEITH URBAN You'll Think Of Me (Capitol)

#1 MOST INCREASED PLAYS

GLORIA ESTEFAN I Wish You (Epic)

TOP 5 NEW & ACTIVE

DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)

NORAH JONES Sunrise (Blue Note/EMC)

ISRAEL KAMAKAWI'O'OLE Over The Rainbow (Big Boy)

JIM BRICKMAN TB I See You Again (Windham Hill/RMG)

SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)

AC begins on Page 39.

HOT AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	MAROON 5	This Love (Octone/J/RMG)	
2	2	EVANESCENCE	My Immortal (Wind-up)	
5	3	HOBBASTANK	The Reason (Island/DJMG)	
4	4	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
3	5	NICKELBACK	Someday (Roadrunner Records/DJMG)	
6	6	3 DOORS DOWN	Here Without You (Republic/Universal)	
9	7	MATCHBOX TWENTY	Bright Lights (Atlantic)	
11	8	ALANIS MORISSETTE	Everything (Maverick/Reprise)	
7	9	NO DOUBT	It's My Life (Interscope)	
10	10	SANTANA (ALEX BAND)	Why Don't You & I (Arista/RMG)	
8	11	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
12	12	SARAH MCLACHLAN	Fallen (Arista/RMG)	
13	13	DIDO	White Flag (Arista/RMG)	
14	14	LIZ PHAIR	Extraordinary (Capitol)	
17	15	LOS LONELY BOYS	Heaven (Dr/Epic)	
16	16	AVRIL LAVIGNE	Don't Tell Me (Arista/RMG)	
15	17	MELISSA ETHERIDGE	Breathe (Island/DJMG)	
19	18	3 DOORS DOWN	Run Away (Republic/Universal)	
20	19	JET	Are You Gonna Be My Girl (Atlantic)	
22	20	LENNY KRAVITZ	Where Are We Runnin'? (Virgin)	
21	21	LIVE WJ SHELBY LYNNE	Run Away (Radioactive/Geffen)	
18	22	TOBY LIGHTMAN	Devils And Angels (Lava)	
23	23	SARAH MCLACHLAN	Stupid (Arista/RMG)	
24	24	JESSICA SIMPSON	With You (Columbia)	
28	25	CALLING	Our Lives (RCA/RMG)	
29	26	GAVIN DEGRAW	I Don't Want To Be (J/RMG)	
26	27	SEAL	Love's Divine (Warner Bros.)	
31	28	JESSICA SIMPSON	Take My Breath Away (Columbia)	
25	29	NORAH JONES	Sunrise (Blue Note/EMC)	
34	30	SWITCHFOOT	Meant To Live (Red Ink/Columbia)	

#1 MOST ADDED

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

#1 MOST INCREASED PLAYS

HOBBASTANK The Reason (Island/DJMG)

TOP 5 NEW & ACTIVE

FINGER ELEVEN One Thing (Wind-up)

BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)

CHERIE I'm Ready (Lava)

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

MARTINA MCBRIDE This One's For The Girls (RCA)

AC begins on Page 39.

ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	JET	Cold Hard Bitch (Atlantic)	
2	2	AEROSMITH	Baby, Please Don't Go (Columbia)	
3	3	NICKELBACK	Figured You Out (Roadrunner Records/DJMG)	
9	4	SHINEDOWN	45 (Atlantic)	
5	5	TESLA	Caught In A Dream (Sanctuary/SRG)	
7	6	PUDDLE OF MUDD	Heel Over Head (Geffen)	
4	7	INCUBUS	Megalomaniac (Epic)	
14	8	VELVET REVOLVER	Slither (RCA/RMG)	
11	9	HOBBASTANK	The Reason (Island/DJMG)	
10	10	GOODSMACK	Running Blind (Republic/Universal)	
12	11	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
6	12	THREE DAYS GRACE	(I Hate) Everything About You (Jive/Zomba)	
8	13	KID ROCK	Jackson, Mississippi (Top Dog/Atlantic)	
13	14	JET	Are You Gonna Be My Girl (Atlantic)	
16	15	A PERFECT CIRCLE	The Outsider (Virgin)	
17	16	LINKIN PARK	Lying From You (Warner Bros.)	
19	17	THORNLEY	So Far So Good (Roadrunner Records/DJMG)	
18	18	AUDIOSLAVE	What You Are (Interscope/Epic)	
22	19	LENNY KRAVITZ	Where Are We Runnin'? (Virgin)	
20	20	LOSTPROPHETS	Last Train Home (Columbia)	
21	21	NICKELBACK	Feel'r Way Too Damn Good (Roadrunner Records/DJMG)	
23	22	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
28	23	SOIL	Redefine (J/RMG)	
24	24	SEETHER	(I AM) BROKEN (Wind-up)	
26	25	DEFAULT	Throw It All Away (TVT)	
27	26	DROWNING POOL	Step Up (Wind-up)	
21	27	3 DOORS DOWN	Run Away From The Sun (Republic/Universal)	
28	28	BLACK LABEL SOCIETY	House Of Doom (Spitfire)	
30	29	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
24	30	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	

#1 MOST ADDED

NICKELBACK Feel'r Way Too Damn Good (Roadrunner Records/DJMG)

#1 MOST INCREASED PLAYS

VELVET REVOLVER Slither (RCA/RMG)

TOP 5 NEW & ACTIVE

SLIPKNOT Duality (Roadrunner Records/DJMG)

CROSSFADE Cold (Columbia)

TANTRIC The Chain (Maverick/Reprise)

KORN Everything I've Known (Immortal/Epic)

URBAN AC

LW	TW	ARTIST	SON	Label
1	1	ALICIA KEYS	If I Ain't Got You (J/RMG)	
2	2	LUTHER VANDROSS	Think About You (J/RMG)	
3	3	TEENA MARIE	Still In Love (Cash Money/Universal)	
5	4	JANET JACKSON	I Want You (Virgin)	
4	5	RUBEN STUDDARD	Sorry 2004 (J/RMG)	
6	6	BEYONCE	Me, Myself And I (Columbia)	
7	7	PATTI LABELLE	New Day (Def Soul/IDJMG)	
9	8	PRINCE	Musicology (Columbia)	
8	9	KEM	Love Calls (Motown/Universal)	
10	10	MUSIQ	Whoknows (Def Soul/IDJMG)	
13	11	R. KELLY	Happy People (Jive/Zomba)	
12	12	JOE	More & More (Jive/Zomba)	
14	13	OUTKAST	The Way You Move (LaFace/Zomba)	
11	14	BABYFACE	The Loneliness (Arista/RMG)	
16	15	TAMIA	Questions (Atlantic)	
20	16	DWELE	Hold On (Virgin)	
19	17	AVANT	Don't Take Your Love Away (Geffen)	
21	18	RUBEN STUDDARD	What If (J/RMG)	
27	19	USHER	Burn (LaFace/Zomba)	
17	20	EN VOGUE	Ooh Boy (3rd Street/Funky Girl)	
22	21	ANTHONY HAMILTON	Charlene (So So Def/Zomba)	
25	22	CARL THOMAS	Make It Alright (Bad Boy/Universal)	
18	23	SILK	Side Show (Liquid B)	
28	24	MONICA	U Should've Known Better (J/RMG)	
29	25	GOAPELE	Closer (Columbia)	
24	26	HIL ST. SOUL	Pieces (Shanachie)	
26	27	KINDRED THE FAMILY SOUL	Stars (Hidden Beach)	
23	28	GERALD LEVERT	Wear It Out (Atlantic)	
-	29	M. WIMANS HENYA & P. DIDDY	I Don't Wanna Know (Bad Boy/Universal)	
30	30	CALVIN RICHARDSON	Not Like This (Hollywood)	

#1 MOST ADDED

ANGIE STONE I Wanna Thank Ya (J/RMG)

#1 MOST INCREASED PLAYS

PATTI LABELLE New Day (Def Soul/IDJMG)

TOP 5 NEW & ACTIVE

MARY J. BLIGE It's A Wrap (Geffen)
 LASHELL GRIFFIN Free (Epic)
 JESSE POWELL Did You Cry (Liquid B)
 TRINA BROUSSARD Losing My Mind (Motown/Universal)
 CREA U Lied (Aezra)

URBAN begins on Page 38.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	LINKIN PARK	Lying From You (Warner Bros.)	
2	2	JET	Cold Hard Bitch (Atlantic)	
3	3	SHINEDOWN	45 (Atlantic)	
4	4	A PERFECT CIRCLE	The Outsider (Virgin)	
5	5	GODSMACK	Running Blind (Republic/Universal)	
6	6	LOSTPROPHETS	Last Train Home (Columbia)	
11	7	VELVET REVOLVER	Slither (RCA/RMG)	
9	8	HOOBASTANK	The Reason (Island/IDJMG)	
8	9	PUDDLE OF MUDD	Heel Over Head (Geffen)	
10	10	NICKELBACK	Figured You Out (Roadrunner Records/IDJMG)	
6	11	INCUBUS	Megalomaniac (Epic)	
12	12	DROWNING POOL	Step Up (Wind-up)	
13	13	THREE DAYS GRACE	(I Hate) Everything About You (Jive/Zomba)	
14	14	AUDIOSLAVE	What You Are (Interscope/Epic)	
15	15	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
17	16	SOIL	Redefine (J/RMG)	
25	17	SLIPKNOT	Duality (Roadrunner Records/IDJMG)	
19	18	CROSSFADE	Cold (Columbia)	
21	19	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
20	20	THORNLEY	So Far So Good (Roadrunner Records/IDJMG)	
18	21	DAMAGEPLAN	Save Me (Atlantic)	
27	22	SMILE EMPTY SOUL	Silhouettes (Lava)	
22	23	AEROSMITH	Baby, Please Don't Go (Columbia)	
26	24	THOUSAND FOOT KRUTCH	Rawk!st (Tooth & Nail/EMC)	
29	25	SEETHER	(I AMY LEE) Broken (Wind-up)	
24	26	KID ROCK	Jackson, Mississippi (Top Dog/Atlantic)	
23	27	TRAPT	Echo (Warner Bros.)	
32	28	KORN	Everything I've Known (Immortal/Epic)	
30	29	DROPBOX	Wishbone (Re-Align/Universal)	
33	30	BURDEN BROTHERS	Beautiful Night (Kirtland/Trauma)	

#1 MOST ADDED

NICKELBACK Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)

#1 MOST INCREASED PLAYS

SLIPKNOT Duality (Roadrunner Records/IDJMG)

TOP 5 NEW & ACTIVE

AUF DER MAUR Followed The Waves (Capitol)
 ATREYU Lip Gloss And Black (Victory)
 BEASTIE BOYS Ch-Check It Out (Capitol)
 TONY G. AND THE TRUTH Little Bit More (Lava)
 SEVEN MARY THREE Without You Feels (DRT)

ROCK begins on Page 59.

COUNTRY

LW	TW	ARTIST	SON	Label
2	1	KEITH URBAN	You'll Think Of Me (Capitol)	
1	2	KENNY CHESNEY	Hungry Cracker When The Sun Goes Down (BNA)	
3	3	RASCAL FLATTS	Mayberry (Lyric Street)	
4	4	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)	
5	5	GRETCHEN WILSON	Redneck Woman (Epic)	
6	6	TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)	
7	7	GEORGE STRAIT	Desperately (MCA)	
9	8	LONESTAR	Let's Be Us Again (BNA)	
10	9	MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)	
12	10	TOBY KEITH	Whiskey Girl (DreamWorks)	
11	11	BROOKS & DUNN	That's What She Gets For Loving Me (Arista)	
15	12	DAVID LEE MURPHY	Loco (Koch)	
14	13	CAROLYN DAWN JOHNSON	Simple Life (Arista)	
18	14	CLAY WALKER	I Can't Sleep (RCA)	
16	15	SHEDAISY	Passenger Seat (Lyric Street)	
13	16	BLUE COUNTY	Good Little Girls (Asylum/Curb)	
19	17	REBA MCENTIRE	Somebody (MCA)	
21	18	BILLY CURRINGTON	I Got A Feelin' (Mercury)	
20	19	SHANIA TWAIN	It Only Hurts When I'm Breathing (Mercury/IDJMG)	
23	20	EMERSON DRIVE	Last One Standing (DreamWorks)	
28	21	BRAD PAISLEY	Hailison Krauss Whiskey Lullaby (Arista)	
26	22	JOSH GRACIN	I Want To Live (Lyric Street)	
24	23	JOE DIFFIE	Tougher Than Nails (BB/RCA)	
25	24	ANDY GRIGGS	She Thinks She Needs Me (RCA)	
27	25	RACHEL PROCTOR	Me And Emily (BNA)	
29	26	LEE ANN WOMACK	The Wrong Girl (MCA)	
30	27	JEFF BATES	I Wanna Make You Cry (RCA)	
35	28	MARTINA MCBRIDE	How Far (RCA)	
34	29	TERMI CLARK	Girls Lie Too (Mercury)	
31	30	JOE NICHOLS	If Nobody Believed In You (Universal South)	

#1 MOST ADDED

KENNY CHESNEY I Go Back (BNA)

#1 MOST INCREASED PLAYS

TOBY KEITH Whiskey Girl (DreamWorks)

TOP 5 NEW & ACTIVE

SHANNON LAWSON Smokin' Grass (Equity Music Group)
 JESSI ALEXANDER Honeysuckle Sweet (Columbia)
 CLIBY BLACK The Boogie Man (Equity)
 LANE TURNER Always Wanting More (Breathless) (Warner Bros.)
 RUSHLOW Sweet Summer Rain (Lyric Street)

COUNTRY begins on Page 43.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	JET	Cold Hard Bitch (Atlantic)	
2	2	LINKIN PARK	Lying From You (Warner Bros.)	
4	3	HOOBASTANK	The Reason (Island/IDJMG)	
3	4	311	Love Song (Maverick/Volcano/Zomba)	
6	5	A PERFECT CIRCLE	The Outsider (Virgin)	
5	6	LOSTPROPHETS	Last Train Home (Columbia)	
11	7	VELVET REVOLVER	Slither (RCA/RMG)	
9	8	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
7	9	BLINK-182	I Miss You (Geffen)	
10	10	YEAH YEAH YEAHS	Maps (Interscope)	
8	11	INCUBUS	Megalomaniac (Epic)	
17	12	INCUBUS	Talk Shows On Mute (Epic)	
13	13	MODEST MOUSE	Float On (Epic)	
15	14	GODSMACK	Running Blind (Republic/Universal)	
-	15	BEASTIE BOYS	Ch-Check It Out (Capitol)	
14	16	NICKELBACK	Figured You Out (Roadrunner Records/IDJMG)	
12	17	PUDDLE OF MUDD	Heel Over Head (Geffen)	
18	18	THREE DAYS GRACE	(I Hate) Everything About You (Jive/Zomba)	
26	19	AUDIOSLAVE	What You Are (Interscope/Epic)	
22	20	SWITCHFOOT	Dare You To Move (Red Ink/Columbia)	
24	21	MUSE	Time Is Running Out (EastWest/Warner Bros.)	
27	22	NEW FOUND GLORY	All Downhill From Here (Geffen)	
23	23	SMILE EMPTY SOUL	Silhouettes (Lava)	
25	24	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
32	25	SEETHER	(I AMY LEE) Broken (Wind-up)	
21	26	TRAPT	Echo (Warner Bros.)	
19	27	VINES	Ride (Capitol)	
28	28	SHINEDOWN	45 (Atlantic)	
37	29	SLIPKNOT	Duality (Roadrunner Records/IDJMG)	
31	30	THORNLEY	So Far So Good (Roadrunner Records/IDJMG)	

#1 MOST ADDED

BEASTIE BOYS Ch-Check It Out (Capitol)

#1 MOST INCREASED PLAYS

BEASTIE BOYS Ch-Check It Out (Capitol)

TOP 5 NEW & ACTIVE

POSTAL SERVICE Such Great Heights (Sub Pop)
 KILLERS Somebody Told Me (Island/IDJMG)
 STELLASTARR My Coco (RCA/RMG)
 CROSSFADE Cold (Columbia)
 STERIOGRAM Walkie Talkie Man (Capitol)

ALTERNATIVE begins on Page 64.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	PETER WHITE	Talkin' Bout Love (Columbia)	
2	2	PAUL BROWN	24/7 (GRP/VMG)	
4	3	PAUL TAYLOR	Steppin' Out (Peak)	
6	4	EUGE GROOVE	Livin' Large (Narada)	
7	5	DAVE KOZ	All I See Is You (Capitol)	
3	6	RICHARD ELLIOT	Sly (GRP/VMG)	
5	7	KIM WATERS	The Ride (Shanachie)	
8	8	HIL ST. SOUL	For The Love Of You (Shanachie)	
9	9	DIANA KRALL	Temptation (GRP/VMG)	
10	10	MINDI ABAIR	Save The Last Dance (GRP/VMG)	
15	11	MARC ANTOINE	Mediterraneo (Rendezvous)	
11	12	NORAH JONES	Sunrise (Blue Note/EMC)	
13	13	RICHARD SMITH	Sing A Song (A440)	
14	14	JOYCE COOLING	Expression (Narada)	
12	15	STEVE COLE	Everyday (Warner Bros.)	
16	16	BRIAN CULBERTSON	(NORMAN BROWN) Come On Up (Warner Bros.)	
17	17	MICHAEL LINGTON	Show Me (Rendezvous)	
18	18	PRAFUL	Let The Chips Fall (Rendezvous)	
19	19	RICK BRAUN	Daddy-O (Warner Bros.)	
21	20	NAJEE	Eye 2 Eye (N-Coded)	
21	21	BEYONCE	(I L) VANDROSS The Closer I Get To You (J/Columbia/RMG)	
22	22	BRAXTON BROTHERS	When You Touch Me (Peak)	
23	23	JEFF GOLUB	Pass It On (GRP/VMG)	
24	24	SIMPLY RED	You Make Me Feel Brand New (simplyred.com/Red Ink)	
26	25	GRADY NICHOLS	Alright (Grady Nichols Ltd.)	
27	26	ALKEMX	Time To Lounge (Rendezvous)	
28	27	DARYL HALL	What's In Your World (Rhythm & Groove/Liquid B)	
30	28	NESTOR TORRES	Maybe Tonight (Heads Up)	
-	29	DAN SIEGEL	In Your Eyes (Native Language)	
29	30	PETE DELASCO	Deeper (Compendia)	

#1 MOST ADDED

GERALD ALBRIGHT To The Max (GRP/VMG)

#1 MOST INCREASED PLAYS

MARC ANTOINE Mediterraneo (Rendezvous)

TOP 5 NEW & ACTIVE

MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)
 CHRIS BOTTI Back Into My Heart (Columbia)
 SEAL Love's Divine (Warner Bros.)
 PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
 ERIC MARIENTHAL Sweet Talk (Peak)

Smooth Jazz begins on Page 56.

TRIPLE A

LW	TW	ARTIST	SON	Label
3	1	ALANIS MORISSETTE	Everything (Maverick/Reprise)	
2	2	MICHAEL ANDREWS	(GARY JULES) Mad World (Universal)	
1	3	DAMIEN RICE	Cannonball (Vector Recordings/Warner Bros.)	
4	4	JET	Are You Gonna Be My Girl (Atlantic)	
7	5	JOHN MAYER	Clarity (Aware/Columbia)	
6	6	DAVE MATTHEWS	Oh (RCA/RMG)	
9	7	LENNY KRAVITZ	Where Are We Runnin'? (Virgin)	
5	8	NORAH JONES	Sunrise (Blue Note/EMC)	
8	9	ERIC CLAPTON	If I Had Possession Over Judgment Day (Duck/Reprise)	
10	10	MAROON 5	This Love (Octone/J/RMG)	
13	11	DONAVON FRANKENREITER	(JACK JOHNSON) Free (Brushfire/Universal)	
11	12	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
14	13	JASON MRAZ	Curbside Prophet (Atlantic)	
12	14	GUSTER	Careful (Palm/Reprise)	
16	15	MINDY SMITH	Come To Jesus (Vanguard)	
17	16	WHEAT	I Met A Girl (Aware/Columbia)	
15	17	BARENAKED LADIES	Testing 1, 2, 3 (Reprise)	
20	18	MELISSA ETHERIDGE	Lucky (Island/IDJMG)	
24	19	TOOTS AND THE MAYTALS	W/B. RAJTT True Lovel's Hard To Find (VZ)	
21	20	JONNY LANG	Give Me Up Again (A&M/Interscope)	
-	21	JEM	They (ATO)	
25	22	PAT MCGEE BAND	Beautiful Ways (Warner Bros.)	
19	23	STING	Sacred Love (A&M/Interscope)	
22	24	MELISSA ETHERIDGE	Breathe (Island/IDJMG)	
-	25	SHERYL CROW	Light In Your Eyes (A&M/Interscope)	
23	26	INDIGO GIRLS	Perfect World (Epic)	
28	27	HOOBASTANK	The Reason (Island/IDJMG)	
30	28	JARS OF CLAY	Show You Love (Essential/PLG/RCA/RMG)	
26	29	LOS LONELY BOYS	Real Emotions (Dr/Epic)	
-	30	COUNTING CROWS	Accidentally In Love (DreamWorks/Geffen)	

#1 MOST ADDED

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

#1 MOST INCREASED PLAYS

SHERYL CROW Light In Your Eyes (A&M/Interscope)

TOP 5 NEW & ACTIVE

BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)
 THRILLS Big Sur (Virgin)
 PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)
 DIANA KRALL Temptation (GRP/VMG)
 BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)

TRIPLE A begins on Page 69.

Publisher's Profile

By Erica Farber



DON STRASBURG

Co-owner and Sr. Booking Manager, the Fox Theatre; Sr. Talent Buyer, Clear Channel Entertainment/Denver

Anyone who visits Boulder, CO to attend the Triple A Summit knows Don Strasburg. Although he may be small in stature, his energy and passion for great music are larger-than-life.

This music lover and self-made concert executive wears two very large hats: He is co-owner of the Fox Theatre in Boulder and Sr. Talent Buyer for Clear Channel Entertainment/Denver.

Getting into the business: "I was living in Burlington, VT with some friends for a summer and got turned on to the band Phish. I immediately knew they were the greatest band ever, and I wanted to bring them to Colorado. I didn't know what promoting was, but I knew I wanted my friends to see them. I met the soundman for the band, who gave me the number of their manager, John Paluska. I contacted him and said, 'Would you please come to Colorado?' This must have been my junior year in college in Colorado Springs. He said he was interested and asked if I could help find them some gigs. Uh, sure.

"Later that day I was at school and ran into a friend who was chairing the Earth Day Committee. I offhandedly mentioned that I wanted Phish to come to Colorado. He said, 'We'll give you the money to get them to come to here.' I called John and said, 'I've got a gig and the money.' That was my entry into booking concerts. It took a lot more than that, though, because it turned out the Earth Day Committee didn't have any money. I wound up petitioning all the school organizations, and I managed to raise the \$2,500 to put on the concert and produce it. I remember in the thing I wrote up, I said, 'We will then allocate \$25 for a massive advertising blitz on campus.' We did a free show on Earth Day 1990 at Colorado College. It was huge, a couple thousand people.

"The band decided, since they were already coming to Colorado, to book some other gigs and asked if I wanted to help out. I said yes, and the next thing you know, I was promoting my first show in Boulder at a real venue. We charged a whopping \$7, and it sold out in advance. The production manager of that event later became one of my partners in opening the Fox because he was so impressed with Phish and impressed with what I'd done. He contacted me about six months later to say, 'Why don't we consider doing something together?'

"After the Phish show I became the head of the Concert Committee at college and did a couple more Phish dates in Colorado. At that point I came up with an idea. I was talking to Ted Guggenheim, who was managing The Samples at the time. I was doing a Samples date, and he suggested I open a club in Boulder. That was December 1990. It just snowballed from there. On March 6, 1992, my partners and I opened the Fox Theatre in Boulder."

The history of the Fox: "It was a movie theater before we got there. We were originally looking at another facility, and at the last moment we lost it. Very dejected, I started driving around Boulder, thinking, 'There's got to

be another place.' I saw this movie theater and went in. I was a scruffy-haired little hippie, basically. There was a little old lady working there. I asked who I could talk to about possibly buying the place. She lit up like a Christmas tree, and we started negotiating. I think I walked in there about April '91 and finally negotiated a lease with them in August.

"Much to the surprise of every single person who never believed in a million years that we'd get a liquor license, on Dec. 1, 1991, we got it. We opened on March 6, 1992, with The Meters. I was 23 years old. We also had to raise the money. At first we thought it might cost \$150,000. By the time we were done, it was over \$500,000. I literally went door to door looking for money and eventually found my partners. They put up the money, and they're my partners to this day."

On balancing his responsibilities: "My job at the Fox is more as an overseer. We have a talent buyer named Eric Pirritt who is unbelievably good. Rob Thomas, our GM, is unbelievable, too, so I don't have to be involved in the day-to-day minutiae of running the venue. I'm there to give advice, to help them understand how to navigate some of the blind curves they may not have seen and to help, through my relationships, keep the strength of our calendar at the level it's always been and to keep growing it.

"I try to appreciate all the opportunities that come our way, because everything we've done is so important to us. We want to do everything we can to hold it together. I don't take things for granted. I'm in a great position where I'm able to grow, and now I'm putting Eric in a position, and he's learning from my example. Hopefully, when I grow, he'll grow into my position, and we'll pass this information along."

On his full-time job with Clear Channel: "It's more than a full-time job. Being a concert promoter is 24/7. I work in an office in Denver with Chuck Morris and Brent Fedrizzi. We are the Clear Channel Entertainment/Denver promoting office. Chuck is the head of the office, and Brent and I are the bookers. Between Brent and myself, we book, exclusively, the Fillmore Auditorium in Denver and the Universal Lending Pavilion, and we do many shows at the Red Rocks Amphitheatre, the Pepsi Center in Denver and other venues."

What a talent buyer does: "I consider myself a promoter, not a talent buyer, even though my title is Sr. Talent Buyer. There's more to promoting a concert than negotiating and purchasing the artist. You also have to know how to properly present the artist and how to handle the ongoing necessities of sales and production. And then there are the issues that always come up on the night of the show. You want to ensure that the artist and the patron have the best experience possible."

Biggest challenge: "Staying on top of the constantly changing music environment. Knowing when to be aggressive, and knowing when not to be. Being attentive to all the obligations we have so that we're fulfilling the responsibilities that we've committed to. The highest level of excellence is required, and you have to keep delivering, because there are a ton of people out there who would be very happy to fill your shoes."

"The other challenge that also brings me joy is when you find an artist you really believe in, you can be part of their career in the community, and you can be part of the maturation process. You can be with them a long time and help them grow. It's a very good feeling when I walk into Red Rocks and see a sold-out two-night engagement with Jack Johnson and Ben Harper. I remember having Jack play for 500 people at Tulagi's and seeing Ben Harper play for 200 at the Fox."

State of the industry: "It's in a rebound phase. There are a lot of people starting to fill the voids that have come up over the years. In Denver, at least, radio stations seem to be challenging each other more. They

are getting more proactive about tuning their stations. I have to suspect that with satellite radio becoming more of an issue, terrestrial stations are reacting positively to the demands of the marketplace."

The best way for radio to work with him: "Play the bands I'm booking. Be attentive to what promoters are investing in. I must be very clear here: We are not in any way associated with the radio stations that Clear Channel owns, except in name. We live by the same rules as every other concert promoter. Those rules are very strict, and sometimes very frustrating too. We do a lot of business and have a very good relationship with other stations. We appreciate that, because they recognize that we are only Clear Channel in name. We don't tell the stations what to play, and they can't tell us what to book. It's the same with all the radio stations. It's very much an even playing field."

Something about what he does that might surprise our readers: "There's a new artist I heard recently, Ray Charles Lamontagne. I am beyond floored by how good he is. People might not know that when something that great comes across our desks, one of the joys of our job is being able to help the artist develop a community and doing everything we can to build him or her from the ground up. We have to go with our instincts. At some point it will get on radio, and it will become bigger."

"People probably also don't know how much work is involved in this job. There's an unbelievable amount of paperwork. On one hand, your drive and instincts and passion are so critical, but you have to back it up with a tremendous amount of very thorough, monotonous paperwork. From the offers of the contracts to managing the marketing plans to settling the night of show to looking at the audits, there's a lot of money at stake, and you have to be on top of every detail. People might not understand how many pieces we have to oversee, from booking to ticketing to production to ambiance."

Career highlight: "I'm proud of the fact that I'm still standing, with all the hours it takes. I'm happy I've made it this far."

Career disappointment: "I've made plenty of mistakes. Every time I make a mistake, I do my best to learn from it. I can't get too down on making mistakes. Everybody's going to. The most important thing is to learn from them and not do it again."

Most influential individual: "Dickie Sidman, who passed away probably 10 years ago. Without him, I wouldn't have had the opportunity to open the Fox. He was the elder statesman who believed in me and put me in a position where I could do what I do. Then Chuck Morris saw similar things in me and took me out of the Fox and brought me to a much higher level of doing business. He believed in me when a lot of people didn't, and I'll always be grateful."

Favorite radio format: "Triple A, Classic Rock."

Favorite television show: "The Sopranos."

Favorite song: "Imagine."

Artist he's most excited about today: "String Cheese Incident, Radiohead and Ray Charles Lamontagne."

Favorite movie: "Apocalypse Now."

Favorite book: "The DaVinci Code."

Favorite restaurant: "Flagstaff House, Boulder."

Beverage of choice: "Water."

Hobbies: "What's a hobby again?"

E-mail address: "donstrasburg@clearchannel.com."

Advice for radio: "Be adventurous. Look to see what the people who are going to your events are listening to besides what you're playing. Find artists who are truly deserving. Help them, and it'll help you as well."

Advice for records: "Go digital, baby."



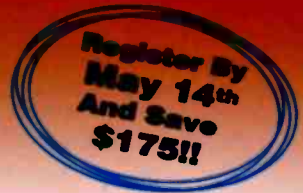
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