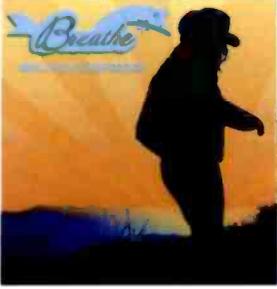


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### Triple A's 'Breathe' Heavily

Melissa Etheridge ascends to the top spot on R&R's Triple

A chart this week with "Breathe" (Island/IDJMG), the first single from her album *Lucky*. The song is headed toward the top 10 at Hot AC as well. Etheridge just celebrated her 15th year recording for Island.



# R&R

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MARCH 5, 2004



### A Country Divided

As the Country Radio Broadcasters gather in Nashville this week, many issues are on the table, including the topic of this year's R&R Country special: the widening gender gap and the dichotomy of a female audience and male music. Also included are R&R's annual Readers' Poll and the Country Music DJ Hall of Fame Class of 2004. The special begins on the next page.

Whether it's a record-breaking run at radio, a record-breaking tour, a record-breaking CMT special, or record-breaking CD sales, two words say it all...

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A black and white photograph of Lionel Richie sitting on a ledge, looking to the right. He is wearing a dark jacket and has several rings and bracelets on his hands. The background is a dark, textured wall.

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**FEWER SPOTS MEAN MORE MONEY**

Consultant **Walter Sabo** makes a strong argument in this week's Management/Marketing/Sales section that cutting spotloads allows stations to raise rates and, ultimately, earn more. Cherry Creek Radio Exec. VP/Director of Sales **Dan Gittings** encourages sales managers to help small-market sellers operate without fear in order to maximize results; he also shares what he looks for in prospective salespeople. Also: **Charles Warner** on why knocking the competition in sales presentations is bad business, MIW research findings and more.

Pages 8-11

**THE DAVIS FILE**

New KHKS/Dallas PD **Patrick Davis** is the subject of this week's CHR/Pop column. In addition to his personal preferences, read about his vision for the legendary Clear Channel station. Davis' rich history with *Kidd Kraddick in the Morning* makes him uniquely qualified for this major-market challenge.

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**R&R NUMBER ONES**

- CHR/POP**
  - **JESSICA SIMPSON** With You (Columbia)
- CHR/RHYTHMIC**
  - **USHER U.UDACRIS** ... Yeah (Arista)
- URBAN**
  - **USHER U.UDACRIS** ... Yeah (Arista)
- URBAN AC**
  - **RUBEN STUDDARD** Sorry 2004 (J)
- COUNTRY**
  - **TOBY KEITH** American Soldier (DreamWorks)
- AC**
  - **JOSH GROBAN** You Raise Me Up (143/Reprise)
- HOT AC**
  - **3 DOORS DOWN** Here Without You (Republic/Universal)
- SMOOTH JAZZ**
  - **KIM WATERS** The Ride (Shanachie)
- ROCK**
  - **NICKELBACK** Figured You Out (Roadrunner/IDJMG)
- ACTIVE ROCK**
  - **NICKELBACK** Figured You Out (Roadrunner/IDJMG)
- ALTERNATIVE**
  - **INCUBUS** Megalomaniac (Epic)
- TRIPLE A**
  - **MELISSA ETHERIDGE** Breathe (Island/IDJMG)
- CHRISTIAN AC**
  - **MATTHEW WEST** More (Universal South/EMI CMG)
- CHRISTIAN CHR**
  - **JEREMY CAMP** Right Here (BEC)
- CHRISTIAN ROCK**
  - **FALLING UP** Broken Heart (BEC)
- CHRISTIAN NSPO**
  - **STEVEN C. CHAPMAN** Moment Made For... (Sparrow)
- SPANISH CONTEMPORARY**
  - **CHAYANNE** Cuidarte El Alma (Sony Discos)
- TEJANO**
  - **DJ NANE** La Negra Tomasa (EMI Latin)
- REGIONAL MEXICAN**
  - **MONTEZ DE DURANGO** Lagrimas De Cristal (Dica)
- TROPICAL**
  - **VICTOR MANUELLE** Tengo Ganas (Sony Discos)



**R&R, Live365 Team For GFA Radio**

R&R and Live365, the largest Internet radio network, have formed a strategic partnership that will provide new opportunities to expose radio programmers to new music releases. Developed exclusively for today's multitasking radio programmer, R&R Going for Adds Radio, powered by Live365, consists of six unique Internet radio stations that combine new music releases, as introduced by R&R format editors and top-market radio programmers profiled as "Guest EJs."



The new outlets will feature CHR/Pop, CHR/Rhythmic, Urban, Rock, Alternative and Latin formats, with the last presented GFA RADIO See Page 22

**Content Issues At Forefront Of Talk Radio Seminar**

**Top talk talent discuss state of the industry; Wallace gets lifetime achievement award**

**By Joe Howard**  
R&R Washington Bureau  
jhoward@radioandrecords.com  
WASHINGTON, DC — A legendary newsman and some of the media industry's brightest new stars joined one of the nation's most influential senators at the ninth annual R&R Talk Radio Seminar here last week, as top names from the News and Talk radio formats gathered from Feb. 26-28 to discuss the state of the industry and its challenges in an increasingly jittery environment.

One of the hottest issues facing broadcasters is indecency on the airwaves, and longtime big-media critic Sen. John McCain said he believes media consolidation exacerbates the prob-

lem. During his exclusive TRS interview on Feb. 27 with ABC World News Tonight anchor Peter Jennings, McCain said that while he doesn't believe consolidation in radio necessarily causes more indecent programming, ownership concentration may worsen the problem.

"If a company has 1,200 stations, and many of those stations carry the same programming, that is going to exaggerate the problem," he said. McCain said that while setting indecency standards is hard because society's attitudes about obscenity change over time, he believes the issue is an important one. "Sometimes

TRS ▶ See Page 22



Pictured, top row: R&R News/Talk/Sports Editor Al Peterson and Publisher/CEO Erica Farber flank CBS News vet and 2004 N/T Lifetime Achievement Award winner Mike Wallace; Fox News' Tony Snow addresses the crowd. Bottom row: Sen. John McCain (l) has a laugh with ABC News' Peter Jennings; Premiere Radio Networks' Matt Drudge delivers his keynote speech.

**Hogan Testifies On Indecency; CC Suspends Stern**

Just days after its surprise firing of former WXTB/Tampa-based morning host Bubba The Love Sponge, Clear Channel announced that it was suspending *The Howard Stern Show* in six markets due to concerns about the program's content. The move came just hours after Clear Channel announced plans to set stricter standards for content on its stations and just one day before Clear Channel Radio CEO John Hogan testified on broadcast indecency on Capitol Hill.

Clear Channel late on Feb. 25 announced that it had put on indefinite hold the airing of the syndicated Stern show by any



Hogan

INDECENCY ▶ See Page 6

**R&R**  
**A COUNTRY DIVIDED**  
**Exploring The Gender Gap**  
The dichotomy of a female audience and male music

**By Chuck Ahy**  
R&R Associate Country Editor  
cahy@radioandrecords.com

More than a year has passed since Terri Clark's "I Just Wanna Be Mad" spent a week atop the R&R Country top 50. The date was Feb. 11, 2003, and that was the last time a female artist or group reached that prestigious position. Prior to Clark's hit, March 26, 2002 was the magic date for Martina McBride's chart-topper "Blessed." In short, by the time we reach the end of this month, country music likely will have seen only one No. 1 from a woman in the past two years.

Astute chart watchers know that too much emphasis is often placed on the peak position, but this phenomenon is hardly the result of barely missed opportunities. Of the top 25 most heard songs in 2003, Clark's entry was the sole female representative. In the top 50, only six songs featured female voices.

Not only is the paucity of high-charting female artists astounding in light of the recent airplay and cash-register successes of superstars including Shania Twain, Faith Hill and The Dixie

See Page 45

**WMG Sale Closes, Cuts Commence**

**By Frank Correia**  
R&R Music Editor  
fcorreia@radioandrecords.com

Following Monday's announcement that the purchase of Warner Music Group by his investment group was complete, WMG Chairman/CEO Edgar Bronfman Jr. immediately set about restructuring the label group, with a 20% reduction in global staff expected in the coming month.

"It is of the utmost importance that we make the necessary changes as quickly as possible so that Warner Music Group can begin to move ahead with increased strength and confidence as a more competitive, agile and efficient organization," Bronfman wrote to employees in a memo obtained by R&R.

The \$2.6 billion transaction establishes WMG as the world's

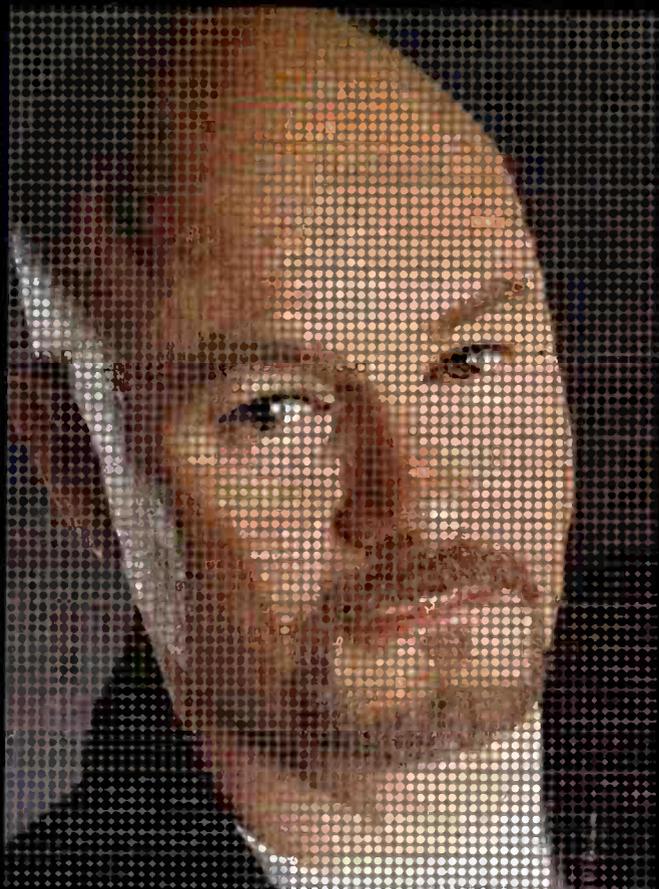


WMG ▶ See Page 13

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<b>WDAE Tampa</b>	<b>UP 13%</b>
<b>KTKR San Antonio</b>	<b>UP 49%</b>
<b>KZNS Salt Lake City</b>	<b>UP 260%</b>
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## January Radio Revenue Flat

### Fries says ad sales will grow as the year progresses

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

The RAB reported this week that radio revenue for the first month of 2004 was unchanged across both local and national markets when compared to January 2003. It was the first time that national sales had not shown a year-to-year improvement for any given month in at least two years.

"The revenue results indicate the beginning of a leveling-out for radio," RAB President/CEO Gary Fries said. "As we move past the first quarter, radio ad sales will move beyond the current stalled economy and experience growth as we progress through the year."

Many analysts have predicted a strong 2004 for radio sales — as much as 8%-9% better than last year — due to expectations for an improved economy and election-year business. However, local sales have shown growth on a year-to-year basis only three of the past nine months. In that period, no month has been more than 2% ahead of the previous year.

In January 2003 radio improved 3% in local business and a whopping 20% in national dollars over January 2002. That national increase was the single biggest year-to-year advance of any month in 2003. Compared to January 2001, January 2002 was 1% ahead in local dollars and 2% better in national advertising revenue.

## Nosti-Cambo Rejoins SBS/Miami

Jackie Nosti-Cambo has been named VP/GM for Spanish Broadcasting System's Miami radio cluster, which comprises Spanish Oldies WCMQ-FM (Clasica 92.3), Spanish AC WRMA-FM (Romance 106.7) and Tropical WXDJ-FM (El Zol 95.3). She replaces Maria Elena Llansa, who exited the company to pursue other career opportunities.

Since 2000 Nosti-Cambo has been overseeing SBS's Puerto Rico radio cluster. Prior to that she was with SBS/Miami as NSM.

"Jackie's experience in the Miami

market and overall knowledge of Spanish radio make her the perfect candidate for this position," SBS President/CEO Raul Alarcon said. "We look forward to her stewardship of our Miami cluster, as well as her continued oversight of our Puerto Rico cluster."

Nosti-Cambo said, "I am thrilled about the opportunity to return to the Miami cluster of stations, which I was part of for eight successful years. These are a strong collection of radio stations, and I look forward to helping them reach their fullest potential."

## Flaherty Programs KCPX/S.L.C.

Ellen Flaherty has been appointed to the vacant PD position at Alternative KCPX/Salt Lake City. Flaherty was PD of Alternative KTEG/Albuquerque until August 2003. KCPX had been without a PD since the middle of February, when Ian McCain departed.

"We're going to be doing a perceptual to see exactly where



Flaherty

we need to go," Flaherty told R&R. "Once that's done we'll steer accordingly. Our target will stay the same. We just want to make sure that we touch them in the way they want to be touched."

Meanwhile, KCPX Promotion Director/middayer Brandon Pappas has added MD duties. He has been with the station for more than two years.

## CC/Norfolk Turns On New 'Lite'

Clear Channel/Norfolk on Monday flipped Urban WBHH (92.1 The Beat) and Smooth Jazz WJCD (CD 107.7) to a Soft AC simulcast under the new moniker "The New Lite FM." There's no word yet as to who will program the pair. WBHH has been without a programmer since PD Heart Attack exited last fall and OM Daisy Davis left earlier this year.

"The Hampton Roads radio market has been without a Soft AC station for several years, and by combining the signals of 92.1, which favors the south, and 107.7, which favors the north and west, we feel we can cover the majority of the market with a great new choice for adults 25-54," Clear Channel/Norfolk VP/Market Manager Reggie Jordan said. "The New Lite FM will feature soft rock favorites from the '60s through today and won't be limited to just a couple of decades, which is the case with most radio stations in the market."

The New Lite FM will air *The John Tesh Morning Show* in morning drive. WBHH previously broadcast *The Doug Banks Show*, which has moved to Urban clustermate WOWI to replace *The Supreme Team*.



**EVERYTHING SHE TOUCHES IS GOLDEN** BMI President/CEO Frances Preston was honored last month with the 2004 Golden Mike Award, presented to her by the Broadcasters' Foundation in recognition of her generous and long-standing contributions to the music industry. The black-tie gala, which was held at New York's prestigious Plaza Hotel, featured salutes to Preston by Isaac Hayes, Michael Bolton, Clive Davis, Eddie Fritts and Jim Yager and was MC'd by Tony Malaria. Seen here are (l-r) Broadcasters' Foundation Chairman Phil Lombardo, Preston and Broadcasters' Foundation President Gordon Hastings

## Allan New WOMC/Detroit PD

Steve Allan has been named PD of Infinity's heritage Oldies WOMC/Detroit. He succeeds David Smith, who exited in fall 2003 after a brief stint as PD. WVMV/Detroit PD Tom Sleeker had been programming WOMC in the interim.

Allan was PD of Clear Channel's Oldies WBIG/Washington from that station's flip from Smooth Jazz WJZE in the early '90s until September 2003. He was also PD of AC WASH/Washington from October 1999 until July 2003, when he was relieved of those duties and later replaced by Bill Hess.

Allan told R&R, "This is a fabulous operation, and we have

one of the best morning shows in America in Dick Purtan. WOMC is a legendary radio station. I'm psyched and thrilled to be here." When asked how he was able to land programming duties at WOMC, Allan said, "The gig became open, and [GM] Steve Schram and I had some conversations. And here I am."

No major changes are expected for WOMC. "I think the station has a lot of upside," Allan said. "It has huge cume. We're just looking to grow the puppy." Before signing on WBIG Allan served as PD of WODS/Boston. He has also recently served as a guest Oldies columnist for R&R.

### LETTER TO THE EDITOR

## Radio Industry Should Define Its Own Indecency Standards

Zeo Radio Networks President Scott Thomas issued this statement last week in response to the government clampdown on broadcast indecency.

The recent uproar over broadcast indecency has caused a great many people to react in many ways. Though blatantly indecent material has escaped enforcers for years, it took a Super Bowl stunt to "shock" America into this new FCC-driven furor. Our entire industry is now walking on eggshells because of the massive enforcement efforts being mounted and the sudden public awareness of the word "indecency."

Though I can appreciate the new public consciousness, I cannot personally support the current snowball of knee-jerk reactions and proposed legislation. This is an important topic, one of amazing consequence for our industry. Rushing to judgment, imposing massive

change and promising outrageous reform in such a short period of time is seemingly irresponsible.

The FCC announced this year, prior to the Super Bowl, that it was stepping up enforcement of broadcast-decency regulations. This was enough to shake up some broadcasters and awaken an industry that has seen little in the way of such enforcement for years. Because of the increased publicity, radio stations were receiving more complaint calls, and program directors were beginning to work with upper management on establishing station standards on what should be considered unacceptable.

This has now jumped to the fast track, with insane policies and ideals now being brought into the spotlight of the United States House and Senate. Free-speech debates have not yet taken place, and the whole

LETTER — See Page 13

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## Allen Assumes PD Duties At CC's WWMG

Clear Channel Soft AC WLYT (Lite 102.9)/Charlotte PD Nick

Allen has taken additional programming duties, at Oldies clustermate WWMG (Magic 96.1). He replaces Jim Radford, who exited for an undisclosed position within the company.

"Nick is a seasoned pro, and we're looking forward to expanding his responsibilities within our team," Clear Channel/Charlotte Regional VP/Market Manager Morgan Bohannon told R&R. "I've worked with him for about four years now and have the utmost confidence in him. I know he'll do a great job."

Allen joined WLYT in September 2003 after programming co-owned Soft AC WMAG/Greensboro for a decade.



Allen

**For The Record:** A story in last week's R&R on XSUR/Tijuana-San Diego's flip to Oldies should have listed Mt. Wilson FM Broadcasters' President/owner as Saul Levine.

# More Q4 Growth For Radio

Cox beats the street, Salem up in 'difficult year'

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

Another round of radio companies has demonstrated the industry's power to rebound and weather a tough economic environment as Cox Radio, Regent and Salem all issued positive Q4 2003 results last week.

Cox Radio beat the street in the fourth quarter, reporting earnings per share of 21 cents on net income of \$20.7 million. That's up from \$17.3 million (17 cents) and well ahead of the prediction of 15 cents by analysts polled by Reuters Research. Net revenue for Cox came in at \$106.8 million, down 1% from a year ago, and operating income rose 5%, to \$36.1 million.

President/CEO Bob Neil said Cox was pleased to report the record results "in a difficult advertising environment." Among the ways Cox accomplished that, according to the company: managing its business in the short term for the benefit of the long term and keeping expenses down while investing in station brands.

Neil said, "During 2003, it was the strength of these local brands that not only fueled net revenue growth that outpaced the revenue growth in the markets in which we operate, but also led to strong free cash flow growth for the year."

On the market level, Cox's properties in Birmingham, Miami, Nassau-Suffolk and Southern Connecticut were down, while the company's stations in Orlando; Tampa; Richmond; and Greenville, SC saw strong Q4 growth. Atlanta revenue for Q4 was flat.

For the full year, Cox reported net income of \$66.6 million (66 cents), up from \$45.9 million (46 cents) in 2002. Net revenue rose 1%, to \$425.9 million, while station operating income

rose 1%, to \$168.1 million. Operating income bumped up 1%, to \$139 million.

Looking ahead, Neil said Cox is optimistic and expects full-year revenue to be up in the mid-single digits in 2004. He warned, however, "While we expect Q1 revenue to be positive, we face difficult comparisons in the near term given our very strong performance last year." Cox in January 2003 saw revenue up close to 11%, compared to 6% revenue growth industrywide.

Regent, which owns 75 radio stations, saw Q4 net income of \$1.5 million (3 cents per share), an improvement from a net loss of \$3.9 million (8 cents). However, net broadcast revenue was down 2%, to \$21 million. On a positive note, Regent cut its station operating expenses by 1%, to \$14.6 million. For 2003, Regent saw net income of \$5.7 million (12 cents per share), compared to a loss of \$6.5 million (15 cents). Net broadcast revenue was up 15%, to \$80.6 million. Station operating expenses increased 15%, to \$56.5 million.

"We made great strides in 2003, enhancing the growth potential of our station group through both operational improvements and strategic acquisition," Regent Chairman/CEO Terry Jacobs said. Looking ahead, Jacobs said his company is entering 2004 "in a very good position," thanks to its "healthy mix of startup, developing and mature radio properties clustered in attrac-

tive middle and small-sized markets" and the proven radio operators who are guiding the stations.

Net income for Salem Communications grew from a loss of \$675,000 (3 cents per diluted share) to a gain of \$2.1 million (9 cents) in Q4 2003. The Q4 2002 net loss included a \$1.9 million shortfall related to discontinued operations after the sale of WYGY-FM/Cincinnati, but Salem nevertheless missed by a penny the consensus estimate of analysts polled by Reuters Research.

Operating income for Salem increased 23%, to \$10.4 million, and station operating income increased 25%, to \$17.8 million. EBITDA increased 36%, to \$13 million. For the full year, Salem saw a net loss of \$677,000 (3 cents), compared to net income of \$14 million (59 cents) in 2002. Station operating income increased 17%, to \$35.4 million, and EBITDA dipped 31%, to \$36 million.

Salem President/CEO Ed Atsinger said that, on a same-station basis, Salem's Q4 growth in station operating income "matches the best quarterly-financial performance we have achieved since going public in 1999." He continued, "This is especially significant given the difficult year that the radio industry experienced in 2003. In particular, our Contemporary Christian music stations grew robustly."

For Q1 2004, Salem is forecasting net income of between 1 cent and 3 cents per share on net broadcasting revenue of \$41.7 million to \$42.2 million.

Additional reporting by Brida Connolly.

## BUSINESS BRIEFS

### Emmis Prepping Policy On Indecency

Emmis Communications President/Radio Rick Cummings told the *Indianapolis Star* last week that his company's attorneys are reviewing details of a "zero-tolerance" policy on indecent content and that Emmis will eventually implement a standard at its radio stations. "We want it to be carefully thought-out," Cummings told the newspaper. "It's no secret that the FCC's standard is a little bit vague." He added that seminars are in the works for Emmis' air talents and managers and said, "We've told all of our people, 'Look, just don't be "blue" anymore. You can still be controversial, you can still be edgy.'" The FCC recently upheld \$28,000 in fines for broadcasts of the WKQX/Chicago-based *Mancow's Morning Madhouse* that took place in 2001.

### NAB Sets 'All-Industry Summit' To Debate Indecency

The NAB has set an "All-Industry Summit" to discuss broadcast indecency for March 31 at the Renaissance Washington, DC Hotel. The focus will be on ways radio and TV broadcasters can regulate their own programming, NAB Sr. VP/Corporate Communications Dennis Wharton told R&R. Invitations will go out shortly not only to NAB members, but to TV-network execs, academics and advocacy groups. Wharton said. The NAB and the RAB are both working on codes of conduct that could spell out what's permissible for on-air announcers.

### MIW Study Shows Limited PD Opportunities For Women

The Most Influential Women in Radio group on Monday released its "Program Director Gender Analysis Summary" for 2003, and the results were bleak: Opportunities for women to program radio stations are few — even in formats that are female-friendly. "While industry estimates are that approximately 53% of all radio-station formats are skewed to female listeners, the analysis shows that in 2003, women were programming only 10.5% of 10,634 stations," former Nassau Media Partners President and MIW spokeswoman Joan Gerberding said.

The 2003 results marked an improvement of one-half of one percentage point from 2002. Among the 112 groups that own 12 or more

Continued on Page 6

### R&R Stock Index

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

	Change Since				
	2/27/03	2/20/04	2/27/04	2/27/03	2/20/04-2/27/04
R&R Index	189.69	220.68	215.38	+16%	-2%
Dow Industrials	7,884.99	10,619.03	10,583.92	+34%	-0.3%
S&P 500	837.28	1,144.11	1,144.94	+37%	+0.1%

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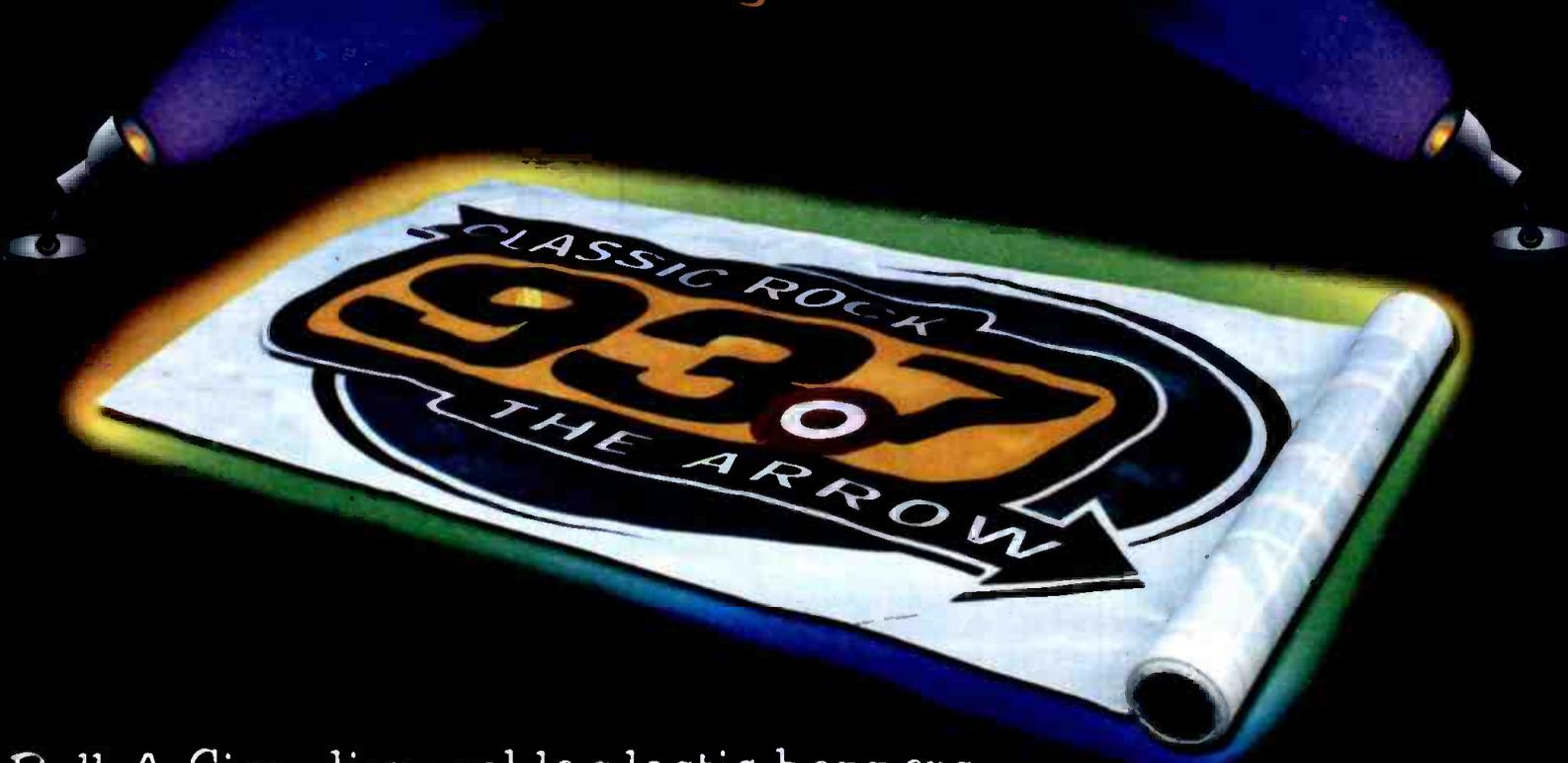
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## Indecency

Continued from Page 1

Clear Channel station and called the decision consistent with its "Responsible Broadcasting Initiative," announced earlier that day. Six stations were affected by the move: WBGG/Miami; KIOZ/San Diego; WXDX/Pittsburgh; WTKS/Orlando; WTFX/Louisville; and WNVE/Rochester, NY.

Defending the move, Hogan described Stern's show as "vulgar, offensive and insulting" and said, "Clear Channel drew a line in the sand with regard to protecting our listeners from indecent content, and Howard Stern's show blew right through it. We will not air Howard Stern on Clear Channel stations until we are assured that his show will conform to acceptable standards of responsible broadcasting."

In Hogan's testimony before the House Telecommunications Subcommittee on Feb. 26, subcommittee Chairman Fred Upton asked why Clear Channel waited until now to suspend Stern. "What he said this week probably isn't that different from what he's been saying for years," Upton said. "Why now?" Responding, Hogan said, "I don't think Stern has changed his tune, but we have changed ours."

Talking exclusively with R&R after the hearing, Hogan said that while the decision on Stern's suspension came from the corporate level, it was made after local management expressed their concerns. "They recognized it was the right thing to do," Hogan told R&R. "They should get the credit for understanding their markets and having the knowledge and experience to do what is right for their communities."

Discussing how long the suspension might last, Hogan said Clear Channel is planning to talk to Stern syndicator Infinity about whether the show in the future can meet Clear Channel's strict new standards for all programming it carries.

Reacting to the suspension, Stern on his Feb. 26 show lashed out at congressional Republicans and President Bush for leading a crackdown on broadcast indecency. Stern, referring to Hogan's company as "Fear Channel," warned that these are "the last days of *The Howard Stern Show*" and that "spontaneity and creativity must be dangerous things" in today's world.

Stern also said he wants to appear before Congress to apologize for being "a visionary broadcaster," and he even joked that Clear Channel had announced that it was replacing the *Bubba The Love Sponge* program with a show hosted by terrorist Osama Bin Laden "because he is safer to control."

## Hogan 'Embarrassed' By Bubba

Turning to Bubba The Love Sponge Clem, the controversial host his company fired on Feb. 24, Hogan told the subcommittee that he was embarrassed as both a parent and a CEO to be associated with the "tasteless and vulgar" broadcasts that landed Clear Channel a \$755,000 broadcast-indecency fine and led it to fire the air talent. But Hogan vowed that the company will turn over a new leaf when it comes to broadcast indecency.

"We are turning the page on how we deal with and prevent inappropriate content from airing on our stations," he said. "More than anything else, I am embarrassed by Bubba's broadcasts. We were wrong to air that material, and I accept full responsibility for our mistake. My company will live with the consequences of its actions."

But Hogan said he's strongly opposed to the idea of license-revocation hearings over indecency. "Radio stations are valuable assets," he said. "We have paid more than \$100 million for a station in a large market. For the government to revoke the license of such a station for such a transgression seems to me to be

disproportionate. Threatening to revoke licenses will force us to contest any allegation of indecency because the stakes will be so high." He also said that the company hasn't yet decided if it is going to pay the \$755,000 Clem fine, noting that there are significant legal issues that must be considered.

## Bubba 'Deeply Saddened And Confused'

Reacting to his firing, Clem said in a statement posted Feb. 26 on the fan site at [www.bubbaarmy.com](http://www.bubbaarmy.com) that he was "deeply saddened and confused by the actions of Clear Channel this past Monday evening." He continued, "I have been a dedicated and valued employee of Clear Channel for the last 12 years."

But Clem said that he understood the pressures Clear Channel was facing. "These pressures still trouble me, since I have always strived to be a responsible broadcaster and entertainer," he said. "The success of my show, my deep involvement in the community and my significant support of many charitable initiatives fully attest to that belief."

Clem added that his concern and confusion over the entire matter of indecency was "best put today by conservative talk show host Rush Limbaugh, who said, 'We're in the free-speech business. It's one thing for a company to determine if it is going to be party to it. It's another thing for the government to do it.'"

Meanwhile, Tom Griswold, of Clear Channel's WFBQ/Indianapolis-based and Premiere-syndicated *Bob and Tom* morning show, told the *Indianapolis Star* that he has no desire to test Clear Channel's new indecency standards. "We're going to do a show that a soccer mom can listen to with her kids in the car," he said. "We have pulled way, way back." *The Bob and Tom* show has had just one FCC infraction during its two-decade run.

By Joe Howard, with additional reporting by Adam Jacobson.

## BUSINESS BRIEFS

Continued from Page 4

radio stations, women program just 9.1% of 4,602 stations. There were 291 female PDs, or 9.6%, working for groups with 12 or more stations, compared to 270, or 9.7%, in 2002. A quarter of all female PDs (77 women) work for Clear Channel. At Entercom, 11.1% of PDs are women. Other companies mentioned include Infinity (9.3%), Cumulus (9.5%) and Citadel (7.1%).

Gerberding said that small groups, according to the MIW study, may represent better opportunities for female programmers. "The 28 groups with 20-29 stations averaged 12.3% women PDs, while the 56 groups with 12-19 stations averaged 10.7%, both higher than the average," she said. Thirty-three groups with 12 or more stations have no female PDs. Complete study findings may be found at [www.radiomlw.com](http://www.radiomlw.com).

## Sirius, XM Begin Airing Local Traffic &amp; Weather

Sirius on Feb. 29 began broadcasting local traffic and weather reports for New York and Los Angeles, and by the end of March the Sirius First Traffic channel will be airing reports for 20 major markets, including Chicago, Philadelphia, San Francisco, Boston, Dallas and Detroit. Traffic info is being provided through an agreement with Westwood One's SmartRoute Systems, while weather is provided by the Weather Channel. Rival service XM Satellite Radio, which in January announced its own plans to air local traffic and weather, launched Instant Traffic and Weather channels for New York, Detroit, Baltimore, Philadelphia and other markets on March 1. Streams for more markets nationwide are planned for later in the year.

In other news from Sirius, the company's stock bounced 10% on Feb. 26 to close at \$2.98 after Stifel Nicolaus analyst Kit Spring upgraded it from "market perform" to "outperform," based in part on his

Continued on Page 14

## TRANSACTIONS AT A GLANCE

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

## Multistate Deal

- WAPC-FM/Terre Haute, IN and KBKC-FM/Moberly, MO \$112,500

## State-By-State Transactions

- WACV-AM, WBAM-FM & WQKS-FM/Montgomery and WJWZ-FM/Wetumpka (Montgomery), AL \$15.3 million
- KAAX-FM/Avenal (Visalia), CA \$50,000
- KNKS-FM/Coalinga, CA \$300,000
- KAJF-FM/Firebaugh, CA \$450,000
- KZPE-FM/Ford City, CA \$700,000
- KZPO-FM/Lindsay (Visalia), CA \$1.88 million
- KSTC-AM & KNNG-FM/Sterling and KNEC-FM/Yuma, CO \$1.35 million
- WRYM-AM/New Britain (Hartford), CT \$1.06 million
- WBGY-FM/Naples, FL \$25,000
- WIMO-AM/Winder, GA \$75,000
- KCVK-FM/Otterville, MO \$650,000
- KAMI-AM & KCVN-FM/Cozad, NE \$365,000
- WASR-AM/Wolfeboro, NH \$350,000
- KXKS-AM/Albuquerque, NM \$650,000
- WMMY-FM/Jefferson, NC \$1.58 million
- WETC-AM/Wendell-Zebulon (Raleigh), NC \$1.8 million
- WHGS-AM & WBHC-FM/Hampton, SC \$375,000
- WJIM-AM & FM/Lewisburg, TN \$230,000
- WKWI-FM/Kilmarnock, VA \$900,000
- WAUK-AM/Waukesha (Milwaukee), WI \$2 million

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

## DEAL OF THE WEEK

**KOQL-FM/Ashland; KFRU-AM, KBXR-FM & KPLA-FM/Columbia; and KLIK-AM, KBBM-FM & KJMO-FM/Jefferson City, MO**

PRICE: \$38.75 million

TERMS: Asset sale for cash or stock

BUYER: Cumulus Broadcasting, headed by President/CEO Lew Dickey Jr. Phone: 404-949-0700. It owns 294 other stations.

This represents its entry into the markets.

SELLER: Premier Marketing Group, headed by President David Baugher. Phone: 573-449-4141

FREQUENCY: 106.1 MHz; 1400 kHz; 102.3 MHz; 101.5 MHz; 1240 kHz; 100.1 MHz; 104.1 MHz

BROKER: George Reed of Media Services Group

## 2004 DEALS TO DATE

Dollars to Date: **\$312,219,531**

(Last Year: \$2,431,069,266)

Dollars This Quarter: **\$312,219,531**

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

Stations Traded This Year: **148**

(Last Year: 911)

Stations Traded This Quarter: **148**

(Last Year: 210)

## FCC ACTIONS

## Senate May Draft Its Own Indecency Bill

Rebecca Hanks, spokeswoman for Senate Commerce Committee Chairman John McCain, told Reuters Tuesday that a bill that would give the FCC the ability to levy hefty fines against broadcasters found to have aired material ruled indecent by the commission will be set for a markup the near future. If the bill, authored by Sen. Sam Brownback, emerges from the committee and goes to the full Senate for a vote, it will give the upper body of Congress its own standalone legislation tackling indecency in media.

The Senate bill differs on some key issues from the House bill, introduced in January, and Senate Majority Leader Bill Frist said Tuesday that he would need to review the bill when it is introduced before deciding whether he'll support a tenfold increase in the

Continued on Page 14

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• RCA • WKYS • HBC • NEW YORK MAGAZINE • WUSN • HOT 97 • KNIX • WKTU • WPLJ  
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# Cut Your Spotload, Make More Money

Prices can't go up until inventory goes down

One major reason radio's percentage of ad dollars has not increased over the years is the math of supply and demand. In 1970 there were 3,000 commercial AM and FM radio stations, and the average commercial load was 15 minutes per hour. That means there were approximately 16.4 million spots per year for sale. Today, with approximately 10,000 commercial stations running an average spotload of 15 minutes per hour, there are roughly 54.8 million spots for sale annually.

Unfortunately, more spots do not equal more of the ad pie. You learned in school the basics of supply and demand: The smaller the supply, the greater the demand. As long as the spotload is so great, as long as we feel the need to give away nighttimes and Sundays, radio cannot increase its piece of the pie.



Walter Sabo

usually happens is that the sales manager buys the traffic manager lunch and they conspire to sneak in a few more spots in Friday-afternoon drive — and the PD doesn't discover it until Monday afternoon. Oh, gee, too late.

But everyone pays a high price for those sneaked-in spots. As long as advertisers can always

with little planning. The solution: Cut the spotload. Infinity recently did this at several of its stations, including WCBS-FM/New York. Imagine the impact on pricing if your station cut its spotload in half. To make your numbers, the price per spot would have to go up.

## Fewer Spots, More Revenue, Better Radio

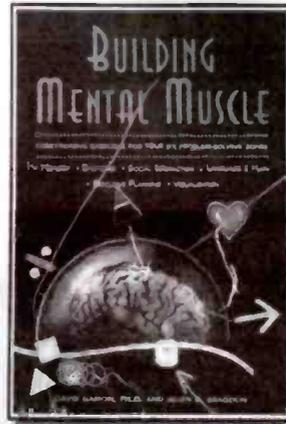
When your account executives tell clients about the new rates, a number of very good things will happen. First, advertisers will say, "Really? Why is it worth so much more?" And that's the invitation every good salesperson is thrilled to be given. It means they can start to make a presentation based on the quality of the medium, rather than its efficiency.

I grew up in a retail family. None of my relatives cared about efficiency, they cared only about getting people in the door. They would have paid anything for store traffic, and they never, ever understood why radio was so cheap. They would have paid much more because radio got the results they wanted.

Second, the higher the budget, the further up the executive ladder

# Take Your Brain To The Gym

Everybody can use a stronger brain, and the new, second edition of *Building Mental Muscle* by David Gamon, Ph.D. and Allen Bragdon is a trove of techniques to improve skills in managing memory, emotions, language, math, visualization, executive planning and social interaction. You can rate your social intelligence, take your personality inventory and gauge working memory. Best of all, it's fun stuff!



The authors have taken the latest findings in brain research and created fascinating reports, entertaining exercises and self-tests to stimulate the cells in different brain zones. You can learn how to combat or even reverse the gradual decline of cognitive skills, learn while you sleep, retrieve information from memory, store new information, change your mood without drugs or therapy and much more.

Bragdon and Gamon are no mere theorists. Gamon holds advanced degrees in the cognitive sciences from the University of California at Berkeley, while Bragdon is a popular author, the founder of the *Brainwaves Center* and *Games* magazine and a former editor of the *New York Times* "Playspace" puzzle column. They've combined to create a compelling read for yourself or someone you love; it's great for a long flight.

For more information on *Building Mental Muscle*, published by Walker & Co., or to schedule interviews with the authors, visit [www.brainwaves.com](http://www.brainwaves.com).

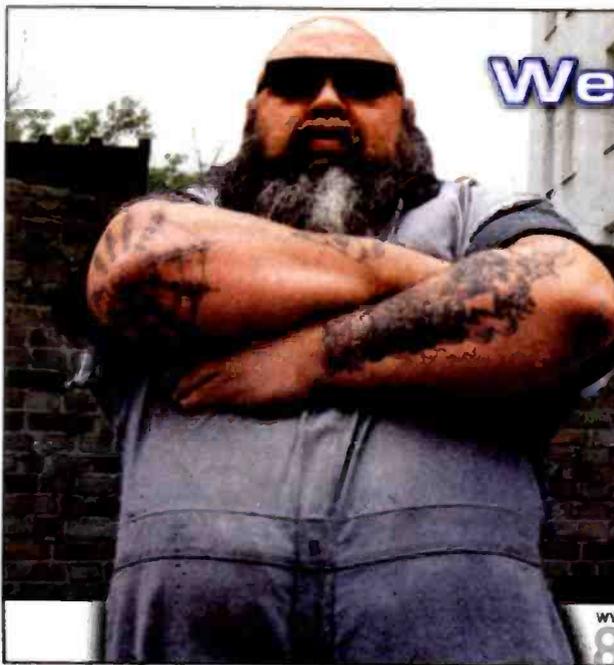
the buy has to be made. If radio costs much more, a low-level buyer might not be able to make the decision. The salesperson will finally be able to present to the boss — by invitation.

Third, companies that have to invest more in their media buys invest

more in the production of the spots (think Super Bowl!). Advertisers will spend more per spot for radio. The result will be better sounding stations and better response to spots.

Fourth, account executives will be

Continued on Page 10



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# Fear And Loathing In Small-Market Sales

More than training, it's support that makes the difference

It's a cold winter's day in Helena, MT, where a radio GM without the proper outfitting can freeze to death. We're not talking about goose-down jackets. Everyone here has one of those. No, the standard-issue small-market survival gear is competent salespeople. For Cherry Creek Radio Exec. VP/Director of Sales Dan Gittings, who oversees sellers at 24 stations in nine small markets, keeping salespeople motivated in their early days is a never-ending challenge.



Dan Gittings

No stranger to life outside the big metros, Gittings recently joined CCR from the Market Manager post at Cumulus' Midland, TX cluster. He's also held senior operating posts for Citadel, Robert Ingstad

Broadcasting and McDonald Media, helping improve winners and turn around losers.

## The Great Fear Factor

Radio's high rejection-to-close

ratio can demoralize anyone in sales, but for beginners in small markets, Gittings says there's an even bigger negative: "Most people are deathly afraid that they're going to look bad in front of somebody else. But if you make a promise to the people who come aboard your sales organization that you will train them, it takes away the fear.

"What kills most salespeople is that they get scared to death and they vapor lock. They don't know what to do, they don't know the questions to ask or the answers to the questions they're asked. So it's incumbent upon management staff to make sure that when their sellers walk out the door every day, there's no fear. Our hook is, 'You can make a lot of money doing this, and we will train you.'"

The fear factor for sellers goes beyond facing skeptical clients. It often comes full circle when sellers return to the station at the end of the day empty-handed. Gittings explains, "When you send a salesperson out on the street every day and they get beat up all day long and then they come back to the station, you've got a choice to make. You can say, 'How did it go today?' and mean it, or you can say it in a way that puts them on the spot.

"I believe that if they want to unload, you should stand there and listen. After all, if you can't be comfortable and safe when you come home, what kind of life are you leading? I just don't believe that fear has anything to do with success."

Gittings gets frustrated when he hears about stations with rapid turnover in sales personnel. "This whole thing about '90 days, sink or swim' is insane. How long does it take the average person in broadcasting to get good at their job? Maybe five years? I can't imagine somebody coming into our business — one of the toughest in the world to sell, in a lot of respects — and being told, 'Well, you're going to make or break this thing in 90 days.'

"It's just not realistic. Some people come along quicker than others. I've seen people who have hit the ground running, but I've also seen those who had really no business experience turn the corner in six or eight months and do extremely well."

## Character Is The Key

Asked what he looks for in pro-

spective salespeople, Gittings says, "I hire on one thing and one thing only, and that's character — to stick with it, and to be honest with themselves and their clients. I insist that the managers who work with me understand that radio is the kind of business where, when you turn out the lights at the end of the day, the assets go home. The better-quality people you have, the better your operation is going to be. Character will take care of everything else."

Gittings explains that when he was managing KZEL/Eugene, OR, back in the '80s, he and his sales managers used to try to run sales candidates off by telling them how hard radio sales is. "We'd see if they'd flinch and freak out," he says. "This is such a tough business, and so if they didn't run away, we'd then assess what kind of talent they had: native intelligence, their background, if they had basic math skills and their compatibility with our organization and the people in it."

Gittings likes to look for candidates who are seeking more than just a job. "You need to constantly sell the career opportunity on your stations," he says. "Career people come from that character-based personality; they believe in themselves. They look at you, the organization and the opportunity and say, 'You know, I can do this.'

"If they've got that inside them, we can provide the continuing education and keep challenging them to learn how to help that client sell those nine Toro lawn mowers in September."

## Cut Your Spotload

Continued from Page 8

able to work smarter. They will concentrate their efforts on bigger-buck advertisers that can meet the higher prices.

Fifth, collection problems will diminish. Some advertisers won't be able to pay the higher rates. Those are the ones who are slow pays. They go.

## Avoid Annihilation

Finally, the spotload has to be cut because it is going to destroy the medium. The dumbest thing in the history of radio was the first commercial station that proclaimed programming segments "commercial-free." From that moment, listeners became increasingly sensitive to commercials.

That was followed by equally damaging phrases, such as "More music and less talk" and "Less repetition." And there you have it: Three of radio's main ingredients — commercials, talking and repetition of hits — have been labeled "bad" by us broadcasters. Bad programmers trained listeners to be sensitive to the very things that make the medium successful.

The reason FM music stations drove purchases of FM radios in the '70s was not better sound quality; it was, first and foremost, the lower commercial loads. AM Rock stations were playing 18 minutes per hour. Because few advertisers wanted to buy the new FM medium, FMs had many fewer spots. In recent years, increased commercial loads have been driving FM listeners to the Internet, iPods and satellite radio.

Therefore, the single most important thing you can do today to increase the revenue of your station, build the total share of radio ad dollars and maintain the audience levels now enjoyed by the medium is to cut the spotload. A lot. Make the math of supply and demand work for you, not against you.

Walter Sabo has led consulting firm Sabomedia since 1984.

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

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# Memo To Sellers: Don't Knock The Competition

By Charles Warner

In some highly competitive industries, such as radio and newspapers, weak and unprofessional salespeople habitually sell negatively. Here are seven reasons to avoid this practice.

**1. Buyers hate it.** How would you like it if every conversation you had during the business day were negative, nasty and mean-spirited? You would become depressed. Buyers feel the same way.

**2. You tear down the image of radio.** After buyers hear how bad several competitors are, they begin to have a negative impression of the whole medium.

**3. You waste time.** Customers' and buyers' time is not unlimited. You usually have just a few minutes to get their attention and make a presentation. If you knock the competition, you're wasting valuable time. Remember the old adage "You can't sell what your competitors don't have." You can only sell the benefits of what you have to offer, so get on with it.

**4. You lose credibility.** When you knock the competition, you are not perceived as objective. Buyers say to themselves, "Of course you're bad-mouthing the competition — you're trying to sell me something. Why should I believe you?"

**5. You lower your personal image.** Selling negatively puts you down in the gutter with other negatively selling salespeople. Stay above it. Refuse to throw dirt. Buyers will appreciate your positive approach and like you better for it.

**6. You may touch hidden sore spots.** You may not know if a customer or buyer has invested in advertising with a competitor (in your medium or another), so if you knock a competitor a buyer has invested in, you are insulting the buyer's judgment. When this happens, buyers become defensive and will vigorously defend their past decisions.

Also, a buyer may like a salesperson — or may even be dating him or her — and when you knock that salesperson's medium, you are knocking that salesperson. The buyer may become very defensive about your competitor's product and end up disliking yours. Remember, media is intangible, and salespeople become surrogates for their products. They are the products in the minds of buyers.

**7. You build competitors' importance and image.** Did you ever see an ad in a magazine for Rolex that had the headline "We're better than a Timex?" Never mention competitors that are below you in rank or position. All you'll do is build them up to your level. The buyer's reac-

**Salespeople become surrogates for their products. They are the products in the minds of buyers.**

tion will be "Why is this salesperson talking about the competitor? What is the salesperson afraid of?"

## How To Respond When Asked About Competitors

**1. Compliment competitors.** Use a two-sided argument. The first is a compliment (remember, you do not know who your buyer knows or likes). By doing so, you boost the image of your medium and come across as a nice, positive person. For example, if a buyer asks, "I understand the local paper has lowered its

circulation base rate. Is this true?" You say, "I've heard that too. It's a shame. It's a solid publication with an excellent editorial product and sales staff."

But you also can take the opportunity to expose generic competitive weaknesses by adding, "All of the local publications are suffering from the advertising slowdown and are looking to cut expenses."

**2. Talk about your strengths.** For example, if a buyer says, "That cable channel's late show had a 20% drop in women 18-49. What do you make of that?" Avoid the temptation to discuss your competitor's vulnerability, and instead find a positive response, such as, "My AC station's evening show had a 2% increase in that demo even though it was a summer book and came was down." In short, do what politicians do: Do not answer the question directly. Answer it with information about the benefits of your product.

*This article is excerpted and adapted from the book Media Selling: Broadcast, Cable, Print & Interactive by Charles Warner and Joseph Buchman (Blackwell Publishing).*

# Radio's Glass Ceiling Still Hard To Break

The Most Influential Women in Radio's annual GSM Gender Analysis Summary shows that women aren't making much headway moving into radio sales leadership.

Women are managing sales for 28% of all U.S. stations, down from 31% in 2002, but 34% of GSMs at groups owning 12 or more stations are women.

MIW spokeswoman and former Nassau Media Partners President Joan Gerberding said, "The leaders of radio groups and the radio industry must acknowledge the fact that diversity increases the value of their companies. Despite protestations that there are no experienced women leaders available, there is a growing pool of talented women who could easily be promoted into higher levels of radio leadership."

Clear Channel increased its percentage of female GSMs from 33%-37% (149 of 398) between 2002 and 2003. The company employs one-quarter of all female radio GSMs. Among other large groups, Cumulus has 40% female GSMs (27 of 67), while Citadel has 32% (23 of 71), and Entercom reports 30% (16 of 53). Twenty-six percent of Infinity's GSMs are female (36 of 136).

The 10 groups that own 50-99 stations have an overall average of 28.1% female GSMs. Entravision, ABC and Saga have 50%, 38% and 36%, respectively, and five groups average between 23%-30%. NextMedia lags at 19%, and Salem has 6% — only two of its 36 sales managers are women.



Joan Gerberding

The 13 groups with between 30-49 stations have an average of 35% female GSMs. Five of these groups are over 40%: Midwest (42%), Zimmer (44%), Multicultural (47%), Journal (50%) and American General (50%). Five more average between 30%-38%. Triad has 18% female GSMs, Forever shows 14%, and New Northwest lists no female sales managers.

The 28 groups that own 20-29 stations average 30% female GSMs, while the 56 groups owning 12-19 stations average 35%. Ten groups, collectively representing 203 stations, list no women among their sales managers.

# Pros On The Move

- At KMOX/St. Louis: **Bobby Bohn** is the new Sports Sales Manager, joining from the Florida Gator Network.
- **Tricia Fabian** is promoted to LSM of KMOX after three years as NTR Director of clustermates KEZK & KYKY.
- At WOR Radio Network: **Willis Damalt** joins as Market Manager for evening talk host Lionel's show and Jim Cramer's *Real Money*.
- **Amanda Flood** moves from WOR/New York's local sales department to become Director/Network Ad Sales.
- **Paul Siebold** moves up from Marketing Associate to Director/Marketing, overseeing marketing for the network and WOR/New York.
- **Chris Thompson** is promoted from Director to Exec. Director/Network Operations.
- **Pierre Bouvard** receives the 2003 American Women in Radio &

- Television Achievement Award. An honorary trustee of the AWRT Foundation since 2001, Bouvard is President/International & New Ventures for Arbitron.
- **Janet Brainin** is promoted from GSM at Emmis' KZLA/Los Angeles to Director/Sales for KZLA and clustermate KPWR. Brainin, who joined Emmis in 2000, previously worked 16 years for Infinity Broadcasting.
- **Stuart Brotman** is appointed President of the Museum of Television & Radio. Brotman succeeds Robert Batscha, who served as the museum's president from 1981 until his death in 2003. Author of four books, Brotman has had a long and distinguished career in management consulting. He has held government roles in communications leadership in Washington, DC and has taught at Boston University, Harvard and Tufts.
- **Manny Carvajales** is named

- GSM of Hispanic Christian Radio's stations in Miami, Dallas and Houston. Carvajales has nearly 20 years of experience in sales and sales management at WQBA/Miami and was most recently South Florida Sales Manager for Radio Unica.
- **Clay Coleman** crosses the hall from sales to become Director/Marketing & Promotions for STG Media's WAHR, WLOR & WRTT/Huntsville, AL.
- **Daniel De Percin** joins Sloan Torbert Media to work with the independent radio rep and sports-marketing company's affiliated sports radio networks and in-stadium advertising business. He's been Sales Manager at Lightning-Cast, National Director/Marketing at Metro Networks and NSM of KXEZ & KYSR/Los Angeles.
- **Mark Ferri** is promoted from Regional AE to GSM of WJBR/Wilmington, DE. Before joining WJBR Ferri worked in sales management for Cox Radio/Miami.
- **Tracy Gilliam** is named GSM of Infinity's KRTH/Los Angeles. She joins the station from

- Premiere Radio Networks, where she served as VP/Integrated Business Solutions.
- **Lung Huang** is promoted to Sr. Group Account Manager at Arbitron, working in the advertiser, agency and cable services division and focusing on the requirements of group-owned agency customers. He previously served clients in the New England and New York areas and earlier was an analyst for Young & Rubicam's Media Edge.
- **Brook Johnson** is promoted from Promotions Director at KQRS/Minneapolis to Marketing Director for KQRS, WGVS, WGVY & WGVZ/Minneapolis. She has worked at KQRS for six years, starting as an intern.
- **Nikki Kozak** is named Promotions Director at KSNH/Santa Maria, CA. A newcomer to radio, she is a recent graduate of Cal Poly State University.
- **Brian Mack** joins WAKS/Tampa as Creative Services Director. He previously held the same post at WLIR & WXXP/Nassau-Suffolk.

# iPod Minis, Disney & Acacia — And How'd RICO Get Into This?

The week brings a lot of stories to keep an eye on

**T**here were no huge developments in the digital-media biz this week, which is kind of nice, since huge developments in this young business generally mean bad news. But there is nonetheless a lot going on that may have big implications for the future.

First, the most widely reported story of the week, the racketeering lawsuit against the RIAA's member labels. A New Jersey woman who was among the 531 accused file-traders sued by the RIAA last month says the letter she got from the label organization informing her of the suit was equivalent to extortion.

The letter the RIAA has been sending to its lawsuit targets explains that the statutory maximum civil penalty for copyright infringement is \$150,000 per violation and offers defendants a chance to settle for a lesser amount. And that, say the plaintiff and her lawyer, is extortion, making the labels liable under the Racketeering Influenced & Corrupt Organizations statute, a law more usually applied to, for example, large-scale drug dealers. The RIAA says the purpose of the letter is merely to provide information and that it stands by its claims.

Some people were apparently sued in error in the first round of lawsuits, and in those cases the RIAA dropped the suits, albeit ungraciously. It's even possible that someone who never stole a song has settled rather than fight the mighty labels in court, but if it's happened, those people haven't been heard from.

One of those folks would make a more plausible RICO plaintiff than someone who is, well, guilty. The plaintiff in the New Jersey case has already admitted that her daughter was offering more than 1,300 copyrighted songs by way of KaZaa (a "school project" is said to have been somehow involved). This suit doesn't change anything for now, but, given the all-over-the-place court decisions in earlier peer-to-peer-related litigation, this case will be one to watch.

## Good For Apple

After a month or so of patented Apple hype, the cute little one-gigabyte iPod Mini finally hit stores on Feb. 20. Despite a lot of concern about the price — \$249, only \$50 less than a 15-gigabyte full-size iPod — Apple reports that it has received over 100,000 orders. Resellers are already running short, and the multicolored Minis are attracting way-over-retail bids on eBay.

So what's the problem? The iPod, regular or mini, works only with Apple's iTunes Music Store. Aside from the unprotected MP3s sold by some minor lights in the digital-music biz, the AACs sold by iTunes are the only purchased digital music you can play on it. And those AACs are protected by Apple's proprietary Fairplay DRM, so they won't play on anything but an iPod — unless Apple were to license Fairplay to other manufacturers, which it's not going to do.

**Everyone who buys  
an iPod is committed  
to iTunes if they're  
paying for digital  
music at all.**

The iPod-iTunes combo made buying digital music kind of cool for the first time, which was great. But it's a closed system, and that's not good for Apple's dozen or so name-brand rivals, all of which are selling rights-managed Windows Media Audio files. Everyone who buys an iPod is committed to iTunes if they're paying for digital music at all.

If a single player remains so dominant, we will soon see digital music's development stall once again as the competitors fall away. This is not Apple's fault or, indeed, Apple's problem. The time for the other sellers to move in and create something as cool and exciting as the iPod was before the Windows version of the iTunes Music Store was launched. But they didn't do that — though reports say Napster tried, through a deal with Hewlett-Packard that fell through when HP partnered with (who else?) Apple instead.

It may not be too late to raise up a real Windows-based rival for Apple and the iPod, but somebody had better get moving.

## Disney Deals With Acacia

This week the Walt Disney Inter-

net Group signed a licensing deal with an obscure outfit called Acacia Research. Why does this matter? A few years ago Acacia bought a group of patents that it says cover all audio and video streaming — wirelessly or over cable, satellite or the Internet.

Acacia has been pressing these claims for about a year now and has filed patent-infringement suits against a couple of dozen adult-entertainment companies, but its aim is not to sue and stop the alleged infringement. It wants licensing deals. The best known U.S. name to make a deal before Disney was Internet-only webcaster Radio Free Virgin, but the high-profile Disney deal may make it more likely other content providers will go along.

This has huge implications, not only for the webcasting industry, but for the legal digital-music business as well: RealNetworks' Rhapsody sells no downloads but makes its money from subscriptions for on-demand streams, and Napster and BestBuy's MusicNow rely on on-demand streams to attract subscribers to their premium services. Whatever Acacia is asking for, it is going to be a burden on two already struggling industries.

Acacia's patent claims are now being challenged in court by a coalition led by adult-entertainment companies. You're going to hear more about this, however it all turns out.

## Arbitron To Revamp 'Net Ratings

Also in the news, Arbitron last week announced abruptly that it will no longer offer its weekly and monthly Internet Broadcast Ratings after the end of March. The ratings, which report webcast listening in aggregate tuning hours with approximate cume figures, will be replaced by an unspecified "revised service."

Arbitron began offering webcast ratings in 1999 and in 2002 licensed the technology of rival service MeasureCast, which then left the 'Net-ratings business. Then, about a year ago, Arbitron began charging webcasters to appear in the ratings. Most broadcast streams promptly dropped out.

This sudden move to drop the ratings for now is obviously a blow to streamers that have been basing ad rates on the numbers. But what Arbitron replaces them with might be better — perhaps closer to radio's

## The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 500,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, March 2, 2004.

### Top 10 Songs

1. **MAROON 5** This Love
2. **BRITNEY SPEARS** Toxic
3. **OUTKAST** Hey Ya!
4. **GREEN DAY** I Fought The Law (And The Law Won)
5. **NICKELBACK** Someday
6. **THE DARKNESS** I Believe In A Thing Called Love
7. **J-KWON** Topsy (Radio Mix)
8. **FIVE FOR FIGHTING** 100 Years
9. **BLACK EYED PEAS** Where Is The Love
10. **OUTKAST** / **SLEEPY BROWN** The Way You Move

### Top 10 Albums

1. **NORAH JONES** *Feels Like Home*
2. **MAROON 5** *Songs About Jane*
3. **WHITE STRIPES** *Black Jack Davey* (single)
4. **ZERO 7** *When It Falls*
5. **HOWARD SHORE** *Lord Of The Rings: Return Of The King*
6. **WIDESPREAD PANIC** *New Year's Vacation Shows*
7. **JOSS STONE** *The Soul Sessions*
8. **CRYSTAL METHOD** *Legion Of Boom*
9. **BLACK EYED PEAS** *Elephunk*
10. **WHITE STRIPES** *Elephant*

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 Feb. 5, 2004 are listed below.

### Top Pop

**OUTKAST** Hey Ya!  
**BRITNEY SPEARS** Toxic  
**NO DOUBT** It's My Life  
**DIDO** White Flag  
**NICKELBACK** Someday

### Top Christian

**MERCYME** I Can Only Imagine  
**SKILLET** Saviour  
**DONNIE MCLURKIN** I'm Walking  
**JEREMY CAMP** Right Here  
**PILLAR** Right From Myself

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### Top Folk

**CHERYL WHEELER** Aces  
**TODD SNIDER** Easy Money  
**STEPHEN FEARING** Town Called Jesus  
**CORB LUND BAND** Five Dollar Bill  
**JASON MRAZ** You And I Both

metrics and thus more familiar to advertisers. We'll see.

## Yahoo! Makes ACM Deal

Yahoo, which provides a vast amount of free material online, is moving ever more into paid content. As part of that, the Academy of Country Music and Yahoo's Launch music division have teamed in a new program that — for a fee — gives fans a chance to become associate members of the ACM, with the right to vote on the ACM/Launch Video of the Year honor at the ACM Awards.

Country fans who join the \$15-a-year online fan club get access to site features including video performance clips and backstage tours, ACM Awards information and previews of new music. The first 1,500 fans to sign up will have the option of buying a special \$60 "Platinum" membership that includes the right

to buy two tickets to the ACM Awards broadcast, set for May 26 in Las Vegas.

This is one to watch, because paid online content is, for better or worse, the wave of the future. A lot of companies tried it a few years ago and failed, but the 'Net was too new for it to catch on. Now the success of subscription webcasting and the growth of on-demand video are showing that consumers have become willing to pay for web content if the price is right.

As radio gets more sophisticated in its online offerings (it's bound to happen one of these days), paid content — web streams, songs on demand, video — could become a significant NTR stream. RCS is doing it already, with its \$5-a-month Adult Standards "Best of Everything" stream for WOR/New York. It's something to think about.

**EMF Broadcasting Moves Into Austin**

EMF Broadcasting on Sunday flipped Smooth Jazz simulcast KQJZ & KQQT/Austin to EMF's K-Love Christian AC network programming. EMF bought the stations, which together cover all of Austin and its surrounding suburbs, from Central Texas Radio for an undisclosed price.

"We're real excited about having a presence in Austin," K-Love PD Davis Pierce told R&R. "It's a town with a lot of Christian activity, so to be able to encourage them and be a gathering spot for the community will be a great addition for us. Being a former Texan, I love that we're getting a station in that market. We look forward to the station growing and serving the marketplace."

WMG

Continued from Page 1

largest privately held independent music company. Those reporting directly to Bronfman in the new structure include new WMG Chairman & CEO/U.S. Recorded Music Lyor Cohen; former Warner Music International President Paul-Rene Albertini, who is now Chairman/CEO of that division; and Warner Chappell Chairman/CEO Les Bider.

Corporate staff reporting to Bronfman include CFO Helen Murphy, Exec. VP/General Counsel Dave Johnson and new head of corporate communications Will Tanous, who replaces the exiting Dawn Bridges.

Reporting to Cohen will be Warner Bros. Chairman/CEO Tom Whalley, Warner Strategic Marketing President Scott Pascucci and WEA Corp. President John Esposto.

WMG's East Coast operations will be consolidated by merging the

**Smooth Jazz Now On WDSJ/Dayton**

Clear Channel on Monday flipped 50kw Rhythmic Oldies WDJO/Dayton to Smooth Jazz as WDSJ, with the new moniker "Smooth Jazz 106.5." Broadcast Architecture guided the sign-on and will serve as consultant to the station.

OM Jeff Stevens, who oversees three of the eight Dayton-based Clear Channel outlets, said, "Smooth Jazz did very well here in the 1990s with very little promotion, and we think it will be successful again."

WDSJ is licensed to Greenville, OH and covers the northwest portion of the metropolitan area, including Richmond, IN. The Smooth Jazz format has a history in Ohio's Miami Valley, notably at WVAE/Cincinnati, which Clear Channel flipped in 1998 in favor of Jammin' Oldies.

business and legal-affairs and finance and label-sales divisions of Elektra and Atlantic, with Cohen leading both labels as interim Chairman. Atlantic founder Ahmet Ertegun will remain with the company.

Cohen further detailed the new alignment in a memo, saying that Atlantic department heads will report to Craig Kallman, Elektra department heads will report to Greg Thompson, and Lava Records will continue under the leadership of Jason Flom. WMG's new management is continuing discussions with former Chairman/CEO Roger Ames about a senior management role at the company.

Several top execs have exited as a result of the cuts, including Atlantic co-Chairman Val Azzoli and co-President Ron Shapiro, WMG/Nashville President Jim Ed Norman and Elektra Chairman/CEO Sylvia Rhone. "As I close out this chapter of my career, nearly 10 years as the Chairman/CEO of this great company, I want to express my gratitude for your tireless dedication, your inspiring devotion to our artists and your never-ending loyalty as we delivered to the world the most vital

and diverse roster in the history of this label," Rhone wrote to employees in a memo.

In New York, cuts affected Warner Bros. Sr. VP/Promo John Boulos and Reprise CHR National Brian Rhodes. Besides Norman, several other cuts were made at WMG/Nashville, including Sr. VP/A&R Paige Levy and Sr. VP/Creative Services Janice Azrak.

Meanwhile, Warner Music Latina President George Zamora and Sr. VP/Marketing Harry Fox have exited, and some 34 staffers at Christian music division Word Label Group were reportedly let go, including WL's entire publicity staff. Seven staffers have been cut from Warner Chappell music publishing, three have been cut from Warner Bros. Jazz, and the entire Elektra sales staff is reportedly out as well.

At press time, R&R learned that senior Warner executives Jeff Ayeroff and Marty Greenfield were also out, and sources told R&R that Cohen stated on a conference call that Atlantic and Elektra will have just one promotion staff in the near future. For the latest updates on the developing WMG story, visit [www.radioandrecords.com](http://www.radioandrecords.com).

**WXPK To Go Triple A; Herrmann PD**

At press time, Pama Broadcasting's WXPK/Westchester — whose signal reaches more than 10 million people in Westchester County and the northern parts of the New York City area, as well as Fairfield County, CT — was planning to flip from a simulcast of CHR/Pop WSPK/Poughkeepsie, NY to Triple A. Former WBOS/Boston PD Chris Herrmann has been named PD of WXPK.



Herrmann

"This is a great opportunity for me," Herrmann said. "After having worked with a large corporation, I am looking forward to being involved with a company that's lean, committed and able to react quickly.

We will be grasping for a unique group of people in the New York area, and having a company that is totally behind me will make the challenge fun and exciting."

Herrmann will work with Station Manager Peter Mutino, Regional Manager Fred Bennett and Pama Triple A Station Director Tom Davis. Said Davis, "We

are very excited about Chris Herrmann coming in to program the station. The signal blankets the market. Pama is totally behind the format choice, and, now that Chris is onboard, we are ready to go for it."

WXPK will be Pama's third Triple A station, joining WRNX/Springfield, MA and WEBK/Killington, VT.

**Letter**

Continued from Page 3

face of radio is changing on a daily basis. The previous regulations, if properly enforced, would go to great lengths to prevent indecency. We were beginning to see this come to light. Now, more extreme and powerful legislation is being proposed that has apparently scared all of the major broadcasters into taking much swifter, more immediate action.

Don't get me wrong: Under the current wave of pressure and looming FCC enforcement bombs, I would be taking many of the same steps. My fear is that new legislation and government involvement will create a much more bland, less compelling radio experience for our country.

Free speech and the ability to communicate in America are staples of our very Union. Community standards may crumble to new national ones. Talented entertainers

and communicators will now hold back more than they should, fearing loss of employment and personal financial ruin.

I would love to see this industry hunker down for a series of powerful discussions and debates. Ironing out a new set of standards and/or penalties is not necessarily a bad idea. Let's show America that we can address their concerns, work within the system we've been given and create the level of entertainment they can love and respect without crossing a line that is defined by the listening community, not the government.

For the record, Zeo Radio Networks has always maintained a policy of providing clean programming, edited to standards that we feel are appropriate. We also grant all of our affiliated stations the right to further edit any material within our shows that does not meet their standards. We will continue along those lines.

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



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## National Radio

• **WESTWOOD ONE'S VH1 RADIO NETWORK** presents the simulcast of VH1's *2004 Rock and Roll Hall of Fame Ceremony*, a two-hour special airing March 21. In addition, *The 2004 Rock and Roll Hall of Fame Special* will air the weekend of March 12. For more information, contact Peter Sessa at 212-641-2053.

## Radio

• **JESSICA SHERMAN** joins Jones Radio Networks as Director/Affiliate Marketing for News & Talk. Sherman recently spent three years as Manager/Affiliate Marketing at Bloomberg Radio in New York City.

## Records

• **LARRY JACKSON** is promoted to VP/A&R at J Records. Jackson was previously Director/A&R.

## CHRONICLE

## CONDOLENCES

Longtime Texas air personality **Ken "Hubcap" Carter**, '60, Feb. 28.

## Changes

**Talk:** WAAM/Ann Arbor, MI taps **Lucy Ann Lance** for mornings ... WAAM/Ann Arbor, MI introduces **Lou Perry** as host of the new daily program *Ann Arbor Today*.

**Records:** Psychopathic Records launches **Ax & Smash (AXS) Records**, an imprint label focusing on rock and alternative rock albums.

## BUSINESS BRIEFS

Continued from Page 6

expectation that Ford will soon begin factory installation of Sirius receivers. Spring said that while Ford management won't comment on when the installations will start, he believes the automaker must step up its satellite-radio offerings to compete with XM's deal with GM. "Our conversations with Ford hint that it's not too far away," Spring said.

Spring also believes Sirius' management team may be underrated on Wall Street, noting that while the company's top brass may be perceived as "somewhat promotional," CEO Joe Clayton has in the past few months sealed deals with the NFL, DISH Network, Radio Shack and Penske Automotive.

While Spring said Sirius' high rate of spending and subscriber-acquisition costs "keep [him] up at night," he believes in the long-term prospects for satellite radio. He predicts that 30% of U.S. households will subscribe to either Sirius or XM by 2010. Sirius closed Tuesday down 5 cents, to \$2.95.

## Cox Won't Be Part Of Arbitron's Houston PPM Test

Cox Radio owns KHPT, KKBO, KLDE & KTHT/Houston, and Cox Radio President/CEO Bob Neil said at his company's Q4 conference call last week that Cox has no plans to participate in Arbitron's next round of Portable People Meter testing, set to begin later this year. When the PPM question was asked, Neil first joked, "You gave me a chance to violate the new obscenity guidelines with that question." He then said, "Arbitron knows that we have declined to participate in the Houston PPM test." The reason Cox won't be taking part? "It really came down to an ethical question for me, because I don't believe in it," Neil said. "Why would I want to participate in a test that I don't believe in?"

## FCC ACTIONS

Continued from Page 6

maximum fine handed out by the FCC. "There will be continuous debate and hearings, in all likelihood," Frist said. House and Senate members also disagree on when a license-revocation hearing would be initiated for an infringing broadcaster.

## Can The FCC Regulate Indecency On Satellite Radio?

At the Tuesday NAB State Leadership Conference in Washington, DC, FCC Commissioner **Kevin Martin** highlighted the issue of possible FCC regulation of indecency on satellite radio. He said that while the FCC has the authority to regulate satellite radio, other concerns may prevent the commission from holding satcasters to the decency standards broadcasters must follow. Martin said that while the FCC's rules direct it to regulate indecency in "radio communications" — and XM and Sirius fall under that umbrella — he noted that there are significant statutory questions about the issue. "Satellite radio is still a radio communication," he said, "but we'd need to look at what the statute says and what constitutional implications applying the rule might raise." As part of the effort to address the broadcast-indecency concerns that have moved to the top of the FCC's agenda, Martin said he'd like to see the commission create a voluntary code of conduct for broadcasters. He also called on both broadcast and subscription-based program providers to offer more family-friendly shows. "That's something we should be encouraging them to do," he said.

## Senator Attacks FCC's LPFM Study

In a letter sent to all five FCC commissioners, Sen. **Judd Gregg** said the low-power-FM interference study conducted by **Mitre Corp.** for the FCC contains "several technical and methodological errors that adversely and prejudicially affected its results" and demanded that the commission explain why Mitre apparently failed to follow through on some of the study provisions mandated by Congress. Specifically, Gregg charged that Mitre tested in six markets — fewer than the nine authorized by Congress — and that the company only tested for LPFM interference to full-power stations on upper third-adjacent channels, ignoring interference on lower third-adjacent channels.

Additionally, Gregg criticized Mitre's use of only six receivers in its testing and said the company didn't disclose the technical parameters of those receivers. He also said Mitre failed to conduct an economic analysis of the impact LPFM interference could have on full-power stations as it was directed to do by Congress. Mitre has said its determination in the technical study that third-adjacent channel protection was unnecessary made the economic study immaterial, but Gregg said, "That assumption is false and irrelevant. Congress did not link the requirement of an economic-impact study to any finding of interference."

## FCC Council Releases Emergency Guide For Local Media, Elects New Chairman

The FCC's Media Security and Reliability Council on Tuesday adopted 19 recommendations intended to strengthen emergency communications and promote the physical security of broadcast and satellite facilities in emergencies. The adoption was the culmination of a two-year project launched in the wake of the Sept. 11, 2001, terrorist attacks. The council's recommendations can be reviewed at [www.fcc.gov/MSRC](http://www.fcc.gov/MSRC). Meanwhile, the council elected Hearst-Argyle President/CEO **David Barrett** as the new Chairman of the council. He replaces Tribune President/CEO Dennis FitzSimons.

FCC Chairman Michael Powell also announced that Department of Homeland Security Secretary Director **Tom Ridge** has agreed to co-sponsor with the FCC a public forum in June to examine the relationship between media and government in times of emergency.

## AFTRA Says Air Talent Shouldn't Be Liable For Indecency Fines

In response to Clear Channel's move to make talents pay part of any indecency fines they rack up, **AFTRA** released a statement Monday saying, "The responsibility for complying with FCC regulations rests with the employers. Our members aren't responsible for programming the stations, and they don't hold a station's license to broadcast on the public airwaves. It's completely inappropriate and unprecedented for a broadcast company to shift the burden of complying with FCC regulations onto the backs of its employees. To the extent that individual employees may make on-the-spot errors that run afoul of FCC regs or company policy, that employee's existing personal-services agreement already provides recourse for the company." The AFTRA statement goes on to say that the attempt to make on-air personnel responsible for fines is "truly indecent."

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**CASSIDY** I'm Kelly Hotel  
**CHERIE** I'm Ready  
**JANET JACKSON** I Want You  
**BEN JELM** Come On  
**JOJO** Leave (Get Out)  
**AVRIL LAVIGNE** Don't Tell Me  
**CHRISTINA MILIAN** / **SHAWNNA** Dip It Low  
**SIMPLE PLAN** Don't Wanna Think About You

### SOFT ROCK

**Seth Neiman**  
WYONNA I Want To Know What...

### R&B & HIP-HOP

**Damon Williams**  
**ALICIA KEYS** If I Ain't Got You  
**LUDACRIS** / **RAFAEL SAADIO** Splash Waterfalls  
**MORICIA** You Should Have Known Better  
**USHER** Burn  
**KANYE WEST** / **SYLEENA JOHNSON** All Falls Down

### RAP

**DJ Mecca**  
**DJ KAYSLAY** / **FAT JOE** Not Your Average Joe  
**MYSTICAL** Party Pop  
**RED CAPE** / **JERMAINE DUPRI** Fly As She  
**REDMAN** The Saga Continues  
**SLY BOGGIE** That z My Name  
**YUNG WUN** / **DMX** Tear It Up

### ALTERNATIVE

**Adam Neiman**  
**A STATIC LULLABY** Lipgloss And Letdown  
**MUSE** Time Is Running Out  
**PILOT** TO GUNNER Barrio Superstarro  
**THURSDAY** War All The Time

### TODAY'S COUNTRY

**Liz Opoka**  
**MONTGOMERY GENTRY** If You Ever Stop...  
**SHEDAISSY** Passenger Seat

### PROGRESSIVE

**Liz Opoka**  
**BARENAKED LADIES** Testing 1, 2, 3  
**NELLY FURTADO** Try  
**MICHAEL ANDREWS** / **GARY JULES** Mad World  
**MATCHBOX TWENTY** Downfall

### AMERICANA

**Liz Opoka**  
**CATIE CURTIS** Red Light

## SIRIUS

### SIRIUS RADIO

Steve Blatter

### The Pulse

**Haneen Ararat**  
**NORAH JONES** Sunrise  
**HOBBASTANK** The Reason

### Sirius Hits 1

**Kid Kelly**  
**THE DARKNESS** I Believe In A Thing Called Love  
**SEAN PAUL** I'm Still In Love With You  
**J-KWON** Tipsy  
**BLINK-182** I Miss You

### Hot Jamz

**Geronimo**  
**JANET JACKSON** I Want You

### New Country

**Al Skop**  
**CHELY WRIGHT** Back Of The Bottom Drawer  
**JEFF BATES** I Wanna Make You Cry

### Octane

**Jose Mangin**  
**EVANESCENCE** Everybody's Fool

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### The Beat

**Howard Marcus**  
**LMC VS. U2** Take Me To The Clouds

### Heart & Soul

**B.J. Stone**  
**USHER** Burn  
**ALICIA KEYS** If I Ain't Got You  
**JANET JACKSON** I Want You

### The Trend

**Carol Arlia**  
**MAROON 5** This Love  
**BIG HEAD TOOTH** Imaginary Ships  
**BEN HARPER** Brown Eyed Blues  
**STARSAILOR** Silence Is Easy  
**JOHNNY LANG** Give Me Up Again  
**JONATHA BROOKE** Better After All  
**TRUMAN** Morning Light  
**MINDY SMITH** Come To Jesus  
**MATT NATHANSON** Suspended  
**NORAH JONES** What Am I To You  
**JOHNNY A.** I Had To Laugh  
**WHEAT** I Met A Girl

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Joel Oltman

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**GOMEZ** Catch Me Up  
**MODEST MOUSE** Float On  
**POLYPHONIC SPREE** Light And Day  
**SCISSOR SISTERS** Better Luck  
**KATIE ROSE** Overdrive  
**N.E.R.D.** She Wants To Move  
**MAROON 5** This Love  
**NELLY FURTADO** Try  
**DURAN DURAN** Sunrise  
**BLONDIE** Good Boys

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

### CHR/RHYTHMIC

**Mark Shands**  
**SLEEPY BROWN** I Can't Wait

### ALTERNATIVE

**Dave Sloan**  
**MODEST MOUSE** Float On  
**SOUNDOS** Living In America  
**TV ON THE RADIO** The Wrong Way  
**THE HISS** Clever Kicks

### ROCK

**Stephanie Mondello**  
**DROPOX** Wishbone

### DANCE

**Randy Schlager**  
**GEORGE MICHAEL** Amazing (Full Intention Club Mix)  
**IN-GRID** Shock  
**FERRY CORSTER** In My Dreams  
**TIM DELUXE** / **SHAHIN BADARI** Mundaya (The Boy)  
**WHITESIDE** ... 2 Make The Things Alright...

**LMC VS. U2** The Feeling  
**LOVE INC.** into The Night (Hannu Radio Edit)  
**RHY** Never Let Me Down  
**BENNY BENASSI** No Matter What You Do  
**TINA TURNER** Too Late (LJ Flores Breakbeat Mix)  
**SANDY B** Make The World Go Round (Soloonk Remix)  
**MOLDO** Cannot Contain This (Tom Neville Vocal Mix)  
**LIBERTY X** Everybody Cries (Bimbo Jones Mix)  
**THOMAS ANDERS** King Of Love (Disco Dance Remix)  
**COLTON & PEPPER** MASHAY FORD Signed...  
**AVANTGARDE** Get Down (Again) (Extended Again Mix)

### ADULT ALTERNATIVE

**Stephanie Mondello**  
**ELEFANT** Mist  
**MICHAEL ANDREWS** / **GARY JULES** Mad World  
**SARAH MCLACHLAN** Stupid  
**DECCATREE** Belong  
**JASON MRAZ** Curbside Prophet

### RHYTHMIC DANCE

**Danielle Ruyschaert**  
**SIR IVAN** San Francisco  
**RICHARD HUMPTY VISSION** Never Let Me Down  
**BIG BANG THEORY** Do U Got Funk?  
**ANGEL CITY** Love Me Right  
**LEMAR** Dance With U  
**JANNY B.** Love Is The Music

### RAP/HIP-HOP

**Mark Shands**  
**MR. POOKIE & MR. LUCCI** Gangsta  
**SLEEPY BROWN** I Can't Wait  
**KANYE WEST** Jesus Walks  
**KANYE WEST** All Falls Down  
**KANYE WEST** Hidden Track  
**KANYE WEST** Graduation Day  
**KANYE WEST** Last Call  
**KANYE WEST** Family Business  
**KANYE WEST** Get 'Em High  
**KANYE WEST** The New Workout Plan  
**KANYE WEST** School Spirit  
**KANYE WEST** We Don't Care  
**KANYE WEST** Spaceship  
**KANYE WEST** Never Let Me Down  
**KANYE WEST** Breathe In Breathe Out



Artist/Title	Total Plays
HILARY DUFF Come Clean	77
JESSE MCCARTNEY Beautiful Soul	75
D-TENT BOYS Dig It	74
CLAY AIKEN Invisible	73
RON STOPPABLE & RUFUS Naked Mole Rap	73
HILARY DUFF Why Not	73
HILARY DUFF So Yesterday	72
CHEETAH GIRLS Cinderella	71
HAMPTON Hampsterdance 2	71
BOWLING FOR SOUP Punk Rock 101	70
STEVE BROCK Zip-A-Dee Doo-Dah	32
KELLY CLARKSON Miss Independent	32
RAVEN Supersition	31
LINDSAY LOHAN Ultimate	31
AVRIL LAVIGNE Complicated	31
JUMPS Do Ya	31
MICHELLE BRANCH Are You Happy Now?	31
AARON CARTER I Want Candy	31
BAHA MEN Who Let The Dogs Out	30



Playlist for the week of Feb. 23-29.

## AOL Radio@Network

### Top Pop

**Mark Hamilton**  
**CHINGY** One Call Away  
**LIZ PHAIR** Extraordinary  
**KANYE WEST** Through The Wire  
**ROONEY** I'm Shakin'

### Top Country

**Lawrence Kay**  
**VINCE GILL** In These Last Few Days  
**LAME TURNER** Always Wanting More

### Smooth Jazz

**Stan Dunn**  
**MINDI ABAR** Save The Last Dance  
**MARC ANTOINE** Mediterraneo



Phil Hall • 972-991-9200

### ABC AC

**Peter Stewart**  
**SIMPLY RED** You Make Me Feel Brand New

### Country Coast To Coast

**Dave Nicholson**  
**LONESTAR** Let's Be Us Again  
**CLAY WALKER** I Can't Sleep

### Real Country

**Richard Lee**  
**BROOKS & DUNN** That's What She Gets For Loving Me



Ken Moultrie • 800-426-9082

### Alternative

**Steve Young/Kristopher Jones**  
**VINES** Ride  
**MODEST MOUSE** Float On  
**3 DOORS DOWN** Away From The Sun  
**LINKIN PARK** Lying From You

### Active Rock

**Steve Young/Kristopher Jones**  
**HOBBASTANK** The Reason  
**ILL NINO** This Time's For Real  
**CROSSFADE** Cold

### Hot AC

**John Fowlkes**  
**SEAL** Love's Divine  
**JOSH KELLEY** Everybody Wants You

### CHR

**Steve Young/Josh Hasler/John Fowlkes**  
**BLINK-182** Miss You  
**HOBBASTANK** Reason  
**CASSIDY** I'm Kelly Hotel

### Rhythmic CHR

**Steve Young/Josh Hasler/John Fowlkes**  
**USHER** Burn  
**SEAN PAUL** I'm Still In Love With You  
**BEYONCE** Naughty Girl

### Mainstream AC

**Mike Bettelli/Teresa Cook**  
**SEAL** Love's Divine

### Delilah

**Mike Bettelli**  
**WYONNA** I Want To Know What Love Is

### The Dave Wingert Show

**Mike Bettelli/Teresa Cook**  
**SEAL** Love's Divine

### Maria And Friends (Maria Diamond Show)

**Mike Bettelli/Teresa Cook**  
**WYONNA** I Want To Know What Love Is

### Lia

**Ken Moultrie/Hank Aaron**  
**JOHN MICHAEL MONTGOMERY** Letters From Home

### U.S. Country

**Penny Mitchell**  
**JOHN MICHAEL MONTGOMERY** Letters From Home

### GREAT AMERICAN COUNTRY

**Jim Murphy • 303-784-8700**  
**REBA MCKENTINE** Somebody  
**THOM ELLIS** Hasta La Vista



Charlie Cook • 661-294-9000

### Soft AC

**Andy Fuller**  
**SEAL** Love's Divine

### Bright AC

**Jim Hays**  
**BARENAKED LADIES** Testing 1, 2, 3

### Mainstream Country

**David Felker**  
**LONESTAR** Let's Be Us Again

### Hot Country

**Jim Hays**  
**LONESTAR** Let's Be Us Again

### Young & Verna

**David Felker**  
**DAVID LEE MURPHY** Loco  
**EMERSON DRIVE** Last One Standing



### Country Today

**John Glenn**  
**SHANIA TWAIN** If Only Hurts When I Breathe

### AC Active

**Dave Hunter**  
**NORAH JONES** Sunrise

### AC Pure

**Dave Hunter**  
**MICHAEL MCDONALD** Ain't No Mountain High Enough  
**KENNY LOGGINS** I Miss Us

### Alternative Now!

**Chris Reeves • 402-952-7600**  
**SWITCHFOOT** Meant To Live



Jay Frank • 310-526-4247

### Audio

**DIZZE RASCAL** Fix Up, Look Sharp  
**GUSTER** Careful  
**KEB MO'** Let Your Light Shine  
**KIMBERLEY LOCKE** 8th World Wonder  
**LIL FLIP** Game Over  
**MARK SCHULTZ** You Are A Child Of Mine  
**METALLICA** The Unnamed Feeling  
**N.E.R.D.** She Wants To Move  
**PHILLIPS, CRAIG & MEE** Here I Am To Worship  
**SEVENDUST** Broken  
**THE WHITE STRIPES** I Just Don't Know What To Do...  
**TRAVIS** Love Will Come Through  
**WYONNA** Flies On The Butter  
**YELLOWCARD** Ocean Avenue

### Video

**BEETIE MIDLER** / **MS. THING & SHAWNNA** Dude  
**CHRISTINA MILIAN** Dip It Low  
**KEITH URBAN** Walkin' The Country  
**KEITH URBAN** You'll Think Of Me  
**KORN** You'll Want A Single  
**N.E.R.D.** She Wants To Move  
**NELLY FURTADO** Try  
**PROBOT** Shake Your Blood  
**ROBI DRACO ROSA** Dancing In The Rain  
**SIMPLE PLAN** I Don't Wanna Think About You

## MUSICSNIPPET.COM

Tony Lamptey • 866-552-9118

### Nip-Hop

**CEE-LO** The One  
**YOUNG GUNZ** Never Take Me Alive

### R&B

**CARL THOMAS** Make It All Right  
**MARQUES HOUSTON** Because Of You

72 million households

Artist	Song	Plays
BRITNEY SPEARS	Toxic	64
USHER	Yeah	62
CHINGY	One Call Away	58
G UNIT	Wanna Get To Know You	53
TWISTA / KANYE WEST...	Slow Jamz	51
HILARY DUFF	Come Clean	49
EVANESCENCE	My Immortal	49
BEYONCÉ	Me, Myself & I	45
MISSY ELLIOTT	I'm Really Hot	43
JESSICA SIMPSON	With You	43
MAROON 5	This Love	43
BLINK-182	I Miss You	39
RUBEN STUDDARD	Sorry 2004	30
KANYE WEST	Through The Wire	25
JOSS STONE	Fell In Love With A Boy	25
YEAH YEAH YEAHS	Maps	24
NICKELBACK	Someday	22
FEFE DOBSON	Everything	20
N.E.R.D.	She Wants To Move	19
EAMON F...	It (I Don't Want You Back)	19

Video playlist for the week of Feb. 23-29

David Cohn  
General Manager

## 2

KANYE WEST	Through The Wire	42
INCUBUS	Megalomaniac	32
LOSTPROPHETS	Last Train Home	31
STORY OF THE YEAR	Ureal The Day I Die	30
USHER / LUDACRIS & LIL JON	Yeah	28
TWISTA / KANYE WEST...	Slow Jamz	26
M.E.R.D.	She Wants To Move	26
CASSIODY VR. KELLY	Hotel	25
JOSS STONE	Fell In Love With A Boy	24
YEAH YEAH YEAHS	Maps	20
CHINGY	One Call Away	19
TRILLVILLE	Neva Eva	17
311	Love Song	16
BLINK-182	I Miss You	14
EVANESCENCE	My Immortal	14
YELLOWCARD	Ocean Avenue	14
AFI	Silver And Cold	13
FINGER ELEVEN	One Thing	13
YOUNG GUNZ	No Better Love	13
BEYONCÉ	Me, Myself & I	12

Video playlist for the week of Feb. 23-29

75 million households

Paul Marszalek  
VP/Music Programming

## 1

**ADDS**

SLEEPY BROWN / OUTKAST	I Can't Wait
ENRIQUE IGLESIAS	Not In Love
TOBY LIGHTMAN	Devils And Angels
TWISTA / KANYE WEST...	Slow Jamz

Artist	Song	Plays
NORAH JONES	Sunrise	50
OUTKAST	The Way You Move	37
NO DOUBT	It's My Life	36
NICKELBACK	Someday	35
ALICIA KEYS	You Don't Know My Name	24
JESSICA SIMPSON	With You	24
SHÉRYL CROW	The First Cut Is The Deepest	22
EVANESCENCE	My Immortal	22
BRITNEY SPEARS	Toxic	22
JET	Are You Gonna Be My Girl	17
MAROON 5	This Love	16
FIVE FOR FIGHTING	100 Years	15
FUEL	Falls On Me	15
BEYONCÉ	Me, Myself & I	14
MELISSA ETHERIDGE	Breathe	14
DARKNESS	I Believe In A Thing Called Love	13
GOOD CHARLOTTE	Hold On	13
JOHN MAYER	Clarity	13
JOSS STONE	Fell In Love With A Boy	13
PINK	God Is A DJ	10
WIDLIFE	All Things Just Keep Getting Better	9
BLACK EYED PEAS	Hey Mama	8
KELLY CLARKSON	The Trouble With Love Is	8
JACK JOHNSON	Taylor	8
KELIS	Milkshake	8
COURTNEY LOVE	Mono	8
TRAIN	When I Look To The Sky	8
SEAL	Love's Divine	6
JOSH GROBAN	You Raise Me Up	4
KID ROCK	Feel Like Makin' Love	4
KYLE MINOGUE	Slow	4
RUBEN STUDDARD	Sorry 2004	2

Video playlist is frozen

Lori Parkerson  
202-380-4425

**SQUIZZ (XM48)**  
Charlie Logan

**AUDIOSLAVE** What You Are

**DEFAULT** Throw It All Away

**U-POP (XM29)**  
Ted Kelly

**LOST BRDS. IG TOM MAC** Cry Little Sister

**MUSE** Time Is Running Out

**IN-GRID** You Promised Me

**PET SHOP BOYS** Paris City Boy

**THE LOFT (XM50)**  
Mike Marrone

**PAUL KELLY** You Broke A Beautiful Thing

**PAUL KELLY** The Oldest Story In The Book

**PAUL KELLY** Your Lovin' Is On My Mind

**PAUL KELLY** Nothing But A Dream

**PAUL KELLY** Can't Help You Now

**PETER MULVEY** 29 Cent Head

**PETER MULVEY** Me + Albert

**PETER MULVEY** Road To Malibu

**STEW** Clear Blue Day In Limbo

**WATERCOLORS (XM71)**  
Trinity

**DAVE KOZ** All I See Is You

**JOYCE COOLING** Expression

**PAUL TAYLOR** Steppin' Out

**X COUNTRY (XM12)**  
Jessie Scott

**BLUE DOGS** Me, Rain

**SLAID CLEAVES** Wishbones

**CLUMSY LOVERS** Better Me

**MIKE GRAHAM** Bad Ideas

**BILLY JOE SHAWER** Georgia On A Fast Train

**LEFTOVER SALMON** Mountain Top

**SHELLEY KING** Texas Style Zydeco

**XM CAFÉ (XM45)**  
Bill Evans

**BEN ARTHUR** Edible Darling

**RANDALL BRAMBLETT** Thin Places

**MY MORNING JACKET** It Still Moves

**XMLM (XM42)**  
Ward Cleaver

**CANNIBAL CORPSE** The Wretched Spawn

**DEICIDE** Scars Of The Crucifix

**WALLS OF JERICHO** All Hail The Dead

**MORTAL TREASON** A Call To The Martyrs

36 million households

Cindy Mahmoud,  
VP/Music Programming  
& Entertainment

**VIDEO PLAYLIST**

**CHINGY** One Call Away

**KANYE WEST** Through The Wire

**CASSIODY VR. KELLY** Hotel

**RUBEN STUDDARD** Sorry 2004

**LUDACRIS** Splash Waterfalls

**OUTKAST / SLEEPY BROWN** The Way You Move

**BEYONCÉ** Me, Myself & I

**YOUNG YANG TWINS VLIL JON...** Salt Shaker

**JAY-Z** Dirt Off Your Shoulder

**ALICIA KEYS** You Don't Know My Name

**RAP CITY TOP 10**

**CHINGY** One Call Away

**LUDACRIS** Splash Waterfalls

**CASSIODY VR. KELLY** Hotel

**YOUNG YANG TWINS VLIL JON...** Salt Shaker

**JUVENILE / LAMARQUE FRESH** In My Life

**KANYE WEST / VYLEENA JOHNSON** All Falls Down

**J-KWON** Tossy

**T.I.** Rubber Band Man

**TWISTA / KANYE WEST...** Slow Jamz

**JAY-Z** Dirt Off Your Shoulder

Video playlist is frozen

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

**ADDS**  
REBA McENTIRE Somebody

**TOP 20**

Artist	Song	Plays	TW	LW
KEITH URBAN	You'll Think Of Me	34	25	
ALAN JACKSON	Remember When	33	25	
JOSH TURNER	Long Black Train	33	25	
TOBY KEITH	American Soldier	32	26	
BUDDY JEWELL	Sweet Southern Comfort	31	25	
MINDY SMITH	Jolene	29	25	
K. CHESNEY & U. KRACKER	When The Sun...	29	17	
BRAD PAISLEY	Little Moments	28	25	
JIMMY WAYNE	I Love You This Much	28	24	
GARY ALLAN	Songs About Rain	28	23	
CLINT BLACK	Spend My Time	28	20	
MONTGOMERY GENTRY	If You Ever Stop...	27	12	
SHEDAIST	Passenger Seat	26	24	
SARA EVANS	Perfect	25	24	
JULIE ROBERTS	Break Down Here	22	14	
NORAH JONES	Sunrise	17	0	
KENNY CHESNEY	There Goes My Life	16	15	
CLAY WALKER	I Can't Sleep	16	13	
KENNY CHESNEY	No Shoes, No Shirt...	15	6	
BILLY CURRINGTON	I Got A Feelin'	13	9	

Airplay as monitored by Mediabase 24/7 between Feb. 23-28

Jim Murphy, VP/Programming  
19 million households

**ADDS**  
REBA McENTIRE Somebody  
THOM ELLIS Hasta La Vista  
MIKE GRAHAM Bad Ideas

**TOP 20**

**TOBY KEITH** American Soldier

**JOSH TURNER** Long Black Train

**KEITH URBAN** You'll Think Of Me

**ALAN JACKSON** Remember When

**JOE NICHOLS** Cool To Be A Fool

**SHANIA TWAIN** If Only Hurts When I'm Breathing

**KENNY CHESNEY** There Goes My Life

**BILLY CURRINGTON** I Got A Feelin'

**BRAD PAISLEY** Little Moments

**GARY ALLAN** Songs About Rain

**BUDDY JEWELL** Sweet Southern Comfort

**DIERKS EVANS** My Last Name

**SARA EVANS** Perfect

**CLAY WALKER** I Can't Sleep

**SHEDAIST** Passenger Seat

**MONTGOMERY GENTRY** If You Ever Stop Loving Me

**BLUE COUNTY** Good Little Girls

**EMERSON DRIVE** Last One Standing

**KELLIE COFFEY** Texas Plates

**RHONDA VINCENT** If Heartaches Had Wings

**A. KRAUSS / J. TAYLOR** How's The World Treating You

Information current as of March 5.

Pos.	Artist	Avg. Gross (in 000s)
1	SIMON & GARFUNKEL	\$2,549.1
2	BETTE MIDLER	\$1,069.9
3	SHANIA TWAIN	\$964.2
4	AEROSMITH & KISS	\$927.5
5	GEORGE STRAIT	\$796.3
6	DAVE MATTHEWS & FRIENDS	\$747.6
7	DAVID BOWIE	\$533.3
8	TOBY KEITH	\$474.0
9	SARAH BRIGHTMAN	\$410.6
10	LIMBEN PARK	\$389.9
11	MANHEIM STEAMROLLER	\$368.6
12	YOUNG GRANT/VINCE GALL	\$311.1
13	CHRIS ROCK	\$241.5
14	BILL GAITHER & FRIENDS	\$231.2
15	TRANS-SIBERIAN ORCHESTRA	\$228.1

Among this week's new tours:

- AMERICA
- CATIE CURTIS
- LOU RAOULS
- MARY J. BLIGE
- SOIL

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

## TELEVISION

### TOP TEN SHOWS

Total Audience (105.5 million households)

- 1 Academy Awards
- 2 CSI
- 3 Countdown To Oscars 2004
- 4 American Idol (Tuesday)
- 5 American Idol (Wednesday)
- 6 Friends
- 7 Survivor: All-Stars
- 8 E.R.
- 9 My Big Fat Obnoxious Fiance
- 10 CSI: Miami

### Feb. 23-29

Teens 12-17

- 1 Academy Awards
- 2 American Idol (Tuesday)
- 3 American Idol (Wednesday)
- 4 My Big Fat Obnoxious Fiance
- 5 The O.C.
- 6 Countdown To Oscars
- 7 CSI
- 8 Survivor: All-Stars (tie) That '70s Show
- 10 Fear Factor (tie) Friends

Source: Nielsen Media Research

### COMING NEXT WEEK

#### Tube Tops

Yolanda Adams, Dave Matthews Band, B.B. King, Mos Def, The Roots, Three Mo'Nenors and Stevie Wonder are slated to perform when Fox airs *The NAACP Image Awards* (Thursday, 3/11, 8pm ET/PT).

#### Friday, 3/5

- Alicia Keys, *The Ellen DeGeneres Show* (check local listings for time and channel).
- Snoop Dogg, *The View* (ABC, check local listings for time).
- Rooney, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Cee-Lo, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Diane Schuur, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Nelly Furtado and Big Head Todd & The Monsters, *Last Call With Carson Daly* (NBC, check local listings for time).

#### Saturday, 3/6

- Kenny Chesney performs on A&E's *Live by Request* (10pm ET/7pm PT).
- Mya, *Mad TV* (Fox, 11pm ET/PT).
- Norah Jones, *Saturday Night Live* (NBC, 11:30pm ET/PT).

#### Monday, 3/8

- Sarah McLachlan, *Live With Regis & Kelly* (check local listings for time and channel).
- Ozzy Osbourne and Michael McDonald, *The Sharon Osbourne Show* (check local listings for time and channel).
- Brides Of Destruction, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Michelle Branch, *Conan O'Brien*.
- Story Of The Year, *Craig Kilborn*.

#### Tuesday, 3/9

- Travis, *Ellen DeGeneres*.
- Snoop Dogg, *Jay Leno*.
- Norah Jones, *Conan O'Brien*.
- Elvis Costello, *Five For Fighting* and Scott Stapp, *Craig Kilborn*.

#### Wednesday, 3/10

- Maroon 5, *Jay Leno*.
- Pat Green, *Jimmy Kimmel*.
- Sarah McLachlan, *Conan O'Brien*.
- Engelbert Humperdinck, *Craig Kilborn*.

#### Thursday, 3/11

- Ruben Studdard, *Ellen DeGeneres*.
- 311, *Craig Kilborn*.

— Julie Gidlow

## FILMS

### BOX OFFICE TOTALS

Feb. 27-29

Title	Distributor	\$ Weekend	\$ To Date
1	<i>The Passion Of The Christ</i> (Newmarket)*	\$83.84	\$125.18
2	<i>50 First Dates</i> (Sony)	\$12.56	\$88.68
3	<i>Twisted</i> (Paramount)*	\$8.90	\$8.90
4	<i>Confessions Of A Teenage...</i> (Buena Vista)	\$6.34	\$16.90
5	<i>Dirty Dancing: Havana Nights</i> (Lions Gate)*	\$5.81	\$5.81
6	<i>Miracle</i> (Buena Vista)	\$4.46	\$56.32
7	<i>Eurotrip</i> (DreamWorks)	\$4.05	\$12.75
8	<i>Welcome To Mooseport</i> (Fox)	\$3.27	\$11.53
9	<i>Barbershop 2: Back In Business</i> (MGM/UA)	\$3.12	\$57.57
10	<i>Broken Lizard's Club Dread</i> (Fox Searchlight)*	\$3.03	\$3.03

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

**COMING ATTRACTIONS:** This week's openers include *Starsky & Hutch*, starring Ben Stiller as Starsky, Owen Wilson as Hutch and recording artist Snoop Dogg as Huggy Bear. Wilson performs "Don't Give Up on Us" on the film's TVT soundtrack; that song was first recorded in the '70s by the original Hutch, David Soul, who appears in the movie with original Starsky Paul Michael Glaser. Rounding out the ST are such '70s classics as Waylon Jennings' "I'm a Rambler Man," The

Carpenters' "We've Only Just Begun," Barry Manilow's "Can't Smile Without You," Edwin Starr's "Easin' In," KC & The Sunshine Band's "That's The Way (I Like It)," Maxine Nightingale's "Right Back Where We Started From," The Band's "The Weight," Dazz's "Brick," Sammy Johns' "Chevy Van," Starland Vocal Band's "Afternoon Delight," Chicago's "Old Days," Eric Clapton's "Cocaine," Average White Band's "Cut the Cake" and more.

— Julie Gidlow

# A Tasty Serving Of Fab Four Tunes

For Joe Johnson, *Beatle Brunch* is a labor of love

For 60 minutes each week, Joe Johnson shares his favorite music with listeners in 86 cities in the U.S. and Canada. The songs he plays are those of The Beatles, and the show Johnson hosts — the Westwood One-syndicated *Beatle Brunch* — has been a welcome addition to Oldies stations' Sunday lineups since its 1992 debut.

From a studio in his Plantation, FL home, Johnson writes, produces and voices *Beatle Brunch*, which he created at WMXJ (Majic 102.7)/Miami. Johnson is still very much a vital part of Majic, where he is Creative Services Director, writing and producing all of the Jefferson-Pilot Oldies station's imaging promos and commercials. When he's not doing that, he's making sure that all *Beatle Brunch* contest winners receive their prizes, which are stored in his home's garage.

I recently spoke with Johnson about his love of the Fab Four and why *Beatle Brunch* remains a unique weekly offering.

## From CD Changer To FM Radio

When asked how *Beatle Brunch* came about, Johnson says, "I was in the car and going to take a family photo — you know, like one of those shots that you get at Sears. I grabbed a bunch of Beatles CDs and put them in the car's CD player. As I was driving, I thought, 'Wow! This is great! I can't believe that nobody in Miami is doing an all-Beatles show.'"

Johnson went to Scornix Broadcasting VP/Programming Rick Peters, whose company owned WMXJ at the time. Peters was convinced that a program devoted to the Beatles would work. "I went to the station and did a demo, and he really liked it," Johnson says. *Beatle Brunch* debuted on May 31, 1992, commemorating the 25th anniversary of the release of Sgt. Pepper's *Lonely Hearts Club Band*.

At first, Johnson syndicated *Beatle Brunch* himself. The program was offered to all five markets in which Scornix had Oldies stations: Miami; Baltimore; Indianapolis; Rochester, NY; and Laconia, NH. "At first we sent out the show on reel-to-reel," Johnson says.

The growth of the show came in gradual spurts. The first sponsor

Johnson was able to attract was Beatlefest, the traveling Fab Four fan fair. That led to a second sponsor and, in turn, more affiliates. Suddenly, *Beatle Brunch* was airing in 22 markets.

"We started sending demos to stations listed in the R&R Directory," Johnson says. "We went from 22 affiliates to 28. Then sponsors would come in at \$100 a week in order to pay for me making my own CDs."

## If At First....

That's when Johnson went to Westwood One — and was flatly rejected. "They said, 'No, thanks,'" Johnson recalls. "They had *The Beatle Years* and weren't interested. We eventually got into 38 markets, and that's when Westwood finally said OK."

Today *Beatle Brunch* airs in such

**"You can put a Beatles record on, and no one in the room is going to get offended."**

markets as Washington, DC; Detroit; Baltimore; Hartford; Denver; Sacramento; Tucson; and Vancouver, British Columbia. The program even airs in the U.S. Virgin Islands.

While Westwood One handles the show's affiliate relations and places commercials within the program, Johnson continues to oversee everything else. He'd have it no other way, as he's very proud and protective of his baby.

According to Johnson, United Stations Radio Networks originally expressed interest in *Beatle Brunch*

but told him that he might not end up hosting the show, since Dick Clark would be involved. Johnson insisted that he host the show and wrote that stipulation into his contract. "I didn't want Cousin Bruce or whoever going on saying, 'Hey, it's *Beatle Brunch*,' or whatever," Johnson says.

"This show is very personal to me. I do everything, including custom liners and promos. I FedEx it to the stations. My goal is to make the show sound like I work at the station it airs on."

## Local Attachment

Johnson sees this ability to seem local as the biggest difference between his show and any others focusing on The Beatles. "I love doing local stuff," he says. "I just added KCCL/Sacramento as an affiliate. My wife's parents live in Sacramento. I called the PD of that station and said that when I am out there, I'd like to do the show live, and they loved it. I gave the station a local bio and some custom promos and liners. That's a big part of everything I do."

Johnson recently made a road trip to Boston, where his show airs on WODS, and hosted *Beatle Brunch* live from the station, even taking calls from local listeners. He also plans on airing an upcoming show live from WBZO/Nassau-Suffolk, since he also has family nearby.

"With Beatlefest, I go in and do the show live from the market where the event takes place, and what airs on the local station is not necessarily what I would have on nationally," he says.

"I might be able to do that in Orlando, when Beatlefest comes through there. I'll bring up some interviews of the Fab Four and some CDs. Once again, this is real personal to me, and I want to get one-on-one with the listeners. I really try to bond with them."

## Play The Hits

*Beatle Brunch* doesn't stray far from the proven hits The Beatles recorded in their early years. "I understand music testing," Johnson says. "I could play 'Yesterday' three or four weeks in a row, and only a few people will say that we play it too much."

Deeper tracks are featured as part of spoken-word segments. "I'll feature 'You Know My Name' or 'Rev-

**"This show is very personal to me. I do everything, including custom liners and promos. I FedEx it to the stations. My goal is to make the show sound like I work at the station it airs on."**

olution No. 9,' but I'll pot down the record," Johnson says.

He emphasizes that he has respect for the music. "Some Beatles specials play edited versions of the songs," he says. "I don't do that."

In Johnson's opinion, his program meshes well with Westwood One's other Fab Four offering, *The Beatle Years*. "We're like *Meet The Beatles*, and they're like the 'White Album,'" he says.

The Beatles actualities aired by Johnson are culled from TV specials, DVDs, anthologies and records that he's purchased over the years. He's also gotten a lot of material from the many Beatleests he's attended.

**"When stations ask what the show is about, I say it's a celebration of what The Beatles were and what they are. That's the great thing about Oldies: They really help us to feel good."**

## A Celebration Of The Beatles

Why does an all-Beatles show work, as opposed to an all-Elvis Presley or all-Rolling Stones program? "Because The Beatles were four individuals, and each had his own hits," Johnson says.

"You can't do that with The Beach Boys or The Rolling Stones. You can't do a show on just Mike Love. With The Beatles, you have the solo stuff and the 1963-64 stuff, which is so much different from the 1965-69 stuff. It's like I have 10 different bands to feature."

Additionally, there are the many events involving The Beatles that allow Johnson to produce special shows. "When George Harrison died, I did a special show," he says.

"When Paul McCartney went on tour, I did a live show."

The Beatles' universal popularity is another important factor in the success of *Beatle Brunch*. "You can put a Beatles record on, and no one in the room is going to get offended," Johnson says.

"Remember, half of their songs deal with love, from 'And I Love Her' to 'All You Need Is Love.' The message is so good and wholesome. I can't imagine people 20 or 30 years from now listening to a rap song and saying, 'This is a classic.'"

"I always wonder about the future of the show and its audience. When stations ask what the show is about, I say it's a celebration of what The Beatles were and what they are. That's the great thing about Oldies: They really help us to feel good."

## A Hard Question

When asked for his favorite Beatles songs, Johnson says, "Side two of *Abbey Road* would have to be my favorite Beatles material. But I love the early stuff too: 'Slow Down' and the Carl Perkins stuff. Then again, I like 'I'll Follow the Sun' too. It's a hard question to answer."

Like many Americans, Johnson became a Beatles fan the moment he saw the band perform on CBS-TV's *Ed Sullivan Show* in January 1964. "I remember seeing it, and one week later they came to Miami," he says. "I was only 6 years old, so I wasn't going to go down and see them or anything. I was a fan of the Beatles as a kid. I would play the 'White Album' in reverse and all of that."

One idea Johnson would like to explore in the future is a talk show focused solely on The Beatles. "I would like to do a live Sunday show someday, a talk show, and have it on at 6pm," he says. "A Beatles talk show."

Until then, Johnson is perfectly content singing along with his Fab Four favorites.

## TALK BACK TO R&R!

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

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Fax: 310-203-9763



# TRS 2004: Picture Perfect!

## R&R Talk Radio Seminar draws huge crowd to nation's capital

A star-studded array of guest speakers and an abundance of high-spirited conversation were both part of last week's ninth annual R&R Talk Radio Seminar, held in Washington, DC. General sessions featuring ABC News' Peter Jennings with Sen. John McCain, Fox News' Tony Snow, Premiere's Matt Drudge and CBS News' Mike Wallace were standing-room-only events as a who's who of the format's best and brightest from across the country gathered at TRS 2004. Enjoy this week's photo review featuring just a few of the people and highlights of News/Talk radio's largest annual meeting.



**MAKING HIS POINT** KGO/San Francisco's Jack Swanson leans in to make a point during Friday's News/Talk Promotions and Marketing Smackdown. Also participating were (l-r) Clear Channel/Houston's Ken Charles (at the podium), Talk Radio Network host and KVI/Seattle's Rusty Humphries, KFI/Los Angeles' Bill Handel, Fox Sports Radio's Andrew Ashwood and Point-To-Point Marketing's Elizabeth Hamilton.



**NEWS POWER** Discussing the constantly changing world of network news and other issues facing radio newsrooms across the country at TRS 2004 are (l-r) former KFWB/Los Angeles VP/GM Roger Nadel, the Associated Press' Thom Callahan, Fox News Radio's Bob Finnerty, CNNRadio's Harley Hotchkiss, ABC News Radio's Steve Jones, CBS Radio News' Harvey Nagler and NBC Radio News' Bart Tessler.



**I'D LIKE TO THANK THE ACADEMY** WABC/New York VP/GM Tim McCarthy (c) is all smiles as he's presented with the 2004 N/T General Manager of the Year award by R&R's Al Peterson and Erica Farber during Saturday's awards luncheon.



**ROCKIN' AND ROLLIN'** Premiere Radio Networks' Marty Raab (l) watches master cigar roller Roberto Martinez prepare for the onslaught of partygoers who attended the annual Friday Night Cigar Smoker at TRS 2004.



**PREMIERE TRIO** On hand to greet guests at Friday night's packed cigar smoker hosted by Premiere Radio Networks were network hosts (l-r) Glenn Beck, Matt Drudge and George Noory.

Continued on Page 20

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# Doug Stephan's "Good Day"

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Continued from Page 18



**LEAN TO THE LEFT....** Representing Talk radio from left of center during Thursday afternoon's annual TRS Roundtable are (l-r) Fox News Radio's Alan Colmes, Westwood One's Tom Leykis, WOR Radio Network's Lionel and Jones Radio Networks' Ed Schultz.



**...AND LEAN TO THE RIGHT** Sitting on the right side of the dais at Thursday's opening TRS Roundtable session are (l-r) Salem's Hugh Hewitt, Jones Radio Networks' Neal Boortz, Talk Radio Network's Laura Ingraham and Premiere's Glenn Beck.



**BREAKING ALL THE RULES** A quintet of "rule breakers" offers tips on success during Friday morning's packed "Don't Just Bend the Rules, Break 'Em" session featuring (l-r) Clear Channel/San Francisco's Ed Krampf, Sirius Satellite Radio's John McMullen, WTOP/Washington's Jim Farley, author and Sabo Media syndicated talk host David Bach and Sabo Media CEO Walter Sabo.



**STATION OF THE YEAR** Proudly accepting the award naming KFI/Los Angeles 2004's News/Talk Station of the Year are KFI morning host Bill Handel and Program Director Robn Bertolucci as R&R's Erica Farber (r) congratulates them both.



**THANKS FOR YOUR SUPPORT** WABC/New York morning co-host Curtis Sliwa offered an eloquent and heartfelt acceptance speech at Saturday's annual awards lunch on behalf of himself and partner Ron Kuby as the talk duo were named the 2004 N/T Local Hosts of the Year.



**SALEM'S BIG MAN** Newly signed Salem Radio Network talk host and former U.S. Secretary of Education Bill Bennett addresses TRS 2004 attendees and offers them a glimpse of what they'll hear on his soon-to-launch national morning show.



**NEWS/TALK RADIO: FIGHTING FOR THE FRONT SEAT** TRS 2004 attendees were presented with an information-packed session on Saturday morning as Bob Michaels from Arbitron (pictured) and Edison Media Research's Larry Rosin offered exclusive insights on research into how News/Talk listeners use the format while driving.



**LIVE, FROM WASHINGTON, DC** Recently launched Jones Radio Networks syndicated talker Ed Schultz gave attendees an insider's look at his daily radio show during a live broadcast from TRS 2004 on Friday afternoon.



**NEXT YEAR I'M BRINGING MY STRIPED SHIRT** Liberty Broadcasting's Mort Crim found himself in the role of referee as he moderated this year's annual TRS Roundtable. The popular session drew fire from both the left and right on a host of issues, from broadcast indecency to Janet Jackson's Super Bowl "wardrobe malfunction" and more.

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## TRS

Continued from Page 1

you think maybe politicians are overreacting, but then someone in Arizona will ask me why I'm not doing more," he said.

While McCain provided a view from Congress, White House Communications Director Dan Bartlett gave TRS attendees an exclusive White House briefing and assured them that the Bush administration "takes seriously the business of Talk radio."

Bartlett said, "We will continue to do everything we can to make Talk radio accessible to this administration," noting that the White House recently hosted its second radio press day, during which high-level White House officials were made available to radio news staff. "We want to reach out to radio," he said.

### Drudge Cautions Against 'Bleaching' The News

During his Saturday-morning keynote address, Premiere Radio Networks weekend host and Internet mainstay Matt Drudge advised executives not to let the industry's current sensitivity about content affect their news operations, especially concerning controversial stories. "Be careful about bleaching out information," he said, "because you may just be left with a shell."

Noting that technologies like wireless Internet are going to increase citizens' access to news and information, he implored radio to face the challenge head-on. "You have to make a decision," Drudge said. "Are you going to take this fight, or do what others tell you to do?"

Despite the criticism he's received since posting on his website a story that suggested Democratic front-runner John Kerry once had an extramarital affair, Drudge stood by his reporting. "I had gotten the girl's name and e-mails with her bragging about having an affair with Kerry," he said, explaining what led to his posting of the story. "She had also done some interviews in which she was very flippant and coy. So I put my name on it, like I do everything I write."

### GFA Radio

Continued from Page 1

entirely in Spanish. R&R plans to roll out additional formats later this year.

"Our strategy for Going for Adds Radio is simple," said Greg Maffei, R&R's Sr. Director/Digital Initiatives & New Business Development. "We take the concept of promotional CD music samplers, leverage the technology of Live365's Internet radio, incorporate record labels' newest releases with other station elements that radio programmers are

Drudge added that the final word on the story may not have been written. "I consider that story still active," he said. "We'll just see where that story goes."

Meanwhile, Drudge criticized Kerry for avoiding Talk radio since denying the allegation on Don Imus' show. "He won't face Talk radio," Drudge said. "He'll face George Stephanopoulos [on TV], but he won't get down here in the gutter."

### Wallace: 'A Radio Addict'

CBS News stalwart Mike Wallace — a mainstay of the network's seminal *60 Minutes* program since 1968 — told TRS attendees that while he's built a career in television, he got his start in radio, and it's the medium that still excites him. "I am a radio addict," said Wallace, who on Saturday was presented with the 2004 News/Talk Lifetime Achievement Award. "When I grew up, all I wanted to be was a radio announcer."

Wallace said that early on he found television a little frightening and preferred the less constrained nature of radio. "It allowed you to concentrate more on the issue," he said of radio. However, he found his eventual adjustment to TV easy. "It wasn't all that different than radio," Wallace said, "except that it paid better wages." Still, Wallace keeps coming back to Talk radio. "I'm afraid I love it," he said. "It entertains, illuminates and gets you thinking."

Along with the Lifetime Achievement Award, Wallace received from WOOD-AM/Grand Rapids — where he got his start in radio — a jacket with the station's logo on the back and his name on the front.

### Why Is Snow Getting Into Talk Radio?

Delivering the Feb. 27 keynote address, Tony Snow — whose radio show debuted March 1 — said he's making the jump from the Fox News Channel desk to a radio show now because "Fox finally said I could."

Snow told the packed room that he first got the bug to do radio when he sat in for Rush Limbaugh and that he enjoys the intimate relationship radio listeners feel toward hosts. "If people meet you after seeing you on TV, they say, 'Hello, Mr. Snow.' If they know you from radio, they'll

interested in hearing, and deliver to stations through the desktops of radio's most important decision-makers."

Live365 will provide easy-to-use tools and streaming services for R&R Going for Adds Radio. The stations will be available through R&R *Going for Adds*, a weekly e-mail service sent to over 2,000 industry executives. *Going for Adds* advises programmers of the weekly new music offerings, presented by format.

"Live365 is thrilled to work with *Radio & Records*, the industry bible, in helping new music releases gain exposure and broader radio airplay,"

walk up, say, 'Hi, Tony,' and ask you a personal question. There is a connection you make with your listeners."

He's also excited by the freedom radio allows. He said, "It's tough to be creative on TV. On the radio, you're on your own." And no matter which direction he may lean on issues, Snow hopes that his radio show will impact a broad listener base. He said, "Every once in a while, if you're good, both sides will listen, and — on the margins — you'll be able to affect outcomes."

### Top Honors

KFI/Los Angeles was named 2004's News/Talk Station of the Year when the winners of this year's R&R News/Talk Industry Achievement Awards were revealed Saturday afternoon, closing out the 2004 Talk Radio Seminar.

WABC/New York personalities needed a truck to haul home their winning trophies, as VP/GM Tim McCarthy was named News/Talk General Manager of the Year and PD Phil Boyce was recognized as Programmer of the Year. Meanwhile, WABC morning duo Curtis & Kuby were voted Local Talk Personalities of the Year, and afternoon host and ABC Radio Networks-syndicated personality Sean Hannity was voted National Talk Host of the Year for the second year in a row.

ABC Radio Networks President Traug-Keller was named N/T Executive of the Year and proved he was also in the running for Dad of the Year, as ABC's John McConnell stepped forward to accept the award on his boss' behalf. "Traug had to leave early this morning to return to New York," McConnell told TRS 2004 attendees. "He promised his son he'd be back for his basketball game this afternoon."

Along with exciting special guests and an impressive list of award recipients, the 2004 Talk Radio Seminar featured three days' worth of lively and informative general sessions, including an exclusive look at Arbitron's in-car listening study with data specific to News/Talk/Sports listeners. Look for more information on this and other sessions in upcoming News/Talk/Sports columns.

said David Porter, Director/Business Development for Live365. "This partnership demonstrates how Live365 can provide real value to the radio and record industries, using an innovative approach to address a market need."

Additionally, the partnership provides Live365 with the opportunity to attract new content for its growing music library, a repository of music tracks that Live365 DJs can use in programming their Internet radio stations. Live365's Internet radio charts appear each week in the R&R newspaper on the Digital Media page.



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## Cloherty's Bicoastal Tendencies Revealed

**A**s Al Pacino once said, "I try to get out, and they keep pulling me back in!" That's Emmis/New York VP/Programming **Tracy Cloherty**, who has elected to stay put and continue programming WQHT (Hot 97). Last September Cloherty announced she would be leaving when her contract ended in February 2004 to pursue several outside projects, including a TV pilot she's been developing with Queen Latifah and Shakim Compere. "Emmis has been really good about accommodating my crazy schedule, so I decided to stay for at least another year — I really have the best of both worlds," says Cloherty, who will be racking up the frequent-flyer mileage between New York and L.A. as she creatively juggles both projects.



Photo taken 20 minutes ago.

### Putting Your Life In Perspective

**Bob Lopez**, one third of *The Kirk, Mark & Lopez Morning Show* on WYYY (98 Rock)/Baltimore, announced that he has Stage Four lung cancer and is undergoing chemotherapy. *The Baltimore Sun* reports that that 26-year station vet Lopez, 50, was diagnosed two weeks ago. When asked about his decision to go public, Lopez said, "I live on the radio, and

this is my life — why hide it? What's the point? Paradoxically, this is kind of an adventure for me."

WYYY is accepting donations to the 98 Rock 'n' Recovery fund in Lopez's name to benefit the charity of his choice.

### Guys Once Again Regular

Last week *The Regular Guys* pulled themselves off the air at WKLS (96 Rock)/Atlanta, reportedly over concerns about Clear Channel's new indecency policy that would put at least some of the financial burden of an FCC fine back onto the talent. On Monday **Larry Wachs** and **Eric Von Haessler** were back on the air — after a friendly phone call from CC honcho John Hogan.

However, some folks thought the Guys' absence was just a stunt. Just ask **Leslie Fram** of *The Don Miller Morning Show* on crosstown WNNX (99X): "Unfortunately, the bad boys of radio, *The Regular Guys*, did not pull one over on their Atlanta audience," she says. "It was a publicity stunt with the PD voicing promos all day Friday."

99X ran its own promo calling the Guys' absence "another one of *The Regular Guys'* ridiculous, pandering, bullcrap stunts they've become famous for — in other words, it was a corporate-sanctioned vacation day!" Fram tells ST that WWE wrestler Scott Steiner spilled the beans when he told 99X that he was scheduled to be on the Guys' show last week, but was asked if he could come back on Monday — the day they happened to return. Fram adds, "C'mon, 96 Rock — can you try and be a little more clever?"

### Philly Peeling Wired

When Beasley's CHR/Rhythmic WLDW/Philadelphia launched a few months ago, it was known as "Wild 96.5" — for about 20 minutes. Then Clear Channel decided that the term "Wild" belonged to them and filed a C&D. People got mad. Bad words flew. Tired of bleeping "Wild" out of their promos, an idea was born: "Our morning guy, Rocco, has this beautiful Asian girlfriend named **Jenny**, who voices some of our promos and was having trouble pronouncing 'Wild,'" says Marketing Director **Rob Zilla**. "When she said 'Wild,' it came out sounding like 'Wired.'" A tiny imaginary light bulb appeared over his head. PD **Chuck Tisa** adds, "Jenny told Rocco that if we changed our name to *Wired*, she would reward him."

And so the station became "Wired 96.5" with new calls **WRDW-FM** to match. Jenny is happy — and so is Rocco, who was promised something called "washy washy" every night from a grateful Jenny.

### The Programming Dept.

- **KBOS** (B95)/Fresno Asst. PD/morning host **Greg "G-Man"**

Continued on Page 24

## R&R Timeline

### 1 YEAR AGO

- **Jimmy Steal** rises to VP/Programming of Emmis.
- **Paul Barsky** becomes OM/morning host of WPTP/Philadelphia.
- **The Baka Boyz** take wakeups at WMIB (The Beat)/Miami.



Jimmy Steal

### 5 YEARS AGO

- **Matthew Ross** recruited as VP/GM of WAXQ/New York.
- **Rick Baumgartner** joins Atlantic/Nashville as VP/Promotion.
- **J.J. Rice** selected as PD of WBLI/Long Island, NY.

### 10 YEARS AGO

- **Roy Laurence** named PD of WXTR-FM Washington.
- **Diane Cridland** chosen as PD of KDKA-AM/Pittsburgh.
- **Tracy Austin** becomes MD at KIIS-FM/Los Angeles.



Diane Cridland

### 15 YEARS AGO

- **Jim Ed Norman** promoted to President of WB/Nashville.
- **Tony Martell** elevated to Sr. VP/GM at CBS Associated Records.
- **Ken Anthony** tapped as PD of KISS-FM/San Antonio.



Jim Ed Norman

### 20 YEARS AGO

- **Michael Craven** appointed VP/GM of WMMR/Philadelphia.
- **WXTU-FM/Philadelphia** goes Country with **Larry Coates** as PD.
- **Jack Armstrong** returns to Los Angeles to do afternoons at KKHR.

### 25 YEARS AGO

- **R&R** holds its first West Coast convention in Century City, CA.
- **Clarke Smidt** promoted to Director/Programming & Promotions for WEEI-FM/Boston.



REDUCE YOUR CHANCES OF AF RELATED STROKE

Most atrial fibrillation-related strokes could be prevented with anti-coagulation treatments.

Yet, up to two-thirds of AF patients who suffer these strokes are not prescribed anti-coagulants or blood thinners upon hospital discharge.

National Stroke Association is launching Beat the Odds, a national awareness campaign urging consumers to ask their doctors about the risks of AF and the importance of treatment.

Get more information on Beat the Odds at [www.stroke.org](http://www.stroke.org). For details on atrial fibrillation visit [www.afadvisor.org](http://www.afadvisor.org)



National Stroke Association

Continued from Page 23

**Hoffman** is upped to PD, replacing Pattie Moreno, who exited last week. Hoffman, an eight-year station vet, will continue to anchor the morning *Juice Crew* but will step down as PD of sister Sports/Talk combo KCBL & KCVL.

• Citadel completes a two-player PD trade in Allentown, sending PD **Dave Russell** from WCTO (Cat Country 96) across the hall to AC WLEV (Soft Rock 100.7). In return, **Bobby Knight**, who, ironically, used to be Asst. PD/MD of WCTO, leaves the PD chair at WLEV to return to Cat Country as the new PD.

• KBMB (The Bomb)/Sacramento interim PD **Jayare Johnson** is upped to "Regular PD." His first official act: upping Mix Show Coordinator **Tosh Jackson** to Asst. PD/MD.

• From barbecue to desert: KILT/Houston Asst. PD/MD **Steve Giutarri** fills the big-boy PD chair at KBQI & KSYU/Albuquerque.

• "Leisure Suit Larry" **Cirello** has officially joined Sirius Satellite Radio as a Programming Coordinator, working with his former WKTU/New York partner-in-crime, Geronimo.

• After several years away, **David Carr** returns as PD/morning guy at Foster CHR/Pop KIXY/San Angelo, TX. Current KIXY PD **John Flint** crosses the hall as PD of Rocker KWFR (The Fire). He replaces OM Jay Michaels, who will do mornings on KIXY with Carr.

### So Clean You Could Eat Off Them

TeshMedia's syndicated *The Daily John Tesh Show*, already on in 77 markets, has made its first foray into morning drive on Clear Channel's new Soft AC simulcast, "92.1 & 107.7 The New Lite FM," which comprises recently flipped Smooth Jazz **WJCD** and Urban **WBHH (92.1 The Beat)/Norfolk**. "I am absolutely delighted to have John Tesh hosting our morning show," said VP/Market Manager Reggie Jordan as tears of joy streamed down his face.

In a related story, Salem Christian **KFSH (95.9 The Fish)/Los Angeles** announces its new *Family Friendly Morning Show With Billy Burke and Lauren Kitchens*. Market vet Burke is known from his stints at **KIIS-FM**, **KBIG** and, most recently, **KZLA**. Current morning guy **Ted Ziegenbusch** slides into middays, freeing up PD **Chuck Tyler** to do more really important PD stuff.

### Actual Damn Jobs

• **WIOQ/Philadelphia** is in the hunt for a co-host to join **Mo Bounce** and **Rocco** on the nightly *Freak Show*. Interested potential freaks should get their stuff to PD Todd Shannon ASAP.

• **WAPE/Jacksonville** personality **Billy Goat** exits after four years in nights and a decade of WAPE service to finish his education and get a real job.

• **WLDI/West Palm Beach** has a rare night opening. **Michael Yo** of sister **WHYI (Y-100.7)/Miami** was voice-tracking nights, but PD Chris Marino now has the green light — and the green — to hire a live jock.

### Quick Hits

• **ST** hears *The Doug Banks Show* is coming off Urban **WPWX (Power 92)/Chicago** when Banks' deal with Crawford Broadcasting expires in April. Power 92 will instead create a new, homegrown morning show featuring market vet **DeVante "Stone Pony" Stone** and Power 92 midday personality **Cortney Hicks**. Stone was previously heard in afternoons on rival **WGCI-FM**.

• **Sylvia Chacon** makes the move to middays at Clear Channel's **KIOI (Star 101.3)/San Francisco**. For the past 10 years Chacon has done nights on crosstown **KFRC**.

• **Spanky**, last enjoyed on **KIMN/Denver**, is now doing late-nights across the street on Entercom's **KALC (Alice 105.9)**. The good news: He replaces a voicetracked shift.

• **WKFS/Cincinnati** inks **Chris Mann**, a.k.a. **Reno**, from **WKST/Pittsburgh** for afternoons/imaging. PD Donna DeCoster also snags **Carson**, a.k.a. **John DeSocio**, from nights at **WEZB (B97)/New Orleans** as MD/nights. **B97 OM/**PD John Roberts ups Asst. PD/overnighter **Charlie Scott** to nights.

• **WHBO/Harrisburg** has flipped from Oldies to Smooth Jazz as **WSJW**. OM Tom Shannon and Broadcast Architecture OM/MD Steve Weirsmann need a PD.

• Citadel Active Rock **WKLQ/Grand Rapids** welcomes **Splatz** as MD/night jock. He comes from afternoons at **WKZQ/Myrtle Beach, SC**.

• The all-new soccer-mom-intensive **Bob & Tom Show** is new to mornings at **WTBT (Thunder 103.5)/Tampa**. They replace **Ron Diaz**, who moves to sister Sports **WDAE-AM** and pairs up with Tampa Bay Bucs offensive lineman **Ian Beckles**.

### His Show & Our Socks: The Same Age

Congrats to **KYKY (Y98)/St. Louis** morning legend **Guy Phillips**, who celebrated his 25th anniversary in mornings on March 2. "It's not like this marks the end of anything; I feel more refreshed with everything in my life, both privately and publicly, than I ever have before," Phillips tells **ST**, after taking his usual post-show shower. Phillips received congratulatory calls from such Gateway City icons as Joe Buck and Bob Costas, as well as local TV anchors, advertisers, family and friends. The show also featured archived material and songs from 1979, Phillips' first year at **KYKY**. Topping off the festivities, St. Louis Mayor **Francis Slay** declared it "Guy Phillips Day." Much to the chagrin of local students, area schools remained open.



### Talk Topics

• Air America Radio President Jon Sinton confirmed the rumors heard in the hallways at last week's **R&R Talk Radio Seminar** in Washington, DC, saying that the soon-to-launch progressive/liberal talk network is "talking" to **WJNO/West Palm Beach** host **Randi Rhodes**. Sinton also told **ST** "an official announcement concerning the entire lineup, including stations, is forthcoming."

• Sports/Talker **XPRS-AM (The Mighty 1090)/Tijuana-San Diego** celebrates its one-year anniversary on March 4. The locally owned station, programmed by sports radio vet Bill Pugh, becomes the new radio home of San Diego Padres baseball at the start of this year's MLB season.

### Condolences

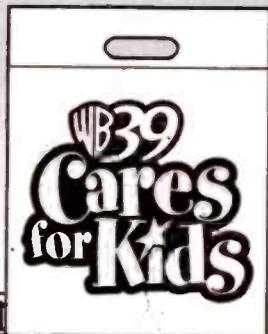
• Longtime Dallas radio personality **Ken "Hubcap" Carter** died Feb. 28 after a long illness. He was 60. Carter was an experienced news director, as well as an Oldies jock. Most recently, Carter's *Saturday Night Oldies Show* aired on **KAAM/Dallas**; **WPTR/Albany, NY**; and **WLGZ/Rochester, NY**.

• **Peggy Scott**, 57, GSM of Clear Channel Country & Classic Rock combo **KZSN & KRZZ/Wichita**, suffered a heart attack and died Feb. 25 while watching *The Passion of the Christ*.

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# The Wrap On Jay-Z

## Hip-hop superstar set to retire. Next career: rock star?

Saying that hip-hop superstar Jay-Z is going out on a good note with his farewell record, *The Black Album*, is an exercise in understatement. The rapper is leaving with an amazing album that lets listeners walk in his signature shoe line from his early rap days to his current place atop the hip-hop world. And he is leaving when his game is only improving.

Debuting in '96 with the platinum *Reasonable Doubt*, Brooklyn-born Jay-Z has had an unparalleled career in the music business with albums that not only wowed the critics, but also made cash registers ring with platinum-plus success time and again.

Along with Damon Dash and Kareem "Biggs" Burke, Jay-Z built the multimillion-dollar empire Roc-A-Fella Records. He established Roc-A-Films, launched the profitable clothing line Roc-A-Wear and even began distribution of a premium Scottish vodka called Armadale via Roc-A-Fella in the U.S.

The boy from the projects has given back to the community as well, with philanthropic endeavors like Team Roc, the Shawn Carter Scholarship Fund and his annual Jay-Z Santa Claus Toy Drive.

The Grammy-winning artist officially announced his retirement on Sept. 24, 2003, at Madison Square Garden, kicking off his final tour with a concert that sold out in four hours. Released two weeks earlier than planned to combat piracy, *The Black Album* dropped on "Black Friday," Nov. 28, 2003, and was just shy of gold status after three days of sales.

Jay-Z will also add "author" to his ever-growing resume with the release of his autobiography, *The Black Book*, and he'll release a black version of his signature sneaker, the S. Carter.

### The Youth Vote

Now in the home stretch of his victory lap, Jay-Z is breaking through to a whole new audience with the Rick

Rubin-produced track "99 Problems." The song is finding a home at Alternative stations like WXRK (K-Rock)/New York, KROQ/Los Angeles, WHFS/Washington and more.

To Jay-Z, the crossover appeal of "99 Problems" isn't as unlikely as some may think. "I think it's beautiful, because I've always believed there are two types of music: good music and bad music," he tells R&R.

"I've always listened to all types of music, always. My mom and pop had a huge record collection. They had everything — Parliament, Prince, Sting. I've never been held back or confined by those barriers: rock music, alternative, yadda yadda.

"I believe rock and hip-hop come from the same place. They speak to the same people. They speak to the youth and the disenfranchised and the people who are going through any type of struggle. We speak to the same audience. I believe the guy from Linkin Park is hugely influenced by Rakim. I've never met him, but I'm sure if you asked him, he'd tell you he listened to Rakim. It's getting closer and closer."

"It's very exciting to me, and the last time I felt anything like this was with Run-DMC's 'Walk This Way,'" Rubin says. "I can remember getting the call that WBCN/Boston had just played 'Walk This Way' for the first time, and it was the first time Run-DMC was ever played on a Rock station. I got that same feeling when I got the call about K-Rock adding Jay's record. I wasn't really expecting it, to be honest.

"I think it's great, and I think it fits.

Radio is so fragmented and has so many barriers regarding what music fits on what stations. The same kids who listen to System Of A Down or Red Hot Chili Peppers are the kids who listen to Jay-Z. There's no question in my mind.

"So if radio's interest is servicing its fans, the audience that listens, playing Jay-Z is a no-brainer. It's just surprising because it not only doesn't happen every day, it doesn't happen ever."

### The Rap On Rock

While there has been crossover between the rock and hip-hop worlds before, the lines between formats remain pretty clearly drawn. The Beastie Boys can play to an Alternative audience, but you'd be hard pressed to find them on an Urban or Rhythmic signal. The same goes for upcoming star Atmosphere.



Jay-Z

Eminem is a rarity, in that he succeeds at a variety of formats that are rock- or rap-oriented. OutKast have recently been chipping at the walls, but only half of the Alternative panel embraced "Hey Ya!" from 2004's *Album of the Year* Grammy winner, *Speakeverboxxx/The Love Below*.

Rubin believes that "99 Problems" may help remedy the situation. "I hope it does," he says. "First of all, I hope it happens for this record, and then I really hope it breaks down the walls and opens up the potential for great artists who belong on stations to get on stations.

"I just saw it happen recently with Johnny Cash getting played at Alternative. It's such a great feeling to see these great talents get to the audience that wants to hear them. It's so interesting. It really feels good. I know it meant a tremendous amount to Johnny to be played on KROQ."

Jay-Z also believes that the rock listener and the rap listener aren't as different as most people think. He witnessed this while touring with 311 and labelmates Hoobastank. "I felt the same energy, I heard the lyrics back



**BLACK IS BEAUTIFUL** Jay-Z and Rick Rubin recently swung by KROQ/Los Angeles to talk "99 Problems" and *The Black Album*. Seen here hanging in the studio are (l-r) Rubin, KROQ night jock Stryker and Jay-Z.

just as loud," he says of the tour. "I believe that we listen to the same type of music. It wasn't a big transition; it was the same thing for me. It wasn't like I was introducing anything new."

Although Jay-Z is walking away from the spotlight, he'll still be involved in producing music. Could we find him behind the board for a rock act? "I would love to," he says. "I would love to get into any type of good music. When me and Rick Rubin got together to do '99 Problems,' we didn't say, 'Let's make a rock rap record,' we just said, 'Let's make a record.'"

### The Gift

When listening to Jay-Z, it's hard not to be amazed by his lyrical flow. It's complex wordplay that can go from conversational to confrontational in a snap, and it always complements the beat perfectly. Even more amazing is that he never writes any of it down.

"It's a gift, it's absolutely a gift," he says. "I just get in the back of the studio, just humming to myself, listening to the track over and over. I formulate what I'm going to say, and I go in there and lay it down."

Rubin says working with Jay-Z in the studio was inspirational. "He doesn't write down his words with a pen and paper; he makes it all up in his head — and it's really complicated and long. He just sits there and listens, and this usually takes about 20 minutes, and then he jumps up and says, 'I've got it!'"

"Then he runs in the other room and does this whole complicated verse and chorus. And it's incredible writing. I've never seen anything like it. He's really the premier MC of our time. He has writing skills and kind of a charismatic energy that I don't think anyone else in hip-hop possesses right now."

Having such a strong artist walk away from the scene will undoubtedly affect hip-hop, Rubin says. "I think it's a serious blow. He's the most important hip-hop artist there is alive today. He'll leave a huge void."

Rubin also believes that Jay-Z won't pull a Michael Jordan and come out of retirement. "I don't think in any way it's any kind of a ploy," he says. "I think he's really doing what feels right to him.

"He said there might be a time he does a song for a soundtrack or does a single, but as for being a full-time artist and making albums, he's not doing that anymore — and I believe that."

### Retirement Plans

Retirement will hardly be a long nap in the Florida sunshine for Jay-Z, however. "It'll be hard work, man," he says. "I'm in 70 meetings a day now. This is way harder than going to the studio and making records."

Moving from the streets to the penthouse suite as a businessman will include work as a producer, more involvement with Roc-A-Fella Records, further expansion of Roc-A-Films and possibly a trip to acting school.

"With business, I love to learn things," he says. "I love to exchange information with people. It's fun for me. But music is my first love; there's no comparison."

As a music lover, Jay-Z has publicly stated that he wants to run Universal Records one day. "Yeah, at the end of the day, why not?" he says with a laugh.

He has mixed feelings about the hip-hop scene he's leaving behind. "New guys need to take it in new directions," he says. "We need a lot more new blood to come into the game — people with their own ideas who aren't following what someone else has done."

"On the corporate level, we're the biggest ever. Every commercial you turn on has some type of hip-hop element attached to it. So it's the best of times and the worst of times."

Currently starring in Heineken commercials, Jay-Z gets a kick out of how much hip-hop culture has infiltrated mainstream society, from "bling bling" in credit-card and eBay commercials to Fran Drescher saying "My shizzle's gone fizzle" in Old Navy ads.

"It's funny, for a genre of music that people said would go away, to see how big it is," he says with a laugh. "You see it on McDonald's and car commercials. Reebok's signing rappers — it's just huge. We do it the right way. Take over the world!"

As for his next conquest, Jay-Z just laughs and says, "I haven't run Universal yet."

### TALK BACK TO R&R!

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

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Fax: 310-203-9763

**"I believe rock and hip-hop come from the same place. They speak to the same people. They speak to the youth and the disenfranchised and the people who are going through any type of struggle."**

Jay-Z

## THE INDUSTRY'S NO. 1 RETAIL CHART March 5, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	NORAH JONES	Feels Like Home	Blue Note	286,478	-25%
-	2	YOUNG GUNZ	Tough Luv	Def Jam/IDJMG	133,211	-
2	3	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	130,733	-35%
3	4	EVANESCENCE	Fallen	Wind-up	124,411	-3%
4	5	KENNY CHESNEY	When The Sun Goes Down	BNA	95,414	-18%
5	6	OUTKAST	Speakerboxx/The Love Below	Arista	89,986	-22%
6	7	JOSH GROBAN	Closer	143/Reprise	88,296	-18%
8	8	TWISTA	Kamikaze	Atlantic	83,048	-15%
7	9	EAMON	Eamon	Jive	70,354	-31%
13	10	MAROON 5	Songs About Jane	Octone/J	69,883	+20%
9	11	SHERYL CROW	Very Best Of	A&M/Interscope	66,603	-7%
10	12	CHINGY	Jackpot	DTP/Capitol	56,123	-13%
-	13	TRILLVILLE/LIL' SCRAPPY	The King Of Crunk & Bme...	Reprise	55,196	-
-	14	JC CHASEZ	Schizophrenic	Jive	52,531	-
15	15	JESSICA SIMPSON	In This Skin	Columbia	52,015	-10%
16	16	NICKELBACK	Long Road	Roadrunner/IDJMG	51,764	-8%
14	17	BRITNEY SPEARS	In The Zone	Jive	51,889	-11%
19	18	ALAN JACKSON	Greatest Hits Vol.2	Arista	46,056	-11%
21	19	G-UNIT	Beg For Mercy	G Unit/Interscope	44,707	-5%
11	20	INCUBUS	A Crow Left Of The Murder	Immortal/Epic	44,205	-29%
20	21	50 FIRST DATES	Soundtrack	Maverick	42,505	-11%
24	22	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	42,151	-9%
26	23	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	41,273	-9%
17	24	BEYONCE	Dangerously In Love	Columbia	41,197	-25%
12	25	RUBEN STUDDARD	Soulful	J	41,035	-33%
18	26	HARRY CONNICK	Only You	Columbia	40,991	-21%
29	27	LINKIN PARK	Meteora	Warner Bros.	40,988	-7%
-	28	PASSION OF THE CHRIST	Soundtrack	Integrity/Columbia	40,312	-
32	29	ALICIA KEYS	The Diary Of Alicia Keys	J	39,574	-8%
22	30	NO DOUBT	The Singles 1992-2003	Interscope	39,010	-16%
23	31	TOBY KEITH	Shock'n Y'all	Dreamworks	38,911	-16%
-	32	VARIOUS	Kidz Bop 5	Razor & Tie	38,766	-
27	33	MICHAEL MCDONALD	Motown	Motown/Universal	37,849	-16%
31	34	NORAH JONES	Come Away With Me	Blue Note	37,755	-12%
28	35	VARIOUS	2004 Grammy Nominees	BMG	35,201	-21%
33	36	DARKNESS	Permission To Land	Atlantic	35,151	-13%
35	37	LOSTPROPHETS	Start Something	Columbia	35,123	-11%
43	38	BLACK EYED PEAS	Elephunk	A&M/Interscope	34,939	+9%
25	39	VARIOUS	Now That's What I Call...Vol. 14	Columbia	34,843	-24%
37	40	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	33,950	-12%
39	41	BLINK 182	Blink 182	Geffen	33,219	-10%
36	42	JOSH TURNER	Long Black Train	MCA	33,072	-16%
40	43	JET	Get Born	Elektra/EEG	31,804	-10%
42	44	AVANT	Private Room	Geffen	31,317	-4%
45	45	3 DOORS DOWN	Away From The Sun	Republic/Universal	31,311	+4%
38	46	SARAH MCLACHLAN	Afterglow	Arista	29,146	-23%
-	47	BLINDSIDE	About A Burning Fire	Elektra/EEG	27,500	-
41	48	DIDO	Life For Rent	Arista	27,498	-19%
44	49	FIVE FOR FIGHTING	The Battle For Everything	Aware/Columbia	27,349	-12%
-	50	HOOBASTANK	The Reason	Island/IDJMG	26,804	-

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### ON ALBUMS

#### Norah Makes Herself At Home

There's no end to Norah Jones' reign in sight.

The Blue Note diva continues to dominate the charts with another



Norah Jones

286,000 sold, and she could stay on top for a while yet. Only J's Cassidy, whose project is out March 16, or the following week's release slate, which includes Arista's Usher, Virgin's N.E.R.D. and EMM's *Now Vol. 15*, offer shots to knock Queen Norah off her throne.

Roc-A-Fella/IDJMG's Young Gunz debut at No. 2, while labelmate producer-turned-rapper Kanye West drops one slot, to No. 3.

The rest of the leader board is round-



Maroon 5

ed out by Wind-up's Evanescence (No. 4), BNA/RLG's Kenny Chesney (No. 5), Arista's OutKast (No. 6), 143/Reprise's Josh Groban (No. 7), Atlantic's Twista (No. 8), Jive's Eamon (No. 9) and top 10 newcomers Octone/J's Maroon 5 (No. 10). Maroon 5 are up a whopping 20%, thanks to a pair of multiformat top 10 radio hits, including their latest single, "This Love."

Chart bows are registered by Reprise crunksters Trillville & Lil Scrappy, whose double album reaches No. 13; Jive's moonlighting N 'Sync member JC Chasez (No. 14); Integrity/Columbia's *Passion of the Christ* soundtrack (No. 28); and Razor &

Tie's best-selling *Kidz Bop 5* compilation (No. 32).

A&M/Interscope's Black Eyed Peas capitalize on post-Grammy exposure to register a 9% sales increase, moving No. 43-38. Republic/Universal's 3 Doors Down are also up 4%, to land at No. 45, while Elektra/EEG's Blindside (No. 47) and Island/IDJMG's Hoobastank (No. 50) re-enter the chart.



Hoobastank



**MIKE TRIAS**

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# GOING FOR ADDS

March 5, 2004 R&R • 27

## Going For Adds Radio

This week R&R introduces its own Going for Adds Radio — on-line radio stations powered by Live365.com. Six stations will be on the air to provide the newest music specifically targeted at the radio programming community in the formats of CHR/Pop, CHR/Rhythmic, Urban, Active Rock, Alternative and Latin. Each month new music will be featured and a different "EJ" (Electronic Jock) from the programming community will host the show. To listen in, simply visit [www.radioandrecords.com/gfaradio](http://www.radioandrecords.com/gfaradio).

Jessica Simpson rose to the top of the Pop chart with "With You," and next week she keeps things moving as she presents "Take My Breath Away." The song is a remake of Berlin's classic hit and is taken from her re-released CD *In This Skin* (Collector's Edition). The new version features additional tracks, new album art and DVD footage of Simpson and hubby Nick Lachey from the first season of their show *Newlyweds*. In April Simpson will unveil Dessert, her new fragrance and cosmetic line. She is set to appear on MTV's *Spring Break* on March 12 and VH1's *Divas* concert from Las Vegas on April 18.



Jessica Simpson

Vince Gill continues to roll along at Country as he goes for adds with "In These Last Few Days," the latest single from his album *Next Big Thing*. For the first time in 12 years Gill will not be hosting the annual CMA Awards. He says, "I'm forever grateful for the opportunity to represent this industry and have taken great pride in hosting the CMA Awards for the past 12 years. I've always been one to trust my gut, and my gut tells me it is time for a change for everyone. In the future I will be more than willing to accept that role again, but right now it feels like I need a little break." In happier Gill news, the singer will be hosting the Vince Gill Celebrity Basketball Game & Concert on March 22 at Belmont University. Artists confirmed to participate include Gill, Amy Grant, Dierks Bentley, Rebecca Lynn Howard and many others. The night will start with a game between the celebrities, and an intimate acoustic concert will follow.



Kanye West

— he counts Alicia Keys' "You Don't Know My Name" among his producing credits and delivered the memorable lines "She got a light-skinned friend look like Michael Jackson/Got a dark-skinned friend look like Michael Jackson" on Twista's "Slow Jams." Next week West introduces "All Falls Down," featuring Syleena Johnson, to Rhythmic and Urban radio, the latest cut from his successful debut album, *The College Dropout*. West is already working on his next album, *Late Registration*. The school theme continues as he prepares to embark on his School Spirit Tour. Shows kick off March 16 in Blacksburg, VA and will continue throughout the country until early May.

Lionel Richie has been delivering hit records for decades, and next week he hopes to continue to do so with "Just for You," which is *Going for Adds* at AC. The single is the title track from his upcoming album, which will be released internationally on March 8 and in the U.S. and Canada on May 4. Explains Richie about the album's title in relation to his successful career, "At one point I was actually going to make the title of this album *Simplicity*. So much of my career has been about saying things the way people say them, using melodies not that I can sing, but that the people can sing. 'All Night Long' will always be 'All Night Long,' 'Easy Like Sunday Morning' will always be 'Easy Like Sunday Morning,' 'Stuck on You' is 'Stuck on You,' 'Truly' or 'Still' or 'Endless Love' — if you look at the titles, they say the entire thought before you even go into the story. And that's why the music has stayed around so long."



Lionel Richie

# R&R Going For Adds

Week Of 3/8/04

## CHR/POP

- HANSON Penny & Me (JCG)
- JESSICA SIMPSON Take My Breath Away (Columbia)
- KYLIE MINOGUE Red Blooded Woman (Capitol)
- MELISSA ETHERIDGE Breathe (Island/IDJMG)

## CHR/RHYTHMIC

- ALICIA KEYS If I Ain't Got You (J)
- CHRISTINA MILIAN Dip It Low (Island/IDJMG)
- GUERRILLA BLACK Guerilla Nasty (Virgin)
- KANYE WEST (SYLEENA JOHNSON) All Falls Down (Roc-A-Fella/IDJMG)
- MISTA NAKED (KANDI ALI) Keep Hitten (Liquid B)
- TWISTA Overnight Celebrity (Atlantic)

## URBAN

- GUERRILLA BLACK Guerilla Nasty (Virgin)
- JENNIFER LOPEZ (R. KELLY) Baby I Love U (Epic)
- JOE (J) UNIT Ride Wit U (Jive)
- KANYE WEST (SYLEENA JOHNSON) All Falls Down (Roc-A-Fella/IDJMG)
- MISTA NAKED (KANDI ALI) Keep Hitten (Liquid B)
- MONICA U Should've Known Better (J)
- TWISTA Overnight Celebrity (Atlantic)

## URBAN AC

- MONICA U Should've Known Better (J)

## COUNTRY

- BILLY RAY CYRUS Face Of God (Word/Curb/WB)
- VINCE GILL In These Last Few Days (MCA)

## AC

- GLORIA ESTEFAN I Wish You (Epic)
- LIONEL RICHIE Just for You (Island/IDJMG)

## HOT AC

- FEEDER Just The Way I'm Feeling (Republic/Universal)
- PAT MCGEE BAND Beautiful Ways (Warner Bros.)

## SMOOTH JAZZ

- ACOUSTIC ALCHEMY Shelter Island Drive (Higher Octave/Narada)
- BOB BALDWIN I Wanna Be Where You Are (A440)
- BRIAN LENAIR Gone Ridin' (Urban Vibe)
- CABO FRIO Island Dance (Kezia)
- SIMPLY RED You Make Me Feel Brand New (SimplyRed.com/Red Ink)

## ROCK

- EVANESCENCE Everybody's Fool (Wind-up)

## ACTIVE ROCK

- EVANESCENCE Everybody's Fool (Wind-up)
- SMILE EMPTY SOUL Silhouettes (Lava)

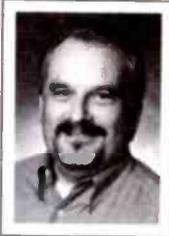
## ALTERNATIVE

- ATMOSPHERE National Disgrace (Epitaph)
- EVANESCENCE Everybody's Fool (Wind-up)
- MODEST MOUSE Float On (Epic)
- MUSE Time Is Running Out (Warner Bros.)
- MUSHROOMHEAD Crazy (Universal)
- SMILE EMPTY SOUL Silhouettes (Lava)
- SOUNDS Living In America (New Line)

## TRIPLE A

- CATIE CURTIS It's The Way You Are (Vanguard)
- GREAT BIG SEA When I Am King (Zoe/Rounder)
- MICHAEL FRACASSO A Pocketful Of Rain (Lonestar)
- MIKE ERINCO Monday Morning (Velour/Red Ink)
- OLLABELLE Get Back To Temptation (Columbia)
- RICKY FANTÉ It Ain't Easy (Virgin)
- SUBDUDES Morning Glory (Back Porch/EMC)
- TOM LANGFORD Wooden Home (Bella Vista)
- GIBSON BROTHERS Long Way Back Home (Sugar Hill)
- MICHELLE SHOCKED Captain Swing (Mighty Sound)
- STANDARD Wire Post To Wire (Yep Roc)

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



KEVIN CARTER

kcarter@radioandrecords.com

# Answering The Musical Question 'Patrick Who?'

Introducing Patrick Davis, new PD of KHKS/Dallas

The Pop world was slightly taken aback last month, first when PD Brian Bridgman exited KHKS (106.1 Kiss FM)/Dallas, and again when he was replaced by some guy named Patrick Davis. Who is this mysterious Davis — known to some as Flash Phillips, Operations Director of KHKS-based *Kidd Kraddick in the Morning*?

"I think this was kind of a surprise to a lot of people," Davis says. "I expected that, to a large degree, I knew they were going to be looking for certain names to be up for that job and that this was very much a left-field choice. But, with my working with Kidd and being familiar with the Kiss situation in Dallas, it's a good fit."

Let's rewind to the beginning, shall we? In a turn of events that some might say foreshadowed his future (cue dramatic sound effects), Davis spent some quality time in Dallas after college and got that strange, butterflies-in-the-stomach sensation from listening to future co-worker Kidd Kraddick, who, at the time, was doing nights at KEGL (The Eagle).

"He created that feeling of 'What's he going to do next?' — that 'dangerous jock' feeling, where they can intro records for 20 minutes, but you know they're going to do something during the next break that's going to have everyone talking," Davis recalls.

After Dallas, Davis — by that time also known as Flash Phillips — broke into radio doing nights at KWTX/Waco, TX. He later moved to mornings and eventually took on programming stripes. After 7 1/2 years at KWTX, Davis moved to WFME/Baton Rouge, which he programmed for three years. At the time no one realized that this move would eventually lead him right back to Dallas.

## Bonding With The Masses

"WFME was the first station — other than Dallas — to take Kidd's show in syndication," Davis says. "I met Kidd when I came up here for an affiliate visit. We had lunch and kind of hit it off, but we really didn't talk a whole lot for about a year.

"I came back to town, we talked some more, I expressed interest in the OM job with his show, and it kind of grew from there. It was becoming difficult for them, because at that time

Kidd's producer, Scott Robb, was also managing everyone in the building, critiquing the show along with Kidd and dealing with the affiliates and corporate and everybody else.

"It became too much for four people to do. I picked up most of the burden. At that point the show was so new to syndication, they were trying to define how the organization was going to work. Could affiliate relations be handled by the show? And what about setting a direction?"

"How you get the show to work in syndication was another question, because at the time it had no music, which was a challenge — but one that helped the show bond quickly with its listeners, which is why I think it grew so quickly in Baton Rouge. That much content time helps you bond with listeners quickly."

## Settling In

Davis settled into his new gig comfortably, like a man sitting down in his Barcalounger after a long day's work. "I was working with the affiliates and having day-to-day interaction with the show as it grew into syndication," he says. "Kidd is very proactive in trying to find ways to make the show work better every day.

"I worked with him a lot in trying to make syndication work not only for the affiliate cities, but also for Dallas, and integrating the show back into Kiss. That sounds funny to say, but it was local for so long, and then it was syndicated, and Kidd thought it didn't sound local to Dallas anymore and wanted to change that."

One of the more interesting radio-geek aspects of Kraddick's show is its geography: Kidd's studios are actually several miles away from the KHKS building. "The challenge was to still feel like part of the radio station even though we weren't physically there," Davis says. "But that's more of a psychological thing.

"If everybody's on the same page, the distance doesn't seem so great. But it can be a lot worse if you're not seeing eye-to-eye philosophically on things, and that was part of my job too — to be the liaison from Kidd to the radio station and to make sure everybody was on the same page."

Time went by, and *Kidd Kraddick in the Morning* became successful both on Kiss and in its efforts to conquer America one affiliate at a time. "In Dallas, Kidd and Kiss are synonymous, since he's been there 11 years," Davis says.

"His cume is so strong in the morning, it makes everything possible, as far as musically tweaking the station and still having it be successful. As they search for a way to reinvent the station, Kidd's been the one thing that's consistently held Kiss above everything else. Even as Kiss has struggled, Kidd has been enormously successful."

**"Kiss in 2004 is not going to sound like Kiss in 1995, but maybe some of the same principles can still apply as you rebuild it."**

"Kidd is not a show-and-go guy. He's so smart from a programming standpoint. His insight into the market and how the station works and the things it can do is incredible. He is the first one to filter out things that we did when we were first successful to find out which principles still apply and which probably don't. He has adapted and changed with the times."

## What's Old Is New Again

In January 2003 KHKS, which had been uncharacteristically struggling in the ratings, slammed on the brakes and decided to look back in order to go forward. Clear Channel/Dallas

## Sounds Like....

For all of you meowing and pawing at the door, aching to know what Kiss sounds like, here's a sample hour from an idle Tuesday — in fact, it's the 3pm hour from Tuesday, Feb. 24.

2:57pm	LUMIDEE Never Leave You
2:59pm	EAMON I Don't Want You Back
3:03pm	LIFEHOUSE Hanging By A Moment
3:07pm	BEYONCÉ Crazy In Love
3:11pm	NELLY <i>I/P</i> . DIDDY & MURPHY LEE Shake Ya Tailfeather
3:15pm	BRITNEY SPEARS Toxic
3:19pm	P. DIDDY & THE BAD... I Need A Girl Pt. 1
3:23pm	3 DOORS DOWN Here Without You
	Stopset
3:27pm	CASSIDY <i>I/R</i> . KELLY Hotel
3:37pm	OUTKAST The Way You Move
3:41pm	DEBBIE DEB When I Hear Music
	Stopset
3:45pm	BEYONCÉ Me, Myself & I
3:56pm	FRANKIE J Don't Wanna Try

## Get To Know....

**Patrick Davis**  
PD, KHKS (106.1 Kiss FM)/Dallas

**Witness Protection Program name:** Flash Phillips.

**Most recent ratings highlights:** Kidd Kraddick is No. 1 with 18-34 females in Dallas and numerous affiliate cities. Kidd does all the work, so I'm just sponging here.

**Brief career recap:** Branch Davidian, LSU Tiger, Dallas Cowboy.

**What possessed you to get into this business?** The pursuit of perfection.

**Early career influences:** Zack Owen, Michael Oppenheimer, Roger Allen, Bob Murphy, Larry Morgan.

**Most influential radio station growing up:** WGCL/Cleveland.

**First exciting radio gig:** Nights at KWTX/Waco, TX.

**Family:** Wife, Laura, and four children: Andrew, 7; Hannah, 5; Olivia, 2; and Matthew, eight weeks.

**What stations are preset in your car as we speak?** 106.1 Kiss FM. It's the only one I have any control over.

**What CDs are in your car player as we speak?** OutKast — doesn't everyone have that one? — 3 Doors Down and Nickelback.

**Hobbies:** Golf. I suck, but it's that pursuit-of-perfection thing again.

**Guilty pleasure music:** Michael Stanley Band — hey, I grew up in Cleveland!

**Secret passion?** Miami Dolphins football. I live and die with each game.

**The one gadget you can't live without:** A pedometer. I jog 10 miles a week.

**Wheels:** Ford Expedition. I've got to have something big enough for all those kids.

**Favorite sports teams:** Miami Dolphins and Cleveland Indians.

**Favorite food:** Spaghetti.

**Favorite local restaurant:** Taste of Italy.

**Favorite cereal:** Cream of Wheat. I destroy any nutritional value by adding lots of chocolate.

**Favorite junk food:** Chocolate-chip cookies.

**Favorite city in the world:** Dallas.

**Favorite vacation destination:** Disney World.

**Favorite TV show:** I love *The Apprentice*.

**Last movie you saw:** *Lion King 1 1/2* (see "Family").

**Last movie you rented:** *Pirates of the Caribbean*.

**Read any good books lately?** *Guts*, a book Kidd gave me about managing.

**Favorite non-trade publication:** *Sports Illustrated*.

**What current radio stations, other than your own, do you admire and why?** KDWB/Minneapolis and WFLZ/Tampa for their ability to stay on top despite competitive challenges.

brought back original KHKS GM Brenda Adriance as Regional VP/Market Manager and rehired consultant Steve Perun for Kiss after several years' absence.

"Brenda has a very good handle on the Dallas market and is obviously in tune with what Kiss should sound like, and she's as much an ally as anyone else I've ever met," Davis says. "We're fortunate to have her back. It's also great to have Steve's perspective on the station, given his history here."

In addition to the other changes, Davis was asked to dust off his PD stripes after two years and take on programming at KHKS. "My first reaction after being asked to program Kiss was more excitement than fear," he says. "I felt like I was totally up for the challenge.

"If there is one similarity among all of these jobs, it's that when I took them, they were heritage CHR stations that had tremendous success in

Continued on Page 31

# R&R CHR/POP TOP 50

March 5, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JESSICA SIMPSON With You (Columbia)	8455	+60	707838	15	122/0
3	2	BRITNEY SPEARS Toxic (Jive)	8074	+514	671477	9	125/0
2	3	OUTKAST The Way You Move (Arista)	7973	-285	597847	15	122/0
5	4	EVANESCENCE My Immortal (Wind-up)	7524	+579	590053	11	124/2
6	5	LINKIN PARK Numb (Warner Bros.)	6739	+156	559244	14	118/0
4	6	NICKELBACK Someday (Roadrunner/IDJMG)	6431	-653	466649	22	125/0
8	7	USHER #LUDACRIS & LIL' JON Yeah (Arista)	6190	+856	523685	6	115/0
7	8	OUTKAST Hey Ya! (Arista)	5220	-755	444437	23	123/0
9	9	EAMON F**k It (I Don't Want You Back) (Jive)	5182	+182	404951	17	109/0
15	10	MARON 5 This Love (Octone/J)	4690	+957	347621	6	121/3
12	11	TWISTA #KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	4362	+211	303660	8	106/1
10	12	3 DOORS DOWN Here Without You (Republic/Universal)	4086	-482	301128	29	120/0
14	13	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	4001	+138	270687	12	107/0
16	14	FUEL Falls On Me (Epic)	3781	+188	214210	19	114/0
18	15	HILARY DUFF Come Clean (Buena Vista/Hollywood)	3692	+275	318549	7	118/0
11	16	BABY BASH Suga Suga (Universal)	3650	-567	276573	26	109/0
13	17	NO DOUBT It's My Life (Interscope)	3501	-464	291807	18	122/0
21	18	NICK CANNON Gigofo (Jive)	3462	+201	231460	9	104/3
20	19	JANET JACKSON Just A Little While (Virgin)	3419	+139	238796	4	116/0
22	20	SARAH CONNOR Bounce (Epic)	3404	+413	223698	7	115/2
25	21	CHINGY One Call Away (DTP/Capitol)	3398	+1019	230683	4	107/5
19	22	BEYONCE' Me, Myself And I (Columbia)	3322	+22	217338	13	109/0
26	23	NELLY Work It (Remix) (Fo' Reel/Universal)	2497	+223	199878	5	51/5
24	24	LUDACRIS #SHAWNNA Stand Up (Def Jam South/IDJMG)	2146	-493	184212	19	107/0
27	25	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	2097	+71	86910	10	79/0
32	26	JET Are You Gonna Be My Girl (Elektra/EEG)	1989	+436	98933	4	104/6
34	27	CASSIDY #R. KELLY Hotel (J)	1902	+414	146575	6	80/8
23	28	GOOD CHARLOTTE Hold On (Epic)	1897	-844	112815	13	112/0
29	29	MURPHY LEE #JERMAINE DUPRI Wat Oa Hook Gon Be (Fo' Reel/Universal)	1731	-157	110712	11	61/0
33	30	KIMBERLEY LOCKE 8th World Wonder (Curb)	1729	+220	77302	5	89/2
28	31	DIDD White Flag (Arista)	1718	-217	169898	20	80/0
31	32	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1694	+129	90396	6	85/6
35	33	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1596	+137	82031	8	85/2
45	34	J-KWON Topsy (So So Def/Arista)	1370	+402	85525	2	51/5
39	35	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	1342	+161	101589	4	52/10
46	36	3 DOORS DOWN Away From The Sun (Republic/Universal)	1321	+367	84330	2	71/6
37	37	YING YANG TWINS #LIL' JON & THE EASTSIDE BOYZ Sht Shaker (TVT)	1318	+10	62411	6	53/4
30	38	KELIS Milkshake (Star Trak/Arista)	1288	-578	68418	13	109/0
41	39	ENRIQUE IGLESIAS #KELIS Not In Love (Interscope)	1253	+126	80075	3	74/4
42	40	FEFE DOBSON Everything (Island/IDJMG)	1194	+76	37811	5	82/1
40	41	CHINGY #SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	987	-161	52790	17	91/0
48	42	THREE DAYS GRACE (I Hate) Everything About You (Jive)	930	+111	22392	2	75/3
Debut	43	HOBBASTANK The Reason (Island/IDJMG)	861	+339	34070	1	75/13
36	44	KELLY CLARKSON The Trouble With Love Is (RCA)	855	-458	63728	13	92/0
47	45	SARAH MCLACHLAN Fallen (Arista)	834	-78	59503	8	43/0
Debut	46	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	804	+223	25652	1	71/8
Debut	47	ROONEY I'm Shakin' (Geffen)	795	+70	50010	1	57/2
-	48	KID ROCK Cold And Empty (Top Dog/Atlantic)	733	+30	26590	3	51/1
38	49	JASON MRAZ You And I Both (Elektra/EEG)	729	-549	48572	11	58/0
Debut	50	CLAY AIKEN The Way (RCA)	702	+126	28913	1	57/5

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
AVRIL LAVIGNE Don't Tell Me (Arista)	37
JESSICA SIMPSON Take My Breath Away (Columbia)	32
OUTKAST Roses (Arista)	28
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	22
JOJO Leave (Get Out) (Blackground/Universal)	17
M.E.R.D. She Wants To Move (Virgin)	15
YELLOWCARD Ocean Avenue (Capitol)	14
HOBBASTANK The Reason (Island/IDJMG)	13
BLINK-182 I Miss You (Geffen)	12
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	10

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHINGY One Call Away (DTP/Capitol)	+1019
MARON 5 This Love (Octone/J)	+957
USHER #LUDACRIS & LIL' JON Yeah (Arista)	+856
EVANESCENCE My Immortal (Wind-up)	+579
AVRIL LAVIGNE Don't Tell Me (Arista)	+567
BRITNEY SPEARS Toxic (Jive)	+514
JET Are You Gonna Be My Girl (Elektra/EEG)	+436
CASSIDY #R. KELLY Hotel (J)	+414
SARAH CONNOR Bounce (Epic)	+413
J-KWON Topsy (So So Def/Arista)	+402

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SIMPLE PLAN Perfect (Arista)	3017
TRAPT Headstrong (Warner Bros.)	2229
BEYONCE' #SEAN PAUL Baby Boy (Columbia)	1811
SANTANA #ALEX BAND Why Don't You & I (Arista)	1696
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1632
50 CENT In Da Club (Shady/Aftermath/Interscope)	1622
MARON 5 Harder To Breathe (Octone/J)	1570
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1566
NELLY #P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	1508
BEYONCE' #JAY-Z Crazy In Love (Columbia)	1440
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1276
MATCHBOX TWENTY Bright Lights (Atlantic)	1147
CHRISTINA AGUILERA #LIL' KIM Can't Hold Us Down (RCA)	1093
LIZ PHAIR Why Can't I? (Capitol)	1042
R. KELLY Ignition (Jive)	1003
MATCHBOX TWENTY Unwell (Atlantic)	938
SEAN PAUL Get Busy (VP/Atlantic)	933
STANMO So Far Away (Flip/Elektra/EEG)	931
EVANESCENCE Bring Me To Life (Wind-up)	915
KELLY CLARKSON Miss Independent (RCA)	880
FABOLOUS #TAMIA Into You (Desert Storm/Elektra/EEG)	738
3 DOORS DOWN When I'm Gone (Republic/Universal)	711
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	708
JASON MRAZ The Remedy (If Won't Worry) (Elektra/EEG)	688
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	680

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

126 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/22-2/28. 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 AOH 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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March 5, 2004

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	JESSICA SIMPSON With You (Columbia)	3016	+58	70723	14	50/0
4	2	EVANESCENCE My Immortal (Wind-up)	2870	+164	66919	13	50/0
3	3	BRITNEY SPEARS Toxic (Jive)	2862	+92	66870	8	49/0
2	4	LINKIN PARK Numb (Warner Bros.)	2822	+47	64132	15	49/0
6	5	OUTKAST The Way You Move (Arista)	2680	+11	60508	14	48/0
5	6	NICKELBACK Someday (Roadrunner/IDJMG)	2532	-138	55759	23	49/0
7	7	OUTKAST Hey Ya! (Arista)	1945	-100	44662	20	44/0
10	8	EAMON F**k It (I Don't Want You Back) (Jive)	1739	+183	36772	13	42/1
11	9	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	1738	+201	42743	6	46/1
9	10	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1637	+80	37615	19	46/0
13	11	HILARY DUFF Come Clean (Buena Vista/Hollywood)	1610	+131	38555	6	47/0
16	12	MAROON 5 This Love (Octone/J)	1593	+237	36194	7	46/1
14	13	FUEL Falls On Me (Epic)	1521	+51	35294	14	41/0
8	14	NO DOUBT It's My Life (Interscope)	1390	-185	35733	18	39/0
19	15	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	1351	+58	31385	8	43/0
12	16	3 DOORS DOWN Here Without You (Republic/Universal)	1337	-165	31495	30	38/0
20	17	JANET JACKSON Just A Little While (Virgin)	1317	+126	30948	4	47/5
15	18	BABY BASH Suga Suga (Universal)	1231	-216	29443	24	34/0
22	19	SARAH CONNOR Bounce (Epic)	1227	+208	29531	5	45/4
23	20	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	958	+59	21327	14	38/1
21	21	BEYONCE' Me, Myself And I (Columbia)	928	-216	22327	12	31/0
24	22	KIMBERLEY LOCKE 8th World Wonder (Curb)	918	+140	21457	7	42/3
25	23	NICK CANNON Gigolo (Jive)	897	+150	21745	6	36/2
17	24	GOOD CHARLOTTE Hold On (Epic)	851	-480	18012	11	27/0
29	25	CHINGY One Call Away (DTP/Capitol)	789	+198	17848	4	39/6
27	26	BLACK EYED PEAS Hey Mama (A&M/Interscope)	701	+93	15544	7	38/3
32	27	JET Are You Gonna Be My Girl (Elektra/EEG)	697	+209	17256	5	36/6
36	28	3 DOORS DOWN Away From The Sun (Republic/Universal)	608	+140	14475	4	36/3
34	29	NELLY Work It (Remix) (Fo' Reel/Universal)	598	+119	12372	4	26/1
28	30	DIDD White Flag (Arista)	569	-35	14394	22	22/0
35	31	ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	545	+71	13239	4	32/0
26	32	KELIS Milkshake (Star Trak/Arista)	483	-194	9556	12	24/0
37	33	FEFE DOBSON Everything (Island/IDJMG)	409	+16	9352	5	26/1
33	34	CHRISTINA AGUILERA The Voice Within (RCA)	394	-94	10306	16	16/0
39	35	KID ROCK Cold And Empty (Top Dog/Atlantic)	388	+10	7892	7	24/0
40	36	CASSIDY f/R. KELLY Hotel (J)	379	+40	11468	3	24/5
41	37	SWITCHFOOT Meant To Live (Red Ink/Columbia)	365	+30	7799	6	23/1
42	38	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	348	+51	7772	3	26/2
43	39	MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)	345	+55	6890	2	23/0
38	40	JASON MRAZ You And I Both (Elektra/EEG)	336	-42	7080	12	15/1
31	41	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	318	-182	7685	17	15/0
50	42	THREE DAYS GRACE (I Hate) Everything About You (Jive)	301	+82	7764	2	20/3
46	43	ADELAYDA Not Tonight (Superkala)	296	+30	4883	3	14/0
Debut	44	HOOBASTANK The Reason (Island/IDJMG)	264	+137	6713	1	28/8
30	45	KELLY CLARKSON The Trouble With Love Is (RCA)	255	-275	5088	13	10/0
Debut	46	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	234	+23	5995	1	16/2
47	47	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	230	-27	4524	9	11/1
49	48	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	216	-7	5494	2	15/0
48	49	SARAH MCLACHLAN Fallen (Arista)	202	-22	3741	9	10/0
Debut	50	J-KWON Topsy (So So Def/Arista)	197	+48	4840	1	16/4

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 2/22 - Saturday 2/28.  
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## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
AVRIL LAVIGNE Don't Tell Me (Arista)	12
OUTKAST Roses (Arista)	12
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	10
PLUMB Boys Don't Cry (Curb)	10
HOOBASTANK The Reason (Island/IDJMG)	8
CHINGY One Call Away (DTP/Capitol)	6
JET Are You Gonna Be My Girl (Elektra/EEG)	6
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	6
BLINK-182 I Miss You (Geffen)	6
JANET JACKSON Just A Little While (Virgin)	5
CASSIDY f/R. KELLY Hotel (J)	5
CHOMSKY 15 Minutes To Rock (Aezra)	5
JOEY MCINTYRE L.A. Blue (Artemis)	5
SARAH CONNOR Bounce (Epic)	4
J-KWON Topsy (So So Def/Arista)	4
N.E.R.D. She Wants To Move (Virgin)	4
CHOMSKY 00:15 (15 Minutes) (Aezra)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 This Love (Octone/J)	+237
JET Are You Gonna Be My Girl (Elektra/EEG)	+209
SARAH CONNOR Bounce (Epic)	+208
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+201
CHINGY One Call Away (DTP/Capitol)	+198
EAMON F**k It (I Don't Want You Back) (Jive)	+183
EVANESCENCE My Immortal (Wind-up)	+164
NICK CANNON Gigolo (Jive)	+150
KIMBERLEY LOCKE 8th World Wonder (Curb)	+140
3 DOORS DOWN Away From The Sun (Republic/Universal)	+140
HOOBASTANK The Reason (Island/IDJMG)	+137
HILARY DUFF Come Clean (Buena Vista/Hollywood)	+131
JANET JACKSON Just A Little While (Virgin)	+126
NELLY Work It (Remix) (Fo' Reel/Universal)	+119
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+93
BRITNEY SPEARS Toxic (Jive)	+92
THREE DAYS GRACE (I Hate) Everything About You (Jive)	+82
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+80
ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	+71
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	+71
JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	+70
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	+59
JESSICA SIMPSON With You (Columbia)	+58
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+58
MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)	+55
BEN JELMI Come On (Maverick/Warner Bros.)	+54
FUEL Falls On Me (Epic)	+51
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	+51
AVRIL LAVIGNE Don't Tell Me (Arista)	+50
BLINK-182 I Miss You (Geffen)	+49

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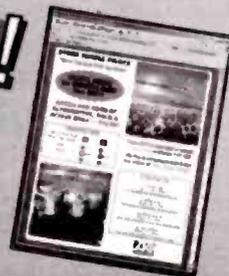
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America's Best Testing CHR/Pop Songs 12 +  
For The Week Ending 3/5/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MARDON 5 This Love (Octone/J)	4.24	4.24	86%	9%	4.44	4.10	4.23
EVANESCENCE My Immortal (Wind-up)	4.15	4.23	97%	22%	4.20	4.18	4.16
LINKIN PARK Numb (Warner Bros.)	4.12	4.11	91%	23%	4.21	4.07	4.21
JESSICA SIMPSON With You (Columbia)	4.09	4.06	98%	28%	4.07	4.24	4.04
USHER (LUDACRIS & LL' JON Yeah (Arista)	4.00	3.73	83%	15%	4.28	4.03	3.63
NICKELBACK Someday (Roadrunner/IDJMG)	3.98	3.88	97%	37%	3.97	3.88	4.07
3 DOORS DOWN Here Without You (Republic/Universal)	3.97	3.89	98%	44%	3.75	3.91	4.21
BRITNEY SPEARS Toxic (Jive)	3.97	3.90	98%	25%	4.17	4.10	3.78
SIMPLE PLAN Perfect (Lava)	3.89	3.88	96%	41%	4.13	3.79	3.98
GOOD CHARLOTTE Hold On (Epic)	3.89	3.93	88%	24%	4.12	3.77	3.97
KELLY CLARKSON The Trouble With Love Is (RCA)	3.88	3.86	91%	21%	3.90	3.83	3.94
OUTKAST Hey Ya! (Arista)	3.87	3.83	99%	56%	3.74	3.75	4.01
FUEL Falls On Me (Epic)	3.84	3.90	72%	16%	3.80	3.79	4.12
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.83	-	70%	13%	3.90	3.86	4.88
HILARY DUFF Come Clean (Buena Vista/Hollywood)	3.82	3.85	91%	20%	3.82	3.88	3.79
OUTKAST The Way You Move (Arista)	3.79	3.84	97%	42%	3.67	3.77	3.98
NELLY Work It (Remix) (Fo' Reel/Universal)	3.78	-	75%	15%	3.87	3.87	3.73
SARAH CONNOR Bounce (Epic)	3.72	3.55	65%	14%	3.73	3.65	3.73
EAMON F**k It II Don't Want You Back (Jive)	3.68	3.52	89%	38%	4.01	3.77	3.28
SHERYL CROW The First Cut is The Deepest (A&M/Interscope)	3.68	3.70	95%	38%	3.70	3.54	3.99
DIDD White Flag (Arista)	3.66	3.68	98%	31%	3.32	3.72	3.88
NO DOUBT It's My Life (Interscope)	3.61	3.58	98%	50%	3.18	3.59	3.82
LUDACRIS (SHAWUNNA) Stand Up (Def Jam South/IDJMG)	3.46	3.38	83%	47%	3.87	3.57	3.35
BABY BASH Suga Suga (Universal)	3.44	3.33	95%	48%	3.45	3.51	3.43
TWISTA (KANYE WEST & JAMIE FOXX) Slow Jamz (Atlantic)	3.37	3.31	77%	29%	3.52	3.39	3.32
MURPHY LEE (JERMAINE DUPRI) Wat Da Hook Gon Be (Fo' Reel/Universal)	3.30	3.24	67%	26%	3.67	3.40	2.94
BEYONCE Me, Myself And I (Columbia)	3.29	3.28	89%	37%	3.28	3.17	3.58
JANET JACKSON Just A Little While (Virgin)	3.15	3.14	66%	22%	2.97	3.14	3.11
NICK CANNON Gigolo (Jive)	3.13	3.08	78%	33%	3.38	3.04	3.00

Total sample size is 518 respondents. Total average favorability estimates are based on a scale of 1-5, (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

**New & Active**

**FIVE FOR FIGHTING 100 Years (Awaro/Columbia)**  
Total Plays: 633, Total Stations: 50, Adds: 4

**KATY ROSE Overdrive (V2)**  
Total Plays: 632, Total Stations: 48, Adds: 5

**BLINK-182 I Miss You (Geffen)**  
Total Plays: 585, Total Stations: 67, Adds: 12

**AVRIL LAVIGNE Don't Tell Me (Arista)**  
Total Plays: 567, Total Stations: 46, Adds: 37

**MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)**  
Total Plays: 559, Total Stations: 48, Adds: 5

**LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)**  
Total Plays: 531, Total Stations: 23, Adds: 6

**JENNIFER LOPEZ (R. KELLY) Baby I Love U (Epic)**  
Total Plays: 530, Total Stations: 36, Adds: 9

**JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)**  
Total Plays: 442, Total Stations: 21, Adds: 1

**TOBY LIGHTMAN Devils And Angels (Lava)**  
Total Plays: 419, Total Stations: 44, Adds: 5

**LASGO Alone (Robbins)**  
Total Plays: 390, Total Stations: 12, Adds: 0

Songs ranked by total plays

**Answering The Musical....**

Continued from Page 28

the past and needed to be reinvented or polished to an extent. In each situation, you learn what was successful in the past for that radio station and see what, if anything, can still be applied today.

"Kiss in 2004 is not going to sound like Kiss in 1995, but maybe some of the same principles can still apply as we rebuild it. The music cycle is a tough one for CHR right now, especially if you're trying to be a right-down-the-middle Pop station. We're borrowing from Rock, we're borrowing from Rhythmic. It's very difficult to be a mainstream CHR anymore and own a lot of your own music.

"If you look at the top 10 right now, how much do we truly own in there? If you're not careful, you could become a Hot AC without even knowing it by trying to stay away from the hip-hop or the rock. And the same goes

on the other side — all of a sudden, you've become a hip-hop station.

"It's a challenge, but we're going to find our way out of it, and, hopefully, the music cycle will turn around. That would be a big help.

**"My first reaction after being asked to program Kiss was more excitement than fear."**

But I'm thrilled to have this job, I know that we are going to turn it around, and I really believe this situation is not about me, it's about making smart decisions and executing with passion. I am not the only one who can do it, but I am the one in a position to do it now."

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

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



**GOING UNDER WARM TEMPERATURES** Braving the freezing winter to visit WKSC (103.5 Kiss FM)/Chicago is Evanescence lead singer Amy Lee (r), who hung out with Kiss midday goddess Nikki on a day so cold, Lee had to wear her winter hat indoors.



**HE SURE LOOKS HAPPY!** Check out the grin on Backstreet Boy Nick Carter's face as Paris Hilton wraps her arms around him! The duo met up at a recent Sippin' at Sunset event held at the Crown Royal Lounge in Park City, UT.





**DONTAY THOMPSON**  
dthompson@radioandrecords.com

# Nonstop Hip-Hop In Austin

**KDHT flips and doesn't look back**

**I**t's not often that you see a brand-new station shake up a market and, in a short time, surpass its top-rated competition. But the revamped KDHT (Hot 93.3)/Austin has done just that.

KDHT — formerly a dance-leaning Rhythmic going under the moniker "Mega 93.3" — flipped to all-hip-hop nearly five months ago, when it was acquired by Emmis Communications. Emmis modeled Hot 93.3 after its KPWR (Power 106)/Los Angeles and KKFR (Power 92)/Phoenix, but with an Austin twist, incorporating the popular sounds of the Dirty South in a bid to compete directly with Infinity's cross-town KQBT (The Beat).

"The dance-leaning format had a very dedicated following, but in the end it was just too narrow for long-term commercial success," says Emmis/Austin VP/Market Manager Scott Gilmore. "We saw KQBT as a very successful R&B and hip-hop station but felt there was room for a pure hip-hop position."

When the fall '03 book was released, it was clear that KDHT's new format was making an impression. KDHT PD Jay Michaels says, "The fall book started and the first month came out, and I was like, 'Oh, wow.' We had a 12 share 18-34 and we were No. 1. I was like, 'OK, we're new.' Then the next month came out, and we were huge. And then the third month came out, and the station was No. 1 18-34 again."

Not only was Hot 93.3 No. 1 18-34, it was also No. 2 in cume. "I wasn't expecting to have the No. 2 cume in the market 12+," Michaels says. "That just shows the power of hip-hop. To be No. 2 in cume 12+ is something that we're really proud of. And we have No. 1 cume in all the other demos — 18-34, 18-24 and with teens."

Although stations often see a huge increase right after they flip formats, many of them eventually lose steam. But Hot 93.3 shows no signs of slowing down. Emmis VP/Programming and KPWR PD Jimmy Steal says, "Jay and his staff have done an exceptional job of launching an incredible Austin hip-hop franchise. Everyone at Emmis is very proud of their work."

I recently spoke with Michaels about the changes that went down

that have led to KDHT's huge popularity in Austin.

**R&R:** Were you aware of the changes Emmis wanted to implement when it purchased KDHT?

**JM:** When I started here in 2002 the station was dance-leaning, and I think it had a little over a one share. The company wanted to increase ratings, so we did everything we possibly could to make Mega the biggest dance station you could have in Austin. We reached a three share and were No. 5 18-34. The cume was not great, and we basically maxed out.

I love to win, and maxing out with a three share with No. 10 cume 12+ is not winning for me. So I talked to my GM, Scott Gilmore, and we decided that we needed to start to mainstream the station more. Before Emmis even got involved — it was winter of 2002 — we started adding the big pop records in the mix. Then we added the big hip-hop records in with the big dance hits, so you would hear DJ Sammy's "Heaven" into Eminem.

We started to see the cume increase. It was a slow progression. We started heading into the transformation to more of a pop and hip-hop station. By the time Emmis took over, Mega was basically a hip-hop station with a few pop and R&B titles. We didn't go to the full hip-hop format until Emmis actually came in. They did some research and found out there was a possible hole for a pure hip-hop format. That was the next step.

**R&R:** What was the reaction on the streets when the station tweaked the format?

**JM:** We really marketed the station; we were on the streets constantly. People were talking about us. The vibe on the streets was amazing. We did some amazing promotions. Being in the industry for 14 years, I love working with record labels. That's why we can do stuff that a lot of other stations can't. That's really helped us.

**R&R:** Since the station was struggling to generate more cume and ratings in its

prior format — and KQBT had already taken a similar position in the market — did you believe the change would be risky?

**JM:** I had no doubt about tweaking the format, even without research or any of that. Throughout my career I've always liked to go with my gut. My gut was that I knew that this format would work. I felt that KQBT was covering one side by playing hip-hop and R&B, and there was a big hole for a pure hip-hop station. I felt Emmis could bring us what we needed to make that final transition into a pure hip-hop station, and they did.

**R&R:** What types of changes did you have to make after the format tweak?

**"I wasn't expecting to have the No. 2 cume in the market 12+. That just shows the power of hip-hop."**

**JM:** When Emmis came in, we decided on changing the name to Hot 93.3 and changing our slogan to "Nonstop Hip-Hop." When we kicked off the format, the staff was almost in place; I just had to make a few changes. One of the changes I made was bringing in a whole new morning show. They've been here for four months, and we're already No. 1 18-34 in morning drive.

Without the staff we wouldn't be where we are. I hate using radio clichés, but they do live the format. Austin is such a unique city, and they really get it. I know some programmers like all their jocks to sound the same — they all have to sound a certain way, or they have to be a certain ethnicity — but from Day One, when we decided to become Hot 93.3, I wanted the station to reflect the Austin market.

This staff is made up of every type of person you could imagine, and every one of them is a star. We start out in the morning with Ty Bentli's Neigh-



**SEAL PERFORMS FOR WPYM** Warner recording artist Seal recently stopped by to visit the folks at WPYM (Party 93.1)/Miami and play a private acoustic set for a handful of special Party listeners. Pictured here (l-r) are Warner Bros. regional Elana Teune, Seal and WPYM PD Phil Michaels.

borhood. Ty's a great jock, and he keeps the whole morning show together. We did a market search for a female sidekick, because I didn't want a radio person in there. We found a girl, her name is Mimi, and she really represents that Hispanic audience. She has two kids, so it balances off Ty, who's young and single. We've also got a stunt boy in there named Squeak-E Clean. He'll go out and do the wildest stunts.

We mix in the morning, and that is where I believe we've gained a lot as well. I can't say enough about our mixers. We have five of them, and we mix in morning drive, then from noon to 1pm, then from 5 to 6:33pm — 93 minutes. And then we mix from 10pm to midnight, Monday through Friday. We also now mix every weekend. Nobody else in the market is doing it. The mixers get it, and they also have the freedom to really show their craft. The weekend numbers have been huge.

In middays we have Jada. She came from KHFJ (Kiss-FM) here in town. I was so excited to get her; we put a lot of effort into that afternoon show.

Coming from KRBE/Houston and always being No. 1 or 2 in afternoon drive, I was used to seeing that. Here, at a Dance station, I wasn't used to seeing No. 10 18-34 in afternoons. So we put Boogie in there and gave away trips almost every week and did wild contests. He is a true superstar, and the girls love him too. We are No. 1 in afternoon drive — No. 1 cume, No. 1 everything.

I moved one of our weekenders, Deuce, along with a girl named Austin, who came from KQBT, to nights, and they are No. 1 18-34, 12+, teens and 18-24.

I have no MD or assistant PD. Just to get this thing rolling, I wanted to do everything myself, but I do have an Asst. MD, Bradley Grein, who is basically my right-hand man. He's one of those guys who knows the technical stuff that I don't know. He's shown that he's got a great future ahead of him.

**"Throughout my career I've always liked to go with my gut. My gut was that I knew that this format would work."**

**R&R:** What plans do you have to keep the station cutting-edge?

**JM:** We obviously have some challenges ahead to continue the momentum and the creativity and to keep raising the bar, but I have no doubt that we will do that. I have an amazing staff that come to my office anytime they want to, and we come up with ideas.

Our Promotions Director, Jenny V., is always working right with me on promotions. She puts together the shows, and she's doing a kick-ass job. I feel the momentum is continuing. When you hit No. 1 in all these different demos, there will be some leveling off, but we feel like we've made a mark already. We want to keep doing cutting-edge promotion and production. I give a lot of freedom to the jocks. They have great personalities and will become superstars — as long as they stay here for another couple of years.

**R&R:** Any closing remarks?

**JM:** I started my career in Austin 14 years ago, at KHFJ, and went to Dallas and Houston. I got this opportunity here in Austin from Joel Folger. He really gave me a second chance at life, to be honest with you. Joel Folger and Bob Sinclair, who owns part of these stations with Emmis, both of them took a chance on me when no one else would. I can't even tell you what it meant to me. They really took a chance, and I'm glad I can pay them back. I'm happy, I love Austin, and we have a great station and the best company, hands-down.



# R&R CHR/RHYTHMIC TOP 50

March 5, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	6439	+105	756597	9	83/0
3	2	J-KWON Topsy (So So Def/Arista)	6039	+436	619599	9	82/0
4	3	CHINGY One Call Away (DTP/Capitol)	5902	+386	673641	9	79/0
2	4	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	5517	-465	672104	13	84/0
5	5	CASSIOY f/R. KELLY Hotel (J)	4206	-44	525323	18	77/0
7	6	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	4016	+332	437403	10	80/0
6	7	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3890	-356	438122	15	76/0
8	8	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3588	+319	394262	9	77/2
10	9	EAMON F**k It (I Don't Want You Back) (Jive)	3355	+176	291913	14	66/0
16	10	MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2968	+758	353867	6	70/4
11	11	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	2962	-206	335309	13	76/0
13	12	G UNIT f/JOE Wanna Get To Know You (Interscope)	2656	+288	300586	8	77/1
9	13	BEYONCE' Me, Myself And I (Columbia)	2585	-627	281580	16	65/0
14	14	PETEY PABLO Freek-A-Leek (Jive)	2375	+125	204041	9	72/1
12	15	NICK CANNON Gigolo (Jive)	2368	-407	270373	17	70/0
19	16	RUBEN STUDDARD Sorry 2004 (J)	1994	+44	200267	9	63/0
17	17	OUTKAST The Way You Move (Arista)	1994	-149	274126	25	70/0
15	18	OUTKAST Hey Ya! (Arista)	1868	-371	201767	20	55/0
20	19	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	1849	+125	179936	7	75/2
24	20	T.I. Rubber Band Man (Grand Hustle/Arista)	1657	+149	156052	10	63/3
18	21	WESTSIDE CONNECTION Gangsta Nations (Capitol)	1631	-333	170940	18	66/0
23	22	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1608	+100	146204	6	64/0
25	23	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1432	+118	167842	7	56/1
26	24	BRITNEY SPEARS Toxic (Jive)	1424	+124	105169	5	35/1
32	25	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	1360	+368	89958	3	44/3
28	26	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	1329	+102	101311	4	65/1
30	27	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	1247	+91	109749	10	42/0
21	28	ALICIA KEYS You Don't Know My Name (J)	1178	-404	207633	14	66/0
29	29	RYAN DUARTE You (Universal)	1016	-180	138547	14	34/0
33	30	AVANT Read Your Mind (Geffen)	1012	+48	113355	16	43/5
36	31	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	954	+249	106496	4	48/6
31	32	TOD SHORT f/LIL' JON Shake That Monkey (Short/Jive)	953	-116	111102	18	40/0
49	33	OUTKAST Roses (Arista)	861	+439	81816	2	60/34
27	34	2PAC f/EMINEM One Day At A Time (Amaru/Interscope)	860	-375	97963	6	52/0
39	35	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	797	+174	171879	13	48/14
34	36	BABY BASH Shorty Doowop (Universal)	771	-116	67334	16	25/0
Debut	37	USHER Bum (Arista)	762	+762	111395	1	65/42
48	38	TWISTA Overnight Celebrity (Atlantic)	745	+321	59775	2	33/19
38	39	JAGGED EDGE What It's Like (Columbia)	722	+98	41801	3	43/3
42	40	TECH N9NE Here Comes Tecca Nina (M.S.C. Music)	666	+71	25097	4	37/1
37	41	BEENIE MAN f/MS. THING Dude (Virgin)	656	+21	79292	5	37/3
41	42	BLACK EYED PEAS Hey Mama (A&M/Interscope)	647	+29	23942	5	30/1
35	43	MASTER P Them Jeans (New No Limit/Koch)	572	-184	47345	7	38/0
44	44	KNOC-TURN'AL f/SNDOP DOGG The Way I Am (L.A. Confidential/Elektra/EEG)	561	+4	27709	5	40/2
43	45	TRILLVILLE Neva Eva (BME/Warner Bros.)	556	-28	57419	12	23/0
Debut	46	KELIS Trick Me (Star Trak/Arista)	504	+271	26400	1	43/6
Debut	47	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	448	+232	109618	1	3/2
46	48	NB RIDAZ f/GEMINI So Fly (Upstairs)	442	-29	22973	3	5/0
40	49	2PAC f/NOTORIOUS B.I.G. Runtin' (Dying To Live) (Amaru/Interscope)	436	-186	83424	20	29/0
50	50	NOTORIOUS B.I.G./P. DIDDY... Victory 2004 (Bad Boy/Universal)	406	+46	40014	2	37/1

86 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/22-2/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from The Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.rredds.com

ARTIST TITLE (LABEL/S)	ADDS
USHER Bum (Arista)	42
OUTKAST Roses (Arista)	34
JOJO Leave (Get Out) (Black Ground/Universal)	23
TWISTA Overnight Celebrity (Atlantic)	19
WYCLEF JEAN f/SHARISSA Take Me As I Am (J)	19
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	14
DILATED PEOPLES f/KANYE WEST This Way (Capitol)	10
JANET JACKSON I Want You (Virgin)	8

## Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
USHER Bum (Arista)	+762
M. WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	+758
OUTKAST Roses (Arista)	+439
J-KWON Topsy (So So Def/Arista)	+436
CHINGY One Call Away (DTP/Capitol)	+386
JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	+368
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	+332
TWISTA Overnight Celebrity (Atlantic)	+321
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+319
G UNIT f/JOE Wanna Get To Know You (Interscope)	+288

## New & Active

JOE f/G UNIT Ride Wit U (Jive)	Total Plays: 362, Total Stations: 14, Adds: 0
MR. VEGAS Pull Up (Delicious Vinyl/Geffen)	Total Plays: 242, Total Stations: 9, Adds: 0
DILATED PEOPLES f/KANYE WEST This Way (Capitol)	Total Plays: 241, Total Stations: 32, Adds: 10
CYPRESS HILL What's Your Number? (Columbia)	Total Plays: 235, Total Stations: 22, Adds: 2
JANET JACKSON I Want You (Virgin)	Total Plays: 215, Total Stations: 22, Adds: 8
JOJO Leave (Get Out) (Black Ground/Universal)	Total Plays: 212, Total Stations: 24, Adds: 23
LIL SCRAPPY Head Bussa (BME/Reprise)	Total Plays: 209, Total Stations: 16, Adds: 1
YERBA BUENA Guayra (I Love U 2 Much) (J)	Total Plays: 204, Total Stations: 24, Adds: 6
DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	Total Plays: 195, Total Stations: 19, Adds: 3
T.O.K. Gal You Lead (VP)	Total Plays: 195, Total Stations: 9, Adds: 3

Songs ranked by total plays

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

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March 5, 2004

RANK ARTIST TITLE LABEL

- 1 J-KWON Tippy (So So Def/Arista)
- 2 USHER f/LUDACRIS Yeah (Arista)
- 3 CHINGY One Call Away (DTP/Capitol)
- 4 CASSIDY f/R. KELLY Hotel (J)
- 5 YING YANG TWINS Salt Shaker (TVT)
- 6 TWISTA f/K. WEST & J. FOXX Slow Jamz (Atlantic)
- 7 PETEY PABLO Freek-A-Leek (Jive)
- 8 MARIO WINANS f/P. DIDDY I Don't Wanna Know (Universal)
- 9 JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
- 10 LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
- 11 G UNIT Wanna Get To Know You (Interscope)
- 12 LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
- 13 KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
- 14 NICK CANNON Gigolo (Jive)
- 15 MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)
- 16 SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)
- 17 T.I. Rubber Band Man (Grand Hustle/Arista)
- 18 BEYONCÉ Me, Myself And I (Columbia)
- 19 YOUNG GUNZ No Better Love (Def Jam/IDJMG)
- 20 JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)
- 21 JOE f/G UNIT Ride Wit U (Jive)
- 22 TRILLVILLE Neva Eva (BME/Warner Bros.)
- 22 TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)
- 24 TWISTA Overnight Celebrity (Atlantic)
- 25 WESTSIDE CONNECTION Gangsta Nation (Capitol)
- 26 EAMON F \*k It (I Don't Want You Back) (Jive)
- 27 KANYE WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)
- 28 ALICIA KEYS You Don't Know My Name (J)
- 29 MASTER P Them Jeans (New No Limit/Koch)
- 30 OUTKAST Roses (Arista)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/22-2/28 © 2004, R&R, Inc.

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## PHIAT MIX SIX

- TWISTA f/KANYE WEST Overnight Celebrity (Atlantic)  
 YUNG WUN f/DMX, LIL FLIP & DAVID BANNER Tear It Up (J)  
 KANYE WEST All Falls Down (Roc-A-Fella/IDJMG)  
 T.O.K. Gal You Lead (VP)  
 CHRISTINA MILIAN Dip It Low (Def Soul/IDJMG)  
 OUTKAST Roses (LaFace/Arista)

## ON THE RECORD

### This Week's Hottest Music Picks

#### Raphael George

Asst. PD/MD, WPHI/Philadelphia

Usher's "Burn" (LaFace/Arista): This is sick and crazy. Another No. 1 record.

Yung Wun featuring DMX, Lil Flip & David Banner's "Tear It Up" (J): It's like halftime at a black college football game. Off the chart with this one.

#### Mark Adams

PD, KXJM/Portland, OR

D12 featuring Eminem's "My Band" (Shady/Aftermath/Interscope): Please! Done deal. Hot as hell. Who's that lead singer? I think he'll go places.

Usher's "Burn": Smokin' ballad. Urrr-sheer always brings it home.

Kanye West's "All Falls Down" (Roc-A-Fella/IDJMG): The whole CD is bomb; this cut is going to work too.

Beyoncé featuring Lil Flip's "Naughty Girl" (Columbia): We've been on this forever. Great research, etc. Sounds great on the air.

Joss Stone's "Fell In Love With a Boy" (S-Curve/EMC): Not even my format, but my favorite damn record right now. If you love music, check it out.

#### Erik Bradley

MD, WBBM/Chicago

Usher's "Burn": Yet another all-time classic. It is impossible for me to love this song any more than I do.

Christina Milian's "Dip It Low" (Def Soul/IDJMG): This will be a hit! She's adorable, and her time is now.

Ryan Duarte's "Twisted" (Universal): Infectious — another solid single following up one of the biggest songs of the year ("You").

#### Romeo

Asst. PD/MD, KBBT/San Antonio

Pitbull featuring Lil Jon's "That's Nasty" (TVT): This joint is blazin'! Already heatin' up on the streets of SA-Town.

Milano's "Extasy" (M Entertainment): The Hispanic females are going to love this record. The Beat is gonna take them to "Extasy."

Twista's "Overnight Celebrity" (Atlantic): Another Twista hit.

Frankie J's "Love You Down" (Columbia): Great remake of the RFTW classic. The Play N Skillz production is sick."

Usher's "Burn": This is gonna be huge.

#### Tommy Del Rio

PD, KSEQ/Fresno

Outkast's "Roses" (LaFace/Arista): This is another instant hit from OutKast. The hook is so infectious.

Twista's "Overnight Celebrity": I really like his album, and this song was definitely the right pick for a second single.

In-Grid's "You Promised Me" (Benz Street/ZYX/Capitol): This is off the *Queer Eye for the Straight Guy* soundtrack. It's a hot dance cut, and we're playing with it in our mix shows.

Kelis featuring Nas' "In Public" (Star Trak/Arista): This is an album cut we've been playing for over a month, and it still pulls top five phones. Play it and watch the instant success.

Usher's "Burn": We heard about the leak, downloaded it and threw it on instantly — No. 2 phones after one week. That's sick!

#### Mark Medina

PD, KZZP/Phoenix

D12 featuring Eminem's "My Band": Kiss debuted this in Phoenix this week. Huge response. Huge buzz already.

Usher's "Burn": C'mon, Monster!

Usher's "Truth Hurts" (LaFace/Arista): Another smash off the Usher album. This whole album is sick.

Jojo's "Leave (Get Out)" (Universal): Good pop balance.

Jessica Simpson's "Take My Breath Away" (Columbia): She's one of the biggest stars out right now, and this is a good midday balance track.

Omarion's "Damn" (Independent): His first solo record. Very hot.

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# Networking At Your Fingertips

The annual Urban radio e-mail directory

With it becoming increasingly difficult to reach people these days via the telephone, it's no wonder that in this business we rely heavily on things like e-mail, IM and text messaging. Sometimes I think the radio and record industries keep the makers of the Black-berry in business!

While it may not be the most personal way of keeping in touch — I hope we still make an effort to use the phone or visit each other from time to time — e-mailing has become the most efficient way of doing business across the board. Here at R&R we use it for reporting weekly adds and sending out our news updates, Hot-faxes and a number of other tools to make programmers' jobs easier.

E-mail can also be a great way to introduce yourself to someone in our business and to network with other programmers in your format or company. It can help label reps reach out to programmers whose ever-increasing responsibilities may keep them from picking up the phone or returning calls as promptly as they used to.

So, to help all of you in your day-to-day communication, here is the R&R Urban e-mail directory. Next week we'll run the Urban AC directory

## Urban

**WAJZ/Albany, NY**  
PD/MD: Sugar Bear  
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**KTCX/Beaumont, TX**  
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**WBUV/Biloxi, MS**  
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**WJZD/Biloxi, MS**  
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**WBDT/Boston**  
PD/MD: Lamar "LBD" Robinson  
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**OPRAH'S IDOL** Immediately after LaShell Griffin won Oprah Winfrey's Pop Star Challenge, WGCI-FM/Chicago Station Producer Art Porter invited Griffin to visit Clear Channel Radio Chicago. She went on WGCI and was overwhelmed with phone calls and support from listeners. Then WGCI and sister WJLB/Detroit did a simulcast to allow Griffin to thank her hometown for its love and support. Seen here (l-r) are WGCI-AM PD Sandra Robinson, Porter, WVAZ/Chicago Asst. PD/MD Armando Rivera, LaShell, WGCI & WVAZ OM Elroy Smith and WGCI-FM Asst. PD/MD Tiffany Green and afternoon host Sam Sytk.

**WIZF/Cincinnati**  
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**WCXK/Columbus, OH**  
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**KRRQ/Lafayette**  
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Continued on Page 41

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March 5, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	3700	+128	524533	9	69/0
3	2	RUBEN STUDDARD Sorry 2004 (J)	3552	+28	494203	10	68/0
4	3	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3316	+143	449263	9	61/0
2	4	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3225	-326	450741	14	68/0
6	5	CHINGY One Call Away (DTP/Capitol)	3132	+380	417832	7	66/0
5	6	BEYONCE' Me, Myself And I (Columbia)	2789	-357	363889	17	58/0
10	7	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2689	+335	361537	9	68/0
9	8	CASSIDY f/R. KELLY Hotel (J)	2635	+231	395184	10	67/0
11	9	J-KWON Topsy (So So Def/Arista)	2572	+340	319626	7	64/0
7	10	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	2383	-126	261078	14	57/0
8	11	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	2242	-194	328572	14	60/0
13	12	T.I. Rubber Band Man (Grand Hustle/Arista)	2092	+55	214266	11	61/0
17	13	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1779	+153	218893	8	62/0
12	14	ALICIA KEYS You Don't Know My Name (J)	1768	-459	192845	17	69/0
16	15	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1732	+58	189289	6	63/0
14	16	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	1726	-119	168796	12	49/0
20	17	PETEY PABLO Freek-A-Leek (Jive)	1488	+211	128432	10	59/0
15	18	AVANT Read Your Mind (Geffen)	1427	-258	235701	27	61/0
22	19	G UNIT f/JOE Wanna Get To Know You (Interscope)	1372	+121	157147	6	58/2
29	20	ALICIA KEYS If I Ain't Got You (J)	1288	+470	221529	3	63/5
21	21	TRILLVILLE Neva Eva (BME/Warner Bros.)	1280	+19	109028	16	54/3
24	22	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	1209	+244	108806	4	51/0
18	23	OUTKAST Hey Ya! (Arista)	1175	-223	156213	13	45/0
27	24	AVANT Don't Take Your Love Away (Geffen)	1169	+279	143324	3	60/0
23	25	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	1148	+29	93403	7	57/0
26	26	SEAN PAUL I'm Still In Love With You (VP/Arista)	1106	+210	221139	5	45/2
28	27	JAGGED EDGE What It's Like (Columbia)	951	+97	101913	5	50/1
31	28	TAMIA Questions (Elektra/EEG)	914	+125	81009	3	61/1
32	29	BEENIE MAN f/MS. THING Dude (Virgin)	824	+104	108995	5	43/0
36	30	ATL Make It Up With Love (Noontime/Epic)	708	+155	60734	3	49/0
33	31	MUSIQ Whoknows (Def Soul/IDJMG)	681	+30	77935	4	55/2
46	32	MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	658	+308	120438	2	48/8
25	33	KELIS Milkshake (Star Trak/Arista)	656	-264	59967	19	49/0
30	34	MASTER P Them Jeans (New No Limit/Koch)	632	-164	33358	7	43/0
41	35	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	562	+73	40860	3	36/0
39	36	KEYSHIA COLE Never (Geffen)	550	+38	37486	5	32/0
35	37	MEMPHIS BLEEK f/T.I. AND TRICK DADDY Round Here (Roc-A-Fella/IDJMG)	541	-41	41356	7	21/0
42	38	JACKI O Slow Down (Poe-Boy/Sobe/Warner Bros.)	501	+20	39931	2	41/0
43	39	JUVENILE Slow Motion (Cash Money/Universal)	493	+84	50118	3	1/0
34	40	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	484	-125	61741	16	54/0
Debut	41	JANET JACKSON I Want You (Virgin)	480	+381	78320	1	67/66
40	42	JAY-Z Encore (Roc-A-Fella/IDJMG)	469	-42	121374	6	1/0
38	43	WESTSIDE CONNECTION Gangsta Nations (Capitol)	453	-66	45574	11	26/0
Debut	44	KANYE WEST f/SYLEENA JOHNSON All Falls Odown (Roc-A-Fella/IDJMG)	419	+196	86830	1	2/0
Debut	45	DWELE Hold On (Virgin)	377	+77	27479	1	40/2
44	46	LIL SCRAPPY Head Bussa (BME/Reprise)	373	+11	25209	4	35/0
Debut	47	TWISTA Overnight Celebrity (Atlantic)	363	+180	45402	1	1/0
Debut	48	EAMON F**k It (I Don't Want You Back) (Jive)	341	+43	28420	1	15/1
Debut	49	KNOC-TURN'AL f/SNOOP DOGG The Way I Am (L.A. Confidential/Elektra/EEG)	334	+40	23534	1	23/1
37	50	CARL THOMAS She Is (Bad Boy/Universal)	328	-203	23182	12	19/0

## Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
JANET JACKSON I Want You (Virgin)	66
USHER Burn (Arista)	57
OUTKAST Roses (Arista)	47
CARL THOMAS Make It Alright (Bad Boy/Universal)	44
MARQUES HOUSTON Because Of You (T.U.G./EEG)	35
WYCLEF JEAN f/SHARISSA Take Me As I Am (J)	27
CALVIN RICHARDSON Not Like This (Hollywood)	20
M. WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	8
DDA Packed (New World)	7
SUGA FREE High Heels (Laneway)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS If I Ain't Got You (J)	+470
JANET JACKSON I Want You (Virgin)	+381
CHINGY One Call Away (DTP/Capitol)	+380
J-KWON Topsy (So So Def/Arista)	+340
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+335
M. WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	+308
AVANT Don't Take Your Love Away (Geffen)	+279
USHER Burn (Arista)	+278
NELLY Tip Drill (Fo' Reel/Universal)	+250
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+244

## New & Active

I-20 Fightin' in The Club (Priority/Capitol)

Total Plays: 316, Total Stations: 25, Adds: 0

MOTORIOUS B.I.G.P. DIDDY... Victory 2004 (Bad Boy/Universal)

Total Plays: 299, Total Stations: 31, Adds: 0

USHER Burn (Arista)

Total Plays: 278, Total Stations: 58, Adds: 57

DILATED PEOPLES f/KANYE WEST This Way (Capitol)

Total Plays: 199, Total Stations: 19, Adds: 4

PASTOR TROY I'm Ridin' Big Yo (Universal)

Total Plays: 198, Total Stations: 21, Adds: 3

KELIS Trick Me (Star Trak/Arista)

Total Plays: 170, Total Stations: 21, Adds: 0

SKATTERMAN & SNUG BRIM Block Party (M.S.C. Music)

Total Plays: 131, Total Stations: 12, Adds: 0

TECH 99ME Here Comes Tecca Nina (M.S.C. Music)

Total Plays: 124, Total Stations: 15, Adds: 0

SMOOTH Zoom (T.U.G.)

Total Plays: 124, Total Stations: 11, Adds: 4

OUTKAST Roses (Arista)

Total Plays: 119, Total Stations: 48, Adds: 47

Songs ranked by total plays

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

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 2/22-2/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.



# WORKING YOUR RECORDS!

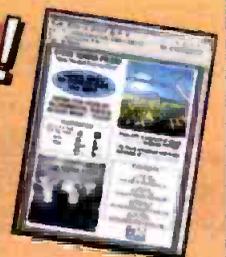
TO RADIO PROGRAMMERS VIA...

PROMO  
E-MAIL

HOT FAX  
UPDATE

GOING FOR ADDS

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





**Networking At Your Fingertips**

Continued from Page 38

**WNPL/Nashville**

PD: Darrell Johnson  
darrell.johnson@cumulus.com  
MD: Rick Walker  
rick.walker@cumulus.com

**WUBT/Nashville**

PD/MD: Pamela Aniese  
pamelaaniese@clearchannel.com

**KNOL/New Orleans**

PD/MD: Lamonda Williams  
lamondawilliams@aol.com

**WQUE/New Orleans**

OM: Carla Boatner  
carlaboatner@clearchannel.com  
PD/MD: Angela Watson  
angelawatson@clearchannel.com

**WBLS/New York**

PD: Vinny Brown  
vinny@wbbs.com  
MD: Deneen Womack  
deneen@wbbs.com

**WWPR/New York**

PD: Michael Saunders  
michaelsaunders@clearchannel.com  
MD: Mara Melendez  
maramelendez@clearchannel.com

**WOWI/Norfolk**

Interim PD: DJ Law  
djlaw@clearchannel.com

**KVSP/Oklahoma City**

PD: Terry Monday  
tmonday@kvsp.com  
MD: Eddie Brasco  
targetathermonday@hotmail.com

**KBLR/Omaha**

PD/MD: Bryant McCain  
bizz@hot1077.com

**WUSL/Philadelphia**

OM: Thea Mitchem  
theamitchem@clearchannel.com  
MD: Coka-Lani Kimbrough  
coka99fm@aol.com

**WAMO/Pittsburgh**

OM: George Cook  
gcook@wamo.com  
MD: Kode Wred  
kodewred@wamo.com

**WQOK/Raleigh**

PD: Cy Young  
cyyoung@radio-one.com

MD: Shawn Alexander

shalexander@radio-one.com

**WBTJ/Richmond**

PD: Aaron Maxwell  
aaronmaxwell@clearchannel.com  
MD: Mike Street  
mikestreet@clearchannel.com

**WCDX/Richmond**

PD/MD: Reggie Baker  
rebaker@radio-one.com

**WDXK/Rochester**

PD: Andre Marcel  
andre@wdkx.com  
MD: Tariq Spence  
wdkx@wdkx.com

**WTLZ/Saginaw, MI**

PD/MD: Eugene Brown  
brownerb@flint.com

**KBTJ/Shreveport, LA**

PD/MD: Quenn Echols  
qeradio@aol.com

**KDKS/Shreveport, LA**

PD/MD: Quenn Echols  
qeradio@aol.com

**KMJJ/Shreveport, LA**

PD/MD: John Long  
john.long@cumulus.com

**KATZ/St. Louis**

PD/MD: Dwight Stone  
dwhightstone@clearchannel.com

**WFUN/St. Louis**

PD/MD: Craig Black  
cshields@radio-one.com

**WJUC/Toledo**

PD/MD: Charlie Mack  
charliemack1073@yahoo.com

**KJMM/Tulsa**

PD: Terry Monday  
tmonday@kvsp.com  
Asst. PD/MD: Aaron Bernard  
aaronb@kjmm.com

**WKYS/Washington**

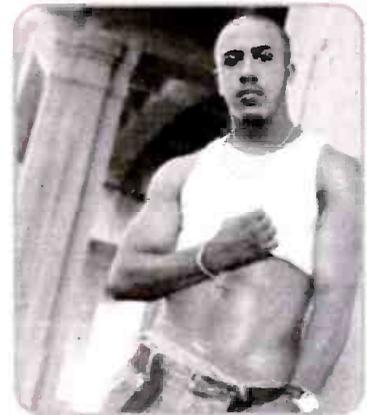
PD: Daryll Huckaby  
dhuckaby@radio-one.com  
MD: Iran Walker  
djiiran@radio-one.com

**WJKS/Wilmington, DE**

PD: Tony Quartarone  
tonyq@wjsk1017.com  
MD: Manuel Mena  
ddeen55@aol.com

# STUDIO STATS

**ARTIST: Marques Houston**  
**LABEL: T.U.G./EEG**  
**CURRENT PROJECT: MH**  
**IN STORES: NOW**  
**CURRENT SINGLE: "Because of You"**  
**HOMETOWN: Los Angeles**  
by **DANA HALL**/URBAN EDITOR



**Personal Stats:** Houston began his music career as one-third of the early-'90s trio Immature. He was only 10 when the group took off with the song "Tear It Up" from the 1992 *BeBe's Kids* soundtrack. Dubbed "Batman" for an incident in which he ran around a radio station with Batman underwear on his head, Houston, along with Immature co-members Jerome "Romeo" Jones and Kelton "LDB" Kesseee, went on to make three albums for MCA: 1994's *Playtime*, 1995's *We Got It* and 1997's *The Journey*. As they got older, the group, along with manager Chris Stokes, decided a name change was in order, so they relaunched the trio as IMX and released 1999's *Introducing IMX*.

**The Album:** On his solo set, Houston worked with superstar producer R. Kelly on the debut single, "Clubbin'" — which reached the top 10 — as well as Jermaine Dupri on "Pop That Booty." With the Platinum Group's Kenny Whitehead and Troy Taylor, Houston has also co-written

and co-produced several of the tracks on *MH*. His current single, "Because of You," is a slow groove that showcases his matured vocal abilities.

**Past Successes:** In addition to his music career, Houston is a successful actor, appearing on the hit television series *Sister Sister* on the UPN network. He continues to pursue his acting career, most recently appearing in the film *You Got Served*, along with Steve Harvey, Lil Kim and B2K. It was not the first time Houston had worked with B2K. The now-dissolved group featured his little brother, Omarion Houston, and his cousin, J-Boog. Houston produced several tracks for B2K, as well as tracks for the Destiny's Child album *The Writing's on the Wall*. He also wrote and produced songs for IMX's set. In 2002 Houston and IMX were part of the very successful *Scream 2* tour, also featuring B2K and Bow Wow.

**See him:** On Tour: March 13. Houston: March 16. Miami: April 10. Louisville: April 30. New York: May 29. Allentown. Also watch for him in the movie *You Got Served* and on television in the syndicated series *Sister Sister*.

**TALK BACK TO R&R!**

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

Call me at 201-656-3431 or e-mail: [dhall@radioandrecords.com](mailto:dhall@radioandrecords.com)

**Urban AC Reporters**

Stations and their adds listed alphabetically by market

**WVVA/Baltimore, MD\***  
PD: Bob White  
AP/MD: Keith Fisher  
1. TERA MAHE

**KOXL/Baton Rouge, LA\***  
PD: Jeff Johnston  
AP/MD: Tony Jones  
1. TERA MAHE  
2. CALVIN ROBINSON  
3. JAMIE JACKSON

**WVVA/Charlotte, AL\***  
PD: Jay White  
AP/MD: Tony Jones  
1. TERA MAHE  
2. CALVIN ROBINSON

**WVVA/Charlotte, SC\***  
PD: Tony Jones  
AP/MD: Tony Jones  
1. TERA MAHE  
2. CALVIN ROBINSON

**WVVA/Charlotte, NC\***  
PD: Tony Jones  
AP/MD: Tony Jones  
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**WVVA/Chicago, IL\***  
PD: Tony Jones  
AP/MD: Tony Jones  
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**WVVA/Cleveland, OH\***  
PD: Tony Jones  
AP/MD: Tony Jones  
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**WVVA/Columbia, SC\***  
PD: Tony Jones  
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**POWERED BY MEDIABASE**

Monitored Reporters

46 Total Reporters

42 Total Monitored

4 Total Indicator

March 5, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	RUBEN STUDDARD Sorry 2004 (J)	1231	+21	159149	10	42/1
2	2	ALICIA KEYS You Don't Know My Name (J)	1061	-139	136813	17	42/0
3	3	LUTHER VANDROSS Think About You (J)	1000	+29	120726	15	42/0
5	4	BEYDNCE' Me, Myself And I (Columbia)	947	+84	133614	6	37/1
4	5	AVANT Read Your Mind (Geffen)	936	-10	105461	20	40/0
6	6	JDE More & More (Jive)	737	-99	86050	20	40/0
8	7	R. KELLY Step In The Name Of Love (Jive)	675	-37	90512	42	21/0
9	8	BABYFACE The Loneliness (Arista)	659	-14	62568	7	38/0
7	9	DUTKAST The Way You Move (Arista)	651	-119	108267	12	10/0
11	10	GERALD LEVERT Wear It Out (Elektra/EEG)	649	+111	60239	6	40/0
10	11	WILL DOWNING A Million Ways (GRP/VMG)	629	+23	55409	22	36/0
13	12	KEM Love Calls (Motown/Universal)	603	+80	85927	56	32/0
14	13	SMOKIE NORFUL I Need You Now (EMI Gospel)	565	+66	71262	46	30/0
16	14	SILK Side Show (Liquid B)	444	-3	28661	11	29/3
15	15	JAGGED EDGE Walked Outta Heaven (Columbia)	434	-19	53774	14	20/0
12	16	GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	430	-104	50029	26	39/0
17	17	ERYKAH BADU Back In The Day (Motown)	366	-54	31636	18	26/0
20	18	VAN HUNT Seconds Of Pleasure (Capitol)	356	-1	25870	14	29/1
19	19	JAVIER Beautiful U R (Capitol)	329	-34	23367	9	27/0
26	20	TEENA MARIE Still In Love (Cash Money/Universal)	286	+101	35480	2	30/28
18	21	MUSIQ Forthenight (Def Soul/IDJMG)	277	-126	24203	16	33/0
22	22	ANTHONY HAMILTON Charlene (So So Def/Arista)	261	+18	18585	3	24/0
Debut	23	ALICIA KEYS If I Ain't Got You (J)	260	+154	46016	1	30/4
24	24	DWELE Hold On (Virgin)	241	+46	23669	2	24/0
25	25	HIL ST. SOUL Pieces (Shanachie)	211	+18	12785	4	17/1
28	26	MUSIQ Whoknows (Def Soul/IDJMG)	194	+34	18301	2	14/0
23	27	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	192	-10	19974	11	14/0
29	28	CARL THOMAS She Is (Bad Boy/Universal)	144	-14	11027	5	16/0
27	29	KEM Matter Of Time (Motown)	143	-29	15169	16	10/0
Debut	30	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	142	+18	14509	1	20/2

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 2/22-2/28. 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

GOAPELE Closer (Columbia)

Total Plays: 120, Total Stations: 14, Adds: 0

JANET JACKSON I Want You (Virgin)

Total Plays: 58, Total Stations: 31, Adds: 30

SPOOKS Don't Be Afraid (Koch)

Total Plays: 45, Total Stations: 5, Adds: 2

O'JAYS I Know What You're Doing (Philly International/Right Stuff)

Total Plays: 41, Total Stations: 6, Adds: 1

CALVIN RICHARDSON Not Like This (Hollywood)

Total Plays: 34, Total Stations: 15, Adds: 15

CREA U Lied (Aezra)

Total Plays: 34, Total Stations: 11, Adds: 4

JESSE POWELL Did You Cry (Liquid B)

Total Plays: 31, Total Stations: 12, Adds: 2

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JANET JACKSON I Want You (Virgin)	30
TEENA MARIE Still In Love (Cash Money/Universal)	28
CALVIN RICHARDSON Not Like This (Hollywood)	15
ALICIA KEYS If I Ain't Got You (J)	4
CREA U Lied (Aezra)	4
SILK Side Show (Liquid B)	3
EN VOGUE Ooh Boy (33rd Street/Funky Girl)	2
JESSE POWELL Did You Cry (Liquid B)	2
SPOOKS Don't Be Afraid (Koch)	2
TRINA BROUSSARD Losing My Mind (Motown/Universal)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS If I Ain't Got You (J)	+154
GERALD LEVERT Wear It Out (Elektra/EEG)	+111
TEENA MARIE Still In Love (Cash Money/Universal)	+101
BEYDNCE' Me, Myself And I (Columbia)	+84
KEM Love Calls (Motown/Universal)	+80
SMOKIE NORFUL I Need You Now (EMI Gospel)	+66
R. KELLY Happy People (Jive)	+52
DWELE Hold On (Virgin)	+46
JANET JACKSON I Want You (Virgin)	+42

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HEATHER HEADLEY I Wish I Wasn't (RCA)	354
ARETHA FRANKLIN Wonderful (Arista)	327
LUTHER VANDROSS Dance With My Father (J)	317
JANEHO Put That Woman First (Drive MW/Warner Bros.)	304
TAMIA Officially Missing You (Elektra/EEG)	257
KINDRED Far Away (Epic)	255
FLOETRY Say Yes (DreamWorks/Interscope)	217
DWELE Find A Way (Virgin)	192
RUBEN STUDDARD Superstar (J)	165
ERYKAH BADU (COMMON) Love Of My Life (Magic Johnson/MCA)	158

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

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112 Total Indicator
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WFGK/Bluefield, WV
WJCL/Savannah, GA
WKOA/Lafayette, IN
WLWM/Montgomery, AL
WRSP/Elizabeth City, NC
WTCM/Traverse City, MI
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# Whitney Allen

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# A COUNTRY DIVIDED

## Exploring The Gender Gap

Continued from Page 1

Chicks, it is also perplexing when considering the Country radio listener. Who better to understand and speak to women than women?

"We're in a format where the gatekeepers are predominately male, choosing music for a demographic that is predominately female," says Lyric Street President Randy Goodman. "But there is no doubt in my mind that a post-feminist woman wants to hear female voices, because many of them have grown up hearing female voices."

Perhaps, R&R has interviewed more than a dozen leaders from across the radio and record industries while surveying 16 years of airplay data for the ensuing body of coverage. "I don't know that you can figure this one out," says Universal South President Tim DuBois. "Especially when we still feel like radio is program-



Randy Goodman



Tim DuBois

**"There were 12 superstars in the early '90s. Then there were seven, and Reba held on for a long time as the only female superstar. Then we had Shania come into the format and completely break all records for female artists."**

Gail Austin

ming toward that 35-plus female demo."

But while there are no simple answers, this series of articles reveals front-line frustrations, a touch of all-too-revealing humor and, at times, brutal and unexpected frankness.

"Shania Twain hasn't had a No. 1 Country record, but she's had a No. 1 at AC," says UMG/Nashville VP/Promotion & Marketing Michael Powers. "This is a 10-million-certified album that can't score a No. 1. It's ponderous."

"It's a changing of the female guard," offers DreamWorks Sr. VP/Promotion & Marketing Scott Borchetta, "but the new guard is still getting dressed."

"The more women we play, the fewer listeners we have," says KXKC/Lafayette, LA PD Renee Revett. "What's up with that?"

What's up, indeed?

There's no shortage of theories, one of the most popular being the old adage about everything in the business being cyclical.

### Ebb, Meet Flow

Warner Bros. Chief Creative Officer Paul Worley, who also happens to produce Martina McBride and who co-produced the first two Dixie Chicks albums, is one of those who says that the pendulum is swinging.

"The male artists start to dominate," he explains. "The first few get in the marketplace because they're unique and different, and then a lot of copying goes on. Inevitably, that gets stale, and it's the women who are able to break through with something different."

"We run in an industry where people watch each other," says Edison Media Research President Larry Rosin. "Toby Keith had a little bit of success, and the record companies

go, 'Oh, that must be what's working these days.'"

That thinking extends to radio as well. "When Toby hit, PDs hadn't

**"A year or two ago we couldn't get a man to test."**

John Dimick

seen that kind of excited response to anything they were doing in a long time, so they might have over-compensated," Rosin says.

### Historical Tilt

KSON/San Diego PD John Dimick says the issue echoes another unusual disparity. "It's kind of like targeting female listenership with a bunch of male jocks," he says. "But I don't see it as a phenomenon. A year or two ago we couldn't get a man to test. Coming over from Pop, I remember there was a point you would put a guy on

the air just because it was a guy singing. You didn't even care what the song was."

A case can also be made that, rather than a continual cycle, the gender balance has historically been tilted toward men. This hypothesis is supported by the year-end airplay data shown on this page, which paints the late '90s emergence of several multiplatinum female stars as more of an aberration than a correction.

WROO & WQIK/Jacksonville OM Gail Austin says, "If you look at the real surges we've had that delivered mass-appeal audience, you had The Judds emerging during the Randy Travis years. When Alan Jackson, Clint Black and Garth Brooks were exploding in the '90s, you had Reba McEntire in that upper echelon of artists."

"There were 12 superstars in the early '90s. Then there were seven, and Reba held on for a long time as the only female superstar. Then we had Shania come into the format and completely break all records for female artists."

### Out Of Contention

So what happened to those women who seemed to be redefining country's rules in the late '90s? One explanation for the current state of affairs is that the format's top females all took themselves out of contention through various sets of circumstances.

"You look at Martina, who is brilliant, but who is the reigning queen by default," says Borchetta. "Reba went to Hollywood, Shania went to Switzerland, Faith Hill went wherever she went, and Martina kept on course. It's totally wide open."

Speaking of wide open, there's also the slight bit of controversy surrounding The Dixie Chicks, who

were at No. 2 in August of 2002 with "Long Time Gone" before the Bush-bashing incident sent their stock plummeting.

"Some of our major female stars did not put out records last year, and some of them who did stubbed their toes," says Sony President John Grady, though not specifically referring to the Chicks.

Overall, he says, the issue might best be viewed in terms of music: "Maybe the records put out by women just weren't all that compelling. It always boils down to that. I have a hard time chalking it up to bad luck or bad scheduling."

The loss of developing acts could have played a part as well. "We had Cindy Thompson go away," points out KPLX/Dallas PD Paul Williams, "and Jamie O'Neal lost her record label."

Another idea being floated is that there have been thematic

and sonic shifts in the music, the format and listener tastes over the last few years. "There was definitely a mood shift after 9/11," says Goodman. "Men were singing about very patriotic, close-to-home themes, and women were singing about general life stuff, which wasn't as much what



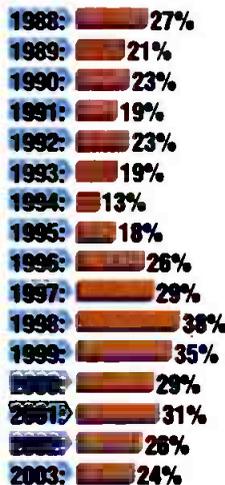
Larry Rosin



Gail Austin

## Female Artists On The Charts

Here are the percentages of singles by female artists, duos or groups on R&R's year-end country singles chart.



**"Maybe the records put out by women just weren't all that compelling."**

John Grady

the nation needed to hear as part of the healing process."

We'll examine this theory more closely in the second article in this special.

## A COUNTRY DIVIDED

# Pop Goes The Female

## Did Country's women miss the 9/11 turn?

The notion that a nation facing war would crave the return of fiddles and steel guitar is much too simplistic and probably far off the mark. However, the ability of artists like Alan Jackson, Toby Keith and Darryl Worley to address topical issues contributed to renewed interest in America's foundational music following the events of Sept. 11, 2001.

But what exactly changed? And were female artists caught unprepared, or had the pop sounds that were popular up until that time already outstayed their welcome?

### The Return Of Tradition?

"Country made a shift back to more basic sounds and roots, and most of the males were there first," says KSON/San Diego PD John Dimick. "Alan Jackson led the charge. The product was there when radio needed it, and it was predominately male.

"It wasn't that there were no good females, it was just that the females who were really good were singing songs that didn't fit. We didn't have a lot of real traditional-sounding female stuff. The Sara Evans is now doing well, as is the Martina McBride, but for a while we went through a very pop-driven phase."

Sony President John Grady agrees. "Once again, it boils down to the records that were made," he says. "Whether they had an AC spin on them or not, they didn't match up with

the marketplace. It either wasn't what people wanted to hear, or they

were beaten out by records that were more compelling."

"It was the boot up your ass," says WQYK & WYUU/Tampa PD Mike Culotta. "A little more attitude, patriotism, some rowdiness. It's nothing that Nashville or radio decided. We play something, the calls come, and we listen. When you hear that kind of reaction, as a programmer, that's what you want to put out."

Culotta says the idea of traditional music coming back is misleading. "People say traditional, and

the image is fiddles and banjos," he says. "Is it a more honest sound? Yes, but I grew up with Southern rock, so for me that and country are one and the same.

"I won't say that pop is the problem, but sometimes we overthink, overproduce and overmarket, and by the end of the day we have vanilla ice cream. But I wouldn't

say that everything that's working today is traditional. The Blg & Rich is working, and I'm not going to tell you that's traditional.

"Plus, it isn't all the 'Hell, yeah!' attitude. A lot of it is Kenny Chesney on a beach or Alan Jackson and Jimmy Buffett with that escape."

### Spread Thin

"When the women were huge, all of them, with the exception of The Dixie Chicks, pushed the pop envelope," says Lyric Street President Randy Goodman. "Obviously, our format has pulled back from that. You can be as rock, as edgy, as you want in our format, and it works, but if you get too soft or too pop, it doesn't.

"The men can be rougher, a bit edgier. They rock a little easier. It wasn't a move toward traditionalism, it was a move toward the rock sound that was coming of age when this demo was growing up. Kenny Chesney's show is a rock concert, even if his music's being played at Country radio."

UMG/Nashville VP/Promotion & Marketing Michael Powers suggests that Nashville may have chased the trend a little too hard. "We have put ourselves in this bind to an extent," he says. "We pushed the pop envelope very heavily and didn't really establish any traditional country acts in the vein of a Patty Loveless.

"The ones we had were The Dixie Chicks, and we threw them

out of the format. Therein lies your problem." Or, you might say, there's your trouble.

"The girls were experimenting," Powers continues. "They're all fantastic country artists, but they were pushing it. The cool part is that the talent is still there. They'll just make more country-sounding records. It's obvious to me now that's what the audience wants. What radio needs to be smart about is letting them back in, because you still need these superstars."

### More Focus

At least one radio programmer would like to see a little more focus from those female superstars. "A good example is Reba McEntire, who went in so many directions," says WDXB/Birmingham PD Tom Hanrahan. "Where does her focus lie? She went Hollywood and Broadway. Faith Hill went CHR, AC, Glamour girl. It homogenizes their presence at the format. They become generic to our society.

"Artists like Alan Jackson, Toby Keith, Kenny Chesney and Martina McBride don't have themselves spread out across a platform of different media where they're maybe trying to be different things to different people. They are just who they are, and that's a lot of the reason for their success.

"Crossover is good for Country in a way. We expose new people to our music. But the down side is that you end up becoming less focused and less effective in your own world."

WROO & WQIK/Jacksonville OM Gail Austin concurs. "We haven't lost Shania Twain as an artist, but we have shared her," she says. "She was so overwhelmingly accepted by other formats that she became not in any way exclusive to Country.

"And Faith Hill very similarly. Both of those last two projects have been pan-format in their nature, not necessarily Country, and that leaves a wide open area for a female artist to emerge."

Pop sounds in and of themselves may not be to blame. The problem might be that there was just too much of a good thing. "The only singles from females that have gotten within striking distance of real airplay have been very pop," says Capitol Nashville President Mike Dungan.

"Our format can certainly handle pop and has handled pop. Pop definitely has a place in the format, but it cannot be its sole diet. As we come to the table with more variety in the music from our females, you will see them jump back up and get into heavy rotation like they were before."

### Steered Wrong

Perhaps as country's women were losing their balance, the men were finally regaining their footing. "For the better part of the last decade our males have been totally castrated," Dungan says.

"The really successful songs on the male side have been wimpy, sappy love songs that any self-respecting man would turn his nose up at. And I'm not so sure that this is what women want to hear from the men either.

"What's happening as of late bears me out on this. Final-

ly, we had a little bit of a turn, and we got some 're-masculated' music into the format. Men perked their ears back up, and women enjoyed it as well — and continue to enjoy it."

Edison Media Research President Larry Rosin spoke of declining male audience in a research presentation given at CRS three years ago. "Male and female listenership were both dropping, but men were way off," he says.

"Back then, if you owned two stations, the model was the

'Young Country' and 'today's hits' stations. The idea was to make one station blatantly male-targeted and one blatantly female-targeted."

Rosin says that more male artists don't guarantee the male audience will return. "A lot of these songs are for the girls, they are just by men," he says. "Brad Paisley's 'Little Moments,' while it is very traditional-sounding, which may be appealing to men, the lyrics are a sappy ballad blatantly appealing to women listeners."

### It's All About The Songs

For KPLX (The Wolf)/Dallas, one of a few Country stations actively targeting a majority male listenership, gender isn't as much of a factor in programming decisions as one might think. "We make our decision based on songs," says PD Paul Williams. "If it's a great song and it's a female artist, wonderful.

"We get a lot of heat because there are songs that our MD doesn't feel are Wolf songs. There were plenty of No. 1s that we never played. There

was a Martina McBride song in there, but there was also a Diamond Rio. It's not about male or female voices, it's about what fits who we are. Typically, it's the emotional AC ballad that we end up staying away from."

Our coverage of this issue will continue in future issues of R&R.



Mike Culotta



Tom Hanrahan



Paul Williams



Mike Dungan

## Female Songwriters

Here are the percentages of singles written by females on R&R's year-end country singles chart.



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# SCOTTY EMERICK

# Guest Editorials: Music Trumps Gender

Label execs, programmers and researchers have weighed in on Country's gender imbalance. Now it's time to get the perspective of an artist, a music publisher and a manager who recently jumped back into the label race. Here they are, in their own words.

## What We Have In Common

By Terri Clark

What do I think about being the only female artist with a No. 1 single last year? I'm just excited to hear the all-guys, all-the-time format! Seriously, women are always going to be an important part of country music. They always have been. Where there's a Merle Haggard, there's a Loretta Lynn. Where there's a George Jones, there's a Tammy Wynette. Maybe the scales are tipped a little bit to one side at the moment, but I firmly believe we'll find a balance.

I've been in town 16 years and seen trends and phases

come and go, but it all boils down to the song. There's room for everyone, including women, and it's going to tip back in our favor soon, I hope.

## A Bandwagon Mentality

There tends to be a bandwagon mentality, and the male artists seem to be working best right now. But female artists were hotter than ever five or six years ago when The Dixie Chicks came out and Deana Carter had "Strawberry Wine."

Stylistically, people started to cross over, which was great. It brought people who liked pop into the country section to find records. But that bandwagon got too heavy and bogged down. After 9/11, Americans wanted to hear songs that brought them back to their roots — what the world should and used to be like.

Male artists like Kenny Chesney and Toby Keith started to connect. Women are still buying a lot of the records, but they're connecting better with what those guys are singing about.

Fortunately for me, "I Just Wanna Be Mad" was one of those songs women really connected with. Plus, I've always been a more traditional country singer. With this big swing back toward the roots of country and traditional-sounding

music, I was fortunate that that's what I do.

## Room For Everybody

As far as the audience goes, I see a lot of women in their 30s at my shows, but I don't think men and women are as different as we've been led to think. We're all just people, and we want to hear something that we live every day. We want to hear our lives.



Terri Clark

Our job, as artists, is to find that new way to say something that's been said and lived over and over again. When I find that fresh, new thing, it has to hit me as a person, not just as an artist or a songwriter, because if it hits me like that, it will hit them too.

We've got room for pop crossover coun-

try artists and more traditional artists. We've got room for men and women in the audience and on the stage. We've all got a lot more in common than we have things that set us apart. And when we hit on those things that connect us, all of us, that's when this music and this format really work.

*Terri Clark's "I Just Wanna Be Mad" reached No. 1 on the Feb. 11, 2003, R&R Country top 50. No single from a female artist has reached that position since.*

## Support Your Superstars

By Karen Conrad

I did some quick and dirty calculations on the artists who have sold gold or better on studio and great-est-hits CDs since 2002.

The results were alarming: Thirteen male artists sold approximately 19.8 million units, while only five female artists were able to sell virtually the same number of units: 19.4 million. Amazingly, of those five female artists, not one has enjoyed a No. 1 Country record in the past year. Why?

Several factors contribute to this phenomenon.

One is the fact that women have been riding high for a number of years, and it was just time for the pendulum to swing.

We should also take into consideration the individual artist's need for change and growth. Many of the established female artists have reached the decade mark in their recording careers and are experimenting with their own artistic evolution. Sometimes it takes a while for the listening audience to catch up and begin to appreciate a new sound from an old friend.

## Different Styles

Speaking as a publisher, we encourage BMG writers to write in their own style and to try to set trends rather than chase them. Case in point, BMG writer Marcus Hummon, who had moderate success for several years writing in his Inimitable style. Many years later that style became sought-after by innovative artists, resulting in "Born to Fly" by Sara Evans, "Ready to Run" and "Cowboy Take Me Away" by The Dixie Chicks and "One of These Days" by Tim McGraw.

We believed in Marcus' talent and style enough to keep plugging his songs even when they weren't the trend. Likewise, BMG's other writers work to strike a personal chord no matter what the current tastes or political climate may be, and we anticipate that their talent will be recognized by artists who are open to something different, and that, in turn, those efforts will be embraced by radio and country music listeners.

Generally speaking, I don't think the Nashville music machine puts out bad music, just different styles. What is interesting to note is that there are still lyrical and sonic boundaries women cannot cross. It would be considered inappropriate for a woman to be smoking, drinking and cheating — at least all in the same song, and with an edgy guitar solo to boot!

## No Room For Newcomers

At radio, if there isn't room for the best-selling female artists at the top of the airplay charts, there certainly isn't much room for the female newcomer. That has a nega-



Karen Conrad

tive and long-term effect on the entire format.

Radio isn't in the business of selling records, but the disenfranchised listeners who are buying those 19.4 million albums are going to go somewhere else to find what they want. It will take more work to win them back than to keep them.

Fewer sales means less marketing and promotion budgets for all who make a living from the country music industry, including radio. It is im-

perative for all of us that we keep fans of those superstar female artists in our format. Hopefully, they, as well as new female artists, will not be shut out of top airplay spots much longer. That only hurts us in the long run.

*Karen Conrad is Sr. VP of BMG Music Publishing.*

## Set Trends, Don't Follow

By Shelia Shipley Bidy

A few years ago at CRS, Edison Media Research presented information on the subject of musical gender. At that time the slant was that Country radio was too female-oriented and that some stations needed to aim more toward a male audience to create listener diversity.

## True Choices

Edison's study suggested that Country radio would be better if it courted this male audience, because that would create true choices for listeners with different preferences. The research said that female listeners preferred soft, AC country, while males preferred more rockin' country.

As I recall, there were nine new female artists on the chart the week of that seminar. I knew when this research was presented that we had problems. Sure enough, all nine females lost their momentum within two weeks. Since then, nine women have cracked the top 15 for the first time. Some of them have not been able to repeat that feat. Four no longer have their record deals.

Gender has nothing to do with success; it has to do with great songs and great talent. During the past few years male artists have

put out better music. They are also more traditional. It seems that females are going in an AC/pop direction, thinking that is the only way



Shelia Shipley Bidy

they can succeed, but most of their songs are not meaningful to me and, apparently, other listeners.

The current Martina McBride song, however, is one the best she has had out in a long time. It has lyrics people can relate to regardless of gender. Country music is an adult format and should reflect

life's experiences.

## Be Smarter

How does this trend affect how we do business at Vivaton? We have to make musical decisions based on our instinct and how the music makes us feel. Years ago Tony Brown said, "You can't follow a trend. You have to create trends and let others follow you." That was wisdom I have retained as part of my personal leadership vision.

We chose Chely Wright as our flagship artist based on her musical vision, work ethic and the songs she brought to our very first meeting. When the last note of "Back of the Bottom Drawer" finished, Jeff Huskins and I both said, "That's your first single." We didn't have to hear 10 others to make that decision. We didn't need a committee to decide.

Our enthusiasm and decisiveness helped Chely realize that she had found her musical home. She went on to tell us stories of playing that song for other label heads who said, "That's a career song, but what are you going to release first?"

That statement exemplifies the problems in our industry today. Labels don't have the financial resources or the time to throw singles out so they can fail a couple of times before releasing the "hit." Labels have to be smarter about the music they ship if they want the radio and record industries to be successful. When we do our job in that area, we will see an increase in sales and time spent listening.

*Shelia Shipley Bidy was recently named Exec. VP/National Promotion & Artist Development for Vivaton Records. Before that she managed artists, including Danni Leigh and Jeff Carson.*

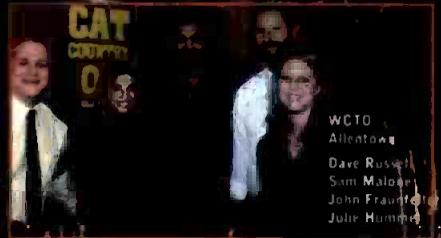
THE BREAK  
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NORTH



WXIU  
Philadelphia  
Cadillac Jack



WFMS  
Indianapolis  
Bob and  
Jay Richards



WCIO  
Allentown  
Dave Russell,  
Sam Malone,  
John Fraunholz,  
Julie Hummer



WRBT  
Harrisburg  
Shelly Euston



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# The Country Music DJ Hall Of Fame Class Of 2004

## A salute to this year's inductees

**I**nduction into the Country Radio Broadcasters' Country Music Disc Jockey Hall of Fame is the highest honor bestowed upon Country radio personalities. Admission reflects a commitment to the format, the genre, the community and, most importantly, the country listener. Below are this year's inductees.

### Jaybird Drennan

Jay "Jaybird" Drennan is, without a doubt, the best known and most loved radio personality in Akron radio history. "Nobody else can ever come close" is what radio consultant Nick Anthony told an Akron newspaper in 1992 about Drennan upon Drennan's retirement after 27 years behind the mike at WSLR/Akron.

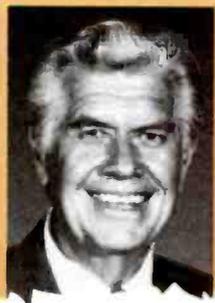
And you have to look no further than that December 1992 *Beacon-Journal* article to understand Drennan's importance to the Akron community. Reporter Bob Dyer

wrote, "During Drennan's 27 years in Akron, he has done more charity work than any mortal this side of Mother Teresa." Leading the list of those charitable endeavors is the \$1.1 million he raised over those 27 years with his Tree of Lights festival, which benefited the Salvation Army.

### Starting Young

A New Mexico native, Drennan found himself in radio at age 14. Subbing for an ill member of a gospel quartet, he was also pressed into service as the quartet's radio show's announcer. The station manager was so impressed with Drennan's velvety tones that he offered him a job.

It was 1942, Drennan was still in high school, and KTNM was Tucumari, NM's only radio station. He took the job, working 6-8am before school and 6-11pm after. He only had to make sporadic announcements and was able to study while the station was carrying the network feed — which was most of the time.



Jaybird Drennan

"I loved it right away," he says of radio. "I just fell into it. The good Lord laid his hand on me and gave me a wonderful life by bringing me together with so many wonderful people."

Drennan moved on to KICA/Clovis, NM in 1943, where he was an announcer for five years. In 1948 he headed for morning drive at KPAN/Hereford, TX. From 1950-52 he did mornings at KEYE/Perryton, TX. He moved to KSEL/Lubbock, TX in 1952. His time there gives him a little something in common with another of this year's Hall of Fame inductees, Don Rhea: Both worked with a very young Waylon Jennings, who was a DJ at the station

"He was just off a Littlefield, TX farm," says Drennan. "He did a pretty good job as an announcer. I hosted the Saturday-night jamboree, and he would come out and sing as a single artist."

Drennan followed KSEL's GM west to KPIK/Colorado Springs, where he did mornings from 1957-62 and was PD from 1959-62. In 1962 he was named PD of KCEY/Turlock, CA, where he stayed for three years.

"We had six people," he says. "We had a band, a comedian and a girl singer. We played at all the fairs and opened for all the Nashville stars coming to town. The best thing was, it helped the radio show by getting us out among the people."

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"Radio people should never slough off fans; they need to take care of them. You have to do that. If you don't, you don't have a feeling for what's important and you're missing a major reason why you're on the radio."

### Settling Down

It was about that time that he began looking for a place to settle down for a while. The owner of a crosstown competitor bought a station in Akron and, wanting to get Drennan out of the market, asked if he would like to check out Akron. Drennan made what would become a life-altering trip.

"The reason Drennan is still so popular is because he worked at building a fan base, one listener at a time. "They are what we're here for," he says. "The people who support you are the greatest."

"Radio people should never slough off fans; they need to take care of them. You have to do that. If you don't, you don't have a feeling for what's important and you're missing a major reason why you're on the radio."

Like so many radio personalities in the 1950s and '60s, Drennan was also a singer. He fronted a road troupe called The Jaybird Show, hitting many of the towns in the surrounding areas.

"We had six people," he says. "We had a band, a comedian and a girl singer. We played at all the fairs and opened for all the Nashville stars coming to town. The best thing was, it helped the radio show by getting us out among the people."

"By the time I graduated I was up to 20 hours a week on the air, and I started full-time the day after graduation. I was playing Conway Twitty when Conway Twitty wasn't cool."

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### Plenty Of Honors

Drennan is 75, and his 52 years in radio — 42 in Country — have resulted in numerous honors. He was named Ohio's top radio personality 12 times by the Ohio Country & Western Music Association and is a member of the Ohio Broadcasters Hall of Fame. He is also the recipient of over 100 Akron-area community-service awards and has been given the keys to the cities of Akron, Stow and Norton, OH.

The honors showered on him extend to the national level. He's an honorary lifetime member of the

American Cancer Society board of directors, a recipient of the National Salvation Army Others Award for service and the winner of a Distinguished Service award from the U.S. Junior Chamber of Commerce.

Drennan may have retired from WSLR in 1992, but he still makes regular appearances at area events. He MCs the local Dapper Dan sports programs, an annual barbershop quartet celebration and the local bowling hall of fame induction ceremonies. He's also a VP of the Fox Den Corp., a company that owns an area golf course.

Drennan says he'll have five tables or so of Akron friends and relatives at his hall of fame induction, including his daughter, who is a supervisor with the phone company, and his son, who is a retired Air Force general.

Speaking to his latest honor, Drennan says, "I've watched this music and radio format grow so much over the years. To be recognized by my peers is just tremendous. It is also an honor for our listeners, the most loyal fans you'll ever find. Everything we have comes from our listeners. It is such an honor to be in the door."

### Bob Duchesne

Bob Duchesne graduated from Colby College in Waterville, ME — class of 1975 — with a degree in government. His plans to attend law school took an unexpected turn when the radio bug bit. "I accidentally fell into radio in my sophomore year and never looked back," he says.

"By the time I graduated I was up to 20 hours a week on the air, and I started full-time the day after graduation. I was playing Conway Twitty when Conway Twitty wasn't cool."

### In The Beginning

He was working at WTVL/Waterville, ME, an MOR station that played music of all kinds. A few months after going full-time he moved to morning drive. Three years later Duchesne married Sandi. When her government job required a move to Washington, DC, he followed. He landed a job at WNIX-AM/

Rockville, MD, where he worked middays and morning drive.

About two years later Duchesne moved to WMZQ/Washington. He spent five years there as a personality, working overnights, middays, nights and afternoons, and was MD during the final year of his tenure there. While at WMZQ, he worked under PDs Bob McNeil, Cliff Blake and Country Music DJ Hall of Famer (2003) Bob Cole.

Though he was working at one of the format's top outlets, Duchesne's career path took another unexpected turn near the end of 1985. "I had always planned to work in a major market for 10 years or so before heading back home to northern

New England," he says. "I was up that way on vacation, and I heard a rumor that a brand-new station in Bangor, ME was going to be Country."

"I admit that about that time I was becoming a little disillusioned with the Ilner-card-driven radio of that era. I saw an ad in R&R when I got back to DC and figured that the Bangor station was the one advertising. I sent them my stuff and got hired."

WQCB (Q106.5)/Bangor debuted on Jan. 20, 1986, with Duchesne as PD/morning personality, making his voice the first one heard on the new Country station. In fact, his was the only local voice, as the rest of the programming came from the Satellite Music Network.

It took about two years for Duchesne's morning show to hit No. 1 in the market, but once it got there, it occupied that lofty position for all but four books over the next 14 years.

### Giving Back

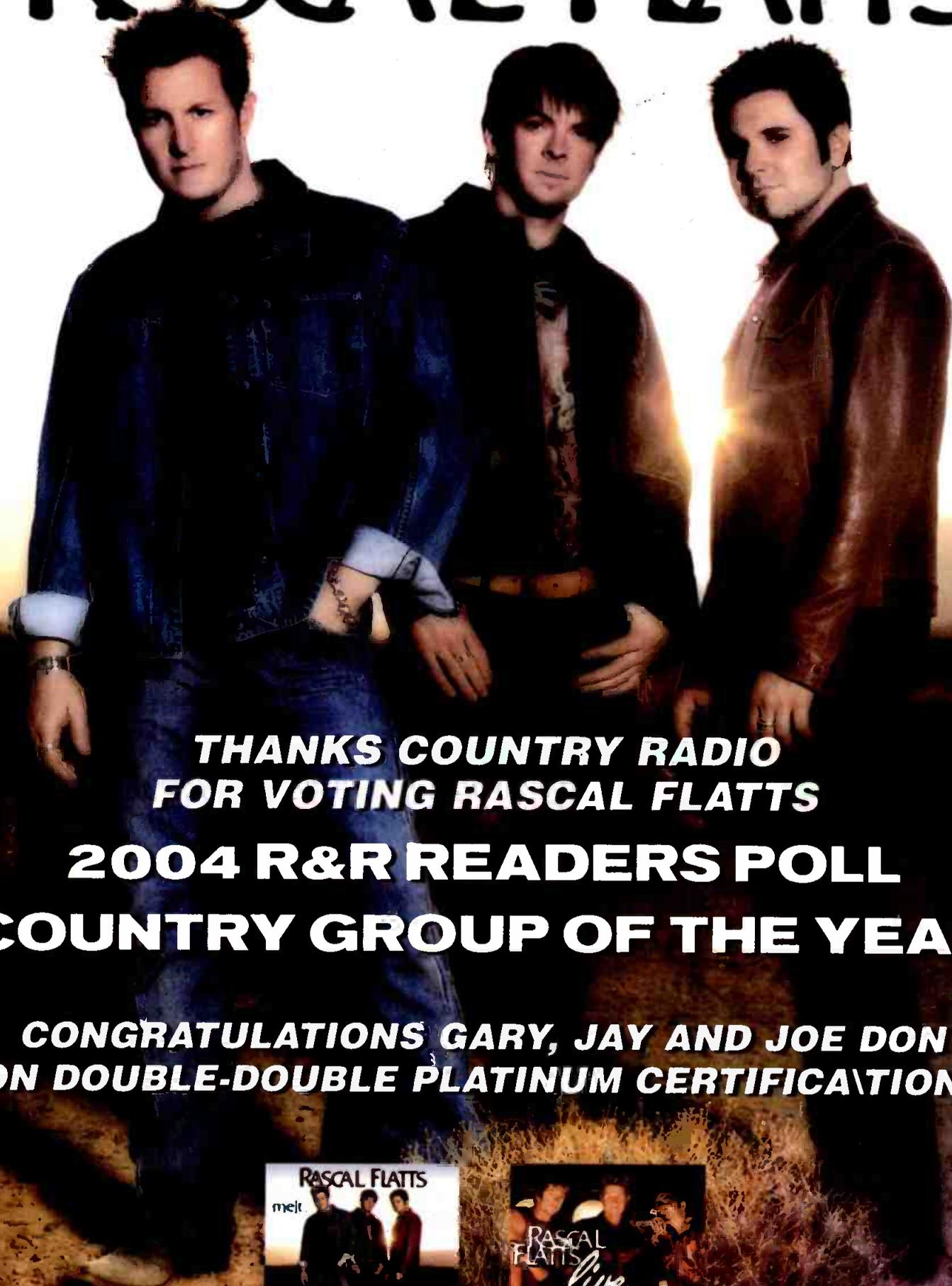
Duchesne's contributions to his community extended far beyond the broadcast booth. He was on the board of directors of the Downeast Big Brothers/Big Sisters and also served as VP and President of the organization. He has also been on the board and served as VP and President of the Maine chapter of the Audubon Society and been on the boards of the Brewer Economic



**ALL ABOARD** Here's a shot of Jaybird Drennan and the WSLR/Akron station vehicle.

Continued on Page 53

# RASCAL FLATTS



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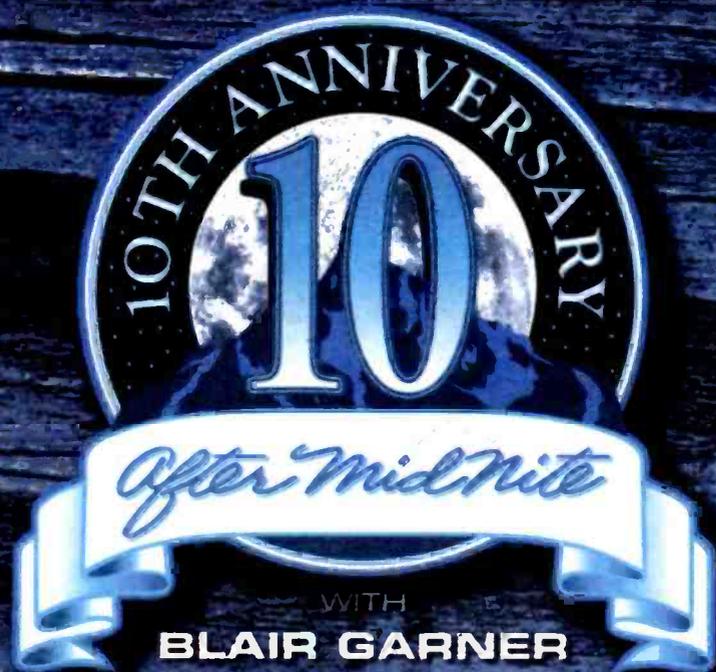


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**PREMIERE**  
RADIO NETWORKS



**PREMIERE TALENT**

# The Country Music DJ Hall Of Fame Class of 2004

Continued from Page 50

Development Corporation and the Maine Association of Broadcasters. He also worked as Marketing Chair for the United Way of Eastern Maine.

In 1988 he created the Q106.5 Egg Ride to benefit the Pine Tree



**THE YOLK'S ON YOU** Here are Bob Duchesne (second from l) and a few buddies following their Pine Tree Camp Egg Ride for charity.

Camp, a camp for Maine children and adults with disabilities. Duchesne's efforts contributed to WQCB's being honored with the CRB's Humanitarian Station of the Year award for Small Markets in 1993, 1994 and 1995. The NAB bestowed its Crystal Award for Public Service on WQCB in 1995.

In addition to local leadership, Duchesne has been active on the national country scene. He served on the Country Radio Seminar Agenda Committee from 1994-97 and was elected to the Country Radio Broadcasters' board of directors from 1996-2002. He participated on the NAB Radio Show's Programming Steering Committee in 1995 and presented panels at NAB conventions in Seattle, Los Angeles and Las Vegas.

Duchesne was a CMA Small Market Personality of the Year finalist in 1991, 1992 and 1993 and won the prestigious honor in 1994. He was WQCB's PD when the CMA honored it as Small Market Station of the Year in 1992 and 1994.

In 1994 Duchesne was a finalist for the NAB Marconi Award for Personality of the Year. In 1997 Maine's Downeast Country Music Association tapped him as its Country DJ of the Year. In 2001 he was named Maine's Broadcaster of the Year by the Maine Association of Broadcasters. That year he was also inducted into the MAB's Hall of Fame.

### The Country Family

Duchense was WQCB PD from 1986-1995, GM from 1995-1998

and, following the station's purchase by Cumulus, served as OM from 1998-2003. He gave it all up last September. "My wife and I had talked for a while about my taking a sabbatical from radio," he says. "The idea was to take some time off to consider if I wanted to do something

& Ray — with future brother-in-law Ray Smith — that set him on a career path that now includes induction into the Country Music DJ Hall of Fame.

In 1962, while still in high school, Jerry & Ray won a talent contest sponsored by Country station KBER/San Antonio. The duo sang Buck Owens' "Kickin' Our Hearts Around." The station owner was A.V. Bamford, who was also a well-known concert promoter. He took a liking to the two youngsters and got them a spot on one of the shows he booked, *The Louisiana Hayride*.

Not long after that the boys made a trip to Nashville, where they took another turn in the spotlight. "It was Christmas weekend 1962, and me, Ray and some friends decided to visit Nashville," King says. "We knew [renowned talent booker] Billy Deaton, and he got us backstage at the Grand Ole Opry.

"We ran into Johnny Wright and Kitty Wells, whom we knew because we had fronted a show for them when they played San Antonio. Ernest Tubbs was out of town that night, so they were hosting Ernest Tubbs' *Midnight Jamboree*, for him, and they invited us to come by and sing a couple of songs. It was incredible."

### A Career Change

King wanted to be a country singer. He decided the best way to accomplish that was to follow in the footsteps of someone who had done it. "Charley Walker was my idol," he says. "I listened to him when he was on KENS/San Antonio, which is now KKYX. He left KENS for Nashville when he had a big hit with 'Pick Me up on Your Way Down.'

"Watching what happened to him, I figured the best way to get a country career was to know the right people. And the best way to know the right people was to be in the right place — which was Country radio.

"But I enjoyed radio so much, picking became a sideline — which it still is today. I still get up and sing a few tunes when asked by the guys in the bands at the clubs I go to."

When King graduated from high school in 1964 he went to work for his dad as a carpenter's helper to make a few extra bucks. But he knew early on that wasn't going to work. "I didn't like the weather," he says. "I needed an inside job. It was either barber or radio."

With that, King was off to the Elkins Institute radio school in Dallas, where he eventually got his First Class radio license — a must to work at most AM stations back then.

He returned to San Antonio, where Bamford put him behind the mike at KBER in March 1965. That

lasted until August, when Uncle Sam requested the honor of his presence. King joined the Coast Guard Reserves, spent six months on active duty and was back at KBER by February of 1966.

### Way Too Much Fun

He got another call a few months later, but this one came from KTON/Belton, TX. He spent six years on the air there and was MD when he left. In 1972 it was on to Alice, TX, where he was MD/personality at KOPY. Then came a call from a former KBER colleague that would take him back to San Antonio and the station where he has been ever since.

Max Gardner was MD/air talent at KKYX/San Antonio in 1975 when he called his old KBER buddy King with news that there was an opening at KKYX. King joined the legendary Country outlet as overnight announcer 29 years ago. Since then he has been PD, Asst. PD and interim PD and worked every airshift, including mornings, where he has been the last 10 years.

One of his favorite stories is the time in 1981 when a young singer from nearby San Marcos, TX dropped by the studios with his manager and very first single in hand. King recalls that Erv Woosley remained in the studio with him as George Strait went downstairs to his car so he could hear "Unwound" on the radio for the very first time.

"I thought I had made George mad," says King. "He just walked out of the studio, and I saw him driving down the driveway. But Erv said he had never heard his song on the radio before, and he wanted to go listen."

Asked if he's close to hanging up his headphones, King laughs and says, "Absolutely not — I'm having way too much fun. Besides, I don't know what I'd do if I didn't go to that place every morning."

"And I wouldn't have my favorite person to listen to in the morning if he retired," his wife adds.

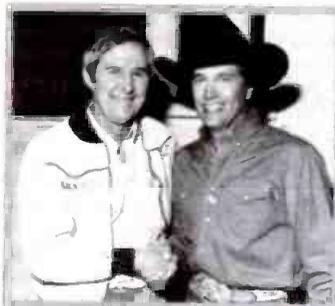
Of his induction into the hall of fame, King says, "Country radio has not only been my career, it's been my whole life. I couldn't ask for anything better than what I've had through all these years from Country radio.

"I'm just a guy who loves to do radio. I never really aspired to reach the kind of place where I'd be in this

kind of company. Just being in this exclusive group is overwhelming. I'm honored to have gotten to know so many great people through the years and to have developed so many special friendships."

### Dr. Bruce Nelson

Bruce Stratton — perhaps better known by his nom de aire, Dr. Bruce Nelson — got into radio quite by accident back in 1959. "I was the class clown," he says. "One time I got kicked out of study hall, and the counselor said I should try the high school's radio workshop, which was



**PUT 'ER THERE** Here's a shot of (l-r) Jerry King and George Strait.

really this 10-watt educational station. We had half-hour programs we produced, and it was on one of them

that I played my very first country record, Johnny Horton's 'The Battle of New Orleans.'"

Stratton says that being on the radio kept him in school. "I loved being on the radio," he says. "It was really a prestigious thing to do. Of course, you had to keep your grades up to be a part of the station, so things got

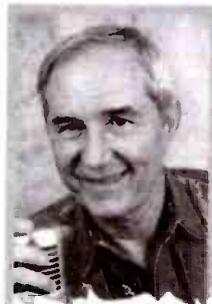
better for me in school, because I wanted to be on the station."

### The Frantic Early '50s

Stratton became more and more enamored of radio, and his hometown of Detroit was the source of numerous influences. "Some of the all-time best talent on the radio was in Detroit," he says. "Tom Clay was one of the best jocks I've ever heard, and there was Mickey Shore and Joel Sebastian too."

Stratton was also involved in a rock band at the time, opening for Brenda Lee, Brian Hyland, Johnny & The Hurricanes and Jack Scott, among others. In fact, his band, The Flamethrowers, have a couple of recordings included on a Collector Records — a Swedish label — album

Continued on Page 54



**Jerry King**

I've contributed in every way I could. I'm thrilled beyond words that somebody noticed."

### Jerry King

Jerry King's first brush with country didn't come as a disc jockey, it was as a singer. When King was 6, his parents gave him a guitar for Christmas. By middle school he had formed a rock band, *The Rhythmaires Of Stockdale*. But it was his next group, Jerry

# The Country Music DJ Hall Of Fame Class of 2004

Continued from Page 53

called *Frantic Early '50s Instrumentals*.

Stratton's radio career began in earnest after high school. He worked at WEXL/Royal Oaks, MI from 1960-61 and was at WQRS/Detroit in 1962, when he enlisted in the Army. But that didn't short-circuit his radio career.

Hoping the statute of limitations on such transgressions has long since passed, Stratton says, "I was stationed at Ft. Belvoir, VA, and the only job I could get was at this little Country station in Woodridge, VA, WXRA. I was on at night, and I had to go AWOL every night to go to work. We were on FM, but not too many people had FM radios back then."

It was there that Stratton worked with a couple of celebrities. "Country music DJ Hall of Famer 'Cousin' Ray Wolfendon was there at the time," he says. "I also worked with Scotty Stoneman of The Stoneman Family. He was the fiddle player, but he was our midday jock at WXRA because he couldn't go on the road with them, because he drank."

## The Move Of A Lifetime

After being discharged from the service, Stratton moved to WEER/Warrenton, VA, about 40 miles outside DC, where he worked from 1965-66. In early 1967 it was on to WDDT/Greenville, MS, and in the middle of that year he was hired at Top 40 WTUP/Tupelo, MS for morning drive by PD Les Acree.

In 1968 Stratton was hired to be the PD of Top 40 KUZN/Monroe, LA. He got a big surprise as soon as he got there. "My second day on the job, the owner said he was tired of that Top 40 stuff," he says. "He gave me \$50 and told me to go the record store and buy every single in the country top 50. The next morning I went on the air and changed it to a Country station."

Stratton made the move of a lifetime about a year later. "The PD of WCOP/Boston was going through Tupelo and heard the station," he says. "He made a call to the Plough Broadcasting Group PD, and, ultimately, I was hired as PD of WPLO/Atlanta."

Unfortunately, things didn't go too well. "I wasn't ready for the leap to Atlanta," Stratton says. "I was a babe in the woods as far as corporate politics were concerned. I lost the PD gig to the morning guy after a few months but stayed on to do afternoons."

His next gig came in 1970, when he was hired sight-unseen for the afternoon drive gig at WUBE-AM/Cin-

cinnati. "Harlan Saunders was the PD," Stratton says. "He told me on the phone that if I was doing afternoons in Atlanta, I was good enough for mornings in Cincinnati."

Not long after Stratton's arrival, Saunders got "crossways with the GM," according to Stratton, who got the PD gig. He left there in 1972 for WMIL-AM/Milwaukee, where he was PD/afternoon driver. It flipped to Top 40 about 10 months later. Told he could stay on as OM, Stratton said he preferred to be on the air at a Country station and left.

## The Doctor Is In

Stratton's next job was MD/afternoon driver for KENR/Houston under PD Ric Libby. It was there that he added "Dr." to his airname. The whole thing started as a joke. Shortly after Stratton was ordained by the Universal Life Church — which offered a Bible quiz you could take by mail to get an honorary doctorate — the midday personality saw his certificate on the wall and thought it was pretty funny.

He started saying, "Dr. Bruce is going to be here after 3pm." Picking up the story, Stratton says, "Calls started coming in from listeners for Dr. Bruce. Others started picking up on it and using it, so I did too. And it stuck."

Stratton left KENR in 1980 for afternoons at crosstown Country competitor KNUZ. It went Oldies in 1984. Stratton left in 1990 for the Great White North. "I took a job at WPUY/Ontonagon, MI," he says.

"My dad was from there, and when I was a kid in Detroit we used to vacation there every summer. I really enjoyed it. I was PD/morning jock, taught night school and was even elected to the city council. The only problem was that it was a town of 2,200, and you had to do five things to make a living."

Well, there was one other problem: It was cold. And Stratton's Texas-raised wife preferred a warmer climate. So, on a tip from Acree, he applied for and got the job as PD of KFTX/Corpus Christi, TX in 1996. The GM left after a couple of years, and Stratton got the nod. He's now GM/PD/mornings/sales.

Stratton was named Gavin's MD of the Year in 1974 and inducted into the Texas Country Music Association's Hall of Fame in 1996. Of his newest honor, Stratton says, "This is the honor of a lifetime. It's something I've wanted for a long time, and

I was hoping it would happen. I'm grateful, and, reading the bios of the other folks in there, I'm overwhelmed to be part of it. I can't think of a better distinction for a broadcaster."

## Uncle Don Rhea

Uncle Don Rhea spent more than 35 of his 41 years in radio at Country stations. He was a DJ, PD, MD, GM and station manager in an odyssey that stretched from San Antonio to Alpena, MI to Grand Junction, CO to Kansas City, MO. Along the way he worked at some of the format's pioneering stations with some of its most renowned personalities.

Rhea's fascination with radio began while he was still in junior high. His mom was friends with KVOO/Tulsa's Tubby Young, who inspired a young Rhea to work at a radio station while still in high school. Rhea was especially enamored of a radio show Young did for KVOO. Young, a musician in the station's orchestra in the '50s and a member of its Riders Of The Range band, also hosted *The Funny Money Man Show*.

But Rhea didn't want to follow in Young's footsteps as a show host; he aspired to be like the show's writer — he wanted to write radio shows. (By the way, *The Funny Money Man Show* was scripted by *Candid Camera* founder Alan Funt.)

Unfortunately for Rhea, radio was undergoing a dramatic change. "By the time I got out of high school, those types of shows didn't exist anymore," he says. So Rhea joined the Air Force. While at Lackland Air Force Base in San Antonio, he worked for the base radio station. He also worked at KABC-AM/San Antonio — before those calls were sold to the network for its Los Angeles station — as weekend news anchor.

Shortly after his discharge in 1954, Rhea got his first full-time radio job, at KCFH/Cuero, TX. He did 5:30-9am and noon-3pm. After six months or so he was promoted to PD. Fifteen months later he was named Sales Manager/morning personality at KIOX/Bay City, TX, where he stayed for six years.

## The Phantom Programmer

One of the more interesting journeys in Rhea's radio odyssey came after KIOX, when he was Group Programmer for the five-station Gila



**GOING GOLD** Dr. Bruce Nelson was MD at KENR/Houston in the mid-'70s when he received a gold record from Jerry Seabolt and Gerri McDowell for the Kenny Rogers hit "Lucille." Seen here (l-r) are Seabolt, Nelson and McDowell.

Network in Arizona. He was PD/morning talent on one of the stations and oversaw the programming on all five.

There was one Country outlet in the group. It was programmed by Sky Jennings, whom the world would later come to know as "Waylon." "He was very thin and very nice," Rhea says. "He was also a good programmer and a very good jock. He had gotten back into radio shortly after the crash that killed Buddy Holly — a plane he was supposed to be on — and he was still pretty devastated by it."

"He wasn't especially wild when he was in Arizona — at least, I didn't see it if he was. He was very dedicated to what he was doing. He didn't talk on the air about wanting to be a singer, although he did talk about it with many of us."

"Part of my job was to go into the markets where Gila had stations, listen to them and critique them. I'd drop off the written critiques at the station at the end of the day. Waylon used to send people to check the parking lots of area motels to see if I was in town. He hung the name 'The Phantom Programmer' on me. In fact, even after he became a big star, if he would see me at a show, he would stop, tell the story and introduce me to the crowd as 'The Phantom Programmer.'"

## A Helluva Radio Station

Rhea was only at the Gila Network a short time before the FCC closed all five stations for technical violations. He returned to San Antonio, where he handled operations for KENS — the former KABC. He was also the fill-in jock for the DJs, all of whom were country singers for whom Rhea would sub when they were out performing.

KENS was 50,000 watts at 680 AM, the current home of KKYX. The staff in 1960 included Country Music DJ Hall of Famers Charley Walker

and Bill Mack, as well as Neil Merritt and Ray Baker.

In the spring of 1962 Rhea headed to KCKN/Kansas City for mornings. He was upped to MD in 1966. "That was a helluva radio station," he says. "It was idolized by a lot of radio people. [Current WDAF/Kansas City PD and Hall of Famer] Ted Cramer was the PD, and at one time everybody on the air had at least 16 years of radio experience and seven years with the station. It was one of the best Country radio stations ever."

Rhea left KCKN to launch KBUC-AM/San Antonio in May 1967, an ill-fated affair that would only last four months. He then returned to KCKN, where he stayed for the next 11 years.

## Additional Responsibilities

Following KCKN's sale, Rhea joined KFIX/Liberty, MO as Station Manager/PD/MD/morning personality. After that station was sold in late 1979, he headed west to become PD/MD/afternoon driver at KQIL-AM/Grand Junction, CO. A few months later he was elevated to VP/Operations for parent company Mesa Broadcasting, which gave him additional responsibilities for stations in Billings, MT and Cheyenne, WY.

In early 1986 Rhea was named GM of WATZ-AM & FM, from which he would retire in the fall of 1995. He currently owns an antique store located, appropriately enough, on Highway 65 between Springfield, MO and Branson, MO.

Rhea says of his induction, "I'm totally honored to be recognized for my contributions to Country by my peers. I'm very proud to have been part of country music and radio in the '50s, '60s and '70s, what I consider to be the greatest eras for both. I worked at a lot of great stations with a lot of great people, all of whom share in this honor."



Uncle Don Rhea

# READERS' POLL

## Performer of the Year • Male Vocalist • Best Album: *Shock'n Y'all*

### Toby Keith (DreamWorks)



The juggernaut known as Toby Keith continued to roll unimpeded in 2003, as the grand Okie played to packed houses, impeded up huge CD sales and nabbed a number of trophies destined for a mantel in the new house he built in Oklahoma. Add a media blitz that propelled him into mainstream America's consciousness, and you have one truly amazing year for an artist who has risen to superstar status.

• Keith ranked No. 12 on Pollstar's list of the Top 100 2003 Tours. His 104 dates in 2003 grossed \$44.2 million and sold 1,164,158 tickets, making him the No. 2 country touring act of the year. Making his ranking especially meaningful is that fact that he had the lowest average ticket price of any act in the top 15. His \$37.95 average ducat was far below the next lowest, \$44.09. And both of those were far below the average, which exceeded \$65.

Keith just wrapped up his *Shock'n Y'all* Tour and doesn't plan to hit the road again until late July.

• Keith was named R&R's Most Valuable Performer in the 2003 year-end airplay rankings on the strength of three No. 1 hits that topped the charts for 10 weeks in 2003. His duet with Willie Nelson, "Beer for My Horses," spent five weeks at No. 1, and "Who's Your Daddy" hit the top for a week. Both were from *Unleashed*.

*Shock'n Y'all* has already yielded a pair of No. 1 mega-hits. "I Love This Bar" spent four weeks at No. 1, while the CD's second single, "American Soldier," first hit No. 1 in the Feb. 20 edition of R&R and is still in the midst of its run at the top of the charts.

• Recorded at Jimmy Buffett's Shrimp Boat Sound Studio in Key West, FL, *Shock'n Y'all* has

sold almost 3 million copies since its Nov. 4, 2003 release, making it the fastest-selling album of Keith's career.

Of course, that wasn't the only album of his flying off the shelves in 2003. *Unleashed*, which was released on July 23, 2002, and yielded three No. 1 singles, has surpassed 4 million units sold. And in the past year *Pull My Chain*, released Aug. 28, 2001, has been certified double platinum. Keith's last four CDs have sold in excess of 10 million units.

Reports are that he has been on such a prolific run with his writing that he and producer James Stroud are set to record the followup to *Shock'n Y'all* this spring.

• Keith has been all over mainstream primetime TV in the last year. One-on-one conversations with Dan Rather on *60 Minutes II* and CNN's Larry King gave the public a glimpse into his private life, who he is and what he really thinks.

Along with CMT, he threw *Toby Keith's Shock'n Y'all Super Bowl Party*. The CMT *Crossroads* special featured guests Willie Nelson, Sammy Hagar and Aerosmith's Steven Tyler and Joe Perry, among many others, and drew 7.5 million viewers to the country cable channel. Keith followed it up the next day with a Super Bowl pre-game show that again teamed him with Willie Nelson. It was viewed by over 130 million people on CBS-TV.

• Keith was honored by a wide variety of industry organizations in 2003. He captured the Academy of Country Music's top honor as Entertainer of the Year. He also took Album of the Year honors for *Unleashed* from the American Music Awards and *Country Weekly*. The Nashville Songwriters Association International named him its Songwriter/Artist of the Year.

Keith's videos also garnered a number of trophies in 2003. "Courtesy of the Red, White and Blue" won Video of the Year, Male Video of the Year and Cocky Video of the Year honors at the 2003 CMT Flameworthy Awards, and he won the People's Choice Award for Favorite Music Video of the Year for "I Love This Bar."

Keith is nominated in seven categories at the upcoming ACM awards: Entertainer of the Year; Male Vocalist of the Year; Single, Song and Video of the Year for "American Soldier"; Album of the Year for *Shock'n Y'all*; and, with songwriting buddy Scotty Emerick, Vocal Event of the Year for "I Can't Take You Anywhere."

## Female Vocalist of the Year

For the second consecutive year Martina McBride has earned Female Vocalist honors from R&R's readers. At a time when country's women seem to be struggling on the charts, she remains the format's most consistent and most consistently excellent female performer. With a current top five single, a high-profile tour with Alan Jackson and major media exposure, including scoring country's only solo performance on the Grammys, McBride's star burns as brightly as ever.

• McBride delivered two of 2003's most heard songs from two different best-selling albums. Her double-platinum *Greatest Hits* spawned "Concrete Angel," while the platinum-plus 2003 release *Martina* launched "This One's for the Girls." Her current release, "In My Daughter's Eyes," moves into the top five this week.

• Accolades continue to rain down on McBride. She was named the CMA's Female Vocalist of the Year for the second consecutive year and the third time overall. In the spring she won her third consecutive Top Female Vocalist award from the Academy of Country Music. The "Concrete Angel" video was recognized with a CMT Flameworthy award for Female Video of the Year, and the song also secured the Video Director of the Year trophy for Deaton Flanigen.

• *Redbook* magazine honored McBride as one of its annual "Mothers & Shakers" at a Lincoln Center luncheon keynoted by Katie Couric. The event recognized women who have mentored and inspired others to lead happier, healthier and more fulfilling lives. The Recording Academy honored McBride with its Heroes Award, given in recognition of those "who have improved the lives of music makers and those who use the power of music to improve the lives of all Ameri-

## Martina McBride (RCA)

cans." Poet Maya Angelou even gave a shout-out to McBride on *Oprah*, calling her the country performer to whom she'd most enjoy being related.

• "Concrete Angel" drew an enormous emotional response from listeners, including many social workers, teachers and survivors of childhood abuse. Inquiries about how to help victims became so frequent that McBride added a frame in the song's video that displayed a telephone number for the Child help USA National Child Abuse Hotline.

• Katie Couric was so impressed with McBride during the *Redbook* event that she profiled the star for *The Today Show*, and the two developed a contest for viewers around "In My Daughter's Eyes." McBride was featured in the *New York Times Magazine*'s 60th anniversary fall fashion edition, and she also performed the national anthem at the NBA All-Star Game. ABC's *The View* selected McBride's "This One's for the Girls" as bed music for national promotion spots, and "In My Daughter's Eyes" was featured in the televised wedding of Trista and Ryan.

• McBride embarked on another series of groundbreaking holiday concerts that marry multimedia, theatrical and traditional concert elements in one show. Her tour with Alan Jackson, announced last fall, is one of 2004's premier outings.



## Group of the Year Rascal Flatts (Lyric Street)

Ask 100 people to name Country's hottest new act, and chances are the vast majority will answer "Rascal Flatts." On the national scene for just four years, the trio have sold over 4 million CDs and are launching their second headlining tour. Especially indicative of their meteoric rise is the fact that they played the Country Radio Seminar's New Faces Show two years ago and this year are headlining the CRS's Super Faces Show. The sky seems to be the limit for the Lyric Street band of Jay DeMarcus, Gary LeVox and Joe Don Rooney.

• Rascal Flatts had a trio of top 5 hits in the 2003 chart year, with "I Love You Out Loud" peaking at No. 3, "I Melt" topping out at No. 2, and "These Days" going all the way to No. 1.

• The band were co-producers on their latest album, *Melt*, which was released Oct. 29, 2003, and debuted at No. 1 on the country sales charts and No. 5 on the top 200 and was certified platinum five weeks later. The band's *Rascal Flatts Live DVD*, released Sept. 16, 2003, is double platinum. Their self-titled debut album has been certified platinum.

• The road was very kind to Rascal Flatts last year. They began the 2003 touring season on the road with Brooks & Dunn's Neon Circus & Wild West Show and Toby Keith's *Unleashed* Tour. They also gave an exhilarating performance at Kenny Chesney's Neyland Stadium show before more than 60,000 people in June. The tours helped set them up for their first headlining slot, on

Continued on Page 56

# READERS' POLL

## Rascal Flatts

Continued from Page 55

last fall's CMT Most Wanted Live Tour Featuring Rascal Flatts. The sold-out, 29-city run put them in front of 150,000 fans.

This January they embarked on their second headlining stint, the I Melt Tour 2004, sponsored by Coors Light. The 23-city tour runs through the end of March. They're back in the studio in April and May and then head out on the road again with Kenny Chesney and his Guitars, Tiki Bars and a Whole Lotta Love Tour.

• In 2003 Rascal Flatts were honored as Vocal Group of the Year by the Academy of Country Music, the Country Music Association and ASCAP. The band's song "I'm Movin' On" was the

ACM's Song of the Year. They also received the 2003 CMT Flameworthy Music Video Award, Group or Duo, for "These Days."

• CMT produced and aired its second concert special with the band in 2003, sending millions of young girls into a tizzy with *Rascal Flatts: Melt on the Beach*. They also starred in *Rascal Flatts: Live From the Sunset Strip* in 2001.

CMT wasn't the only tube time for Rascal Flatts. Among their 2003 TV appearances were spots on Jay Leno, Jimmy Kimmel and Dick Clark's *Rockin' New Year's Eve*.

• And speaking of "tizzies," 2003 was also the year guitar-slinger Joe Don Rooney bared it all in the video for "Melt." His backside got mounds of mainstream press and tabloid TV exposure for RF. Explaining his role in the steamy video that also features some shadowy nudity from his female co-star, Rooney told *USA Today*, "[The directors] said, 'You're going to lie here, she's going to do this, and you're going to like it.' It happened pretty quickly, and it was over, to be honest."

## Duo of the Year

## Brooks & Dunn (Arista)

Brooks & Dunn have the same lock on the R&R Readers' Poll Duo of the Year honor as they do on that category at the CMA awards. Indeed, the only time B&D haven't won both awards in the last 12 years was in 2000, when Montgomery Gentry snagged them. But a pair of hit singles, another top tour, Neon Circus III, and a stellar new album *In Red Dirt Road* kept Kix and Ronnie at the top of the game in 2003.

• The title cut of their latest CD hit No. 1 last summer, while the second single peaked at No. 3 a few weeks ago. The CD's third single, "That's What She Gets for Loving Me," moved from 50-34 in only three weeks on the R&R Country chart.

• Released last July, *Red Dirt Road* is the latest in a long line of gold and platinum records for Brooks & Dunn. The duo's total sales are now over 26 million albums — more than any duo in history except Simon & Garfunkel. The new CD contains 15 cuts, 12 of which boast Kix, Ronnie or both as writers or co-writers.

• The Red Dirt Road Tour, which kicked off just a few weeks ago, is a departure from the last three seasons of Brooks & Dunn's Neon Circus & Wild West Show. The bubble-blowing, goat, stilt-walkers, jugglers and clowns may just be taking a hiatus, however. B&D hint that the newest incarnation of Neon Circus may well take America by storm later this year.

In the meantime, Josh Turner and Joe Nichols join B&D on the Red Dirt Road through early summer.

• B&D got plenty of camera time in 2003, and not just on awards shows. In addition to ACM and CMA show performances, they were a driving force behind and participants in *The Dale Earnhardt Tribute Concert*, which aired on Fox last summer, and they took part in Farm Aid.

They also made a cameo appearance on the network TV series *Vegas*, looking quite at home at a craps table. And the dynamic duo finally did a *Today Show* concert that had been canceled a few times — once by the Northeast blackout, another time because of an NBC-TV scheduling conflict, and a third time by a major snowstorm. And you know the boys are now really big time, following their Feb. 13 appearance on *Dr. Phil*.

• The ACM and the CMA crowned Kix and Ronnie Duo of the Year, and they took home another trophy from the CMA for "The Red Dirt Road" video. Their performance of the song, which the two co-wrote, also garnered them Best Country Vocal Performance nominations from the Grammys and the People's Choice Awards.

• It was also a big year for the guys personally. Ronnie was inducted into the Oklahoma Music Hall of Fame, and Kix got a hole-in-one — at the par 3, nine-hole course at Augusta, no less.



## Single of the Year "It's Five O'Clock Somewhere"



## Alan Jackson & Jimmy Buffett (Arista)

"It's Five O'Clock Somewhere" wasn't the first collaboration for Alan Jackson and Jimmy Buffett. They last paired on Jackson's cover of "Margaritaville" a few years ago, for his *Under the Influence* CD. Jackson wrote in the liner notes for that album, "I've always been a big Jimmy Buffett fan.

I like his music and the fact that he does what he wants to do." And that's exactly the attitude the two captured on this single, which made it one of the most played and most honored of 2003.

• Jim "Moose" Brown and Don Rollins wrote the workingman's drinking anthem. It was R&R's longest-running No. 1 single in 2003, spending an incredible eight weeks at the top of the charts, and was also Jackson's 30th No. 1 hit.

It was one of the few Jackson-recorded songs that he didn't write. "When I got the song, it sounded like Buffett, so I called him up and asked him if he'd do it with me," Jackson says.

"We cut the track in Nashville, then I flew to Key West and did the vocals [at Buffett's Shrimp Boat Studio]."

The song was the first major cut for former Texas high school bandleader Rollins, who has had Randy Travis, Ray Price and a handful of others cut his tunes. It was the very first cut for Brown.

• "It's Five O'Clock Somewhere" is one of two new songs on Jackson's *Greatest Hits Volume II* collection, which was released in August 2003. The CD, which includes 16 past hits, also features his current No. 1, "Remember When." The retail edition included a bonus disc of eight album tracks that Jackson selected.

• The honors for "Five O'Clock" thus far have included a 2004 Grammy for Best Country song, the Country Music Association nod for Vocal Event of the Year and *Country Weekly's* award for Collaborative Song of the Year.

• Jackson and Buffett kicked off the 2003 CMA awards show with this single, in a performance that included steel drums and girls in grass skirts. Jackson also performed it on this year's American Music Awards telecast.

## Best New Artist

## Jimmy Wayne (DreamWorks)

Jimmy Wayne was Country radio's New Artist Most Valuable Performer in 2003, garnering more airplay points than any other new act last year. And now Country radio programmers, MDs and air personalities have voted him Best New Artist in R&R's annual Readers' Poll.

The story of Wayne's amazing musical success in 2003 is second only to his incredible personal story. Being bounced from one foster home to the next, having a mother in prison and an absent father and spending a number of years as a prison guard all serve as fodder and an almost surreal backdrop to the songs he writes. If his performance in 2003 is any indication, his talent is sure to be part of Country radio and music for a long time to come.

• "Stay Gone" was Wayne's initial release to Country radio and the first single from his debut album of the same name. A top three hit that ranked No. 23 for all of 2003, the single still ranks in the top 50 of all recurrences being played on Country radio. The second single from his

new CD is "I Love You This Much," and it's still going strong on R&R's top 10.

• The video for "Stay Gone" hit No. 1 on CMT and was the most-played video for 2003 on VH1 Country.

• "Stay Gone" was also honored by the Nashville Songwriters Association International (NSAI) as one of the top 10 songs its 550 professionals said they wished they had written.

• Wayne was named one of People's "Sexiest Men Alive" in 2003.

• Wayne was on the road with Lonestar at the end of 2003 and began 2004 opening for the band's Acoustic Front Porch Tour.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. A.Q.H. (00)	± A.Q.H. (00)	WEEKS ON CHART	TOTAL ADDS
1	1	TOBY KEITH American Soldier (DreamWorks)	14060	-681	4522	-250	425847	-17944	15	112/0
3	2	TIM MCGRAW Watch The Wind Blow By (Curb)	13081	57	4203	+63	383818	-924	18	112/0
4	3	BRAD PAISLEY Little Moments (Arista)	12708	742	4206	+216	372037	19214	24	111/0
6	4	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	11098	-259	3524	-64	320220	-7930	15	109/0
7	5	TRACE ADKINS Hot Mama (Capitol)	10366	249	3386	+29	290916	13812	23	109/0
9	6	JIMMY WAYNE I Love You This Much (DreamWorks)	10211	926	3386	+299	288466	27208	27	112/0
10	7	SARA EVANS Perfect (RCA)	9839	807	3154	+242	275273	11535	24	112/0
8	8	KENNY CHESNEY HUNCLE KRACKER When The Sun Goes Down (BNA)	9600	279	2899	+107	285913	19482	6	111/1
11	9	KEITH URBAN You'll Think Of Me (Capitol)	9479	706	2968	+183	276459	23254	11	112/0
5	10	TERRI CLARK I Wanna Do It All (Mercury)	9416	-2371	3019	-858	289618	-54695	26	112/0
12	11	BUDDY JEWELL Sweet Southern Comfort (Columbia)	8607	264	2937	+82	247187	12763	18	111/0
13	12	RASCAL FLATTS Mayberry (Lyric Street)	8239	356	2581	+37	236575	10480	9	110/0
14	13	JOSH TURNER Long Black Train (MCA)	7543	-5	2569	+4	212873	162	37	110/0
15	14	GARY ALLAN Songs About Rain (MCA)	6950	45	2239	+13	186654	6182	15	108/0
16	15	CLINT BLACK Spend My Time (Equity Music Group)	6638	399	2143	+124	180810	13934	18	109/0
19	16	GEORGE STRAIT Desperately (MCA)	6026	646	1941	+186	154798	20408	8	101/2
18	17	BLUE COUNTY Good Little Girls (Asylum/Curb)	5912	287	1961	+105	154279	4118	19	102/0
17	18	JOE NICHOLS Cool To Be A Fool (Universal South)	5788	-168	1883	-39	148851	-1131	24	107/0
21	19	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	5616	653	1742	+170	155549	21044	7	104/5
20	20	CAROLYN DAWN JOHNSON Simple Life (Arista)	5251	219	1681	+71	139591	10606	13	103/0
23	21	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	5211	753	1671	+229	142172	15890	17	92/5
22	22	DENKES BENTLEY My Last Name (Capitol)	5041	90	1664	+28	132464	7317	18	102/0
25	23	BIG & RICH Wild West Show (Warner Bros.)	3694	158	1134	+64	87816	4652	8	87/2
26	24	BRIAN MCCOMAS You're In My Head (Lyric Street)	3597	130	1168	+51	98451	-2499	19	85/3
27	25	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	3448	555	1136	+169	89002	18287	5	104/7
28	26	SHEDAISY Passenger Seat (Lyric Street)	3354	625	1088	+238	80859	12757	8	98/2
30	27	CLAY WALKER I Can't Sleep (RCA)	3078	489	991	+147	78700	12333	11	88/2
32	28	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	2876	667	933	+187	91420	21222	5	94/8
29	29	REBA MCKENTRE Somebody (MCA)	2727	98	888	+3	74109	4454	8	79/3
33	30	PAT GREEN Guy Like Me (Republic/Universal South)	2651	401	787	+117	84348	7282	16	56/1
Breaker	31	DAVID LEE MURPHY Loco (Audium)	2587	170	881	+53	61627	5855	8	73/8
41	32	LONESTAR Let's Be Us Again (BNA)	2054	1156	484	+248	64828	43472	2	66/38
38	33	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	1915	819	570	+157	65617	18643	4	56/5
35	34	BILLY CURRINGTON I Got A Feelin' (Mercury)	1915	224	578	+89	44059	5931	7	58/3
Breaker	35	EMERSON DRIVE Last One Standing (DreamWorks)	1884	321	585	+88	42896	6589	7	69/4
34	36	PATTY LOVELESS On Your Way Home (Epic)	1476	-448	528	-158	35382	-11288	16	68/0
39	37	JEFF BATES I Wanna Maba You Cry (RCA)	1308	117	474	+39	38928	5988	7	64/3
40	38	WYNONNA (INAOMI) JUDD Flies On The Butter... (Asylum/Curb)	1255	151	394	+34	38471	4854	8	49/8
37	39	LEANN RIMES This Love (Asylum/Curb)	1167	374	404	-124	28838	-8738	10	48/0
42	40	JOE DIFFIE Tougher Than Nails (BBRC/4)	963	222	362	+93	23535	8145	4	44/4
47	41	LEE ANN WOMACK The Wrong Girl (MCA)	938	333	270	+123	20485	6845	3	41/8
45	42	AMY DALLEY Men Don't Change (Curb)	787	86	267	+41	14854	845	4	41/6
43	43	CHRIS CAGLE I'd Be Lying (Capitol)	654	43	282	0	13770	2574	4	48/9
Debut	44	GRETCHEN WILSON Redneck Woman (Epic)	622	523	175	+148	21353	18883	1	3/3
48	45	DIAMOND RIO We All Fall Down (Arista)	582	5	228	+16	12128	139	5	34/1
Debut	46	SCOTTY EMERICK The Coast Is Clear (DreamWorks)	582	270	214	+104	9575	1487	1	15/0
Debut	47	CROSS CANADIAN RAGWEED Sick And Tired (Universal South)	582	281	149	+74	14851	4928	1	14/5
46	48	BILLY DEAN Thank God I'm A Country Boy (View2)	558	-52	188	-8	13971	2886	2	25/7
Debut	49	RACHEL PROCTOR Me And Emily (BNA)	582	427	184	+83	18158	14871	1	1/0
49	50	GEORGE STRAIT Hank H You Honky Tonk (MCA)	401	27	65	-5	12938	-1243	18	3/0

## Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
LONESTAR Let's Be Us Again (BNA)	30
ANDY GRIGGS She Thinks She Needs Me (RCA)	17
JULIE ROBERTS Break Down Here (Mercury)	10
CHRIS CAGLE I'd Be Lying (Capitol)	9
LEE ANN WOMACK The Wrong Girl (MCA)	9
SHERRIE AUSTIN Drivin' Into The Sun (BBRC/4)	9
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	8
DAVID LEE MURPHY Loco (Audium)	8
WYNONNA (INAOMI) JUDD Flies On The Butter... (Asylum/Curb)	8

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
LONESTAR Let's Be Us Again (BNA)	+1156
JIMMY WAYNE I Love You This Much (DreamWorks)	+926
SARA EVANS Perfect (RCA)	+807
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+753
BRAD PAISLEY Little Moments (Arista)	+742
KEITH URBAN You'll Think Of Me (Capitol)	+706
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+667
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+653
GEORGE STRAIT Desperately (MCA)	+646
SHEDAISY Passenger Seat (Lyric Street)	+625

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIMMY WAYNE I Love You This Much (DreamWorks)	+299
LONESTAR Let's Be Us Again (BNA)	+248
SARA EVANS Perfect (RCA)	+242
SHEDAISY Passenger Seat (Lyric Street)	+238
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+229
BRAD PAISLEY Little Moments (Arista)	+218
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+187
GEORGE STRAIT Desperately (MCA)	+186
KEITH URBAN You'll Think Of Me (Capitol)	+183
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+178

## Breakers

**DAVID LEE MURPHY**  
Loco (Audium)  
8 Adds • Moves 31-31  
**EMERSON DRIVE**  
Last One Standing (DreamWorks)  
4 Adds • Moves 36-35

Songs ranked by total plays

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

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 2/22-2/28. 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.



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## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	TDBY KEITH	American Soldier	(DreamWorks)	5475	-306	4016	-231	121639	-6202	14	110/0
2	2	BRAD PAISLEY	Little Moments	(Arista)	5422	-139	3965	-99	120738	-2000	25	108/0
3	3	TIM MCGRAW	Watch The Wind Blow By	(Curb)	5415	-4	3989	+17	121426	576	18	109/0
4	4	MARTINA MCBRIDE	In My Daughter's Eyes	(RCA)	5329	22	3914	-5	117216	336	15	111/0
7	5	JIMMY WAYNE	I Love You This Much	(DreamWorks)	5317	494	3896	+299	116793	10764	27	110/1
6	6	TRACE ADKINS	Hot Mama	(Capitol)	4903	45	3556	+19	109172	486	24	109/0
8	7	SARA EVANS	Perfect	(RCA)	4786	254	3531	+177	104215	6091	23	108/0
9	8	BUDDY JEWELL	Sweet Southern Comfort	(Columbia)	4530	171	3288	+143	98903	3493	19	108/0
10	9	KEITH URBAN	You'll Think Of Me	(Capitol)	4270	146	3180	+121	92730	3285	12	111/0
5	10	TERRI CLARK	I Wanna Do It All	(Mercury)	4218	-1012	3068	-745	93902	-20784	26	101/0
11	11	RASCAL FLATTS	Mayberry	(Lyric Street)	3909	155	2882	+121	86232	3582	9	111/0
14	12	KENNY CHESNEY (UNCLE KRACKER)	When The Sun Goes Down	(BNA)	3883	386	2921	+289	84980	8496	6	109/0
12	13	GARY ALLAN	Songs About Rain	(MCA)	3747	21	2769	+29	81746	521	15	110/0
13	14	JOSH TURNER	Long Black Train	(MCA)	3407	-169	2523	-147	72717	-4802	33	102/0
15	15	GEORGE STRAIT	Desperately	(MCA)	3207	165	2381	+111	69572	3252	8	108/1
16	16	JOE NICHOLS	Cool To Be A Fool	(Universal South)	3062	56	2303	+41	64822	1403	24	103/0
17	17	CLINT BLACK	Spend My Time	(Equity Music Group)	3019	66	2201	+53	67180	1248	18	101/1
19	18	JOHN MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	2877	240	2120	+183	62915	4838	7	103/1
18	19	BLUE COUNTRY	Good Little Girls	(Asylum/Curb)	2736	94	2011	+62	62221	2058	20	89/0
20	20	CAROLYN DAWN JOHNSON	Simple Life	(Arista)	2679	115	2013	+79	58769	2651	13	102/3
21	21	DIERKS BENTLEY	My Last Name	(Capitol)	2521	105	1924	+69	54469	1411	18	98/3
22	22	TRACY LAWRENCE	Paint Me A Birmingham	(DreamWorks)	2451	276	1781	+180	53910	6127	18	87/1
26	23	BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	1964	397	1452	+267	42145	9111	5	94/3
24	24	BIG & RICH	Wild West Show	(Warner Bros.)	1943	190	1416	+111	41631	4123	9	86/1
23	25	REBA MCENTIRE	Somebody	(MCA)	1942	109	1445	+80	42122	1863	9	83/4
25	26	BRIAN MCCOMAS	You're In My Head	(Lyric Street)	1791	51	1339	+46	39517	842	22	79/0
27	27	CLAY WALKER	I Can't Sleep	(RCA)	1679	112	1210	+93	36698	2383	12	73/3
30	28	MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	1675	335	1240	+251	36623	7872	5	85/8
28	29	PAT GREEN	Guy Like Me	(Republic/Universal South)	1423	0	1122	+6	29583	-37	9	73/0
33	30	SHEAISY	Passenger Seat	(Lyric Street)	1367	188	1010	+123	29543	4531	5	79/4
31	31	DAVID LEE MURPHY	Loco	(Audium)	1357	117	1004	+92	29069	2129	8	69/2
34	32	EMERSON DRIVE	Last One Standing	(DreamWorks)	1118	8	850	+10	23685	188	8	68/3
35	33	BILLY CURRINGTON	I Got A Feelin'	(Mercury)	965	134	789	+85	20031	2977	8	61/4
32	34	PATTY LOVELESS	On Your Way Home	(Epic)	935	-291	729	-228	20351	-5738	16	52/1
29	35	KELLIE COFFEY	Texas Plates	(BNA)	899	-485	697	-376	20869	-9351	21	66/0
39	36	SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury)	880	291	673	+215	19597	6994	4	60/16
36	37	WYDONNA (NAOMI JUDD)	Flies On The Butter...	(Asylum/Curb)	829	71	672	+49	17211	1987	7	52/4
38	38	JOE DIFFIE	Tougher Than Nails	(BBR/C4)	705	18	474	+8	14774	507	4	45/3
45	39	LONESTAR	Let's Be Us Again	(BNA)	695	368	545	+274	15848	7791	2	54/25
43	40	LEE ANN WOMACK	The Wrong Girl	(MCA)	628	215	483	+161	13937	4971	3	45/7
40	41	JEFF BATES	I Wanna Make You Cry	(RCA)	626	44	487	+29	12812	1251	8	44/3
41	42	CHRIS CAGLE	I'd Be Lying	(Capitol)	561	113	471	+87	11119	1728	4	46/9
37	43	LEANN RIMES	This Love	(Asylum/Curb)	557	-189	403	-161	11931	-3516	11	28/0
42	44	DIAMOND RIO	We All Fall Down	(Arista)	431	-8	333	-8	8689	-86	7	31/1
44	45	AMY DALLEY	Men Don't Change	(Curb)	413	45	276	+44	9490	531	4	26/3
47	46	RHONDA VINCENT	If Heartaches Had Wings	(Rounder)	255	-35	208	-26	5410	-959	8	17/0
48	47	BILLY DEAN	Thank God I'm A Country Boy	(View2)	250	67	210	+30	5546	802	2	16/5
50	48	SCOTTY EMERICK	The Coast Is Clear	(DreamWorks)	199	39	175	+27	4176	992	3	18/3
Debut	49	BILLY RAY CYRUS	Face Of God	(Word/Curb/Warner Bros.)	157	52	129	+36	2540	989	1	13/3
Debut	50	JULIE ROBERTS	Break Down Here	(Mercury)	139	82	127	+59	2302	747	1	18/9

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 2/22 - Saturday 2/28.  
© 2004 Radio & Records.

## Most Added

www.rindicator.com

ARTIST	TITLE	LABEL(S)	ADDS
LONESTAR	Let's Be Us Again	(BNA)	25
SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury)	16
ANDY GRIGGS	She Thinks She Needs Me	(RCA)	11
CHRIS CAGLE	I'd Be Lying	(Capitol)	9
JULIE ROBERTS	Break Down Here	(Mercury)	9
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	8
LEE ANN WOMACK	The Wrong Girl	(MCA)	7
CHELY WRIGHT	Back Of The Bottom Drawer	(Vivaton)	7
BILLY DEAN	Thank God I'm A Country Boy	(View2)	5

## Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
JIMMY WAYNE	I Love You This Much	(DreamWorks)	+494
BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	+397
K. CHESNEY (UNCLE KRACKER)	When The Sun Goes Down	(BNA)	+386
LONESTAR	Let's Be Us Again	(BNA)	+349
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+335
SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury)	+286
TRACY LAWRENCE	Paint Me A Birmingham	(DreamWorks)	+276
SARA EVANS	Perfect	(RCA)	+254
J. MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	+240
LEE ANN WOMACK	The Wrong Girl	(MCA)	+215

## Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
JIMMY WAYNE	I Love You This Much	(DreamWorks)	+299
K. CHESNEY (UNCLE KRACKER)	When The Sun Goes Down	(BNA)	+289
LONESTAR	Let's Be Us Again	(BNA)	+274
BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	+267
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+251
SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury)	+215
J. MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	+183
TRACY LAWRENCE	Paint Me A Birmingham	(DreamWorks)	+180
SARA EVANS	Perfect	(RCA)	+177
LEE ANN WOMACK	The Wrong Girl	(MCA)	+161

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 5, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 25-31.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TDBY KEITH American Soldier (DreamWorks)	44.4%	72.8%	17.4%	99.3%	4.9%	4.3%
TIM MCGRAW Watch The Wind Blow By (Curb)	38.5%	69.6%	20.3%	97.1%	4.2%	3.1%
ALAN JACKSON Remember When (Arista)	38.4%	76.0%	16.8%	99.1%	3.7%	2.7%
CLINT BLACK Spend My Time (Equity Music Group)	36.8%	62.7%	25.9%	91.6%	2.7%	0.3%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	36.0%	66.0%	23.7%	97.3%	5.0%	2.6%
JIMMY WAYNE I Love You This Much (DreamWorks)	35.5%	67.6%	23.2%	96.7%	3.2%	2.7%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	34.4%	65.1%	24.0%	97.1%	4.0%	4.0%
TERRI CLARK I Wanna Do It All (Mercury)	34.1%	63.7%	21.8%	99.8%	4.8%	9.5%
JOE NICHOLS Cool To Be A Fool (Universal South)	34.0%	61.8%	28.0%	98.1%	4.5%	3.8%
SARA EVANS Perfect (RCA)	32.6%	63.8%	25.5%	96.1%	4.2%	2.6%
TRACE ADKINS Hot Mama (Capitol)	32.5%	61.0%	24.2%	100.0%	6.6%	8.2%
RASCAL FLATTS Mayberry (Lyric Street)	32.1%	64.6%	21.4%	91.6%	5.1%	0.4%
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	32.0%	57.9%	27.1%	98.5%	6.4%	7.1%
CLAY WALKER I Can't Sleep (RCA)	32.0%	62.4%	23.1%	91.0%	5.3%	0.2%
BRAD PAISLEY Little Moments (Arista)	31.9%	66.9%	20.5%	99.3%	4.2%	7.7%
CAROLYN DAWN JOHNSON Simple Life (Arista)	31.0%	56.4%	27.8%	89.8%	4.8%	0.9%
KEITH URBAN You'll Think Of Me (Capitol)	30.9%	61.5%	23.1%	88.8%	4.2%	0.1%
GARY ALLAN Songs About Rain (MCA)	30.8%	58.7%	27.3%	91.2%	4.3%	1.0%
DIERKS BENTLEY My Last Name (Capitol)	30.2%	63.6%	20.8%	88.8%	4.4%	0.0%
BLUE COUNTY Good Little Girls (Asylum/Curb)	29.3%	62.4%	25.9%	97.1%	5.1%	3.7%
JOSH TURNER Long Black Train (MCA)	28.8%	56.1%	23.2%	98.3%	8.1%	10.8%
BRIAN MCCOMAS You're In My Head (Lyric Street)	27.8%	56.1%	28.6%	98.3%	6.7%	6.9%
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	27.5%	53.8%	24.6%	85.0%	6.3%	0.4%
PATTY LOVELESS On Your Way Home (Epic)	27.5%	55.3%	28.2%	88.4%	4.7%	0.2%
REBA MCENTIRE Somebody (MCA)	26.8%	49.6%	27.1%	80.0%	2.9%	0.4%
DAVID LEE MURPHY Loco (Audium)	25.5%	51.5%	23.6%	78.9%	3.8%	0.0%
KELLIE COFFEY Texas Plates (BNA)	25.4%	57.6%	26.1%	99.8%	7.1%	8.9%
PAT GREEN Guy Like Me (Republic/Universal South)	23.9%	55.4%	25.7%	89.6%	7.9%	0.7%
GEORGE STRAIT Desperately (MCA)	23.0%	52.6%	24.4%	81.5%	4.4%	0.2%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	22.5%	59.0%	21.0%	84.5%	4.0%	0.5%
KENNY CHESNEY UNCLE KRACKER When The Sun Goes Down (BNA)	22.2%	52.3%	21.9%	79.2%	4.3%	0.8%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	21.8%	54.7%	28.7%	86.7%	4.9%	0.5%
SHEDAISY Passenger Seat (Lyric Street)	18.9%	51.4%	22.1%	78.2%	4.3%	0.4%
BILLY CURRINGTON I Got A Feelin' (Mercury)	16.4%	52.1%	28.2%	82.9%	2.1%	0.4%
BIG & RICH Wild West Show (Warner Bros.)	13.9%	46.1%	27.9%	78.9%	4.6%	0.4%

**CALLOUT AMERICA®  
HOT SCORES**

**Password of the Week: Roberts.**  
**Question of the Week: 1.** Do you have access to the Internet at home or at work on a daily basis? 1a. If so, have you listened to a radio station on the Internet for at least 30 minutes? 2. Aside from work-related activity, what is the primary reason you log on to the Internet?

**Total**  
1. Have daily Internet access: 59%  
1a. Listened to Internet radio at least 30 min.: 15%  
2. To visit specific website: 29%  
2. To get news and sports info: 29%  
2. Check e-mail, use instant chat: 39%  
2. Download music: 3%

**P1**  
1. Have daily Internet access: 56%  
1a. Listened to Internet radio at least 30 min.: 15%  
2. To visit specific website: 21%  
2. To get news and sports info: 32%  
2. Check e-mail, use instant chat: 43%  
2. Download music: 4%

**P2**  
1. Have daily Internet access: 66%  
1a. Listened to Internet radio at least 30 min.: 15%  
2. To visit specific website: 44%  
2. To get news and sports info: 23%  
2. Check e-mail, use instant chat: 32%  
2. Download music: 1%

**Male**  
1. Have daily Internet access: 57%  
1a. Listened to Internet radio at least 30 min.: 17%  
2. To visit specific website: 24%  
2. To get news and sports info: 38%  
2. Check e-mail, use instant chat: 36%  
2. Download music: 2%

**Female**  
1. Have daily Internet access: 61%  
1a. Listened to Internet radio at least 30 min.: 13%  
2. To visit specific website: 33%  
2. To get news and sports info: 22%  
2. Check e-mail, use instant chat: 41%  
2. Download music: 4%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay, Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3 each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2004 R&R Inc. © 2004 Bullseye Marketing Research Inc..

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# What's Old Is New Again!

## A look at remakes

Have you noticed how remakes are having a field day on the R&R charts? Simply Red's "You Make Me Feel Brand New," Michael McDonald's "Ain't No Mountain High Enough," Uncle Kracker's "Drift Away" and Sheryl Crow's "The First Cut Is the Deepest" — and more are coming our way, like Hootie And The Blowfish doing David Gates' "Goodbye Girl."

Is it smart to program remakes? Do they age AC and Hot AC stations? What makes a good remake, anyway? We asked a few leading programmers: Bill Cahill from WTVR/Richmond, Daniel Anstandig from McVay Media, Jeanne Ashley of KSRC/Kansas City, Scott Miller from WDOK/Cleveland and, of course, me!

**"I've never taken a call from a listener who said, 'You play too many remakes!'"**

Jeanne Ashley

## Proven Hits

Remakes continue to play an enormous role in the world of pop music, and the latest wave of cover tunes proves it. This list of 16 current remakes features the heralded Sheryl Crow cover of Cat Stevens' 1967 hit "The First Cut Is the Deepest," which was also a hit for Rod Stewart in 1977. The Counting Crows have put a new spin on Joni Mitchell's time-tested "Big Yellow Taxi," while Tim McGraw has stepped out of his country boots for a moment to breathe new life into Elton John's "Tiny Dancer."

Who will ever forget the early '80s phenomenon that was the group Foreigner and, in particular, their ballad "I Want to Know What Love Is"? Wynonna's version is No. 17 this week. The New Wave craze was brought to its frenzied peak in 1984 thanks in part to Talk Talk's smash "It's My Life," and now a powerful cover of that tune by Southern California megastars No Doubt is in strong radio and video rotation.

**UNCLE KRACKER** Drift Away  
**COUNTING CROWS** Big Yellow Taxi  
**SHERYL CROW** The First Cut Is the Deepest  
**MICHAEL MCDONALD** Ain't No Mountain High Enough  
**SIMPLY RED** You Make Me Feel Brand New  
**TIM MCGRAW** Tiny Dancer  
**WYNONNA** I Want to Know What Love Is  
**NO DOUBT** It's My Life  
**THE DIXIE CHICKS** Landslide  
**SMASH MOUTH** I'm A Believer  
**CELINE DION** I Drove All Night  
**HARRY CONNICK JR.** For Once In My Life  
**DJ SAMMY & YANOU** Heaven  
**MICHAEL BUBLÉ** Kissing A Fool  
**SUGAR RAY** Is She Really Going Out With Him?  
**THE ATARIS** The Boys Of Summer

By Barb Richards

**"Hits are good for the format. If the remake is good and a hit, it makes no difference that it's a remake."**

Bill Cahill

impression of what we play because they hear a very old song?

SM: Most remakes flow well with the other currents the station is playing. If done right, they don't sound dated.

BC: As long as the remake sounds fresh it doesn't age the station. Sheryl Crow's power as an artist transcends a song that didn't work for three other artists. Simply Red have done the near impossible, matching The Stylistics' power with "You Make Me Feel Brand New."

DA: They don't necessarily age the radio station, but remakes don't help you service the younger end of the target. The song may remind the younger demos of their elders' music.

R&R: Do remakes research well?

BC: They test stronger quicker. No surprise there! The songs don't have to grow on the familiarity side.

DA: When you ask a 35-to-44-year-old female, she will say that she likes the original song. But when remakes are tested, they exceed the original version — which may be why women make men crazy.

JA: I've never taken a call from a listener who said, "You play too many remakes."

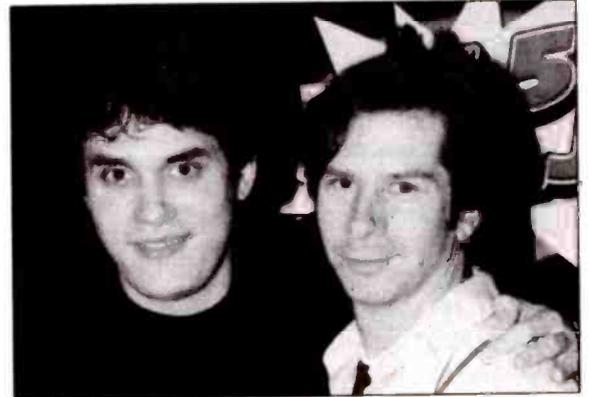
BR: Remakes are very palatable to the listeners. Like going into a McDonald's while in a strange city, remakes feel like home.

R&R: Do you have any suggestions for future remakes?

JA: Josh Groban redoing Extreme's "He-Man Woman Hater."

SM: "Jive Talkin'." It's time for the whole world to feel the power of The Bee Gees again.

BC: Many songs belong to the original artist; remakes need to be carefully crafted. A note-by-note re-



**RACE TO THE MAYER'S OFFICE** Backstage at the Grammys this year, WPLJ/New York afternoon driver Race Taylor (r) tackled John Mayer to discuss Mayer's latest single and the upcoming listener-only concert he plans to do for select members of WPLJ's audience.



**SIMON LIVINGSTON ROSENSTEIN** No, it's not the title of a new book about a bird, it's the names of the three smiling artists in this picture. Livingston Taylor (l) recently invited Glenn Rosenstein and Carly Simon out to Martha's Vineyard to contribute to his latest CD.



**SMILE FOR THE KIDS** Former Sex and the City star Cynthia Nixon recently emceed an event to raise money for New York schools. The sold-out gala, which raised almost a million dollars, featured performances by Anthony Hamilton and Sarah McLachlan. Seen here are (l-r) Nixon, Antonio "L.A." Reid and McLachlan.

**"Cover songs leave the gate quicker, without having to overcome the familiarity factor."**

Scott Miller

peat of the original doesn't do you much good.

DA: With John Mayer's mix of brassy, cool vocals and acoustic guitar, it would be great to hear his interpretation of some old Chicago hits.

BR: "Morning Has Broken" by MercyMe. "You Light Up My Life" by no one. Some songs should never be remade!

Barb Richards is PD of WAJL/FT. Wayne, IN.

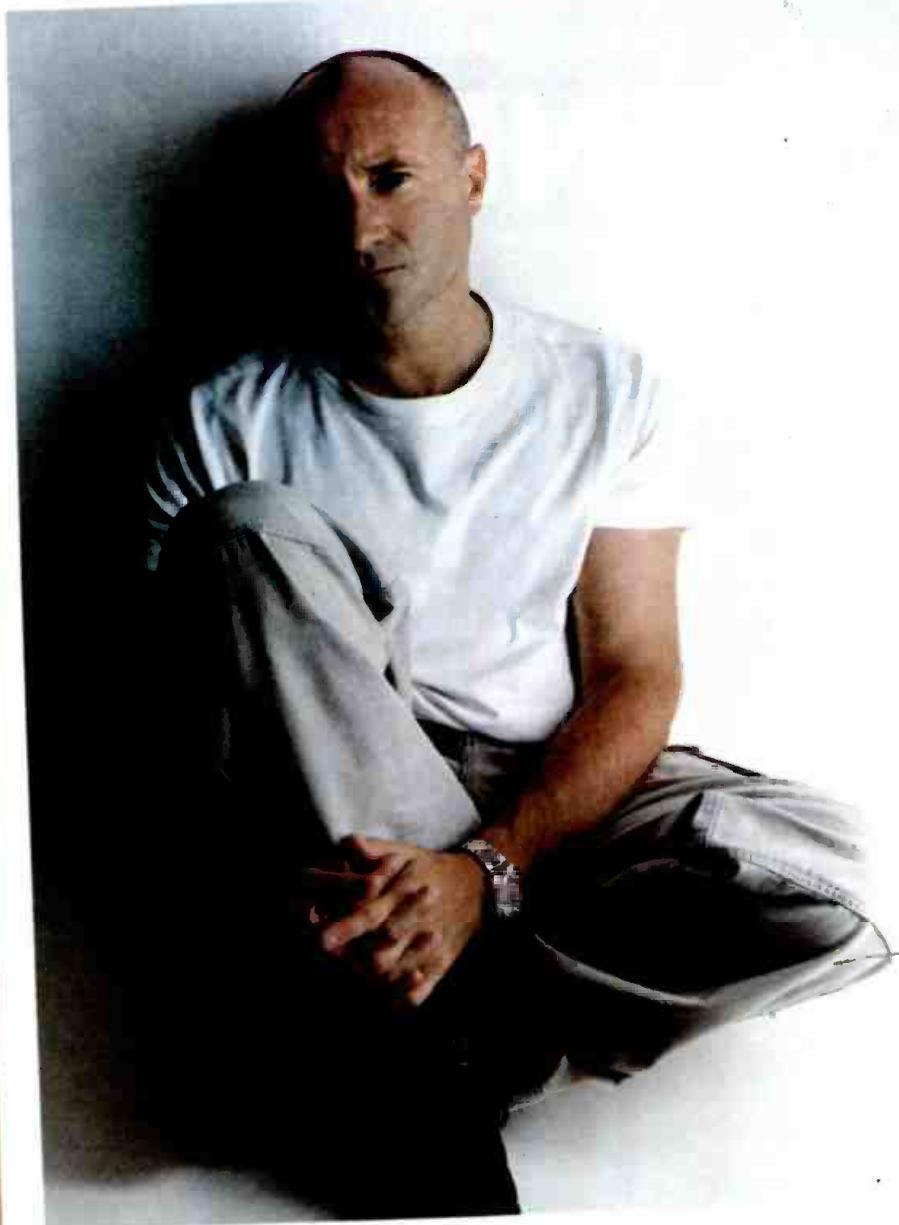


Photo Credit: Norman Watson

# Phil Collins

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written and  
performed by  
**Phil Collins**

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- ✓ Phil Collins Music Choice concert special (3/29-4/11) reaching over 30MM homes
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KBEE/Salt Lake	KKMJ/Austin
WFG/Atlantic City	KTSM/El Paso
WRMM/Rochester	WRRM/Cincinnati
WSUY/Charleston	WYSF/Birmingham
WEAT/West Palm	WJKK/Jackson
KKLI/Colorado Springs	KKDJ/Bakersfield
KKBA/Corpus Christi	KISC/Spokane
KXLY/Spokane	KJSN/Modesto-Stockton
KTRR/Ft. Collins	KVLY/McAllen
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**Debut at 26\*** Mainstream AC Monitor (+100)

**#2 Greatest Gainer!**



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	JOSH GROBAN You Raise Me Up (143/Reprise)	2283	+22	198783	18	111/1
1	2	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2144	-179	217799	43	120/0
3	3	TRAIN Calling All Angels (Columbia)	2081	-89	189913	34	112/3
4	4	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2046	+48	213330	21	100/4
6	5	DIOD White Flag (Arista)	1839	+51	184754	21	89/0
5	6	UNCLE KRACKER f/DODIE GRAY Drift Away (Lava)	1798	-195	163787	51	105/0
7	7	MATCHBOX TWENTY Unwell (Atlantic)	1761	-21	186079	41	100/0
8	8	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1616	+77	131116	9	103/0
9	9	LUTHER VANDROSS Dance With My Father (JJ)	1428	-19	127024	37	103/1
12	10	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1381	+128	112347	17	82/4
10	11	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	1279	-99	81270	23	99/0
11	12	CLAY AIKEN Invisible (RCA)	1198	-75	105649	19	91/0
15	13	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	1159	+65	102158	6	89/3
14	14	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1152	-9	109345	42	92/0
16	15	MARTINA MCBRIDE This One's For The Girls (RCA)	1104	+50	68956	7	93/4
17	16	SARAH MCLACHLAN Fallen (Arista)	768	-71	59363	20	80/0
21	17	WYNNONA I Want To Know What Love Is (Curb)	692	+158	19989	3	68/11
19	18	3 DOORS DOWN Here Without You (Republic/Universal)	650	+90	87884	10	40/3
20	19	SANTANA f/ALEX BAND Why Don't You & I (Arista)	589	+31	88024	16	40/1
22	20	SEAL Love's Divine (Warner Bros.)	569	+62	72879	5	71/6
18	21	CHRISTINA AGUILERA The Voice Within (RCA)	515	-81	32020	14	60/0
25	22	NO DOUBT It's My Life (Interscope)	247	+16	22275	4	16/1
24	23	TIM MCGRAW Tiny Dancer (Curb)	247	-159	11188	19	41/0
28	24	MICHAEL BUBLE Sway (143/Reprise)	210	+21	6756	2	41/6
29	25	KENNY LOGGINS I Miss Us (All The Best)	208	+22	11211	3	34/2
23	26	HALL & DATES Getaway Car (U-Watch)	208	-199	6732	18	42/0
Debut	27	ISRAEL KAMAKAWIWO'DLE Over The Rainbow... (Big Boy)	202	+202	0	1	15/5
Debut	28	ROD STEWART Time After Time (JJ)	201	+112	19147	1	48/11
27	29	RUBEN STUDDARD Sorry 2004 (JJ)	195	+3	3591	5	34/0
26	30	SUZY K. Gabriel (Vellum)	193	-25	2602	8	33/0

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 2/22-2/28. 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

**ABENAA** Song 4 U (Nkumim)  
Total Plays: 160, Total Stations: 39, Adds: 3  
**MELISSA ETHERIDGE** Breathe (Island/IDJMG)  
Total Plays: 140, Total Stations: 15, Adds: 3  
**TRAIN** When I Look To The Sky (Columbia)  
Total Plays: 134, Total Stations: 12, Adds: 3  
**LUTHER VANDROSS** Buy Me A Rose (JJ)  
Total Plays: 133, Total Stations: 33, Adds: 29  
**NORAH JONES** Sunrise (Blue Note/EMC)  
Total Plays: 118, Total Stations: 13, Adds: 2

**HARRY CONNICK, JR.** For Once In My Life (Columbia)  
Total Plays: 91, Total Stations: 19, Adds: 6  
**HOOTIE & THE BLOWFISH** Goodbye Girl (Rhino/WSM)  
Total Plays: 90, Total Stations: 19, Adds: 6  
**CYNTHIA LAUPER** Stay (Epic)  
Total Plays: 87, Total Stations: 20, Adds: 4  
**MICHAEL FEINSTEIN** Only One Life (Concord)  
Total Plays: 71, Total Stations: 17, Adds: 1  
**KATRINA CARLSON** Count On Me (Kataphonic)  
Total Plays: 51, Total Stations: 22, Adds: 10

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LUTHER VANDROSS Buy Me A Rose (JJ)	29
WYNNONA I Want To Know What Love Is (Curb)	11
ROD STEWART Time After Time (JJ)	11
KATRINA CARLSON Count On Me (Kataphonic)	10
SEAL Love's Divine (Warner Bros.)	6
MICHAEL BUBLE Sway (143/Reprise)	6
HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)	6
HARRY CONNICK, JR. For Once In My Life (Columbia)	6
ISRAEL KAMAKAWIWO'DLE Over The Rainbow... (Big Boy)	5
LIONEL RICHIE Just For You (Island/IDJMG)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ISRAEL KAMAKAWIWO'DLE Over The Rainbow... (Big Boy)	+202
HALL & DATES Do It For Love (BMG)	+164
WYNNONA I Want To Know What Love Is (Curb)	+158
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	+128
ROD STEWART Time After Time (JJ)	+112
LUTHER VANDROSS Buy Me A Rose (JJ)	+111
3 DOORS DOWN Here Without You (Republic/Universal)	+90
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+77
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+75
ENRIQUE IGLESIAS Hero (Interscope)	+73

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

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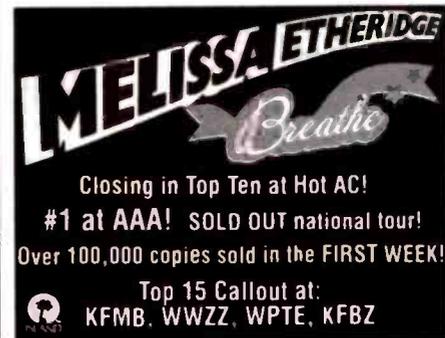
March 5, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	3 DOORS DOWN Here Without You (Republic/Universal)	3551	-165	249789	29	94/0
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3530	-31	250612	22	94/0
4	3	NICKELBACK Someday (Roadrunner/IDJMG)	3247	+76	213158	23	88/0
3	4	NO DOUBT It's My Life (Interscope)	3228	-108	240486	18	92/0
5	5	MATCHBOX TWENTY Bright Lights (Atlantic)	2993	-160	202527	29	94/0
6	6	DIDO White Flag (Arista)	2974	+36	236642	32	88/0
8	7	EVANESCENCE My Immortal (Wind-up)	2955	+179	174145	14	93/1
7	8	SANTANA /ALEX BAND Why Don't You & I (Arista)	2821	-72	212844	37	94/0
9	9	SARAH MCLACHLAN Fallen (Arista)	2642	-67	185759	24	88/0
10	10	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2639	+99	174920	15	97/0
12	11	MAROON 5 This Love (Octone/J)	2625	+296	169154	8	92/2
11	12	TRAIN When I Look To The Sky (Columbia)	2361	-173	130886	18	91/0
14	13	MELISSA ETHERIDGE Breathe (Island/IDJMG)	2141	+94	139779	10	90/0
13	14	OUTKAST Hey Ya! (Arista)	2124	+31	135574	13	48/1
16	15	JOHN MAYER Clarity (Aware/Columbia)	1783	+101	101522	8	81/0
17	16	LIZ PHAIR Extraordinary (Capitol)	1416	+77	67744	10	76/1
19	17	FUEL Falls On Me (Epic)	1116	+29	43557	16	47/0
18	18	JASON MRAZ You And I Both (Elektra/EEG)	1040	-230	46293	20	52/0
20	19	TOBY LIGHTMAN Devils And Angels (Lava)	893	+134	34652	7	55/3
23	20	NORAH JONES Sunrise (Blue Note/EMC)	766	+164	48261	6	56/8
25	21	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	755	+218	40140	3	55/4
21	22	SEAL Love's Divine (Warner Bros.)	718	+71	35754	5	45/2
22	23	KID ROCK Cold And Empty (Top Dog/Atlantic)	663	+29	24086	7	44/0
26	24	JOSH KELLEY Everybody Wants You (Hollywood)	660	+131	30992	4	48/2
27	25	3 DOORS DOWN Away From The Sun (Republic/Universal)	609	+138	36372	3	40/2
28	26	JESSICA SIMPSON With You (Columbia)	541	+102	34177	4	23/8
24	27	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	519	-37	25972	20	34/0
34	28	HOOBASTANK The Reason (Island/IDJMG)	512	+171	19312	2	36/6
29	29	CLAY AIKEN Invisible (RCA)	434	+4	31093	15	19/0
32	30	LINKIN PARK Numb (Warner Bros.)	375	+11	19540	6	7/1
33	31	FEFE DOBSON Everything (Island/IDJMG)	374	+20	6738	5	29/0
37	32	KIMBERLEY LOCKE 8th World Wonder (Curb)	372	+70	18048	3	26/1
35	33	GUSTER Careful (Palm/Reprise)	363	+23	9951	4	26/0
31	34	BOB GUINEY Girlfriend (Wind-up)	350	-19	8419	6	28/0
39	35	JET Are You Gonna Be My Girl (Elektra/EEG)	345	+68	16992	2	15/1
Debut	36	MATCHBOX TWENTY Downfall (Atlantic)	326	+193	22601	1	26/4
30	37	SIMPLE PLAN Perfect (Lava)	326	-86	12819	12	21/0
Debut	38	OUTKAST The Way You Move (Arista)	317	+81	20049	1	8/0
40	39	JANET JACKSON Just A Little While (Virgin)	317	+62	25970	3	19/0
38	40	BLUE OCTOBER Calling You (Universal)	286	+5	11898	4	17/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SARAH MCLACHLAN Stupid (Arista)	22
LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	22
NORAH JONES Sunrise (Blue Note/EMC)	8
JESSICA SIMPSON With You (Columbia)	8
AVRIL LAVIGNE Don't Tell Me (Arista)	7
NELLY FURTADO Try (DreamWorks/Interscope)	6
HOOBASTANK The Reason (Island/IDJMG)	6
311 Love Song (Volcano/Maverick)	6
PLUMB Boys Don't Cry (Curb)	5



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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 This Love (Octone/J)	+296
NELLY FURTADO Try (DreamWorks/Interscope)	+227
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	+218
MATCHBOX TWENTY Downfall (Atlantic)	+193
EVANESCENCE My Immortal (Wind-up)	+179
HOOBASTANK The Reason (Island/IDJMG)	+171
NORAH JONES Sunrise (Blue Note/EMC)	+164
3 DOORS DOWN Away From The Sun (Republic/Universal)	+138
TOBY LIGHTMAN Devils And Angels (Lava)	+134
JOSH KELLEY Everybody Wants You (Hollywood)	+131

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98 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/22-2/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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- **Mix 100-FM / Denver**  
F. 25-54, 3.9-4.9, 8th to 5th
- **Magic 94.9 / Tampa**  
F. 25-54, 3.3-10.2, 7th to 2nd

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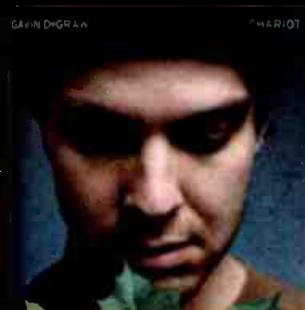
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# Why I Love Smooth Jazz

Artists and industry executives discuss their passion for music

Smooth jazz partisans use striking language to describe the music. Such adjectives as *compelling, cool, sexy, sultry* and *sophisticated* abound. They talk about deep grooves and the quality of soloing heard on CDs and, especially, in live performances. This week a number of artists and industry pros weigh in on just why they love smooth jazz.

**Jeff Lorber**

**Keyboardist & Producer**

Herbie Hancock, Weather Report, Chick Corea and Miles Davis all made groundbreaking, exciting and inspired music in the '70s and '80s. I loved listening to them and wanted to make music that was that creative and interesting. Smooth jazz has mellowed a lot since those early fusion days, but there are still lots of musicians who are trying to push the envelope to make funky, compelling records.



**Jeff Lorber**

**"There are still lots of musicians who are trying to push the envelope to make funky, compelling records."**

*Jeff Lorber*

Those pioneers combined the influences around them — rock, Latin, funk, studio techniques, new synthesizers and instruments — with their mastery of the jazz vocabulary to make something new and fresh. The best of smooth jazz today does the same.

**Steve Chapman**

**Chapman Management**

I got involved with smooth jazz (known back then as contemporary jazz and new adult contemporary) in the late '80s, when I managed Skipper Wise's band Windows. Shortly thereafter I began working with Peter White, when he released his first album, in 1990.

One of the things that attracted me to the format was the great sense of community that existed among the artists, musicians, record-label folks, radio programmers and everybody involved. It's also a format that is totally about the music. It was a time when a lot of adults seemed somewhat disenfranchised by the rock, pop and rap music of the day. A lot of them started listening to either contemporary country or smooth jazz.

So here we are in 2004, with the music still going strong. It's been a great ride. The music continues to evolve, with the audience, artists and industry as passionate as ever.

**Cliff Gorov**

**All That Jazz**

I love smooth jazz because I love grooving from the neck up as well as from the neck down. Smooth jazz is more cerebral, challenging and interesting to me than many other forms of musical artistry and repertoire. New artists have kept us passionate about smooth jazz. In particular, our efforts to break new acts and take them to the masses are exciting. We feel that new artists have kept, and will continue to keep, the format fresh.

**Andi Howard**

**President, Peak Records**

I got involved with smooth jazz in 1985, although it wasn't called smooth jazz then. I had a client who brought me to the concert of a friend. The friend had a group called The Rippingtons and was looking for management. I saw them and was hooked. Seventeen albums later, and with our own smooth jazz label, Russ Freeman and I are still together.



**Andi Howard**

I love the music and the people. I've

managed and worked with many different acts in this format. Smooth jazz is in my heart.

**Rick Braun**

**Trumpeter**

Artists like George Benson, David Sanborn, Stanley Turrentine and Grover Washington Jr. are some of the reasons I first loved this music. I have been blessed with the opportunity to make my own musical contribution to smooth jazz over the past decade. I have performed at the Kodak Theatre with Dave Koz, the Chicago Theater with George Benson, the Concord Pavilion with Kirk Whalum and Norman Brown and the Newport and Playboy jazz fests with Boney James, all thanks to smooth jazz. How can I not love this music and the people making it? I am living out my dream.

**"The artists themselves, with their compositions and performances, have kept me passionate about smooth jazz."**

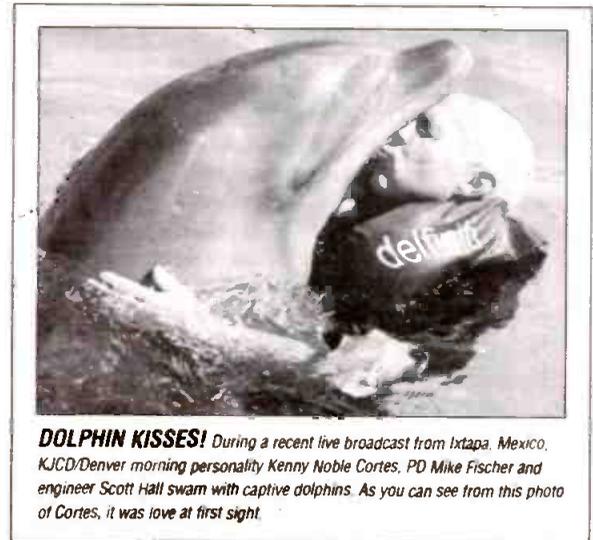
*Art Good*

**Art Good**

**Founder & Host, JazzTrax**

In 1982, when I went to create *Lites Out San Diego* on KIFM, I had one weekend to figure out what contemporary jazz was. As I went through all the albums labels had sent me through my soft rock years and began hearing the melodic instrumentation of Lee Ritenour, Sanborn, Steve Carlton, Grover and others, I fell instantly for what was to become smooth jazz.

I've always worried that as the dollars flowing into smooth jazz, primarily from CD sales, have gone into the tank and as the audience demographic has aged, this would all go



**DOLPHIN KISSES!** During a recent live broadcast from Ixtapa, Mexico, KJCD/Denver morning personality Kenny Noble Cortes, PD Mike Fischer and engineer Scott Hall swam with captive dolphins. As you can see from this photo of Cortes, it was love at first sight.

away, but it hasn't. I'm now thinking that instrumentalists always seem to make money from other directions, and they have too much in them not to have an outlet in smooth jazz. They'd love to make more money off it, but they'd also hate it if there were nowhere to continue putting their gifts for melody and stylization. Thus, the artists themselves, with their compositions and performances, have kept me passionate about smooth jazz.

With *JazzTrax*, I've been fortunate for nearly 20 years to have a syndicated show that showcases the absolute brand-new songs and CDs and debut artists. I don't have to wait. I don't have to test. I don't have to answer to anyone. Each week, all year, every year, I have the artist with that week's brand-new CD, and we debut it, usually right from their studio, where they created it.

And then, thanks to the success of the 18-year-old Catalina Island Jazz-Trax Festival, I also often get to be the first to present a brand-new artist live onstage. We were the first to call Acoustic Alchemy and invite them over from London, in 1987. Praful was playing nightly on the island last October, as "Sigh" reached No. 1. Jesse Cook's very first U.S. appearance was in our casino on Catalina. Mindi Abair first took our JazzTrax Festival stage in 1995.

**Paul Taylor**

**Saxophonist**

I love the fact that instrumentalists have a format for their melodies and grooves. What keeps me passionate about it is the continuing desire and opportunity to express my sound and musical ideas on each recording and in each live show.

**Al Evers**

**A Train Management**

Maybe what got me into smooth jazz was being in the studio with Rodney Franklin when he recorded his breakout hit, "The Groove," or the first time I heard a George Howard demo



**Art Good**

with original songs and a gorgeous cover version of Stevie Wonder's "Rocket Love." Maybe it was working with Tuck & Patti as their manager when the first album was released.

There wasn't a genre called smooth jazz then. We had "Quiet Storm" radio on some stations and a rapidly growing consumer base that knew they loved the music. What we heard was fresh and captivating — the musicians trying something new, the audiences energetic in their response. When I hear music today that is innovative, expands the format, takes chances and expresses powerful emotions, I feel the same excitement all over again.

**Sheryl Feuerstein**

**Partner, East/West Media**

I had the tremendous good fortune of being involved with Larry Rosen and Dave Grusin and GRP Records in its very early stages and up until the



**Paul Taylor**



**Sheryl Feuerstein**

sale of the label. It was a very exciting time, and I knew I was part of something extraordinary. The genre was new, the radio format was beginning, and the technology of the entire recording industry was changing to digital and the compact disc.

Throughout the years I represented many of the artists, as well as the label's corporate publicity and events, and it was an extremely exciting time. Working with GRP proved to be the turning point in the direction of the music I represented, and I have been actively involved ever since. It has been and continues to be a privilege to be associated with that caliber of artists and music and the people behind the scenes.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	KIM WATERS The Ride (Shanachie)	892	+32	109491	15	41/0
1	2	CHRIS BOTTI Indian Summer (Columbia)	875	+6	99293	23	40/0
3	3	NICK COLIONNE High Flyin' (3 Keys Music)	793	-41	79537	21	36/0
4	4	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	760	-71	81662	28	36/0
5	5	RICHARD ELLIOT Sly (GRP/VMG)	731	+71	95281	13	39/0
6	6	STEVE COLE Everyday (Warner Bros.)	608	+57	71128	20	36/0
8	7	PETER WHITE Talkin' Bout Love (Columbia)	544	+49	65956	7	41/0
7	8	HIL ST. SOUL For The Love Of You (Shanachie)	522	+26	41894	7	37/1
9	9	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	451	-14	41570	17	36/1
15	10	PAUL BROWN 24/7 (GRP/VMG)	430	+88	62152	6	35/3
14	11	BASS X Vonni (Liquid 8)	398	+20	38381	16	33/0
10	12	PRAFUL Sigh (Rendezvous/N-Coded)	398	-53	35797	32	29/0
12	13	SEAL Touch (Warner Bros.)	385	-17	26109	19	27/1
16	14	EUGE GROOVE Livin' Large (Narada)	374	+38	40898	4	35/2
18	15	PAUL TAYLOR Steppin' Out (Peak)	357	+48	48258	5	29/1
13	16	DAVID BENOIT Watermelon Man (GRP/VMG)	330	-57	54314	19	24/0
17	17	RICHARD SMITH Sing A Song (A440)	305	-8	27024	12	28/2
20	18	NORAH JONES Sunrise (Blue Note/EMC)	280	+43	12802	5	22/2
28	19	MINDI ABAIR Save The Last Dance (GRP/VMG)	233	+79	30333	2	26/3
24	20	JEFF GOLUB Pass It On (GRP/VMG)	220	+13	17882	4	21/1
23	21	NAJEE Eye 2 Eye (N-Coded)	214	+3	21694	10	21/0
25	22	DAVID SANBORN Isn't She Lovely (GRP/VMG)	210	+18	19286	3	20/2
29	23	MARC ANTOINE Mediterraneo (Rendezvous)	202	+61	25967	2	30/5
Debut	24	DAVE KOZ All I See Is You (Capitol)	200	+123	28413	1	29/10
21	25	KIRK WHALUM Do You Feel Me (Warner Bros.)	186	-34	20491	16	16/0
27	26	BRIAN BROMBERG Bobblehead (A440)	172	+17	9033	4	15/0
22	27	DOWN TO THE BONE Cellar Funk (Narada)	162	-58	9115	13	15/0
30	28	SPECIAL EFX Ladies Man (Shanachie)	129	+13	10470	2	11/0
-	29	ERIC MARIENTHAL Sweet Talk (Peak)	126	+18	9302	2	14/2
Debut	30	DAN SIEGEL f/BONEY JAMES In Your Eyes (Native Language)	120	+24	5465	1	13/1

41 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 2/22-2/28. 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

**RICK BRAUN** Daddy-O (Warner Bros.)  
Total Plays: 113, Total Stations: 16, Adds: 3

**BRIAN CULBERTSON f/NORMAN BROWN** Come On Up (Warner Bros.)  
Total Plays: 95, Total Stations: 17, Adds: 7

**BRAXTON BROTHERS** When You Touch Me (Peak)  
Total Plays: 81, Total Stations: 10, Adds: 0

**BEYONCÉ f/LUTHER VANDROSS** The Closer I Get To You (Columbia)  
Total Plays: 72, Total Stations: 7, Adds: 2

**WILL DOWNING A** Million Ways (GRP/VMG)  
Total Plays: 71, Total Stations: 6, Adds: 0

**BRIAN HUGHES** Wherever You Are (A440)  
Total Plays: 68, Total Stations: 7, Adds: 0

**PETE BELASCO** Deeper (Compendia)  
Total Plays: 58, Total Stations: 5, Adds: 2

**MICHAEL MCDONALD** Ain't Nothing Like The Real Thing (Motown)  
Total Plays: 50, Total Stations: 5, Adds: 1

**JEFF LORBER** Under Wraps (Narada)  
Total Plays: 47, Total Stations: 4, Adds: 0

**GRADY NICHOLS** Alright (Grady Nichols Ltd.)  
Total Plays: 44, Total Stations: 6, Adds: 1

Songs ranked by total plays

### Most Added

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ARTIST TITLE LABEL(S)	ADDS
JOYCE COOLING Expression (Narada)	11
DAVE KOZ All I See Is You (Capitol)	10
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	7
MARC ANTOINE Mediterraneo (Rendezvous)	5
KEN NAVARRO In The Sky Today (Shanachie)	4
PAUL BROWN 24/7 (GRP/VMG)	3
MINDI ABAIR Save The Last Dance (GRP/VMG)	3
RICK BRAUN Daddy-O (Warner Bros.)	3
SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink) 3	3

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE KOZ All I See Is You (Capitol)	+123
MINDI ABAIR Save The Last Dance (GRP/VMG)	+79
RICHARD ELLIOT Sly (GRP/VMG)	+71
PAUL BROWN 24/7 (GRP/VMG)	+68
MARC ANTOINE Mediterraneo (Rendezvous)	+61
STEVE COLE Everyday (Warner Bros.)	+57
PETER WHITE Talkin' Bout Love (Columbia)	+49
PAUL TAYLOR Steppin' Out (Peak)	+48
RICK BRAUN Daddy-O (Warner Bros.)	+48
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	+47

### Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	308
DAVE KOZ Honey Dipped (Capitol)	272
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	254
RONNY JORDAN At Last (N-Coded)	240
PAMELA WILLIAMS Afterglow (Shanachie)	227
KENNY G. Malibu Dreams (Arista)	203
SIMPLY RED Sunrise (simplyred.com/Red Ink)	198
LEE WITENOUR Inner City Blues (GRP/VMG)	187
PAUL JACKSON, JR. It's A Shame (Blue Note)	165
MARC ANTOINE Funky Picante (Rendezvous)	156
MINDI ABAIR Flirt (GRP/VMG)	147
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	130
CHUCK LOEB eBop (Shanachie)	113
RICK BRAUN Green Tomatoes (Warner Bros.)	105
LUTHER VANDROSS Dance With My Father (A&J)	103
GREGG KARUKAS Riverside Drive (N-Coded)	85

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

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**CYNDEE MAXWELL**  
 cmaxwell@radioandrecords.com

# Rock's Fall '03 Ratings

We're glad it's over

Last week we presented the fall 2003 ratings for the Active Rock side of the format; this time it's Rock's turn. You may wish to refer to last week's column for the 12+ highlights for both Active and Rock stations, which highlighted many of the bright spots for the format as a whole. Although the reality of terrible overall ratings for the format remain, many individual outlets continue to produce great radio on a daily basis, and their numbers reflect that.

Table One is Interop's format share trend analysis of the past five books in Arbitron's 92 continuously measured markets. The format definitions differ from what you find in R&R. Specifically, the "New Rock" category is a combination of stations that Interop calls "New Rock" and "Adult Alternative." The stations likely include Active Rock, Alternative and Triple A. For the broadest possible view, it would be best to include the entire Rock genre — mainstream Rock (or AOR), Active Rock, Alternative and Triple A — under one umbrella, with individual breakouts also available.

If we did this with the two categories of New Rock and AOR, we could see that in the fall of 2002, the genre's format share was 9.0. Compare that to fall of 2003, when it was 8.2, and the trend still holds that the format's share has slipped from one year ago. However, it would be inter-

esting to know if the Rock niches were all down or if one was performing better than the others.

### A Format Divided

When it comes to how Rock and Active Rock stations ranked within their respective markets in fall 2003, each side of the format looked to be hitting its target. There was a higher percentage of Active Rock stations ranking No. 1 in men 18-34 (53%) than Rock outlets (44%), and more Rockers ranked No. 1 in men 25-54 (35%) than Active Rockers (20%).

The interesting news, however, is that mainstream Rock stations fared much better in the younger demo than the upper demo. When you consider that so many mainstream Rockers have opted to play Active Rock recurrent titles that have been tested and approved, it's really no wonder.

Table Two shows how the two sides of the format stacked up in terms of their market rankings.

**TABLE 1**  
 Interop's Format Share Trends

Format	Fall '02	Winter '03	Spring '03	Summer '03	Fall '03
News/Talk/Sports	16.4	16.7	16.9	16.2	16.6
Spanish	11.1	10.9	11.0	10.9	11.5
CHR	9.4	9.0	9.2	9.1	11.1
Urban	12.8	12.9	12.8	13.1	10.6
Adult Contemporary	10.2	9.9	9.7	9.5	10.0
Country	7.8	8.3	8.2	8.5	8.3
Classic Rock	6.0	6.0	6.2	6.2	5.8
Oldies	4.8	4.8	4.8	4.9	4.9
New Rock	5.0	5.0	4.9	4.9	4.7
AOR	4.0	3.7	3.6	3.7	3.5
Hot AC	2.7	3.0	3.0	3.2	3.1
Smooth Jazz	3.0	2.8	3.0	3.0	3.1
Adult Standards	2.0	1.9	1.9	2.0	1.9
Classical	1.5	1.4	1.4	1.3	1.4
Black Gospel	1.1	1.3	1.3	1.3	1.2
Contemporary Christian	0.7	0.8	0.8	0.8	0.9
Religious	0.7	0.8	0.7	0.6	0.5
Ethnic	0.4	0.4	0.4	0.3	0.3
Children's	0.1	0.1	0.1	0.1	0.1
Easy Listening	0.1	0.0	0.1	0.1	0.1
Christian Country	0.1	0.1	0.0	0.1	0.1

Excludes embedded metros. Arbitron AQH Persons 12+, Mon.-Sun., 6am-midnight.

**TABLE 2**  
 Demo Percentage Trends

Active Rock		Rock	
Men 18-34		Men 18-34	
No. 1	53%	No. 1	44%
No. 2	23%	No. 2	19%
No. 3	13%	No. 3	8%
Men 25-54		Men 25-54	
No. 1	20%	No. 1	35%
No. 2	19%	No. 2	21%
No. 3	13%	No. 3	10%

## Rock

Market No.	Calls/City	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
6	WMMR/Philadelphia	5.0 (7)	5.2 (5)
11	WKLS/Atlanta	7.2 (4)	5.4 (3)
15	KDKB/Phoenix	4.7 (6)	5.8 (4) t
25	WMMS/Cleveland	12.2 (2)	6.4 (5)
26	WEBN/Cincinnati	16.1 (1)	10.3 (2)
27	KRXQ/Sacramento	10.7 (1)	6.0 (4)
28	KCAL/Riverside	5.6 (5) t	3.6 (6) t
30	KSJO/San Jose	6.4 (2)	4.7 (4) t
31	KSRX/San Antonio*	9.1 (4)	4.7 (8)
32	KBER/Salt Lake City	9.4 (1) t	7.8 (2)
34	WHJY/Providence	13.4 (1)	11.1 (1)
40	WXMM/Norfolk @	1.6 (15) t	2.3 (16) t
42	KLBJ/Austin	5.4 (5) t	8.3 (1)
46	WBBB/Raleigh	6.6 (5)	6.3 (5) t
51	WBUF/Bufalo	9.9 (4)	7.5 (3)
59	WBZT/Greenville, SC	2.8 (11)	4.1 (9) t
62	KLPX/Tucson	7.3 (4)	7.3 (2) t
65	KMOD/Tulsa	8.8 (2)	10.5 (1)
70	WZZO/Allentown	23.6 (1)	17.8 (1)
71	KZRR/Albuquerque	13.0 (1)	8.2 (2)
74	KEZO/Omaha	21.4 (1)	18.7 (1)
78	KLAQ/El Paso	15.3 (2)	12.1 (1)
83	KOOJ/Baton Rouge	10.9 (2) t	6.5 (4)
85	KKZR/Little Rock	3.8 (9) t	2.6 (11) t
113	WQHA/Morristown, NJ	12.1 (2)	11.2 (1)
110	WROV/Roanoke, VA	11.0 (2) t	16.6 (1)
114	WVFX/Worcester, MA	8.6 (2)	5.3 (5) t
116	WHEB/Portsmouth, NH	14.3 (1)	9.4 (1)
124	WRRX/Pensacola, FL	4.5 (4) t	5.0 (6) t
127	WRCQ/Fayetteville, NC	9.1 (3)	6.5 (5)
129	WRQK/Canton, OH	16.4 (1)	9.2 (2)
132	KTUX/Shreveport, LA	10.8 (3)	9.3 (4)
131	KIOC/Beaumont, TX	26.3 (1)	19.3 (2)
134	KNCN/Corpus Christi, TX	20.3 (1)	14.8 (1)
143	WWCT/Peoria, IL	3.8 (5) t	3.8 (10) t
152	WRVC/Huntington, WV	7.7 (5) t	6.8 (6) t
153	WXRX/Rockford, IL	20.3 (1)	11.5 (1)
162	KCLB/Palm Springs, CA	15.3 (2)	11.7 (2)
164	WRKT/Erie, PA	10.9 (2) t	13.3 (2)
169	WQCM/Hagerstown, MD	8.0 (3) t	12.5 (1)
168	WMZK/Wausau, WI	13.6 (2) t	6.7 (4) t
177	WKLC/Charleston, WV	17.1 (1) t	12.0 (2) t
170	KZOZ/San Luis Obispo, CA	2.3 (6) t	6.6 (2) t
175	KWHI/Anchorage, AK	11.9 (2) t	7.1 (3)
182	WRKR/Kalamazoo, MI	19.4 (1)	19.7 (1)
183	WPXC/Cape Cod, MA	21.9 (1) t	14.1 (1)
188	KFZX/Odessa, TX	7.7 (4)	14.8 (1)
192	WKLT/Traverse City, MI	12.8 (1)	8.5 (3) t
194	KBRQ/Waco, TX	18.4 (2)	10.7 (2) t
212	KZZE/Medford, OR	26.9 (1)	12.5 (2) t
213	WTOS/Bangor, ME	12.9 (1) t	5.1 (4) t
214	WMTT/Elmira, NY #	5.0 (3) t	6.9 (3) t
219	WKSM/Ft. Walton Beach, FL	17.1 (1) t	17.2 (1)
224	WVVV/Charlottesville, VA	13.0 (1) t	23.8 (1)
231	WTAQ/Marion, IL	23.5 (1)	4.2 (7) t
227	KRRX/Redding, CA	14.3 (1)	7.8 (3) t
237	WFBX/Panama City, FL	9.1 (4)	6.4 (6) t
238	WEGW/Wheeling, WV	45.0 (1)	30.4 (1)
235	WKHY/Lafayette, IN	18.2 (1)	13.5 (1)
236	WJHN/Bloomington, IL	10.3 (3) t	5.9 (5) t
241	WHBR/Parkersburg, WV	20.0 (1) t	14.3 (2) t
261	KSEZ/Sioux City, IA	42.1 (1)	20.0 (1)
265	WHBZ/Sheboygan, WI	26.3 (1)	11.9 (1) t
279	KDEZ/Jonesboro, AR	23.1 (1)	17.4 (1)

\*KSRX/San Antonio flipped from CHR/Rhythmic KSFM to Rock on Oct. 24, 2003.

@ WXMM/Norfolk flipped from Country WCMS-FM to Rock on Nov. 30, 2003.

# WMTT changed call letters from WPHD in January 2004.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	<b>NICKELBACK</b> Figured You Out (Roadrunner/IDJMG)	712	+7	42654	16	25/0
	2	<b>AUDIOSLAVE</b> I Am The Highway (Interscope/Epic)	570	+1	32130	22	21/0
	3	<b>JET</b> Are You Gonna Be My Girl (Elektra/EEG)	487	-3	26159	24	20/0
	4	<b>INCUBUS</b> Megalomaniac (Epic)	464	+34	26688	9	20/0
	5	<b>LINKIN PARK</b> Numb (Warner Bros.)	382	+19	28114	20	18/0
	7	<b>TANTRIC</b> Hey Now (Maverick/Reprise)	331	+12	14441	9	21/0
	8	<b>GODSMACK</b> Re-Align (Republic/Universal)	318	+14	14332	13	16/0
	10	<b>DARKNESS</b> I Believe In A Thing Called Love (Must...Destroy/Atlantic)	309	+18	12215	11	19/1
	9	<b>THREE DAYS GRACE</b> (I Hate) Everything About You (Jive)	282	-15	13391	19	15/0
	13	<b>TESLA</b> Caught In A Dream (Sanctuary/SRG)	281	+41	12340	6	18/1
	12	<b>STAINED</b> So Far Away (Flip/Elektra/EEG)	272	+24	18620	35	20/0
	11	<b>3 DOORS DOWN</b> Away From The Sun (Republic/Universal)	264	+8	12758	6	17/1
	6	<b>PUDDLE OF MUDD</b> Away From Me (Geffen)	256	-80	10172	19	17/0
	14	<b>FUEL</b> Million Miles (Epic)	237	0	10444	7	19/1
	18	<b>KID ROCK</b> Jackson, Mississippi (Top Dog/Atlantic)	233	+28	9101	4	17/2
	16	<b>SHINEDOWN</b> 45 (Atlantic)	217	-7	7438	11	17/1
	21	<b>PUDDLE OF MUDD</b> Heel Over Head (Geffen)	211	+57	12864	3	19/2
	15	<b>OFFSPRING</b> Hit That (Columbia)	210	-26	11236	15	11/0
	17	<b>STAINED</b> How About You (Flip/Elektra/EEG)	208	-13	7936	14	16/0
	20	<b>JET</b> Cold Hard Bitch (Elektra/EEG)	195	+18	15925	4	17/2
	19	<b>LIMP BIZKIT</b> Behind Blue Eyes (Flip/Interscope)	152	-26	6985	9	10/0
	23	<b>TRAPT</b> Echo (Warner Bros.)	150	+30	5557	5	12/0
	22	<b>A PERFECT CIRCLE</b> The Outsider (Virgin)	141	-4	3782	7	12/0
	24	<b>LINKIN PARK</b> Lying From You (Warner Bros.)	110	+12	5995	2	8/2
	28	<b>LO-PRO</b> Sunday (Geffen)	109	+24	3346	2	11/1
	25	<b>HOBBASTANK</b> The Reason (Island/IDJMG)	106	+16	2821	3	11/1
	26	<b>DAMAGEPLAN</b> Save Me (Elektra/EEG)	103	+15	2243	3	9/0
	29	<b>SEVENDUST</b> Broken Down (TVT)	83	+8	1728	4	10/1
Debut	29	<b>DROWNING POOL</b> Step Up (Wind-up)	82	+33	1832	1	6/0
	30	<b>FINGER ELEVEN</b> One Thing (Wind-up)	80	+11	5750	3	7/0

**Most Added**

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ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE What You Are (Interscope/Epic)	4
GODSMACK Running Blind (Republic/Universal)	3
LYNYRD SKYNYRD Dead Man Walkin' (Sanctuary/SRG)	3

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PUDDLE OF MUDD Heel Over Head (Geffen)	+57
TESLA Caught In A Dream (Sanctuary/SRG)	+41
INCUBUS Megalomaniac (Epic)	+34
DROWNING POOL Step Up (Wind-up)	+33
TRAPT Echo (Warner Bros.)	+30
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	+28
AUDIOSLAVE What You Are (Interscope/Epic)	+26
STAINED So Far Away (Flip/Elektra/EEG)	+24
LINKIN PARK Somewhere I Belong (Warner Bros.)	+24
LO-PRO Sunday (Geffen)	+24

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	206
TRAPT Headstrong (Warner Bros.)	203
WHITE STRIPES Seven Nation Army (Third Man/V2)	190
TRAPT Still Frame (Warner Bros.)	183
BLACK LABEL SOCIETY Stillborn (Spitfire)	155
A PERFECT CIRCLE Weak And Powerless (Virgin)	155
GODSMACK Serenity (Republic/Universal)	154
AUDIOSLAVE Like A Stone (Interscope/Epic)	135
LINKIN PARK Faint (Warner Bros.)	133
3 DOORS DOWN When I'm Gone (Republic/Universal)	130

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

26 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/22-2/28. 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**

**P.O.D.** Change The World (Atlantic)  
Total Plays: 78, Total Stations: 11, Adds: 0  
**DROPBOX** Wishbone (Re-Align/Universal)  
Total Plays: 70, Total Stations: 7, Adds: 0  
**LOSTPROPHETS** Last Train Home (Columbia)  
Total Plays: 60, Total Stations: 6, Adds: 1  
**SOIL** Redefine (J)  
Total Plays: 53, Total Stations: 5, Adds: 0  
**EDGEWATER** Eyes Wired Shut (Wind-up)  
Total Plays: 38, Total Stations: 3, Adds: 0

**STATIC-X** So (Warner Bros.)  
Total Plays: 36, Total Stations: 6, Adds: 0  
**OFFSPRING** (Can't Get My) Head Around You (Columbia)  
Total Plays: 35, Total Stations: 4, Adds: 2  
**APARTMENT 26** Give Me More (Atlantic)  
Total Plays: 32, Total Stations: 3, Adds: 0  
**AUDIOSLAVE** What You Are (Interscope/Epic)  
Total Plays: 27, Total Stations: 6, Adds: 4  
**DEFAULT** Throw It All Away (TVT)  
Total Plays: 26, Total Stations: 3, Adds: 2

Songs ranked by total plays

**Reporters**

<p><b>KZRR/Albuquerque, NM*</b> FM 680 FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KIOC/Birmingham, TX*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WBNR/Cincinnati, OH*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WRXR/Kalamazoo, MI</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WMMR/Philadelphia, PA*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KCAL/Riverside, CA*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KSJO/San Jose, CA*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WKLT/Traverse City, MI</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>
<p><b>WZZD/Allentown, PA*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WBUF/Bufalo, NY*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WMMS/Cleveland, OH*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WDHA/Morrisstown, NJ*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KDKB/Phoenix, AZ*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WROV/Roanoke, VA*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KZQZ/San Luis Obispo, CA</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KMOO/Tulsa, OK*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>
<p><b>KWHL/Anchorage, AK</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WRQK/Canton, OH*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KNCN/Corpus Christi, TX*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KFZX/Odessa, TX</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WHBZ/Portsmouth, NH*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WXRK/Rockford, IL</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KTUX/Shreveport, LA*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WMZK/Wausau, WI</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>
<p><b>KLBJ/Austin, TX*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WPXC/Cape Cod, MA</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WMTT/Elmira, NY</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KCLB/Palm Springs, CA</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WHJY/Providence, RI*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KRXQ/Sacramento, CA*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>*Monitored Reporters</b></p>	<p><b>POWERED BY MEDIABASE</b></p>
<p><b>KOOJ/Baton Rouge, LA*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WKLC/Charleston, WV</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WRCQ/Fayetteville, NC*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WWCT/Peoria, IL</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>WBBB/Raleigh, NC*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>KBER/Salt Lake City, UT*</b> FM 93.7 FM 97.1 FM 98.9 FM 103.3 FM 107.5</p>	<p><b>38 Total Reporters</b></p>	
						<p><b>26 Total Monitored</b></p>	
						<p><b>12 Total Indicator</b></p>	
						<p>Note: WMMS/Cleveland, OH moves from Active Rock To Rock Panel.</p>	

# R&R ACTIVE ROCK TOP 50

March 5, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	NICKELBACK Figured You Out (Roadrunner/IDJMG)	2045	-64	102930	16	61/0
3	2	INCUBUS Megalomaniac (Epic)	1775	+52	71686	9	62/0
4	3	GODSMACK Re-Align (Republic/Universal)	1683	+29	78030	15	62/0
2	4	LINKIN PARK Numb (Warner Bros.)	1553	-196	75227	22	61/0
6	5	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1476	-40	65898	39	55/0
5	6	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1454	-189	70285	23	58/0
9	7	A PERFECT CIRCLE The Outsider (Virgin)	1300	+44	51481	13	63/1
8	8	STAIN'D How About You (Flip/Elektra/EEG)	1231	-65	45526	16	56/0
11	9	SHINEDOWN 45 (Atlantic)	1175	+92	49029	19	53/2
7	10	OFFSPRING Hit That (Columbia)	1105	-277	50131	16	55/0
10	11	TANTRIC Hey Now (Maverick/Reprise)	1094	+7	40190	10	56/0
14	12	TRAPT Echo (Warner Bros.)	1023	-4	34495	7	55/1
15	13	LOSTPROPHETS Last Train Home (Columbia)	987	+81	28957	11	58/0
13	14	JET Are You Gonna Be My Girl (Elektra/EEG)	943	-95	42894	25	46/0
12	15	PUDDLE OF MUDD Away From Me (Geffen)	941	-125	44229	19	49/0
20	16	PUDDLE OF MUDD Heel Over Head (Geffen)	931	+168	34717	4	57/2
16	17	TRAPT StillFrame (Warner Bros.)	890	-7	48338	36	52/0
18	18	DAMAGEPLAN Save Me (Elektra/EEG)	880	+36	30792	8	61/1
19	19	FUEL Million Miles (Epic)	842	+8	24123	10	51/0
23	20	JET Cold Hard Bitch (Elektra/EEG)	819	+130	39699	9	56/4
17	21	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	786	-107	36171	19	40/0
25	22	LINKIN PARK Lying From You (Warner Bros.)	751	+132	26743	5	52/5
22	23	SEVENDUST Broken Down (TVT)	740	+34	22273	8	52/0
21	24	KORN Y All Want A Single (Immortal/Epic)	726	-2	25225	9	51/0
24	25	LD-PRO Sunday (Geffen)	683	+34	17375	9	50/1
26	26	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	678	+66	21366	6	50/4
30	27	HOOBASTANK The Reason (Island/IDJMG)	622	+112	19455	4	38/4
32	28	DROWNING POOL Step Up (Wind-up)	620	+202	22785	4	53/7
27	29	3 DOORS DOWN Away From The Sun (Republic/Universal)	565	-20	17029	7	34/0
28	30	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	529	-23	13711	14	38/0
29	31	P.O.D. Change The World (Atlantic)	496	-36	12499	5	45/2
31	32	CROSSFADE Cold (Columbia)	481	+56	12191	5	43/2
33	33	ILL NINO This Time's For Real (Roadrunner/IDJMG)	396	+25	9607	6	33/1
35	34	APARTMENT 26 Give Me More (Atlantic)	343	+18	6252	7	30/0
37	35	DROPBOX Wishbone (Re-Align/Universal)	332	+13	7913	6	31/0
36	36	THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	330	+11	7935	5	32/2
43	37	SOIL Redefine (/)	307	+86	9391	3	35/7
41	38	TESLA Caught In A Dream (Sanctuary/SRG)	266	+40	16862	4	18/1
45	39	STATIC-X So (Warner Bros.)	263	+96	5866	2	31/2
39	40	BLINDSIDE All Of Us (Elektra/EEG)	263	+8	4600	6	27/0
40	41	MUSHROOMHEAD Crazy (Universal)	235	+5	5442	3	22/1
38	42	HOOBASTANK Out Of Control (Island/IDJMG)	227	-53	9853	19	21/0
Debut	43	OFFSPRING (Can't Get My) Head Around You (Columbia)	203	+120	8369	1	33/11
Debut	44	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	199	+91	3527	1	17/4
42	45	KORN Right Now (Epic)	191	-32	10355	20	21/0
50	46	EDGEWATER Eyes Wired Shut (Wind-up)	179	+35	3488	2	21/1
46	47	JOSH TODD Shine (Todd Entertainment/XSRECORDS)	179	+13	2206	3	18/0
49	48	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	169	+19	6032	2	20/2
48	49	EVERLAST White Trash Beautiful (Island/IDJMG)	156	+6	4423	2	16/1
34	50	SMILE EMPTY SOUL Nowhere Kids (Lava)	156	-172	3978	16	23/0

## Most Added\*

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE What You Are (Interscope/Epic)	20
OFFSPRING (Can't Get My) Head Around You (Columbia)	11
GODSMACK Running Blind (Republic/Universal)	11
PREITHING Faded Love (V2)	8
DROWNING POOL Step Up (Wind-up)	7
SOIL Redefine (/)	7
LINKIN PARK Lying From You (Warner Bros.)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DROWNING POOL Step Up (Wind-up)	+202
PUDDLE OF MUDD Heel Over Head (Geffen)	+168
LINKIN PARK Lying From You (Warner Bros.)	+132
JET Cold Hard Bitch (Elektra/EEG)	+130
OFFSPRING (Can't Get My) Head Around You (Columbia)	+120
HOOBASTANK The Reason (Island/IDJMG)	+112
STATIC-X So (Warner Bros.)	+96
SHINEDOWN 45 (Atlantic)	+92
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	+91

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Faint (Warner Bros.)	678
STAIN'D So Far Away (Flip/Elektra/EEG)	628
TRAPT Headstrong (Warner Bros.)	564
DISTURBED Liberate (Reprise)	546
CHEVELLE Send The Pain Below (Epic)	536
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	499
SEETHER Gasoline (Wind-up)	450
SEETHER Fine Again (Wind-up)	445
AUDIOSLAVE Like A Stone (Interscope/Epic)	428
WHITE STRIPES Seven Nation Army (Third Man/V2)	422

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

63 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 2/22-2/28. 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 datapoint 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.

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America's Best Testing Active Rock Songs 12+ For The Week Ending 3/5/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Men 18-34, Men 18-24, Men 25-34. Lists top active rock songs like Linkin Park Numb, Three Days Grace (I Hate) Everything About You, etc.

Total sample size is 400 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

New & Active

PRETHING Faded Love (V2) Total Plays: 97, Total Stations: 23, Adds: 8

UPO Free (Nitrus) Total Plays: 95, Total Stations: 13, Adds: 3

GODSMACK Running Blind (Republic/Universal) Total Plays: 86, Total Stations: 11, Adds: 11

AUDIOSLAVE What You Are (Interscope/Epic) Total Plays: 56, Total Stations: 21, Adds: 20

ATOMSHIP Pencil Fight (Wind-up) Total Plays: 40, Total Stations: 11, Adds: 4

Songs ranked by total plays

Indicator Most Added

AUDIOSLAVE What You Are (Interscope/Epic)

OFFSPRING (Can't Get My) Head Around You (Columbia)

GODSMACK Running Blind (Republic/Universal)

STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)

PRETHING Faded Love (V2)

UPO Free (Nitrus)

EVANESCENCE Everybody's Fool (Wind-up)

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R, c/o Cyndee Maxwell...

Reporters

Grid of reporter information for various markets including Albany, NY; Amarillo, TX; Appleton, WI; Augusta, GA; Baltimore, MD; Baton Rouge, LA; Bismarck, ND; Boise, ID; Boston, MA; Chattanooga, TN; Charlotte, NC; Chicago, IL; Cincinnati, OH; Cleveland, OH; Columbia, SC; Dallas, TX; Denver, CO; Detroit, MI; Evansville, IN; Fort Worth, TX; Greenville, SC; Harrisburg, PA; Hartford, CT; Henderson, NV; Houston, TX; Indianapolis, IN; Jackson, MS; Jacksonville, FL; Kansas City, MO; Knoxville, TN; Las Vegas, NV; Little Rock, AR; Louisville, KY; Lubbock, TX; Madison, WI; Manchester, NH; Memphis, TN; Miami, FL; Milwaukee, WI; Minneapolis, MN; Modesto, CA; Monroeville, PA; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Orangeburg, SC; Orlando, FL; Philadelphia, PA; Phoenix, AZ; Portland, OR; Raleigh, NC; Reno, NV; Richmond, VA; Sacramento, CA; St. Louis, MO; Springfield, IL; Springfield, MA; Springfield, MO; Syracuse, NY; Tallahassee, FL; Tampa, FL; Tulsa, OK; Wichita, KS; Yakima, WA.



Monitored Reporters 83 Total Reporters

63 Total Monitored

20 Total Indicator

# active INSIGHT

ARTIST: PreThing

LABEL: V2

by FRANK CORREIA / ROCK SPECIALTY EDITOR

Sure, many a rocker has played the crazy card. Alice Cooper could be seen onstage in a straitjacket, Ozzy Osbourne threatened to go off the rails of his "Crazy Train," and shock rocker Marilyn Manson earned enough notoriety in the '90s alone to be committed to an asylum by middle America. Talk to them offstage, however, and you'd get a calm, coherent conversation that in no way hinted at insanity. OK, well, maybe not Ozzy, but that has more to do with medication than actual mental illness.

With new V2 act PreThing, I'm a little more inclined to buy into this whole notion of insane genius. Why? For starters, the bio on Rust Epique, the man behind PreThing, is nothing more than a record of his admittance to Michigan State Hospital's Department of Mental Health in July 2003. Among the findings: He's prone to rapid speech and manic qualities; he discontinued his psychotropic medication in favor of hallucinogens like LSD, PCP and mescaline; his trailer park home in Reno, NV was in complete disarray upon his admittance, with furniture and articles scattered everywhere; he stopped bathing and shaving; and he's hypersensitive to

smells, laundry detergents and animal dander.

I know all of the aforementioned makes you want to have Rust come visit your station pronto, and I know it also reeks of gimmick. Which brings me to the second reason I'm buying into his craziness — I've seen some of the rambling, insane e-mails he's sent to the V2 staff (cue cuckoo-bird sound effect).

But you'd probably be insane, too, if you were a time traveler. Let me explain: PreThing's debut for V2, *22nd Century Lifestyle*, sounds like it was beamed to us by some over-caffeinated Starbucks



barista from Seattle's early '90s rock scene. The opening track, "War," comes in with a groove that sounds like a conflagration between The Smashing Pumpkins' *Gish* and Soundgarden's *Louder Than Love*. "Can't Stop (22nd Century Life-style)" brings watery, Cure guitar to its soggy Se-

attle sound; and "Arizona" adds some of those Cobain moans to its mix of distorted bass and guitar. Meanwhile, the galloping mayhem of "Shoot Shoot (Carl's Song)" finds its roots with a Screaming Trees vibe. And PreThing pull all of this off without sounding like some hackneyed retread.

Then there's the lead single, "Faded Love," which earned No. 1 Most Added status last week at Active Rock and is finding early love at stations like KXXR/Minneapolis, KIOZ/San Diego and KRFR/Bakersfield. Call me crazy, but we may have a hit on our hands.



**A DAMAGEPLAN FOR C101** Elektra's Damageplan visited KNCN (C101) Corpus Christi, TX, where they were greeted not only by station staffers, but by a massage therapist as well. Of course, all the female therapists were unavailable, so when a male therapist showed up, the dynamic was a little different than originally anticipated. Surrounding the masseuse (seated) are (l-r) Damageplan's Pat Lachman, Vinnie Paul and Dimebag Darrell; C101 stunt boy Ass Monkey Mike; and the band's Bob Zilla.



**MONTE'S PLAN FOR DAMAGE** After a relaxing muscle massage, the guys in the band were ready to meet KNCN Asst. PD/MD Monte Montana. Pictured in this Kodak moment are (l-r) Damageplan's Pat Lachman, Vinnie Paul and Dimebag Darrell; Montana; and Damageplan's Bob Zilla.



**DYING TO ROCK** Metal Blade artists As I Lay Dying recently knocked 'em dead on XM Satellite Radio's Liquid Metal channel. Keeping metal evil are (l-r) As I Lay Dying's Phil Sgroso, Tim Lambesis, Nick Hipa and Clint Noris and Liquid Metal's Manny Mallig.

**A**udioslave have to be the biggest no-brainer of the year. "What You Are" is already familiar to the 2.25 million people who own the CD, so you couldn't add a safer record. It leads the Most Added pack at Active Rock ... Dueling for second position were Godsmack's "Running Blind" and Offspring's "(Can't Get My) Head Around You." Offspring also debut on the chart at 43 ... "Faded Love" by PreThing adds another bunch of supporters, bringing its station total to 23 so far ... Drowning Pool's "Step Up" and Soil's "Redefine" clamor to join the Most Added list. Both pick up seven adds ... Story Of The Year debut on the chart with "Until the Day I Die," which will forever be embedded in my mind. What a hook! ... Puddle Of Mudd's "Heel Over Head" moves up to No. 16 ... "The Reason" by Hoobastank wins +112 more spins this week and rises to No. 27 ... Other artists seeing good growth this week include Drowning Pool, Linkin Park ("Lying From You"), Jet ("Cold Hard Bitch") and Static-X ("So").

**MAX PIX: EVANESCENCE "Everybody's Fool" (Wind-up)**

— Cyndee Maxwell, Active Rock/Rock Editor

## Rock/Active Rock ON THE RADIO

### RR TOP 20 SPECIALTY ARTISTS

1. DAMAGE PLAN (Elektra/EEG) "New Found Power"
2. CANNIBAL CORPSE (Metal Blade) "Severed Head Stoning"
3. GOD FORBID (Century Media) "Better Days"
4. PROBOT (Southern Lord) "Centuries Of Sin"
5. PRONG (Locomotive) "Scorpio Rising"
6. HATEBREED (Universal) "Doomsayer"
7. SCARS OF TOMORROW (Victory) "From My Existence"
8. INTD ETERNITY (Century Media) "Splintered Visions"
9. WALLS OF JERICHO (Trustkill) "A Little Piece Of Me"
10. PREMONITIONS OF WAR (Victory) "The Octopus"
11. ICED EARTH (Century Media) "The Reckoning"
12. HYPOCRISY (Nuclear Blast) "Dead Sky Dawning"
13. RAUNCHY (Nuclear Blast) "Join The Scene"
14. STAMPIN' GROUND (Century Media) "Killer Of Society"
15. BROS OF DESTRUCTION (Sanctuary/SRG) "Shut The Fuck Up"
16. DEICIDE (Earache) "From Darkness Come"
17. KATAKLYSM (Century Media) "Ambassador Of Pain"
18. RED TAPE (Roadrunner/IDJMG) "Droppin' Bombs On Your Moms"
19. BLINDSIDE (Elektra/EEG) "About A Burning Fire"
20. APARTMENT 26 (Atlantic) "Give Me More"

Ranked by total number of shows reporting artist.



# What The Alternative Format Should Be

## Dead vermin point the way to salvation

**I** did a lot of hootin' and hollerin' last year about how TV spots for automobiles were breaking more new music than this format. Most of you found my rantings fairly obnoxious. No problem. Now I'm going to start advocating that the people who write and produce clever TV spots be put in charge of radio stations. Let the hate mail continue.

Do you have any idea how many words have been written over the last 400 years about the need for radio to be more compelling and creative between the songs? Especially in this format? I do. Exactly 2,658,421. I counted them all last night.

Sadly, these words have had very little impact on programmers, as the number of creative and compelling radio stations in our universe can be counted on one coast.

Oh, don't get all defensive now. I realize there's so much more for PDs to do these days than worry about what goes out over the airwaves. Many of you have two or three stations to run, mornings shows to fire for indecency and remotes from the roof of your local IHOP to plan.

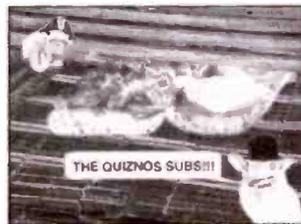
I think we're all in agreement that this format is now at a crossroads. We are balanced precariously on the edge of a knife. We teeter on the brink of profound change. We are in extreme danger of my using too many clichés. All of this and more went racing through the remains of my brain the other night as I sat transfixed in front of the TV and, for the fifth or sixth time, tried to figure out what the hell those things are on the Quiznos commercial.

### The Bud Frogs Of 2004

Does America really need another sandwich chain? Apparently, we do. In California Quiznos has quietly gained a foothold (or foot-long-hold) over the past two years. Its unique selling proposition is that it toasts its subs.

Word of mouth, so to speak, has been growing, along with the company. Nationally, Quiznos outlets now number more than 2,500, up from 838 in 2000. In the sandwich segment it's now behind only Subway. But its ad budget is still a fraction of what Subway spends annually.

The company's previous campaigns were cute, but forgettable. Clearly, the marketing department felt the necessity to break through the clutter. Hence, for the past few weeks a very strange spot has been airing, and when we see it, my wife and I turn to each other and, almost in unison, scream, "What the hell are those things?"



At first they looked like animated fried-chicken strips with badly drawn eyes, ears and mouths singing in such high-pitched, screechy voices that we couldn't understand what they were saying. I began hitting the pause button on my TiVo remote (which is odd, since the idea behind TiVo is to skip past the commercials). I would stand two inches from the screen and stare at the frozen images. My God! They looked like dead rats! Or dead mice, or something — I couldn't tell.

Finally, about three nights ago, my wife, Queen of the Internet, did a Google search to get some info. What she found were message boards and other Internet chatter about the spots. It all pretty much boils down to everyone asking the same question: What the hell are those things? Yep, the Quiznos spots are buzzing. It's becoming a phenomenon. R&R Music Editor Frank Correia, who occupies the dimly lit, windowless storage closet next to mine, says they are the Budweiser frogs of 2004.

### Singing Spokespests

If you haven't seen the spots, go to the Quiznos Sub website and check them out: [www.quiznos.com](http://www.quiznos.com). Go now; I'll wait (sfx: fingers drumming on table and humming). Desiccated dead mice selling food? You've got to be kidding! It's creepy and outrageous. And funny as hell.

Also on the Quiznos site you will find recent articles about the ad campaign, including Bob Garfield's Feb. 9 piece for AdAge.com. He writes, "This is a pair of commercials for a hot-sub chain — i.e., merchants selling food — that features two withered mice as spokesmen. Actually, they look more like animated mouse carcasses.

"There's one mouse carcass with a bowler hat, one with an 18th-century commodore's hat, and between them two mouthfuls of maloccluded human teeth and four bulging, mismatched eyeballs. Think Mr. Potato Head, only with vermin."

Garfield describes the vermin as "spokespests" and "shriveled rodents." He's convinced that this kind of advertising will work for Quiznos: "OK, why this will work: First, the images and, uh, music, do jump out at you. Maybe like a skeleton in a Halloween spook house, but jump they undeniably do. From the first frame, these ads break through the clutter as few ads ever have."

Do you see where I'm going here? Do you see how this relates to radio? Do you see how it relates to our specific format? But wait — there's more.

The other article about the ad campaign posted on the Quiznos

**Desiccated dead mice selling food? You've got to be kidding! It's creepy and outrageous. And funny as hell.**

**I realize there's so much more for PDs to do these days than worry about what goes out over the airwaves. Many of you have two or three stations to run, mornings shows to fire for indecency and remotes from the roof of your local IHOP to plan.**

site is from the *New York Times*, written by Stuart Elliot. He says, "The critters — familiar to the fans of a comedic website, [www.rathergood.com](http://www.rathergood.com), as the Spongmonkeys — are brought to life with the lowest-tech animation this side of *Speed Racer* to sing the praises of Quiznos sandwiches in purposely off-key, out-of-sync voices.

"The primary reason for the off-kilter campaigns, analysts say, is to appeal directly to the consumers most likely to eat most often at fast-food sandwich shops, diners from 18 to 34. Those consumers respond favorably in surveys to marketers that run ads with tongue-in-cheek humor, signaling they do not take themselves too seriously."

Targeting 18-34? Hmm, sounds familiar. What can we learn from this?

### Once More, With Feeling

When Fred Jacobs came on board as consultant at XTRA (91X)/San Diego and I became PD — back at the dawn of history, in 1984 — we would sit around for hours and dissect the station. We were initially modeled after KROQ/Los Angeles. Not only was the music left of center and weird to most of the audience, but so was the on-air delivery. It was irreverent, with heavy use of drops and a lot of funny prerecorded bits.

Fred used to describe the humor as "Letterman-esque." David Letterman at that time was the new kid on the block, and his odd, somewhat subversive, self-deprecating humor was new to America. His audience was also the audience for *Alternative*.

Fred would constantly drum the following phrase into my head: "Expect the unexpected." You never knew what Letterman was going to throw on the air next. That's the way *Alternative* radio stations used to be between the songs.

It's not that no one is operating that way today, but I get the distinct impression that radio is not trying as hard as it used to. Sure, there's plenty of potty humor (not for long) and yapping jocks trying to pass themselves off as personalities, but are you, as a programmer, programming anything that grabs the listener by the throat and squeezes until his head explodes?

The Quiznos spots are what the *Alternative* format should be. It's the TV equivalent of your image-production dude or dudette going

completely nuts and putting something on the air that makes people go, "What the hell was that?"

### Image Is Everything

Maybe what I'm really advocating is finding better image people for radio. Then promoting them to PD. I've said, and written, many times that when you go looking for your next MD or Asst. PD, look at the production department first.

**Are you, as a programmer, programming anything that grabs the listener by the throat and squeezes until his head explodes?**

If that person has a handle on what your station is all about, it will be reflected in your in-house spots and image production. And if that's the case, that person is a good candidate for running the station. Or, if you're insecure about your job, helping you run the station.

Let's go back to Mr. Garfield's assessment of the Quiznos campaign. Toward the end of his review he says, "Finally, this stuff is so weird, unexpected and reckless that it's just plain cool."

Now that's the point, isn't it? Isn't that what separates good radio from great? Subway is mainstream and Quiznos is the alternative. Beyond the music, if this format is to reinvent itself for the 21st century, the people responsible for what gets sent out over the airwaves have to spend more time considering what makes compelling radio.

Finally, if you're wondering what the Spongmonkeys are singing, the jingle goes like this: "We love the subs/Because they are good to us/The Quiznos subs/They are tasty/They are crunchy/They are warm because they toast them/They got a pepper bar."

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	INCUBUS Megalomaniac (Epic)	2766	+12	203574	9	81/1
2	2	LINKIN PARK Numb (Warner Bros.)	2231	-280	154689	25	72/0
4	3	BLINK-182 I Miss You (Geffen)	2223	+163	136617	10	74/1
5	4	NICKELBACK Figured You Out (Roadrunner/IDJMG)	2022	-14	106814	14	62/0
6	5	LOSTPROPHETS Last Train Home (Columbia)	2009	+104	111194	11	75/1
3	6	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1848	-301	116033	22	71/0
8	7	FINGER ELEVEN One Thing (Wind up)	1799	+79	108204	18	62/1
7	8	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1742	-52	115117	36	67/0
12	9	311 Love Song (Volcano/Maverick)	1699	+191	134052	6	71/2
10	10	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1635	+66	90386	14	67/0
9	11	JET Are You Gonna Be My Girl (Elektra/EEG)	1632	-46	127607	25	73/1
14	12	HOBBASTANK The Reason (Island/IDJMG)	1620	+154	104077	6	73/2
11	13	AFI Silver And Cold (DreamWorks/Interscope)	1611	+95	103034	15	64/1
13	14	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	1451	-51	83658	25	62/1
16	15	A PERFECT CIRCLE The Outsider (Virgin)	1423	+10	71986	13	70/0
18	16	TRAPT Echo (Warner Bros.)	1327	+82	70049	7	68/4
17	17	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1230	-50	72493	33	49/0
15	18	OFFSPRING Hit That (Columbia)	1186	-254	63382	16	63/0
23	19	PUDDLE OF MUDD Heel Over Head (Geffen)	1112	+120	53610	4	65/3
20	20	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1100	-56	56158	13	42/0
19	21	COURTNEY LOVE Mono (Virgin)	1086	-70	46989	9	64/0
21	22	JET Cold Hard Bitch (Elektra/EEG)	1081	+78	85926	6	65/6
26	23	LINKIN PARK Lying From You (Warner Bros.)	1062	+255	76890	4	55/2
24	24	YELLOWCARD Ocean Avenue (Capitol)	1045	+53	43411	9	58/0
22	25	FOO FIGHTERS Darling Nikki (Roswell/RCA)	863	-135	58670	17	43/0
30	26	PHANTOM PLANET Big Brat (Daylight/Epic)	857	+124	42340	6	55/3
32	27	VINES Ride (Capitol)	825	+178	45745	3	59/5
31	28	LO-PRO Sunday (Geffen)	777	+54	29582	7	46/0
33	29	STROKES Reptilia (RCA)	722	+113	41945	7	51/1
27	30	WHITE STRIPES I Just Don't Know What To Do With Myself (Third Man/V2)	709	-73	50916	8	40/0
40	31	OFFSPRING (Can't Get My) Head Around You (Columbia)	693	+222	55010	3	54/11
28	32	GODSMACK Re-Align (Republic/Universal)	686	-70	39209	13	32/0
35	33	LIVING END Who's Gonna Save Us? (Reprise)	630	+89	23332	5	46/2
39	34	CYPRESS HILL What's Your Number? (Columbia)	616	+140	52377	3	41/4
37	35	MICHAEL ANDREWS HIGARY JULES Mad World (Universal)	598	+89	38765	5	34/2
29	36	BLINK-182 Feeling This (Geffen)	598	-147	53641	20	41/0
34	37	3 DODDS DOWN Away From The Sun (Republic/Universal)	575	+4	20619	7	32/0
25	38	STAIN'D How About You (Flip/Elektra/EEG)	573	-237	32472	15	45/0
38	39	P.O.D. Change The World (Atlantic)	499	+15	17195	4	37/1
36	40	PUDDLE OF MUDD Away From Me (Geffen)	463	-77	20115	19	28/0
50	41	YEAH YEAH YEAHS Maps (Interscope)	448	+158	34779	2	40/12
43	42	HOBBASTANK Out Of Control (Island/IDJMG)	403	+5	24365	19	22/0
41	43	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	400	-14	28593	16	24/0
44	44	NO DOUBT It's My Life (Interscope)	390	+21	35784	15	17/0
45	45	BLINDSIDE All Of Us (Elektra/EEG)	340	0	11916	3	31/1
48	46	SEVENDUST Broken Down (TVT)	334	+13	13628	5	21/0
49	47	APARTMENT 26 Give Me More (Atlantic)	299	+4	9044	5	24/1
42	48	BRAND NEW Sic Transit Gloria...Glory Fad (Triple Crown/Razor & Tie)	285	-116	14218	10	22/0
-	49	JACK JOHNSON Taylor (Brushfire)	274	-3	13693	9	10/0
Debut	50	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	266	+15	13791	1	16/0

81 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/22-2/28. 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
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	22
GODSMACK Running Blind (Republic/Universal)	15
YEAH YEAH YEAHS Maps (Interscope)	12
OFFSPRING (Can't Get My) Head Around You (Columbia)	11
AUDIOSLAVE What You Are (Interscope/Epic)	11
MODEST MOUSE Float On (Epic)	8
STILLS Still In Love Song (Vice/Atlantic)	7

## Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
LINKIN PARK Lying From You (Warner Bros.)	+255
OFFSPRING (Can't Get My) Head Around You (Columbia)	+222
311 Love Song (Volcano/Maverick)	+191
VINES Ride (Capitol)	+178
BLINK-182 I Miss You (Geffen)	+163
YEAH YEAH YEAHS Maps (Interscope)	+158
HOBBASTANK The Reason (Island/IDJMG)	+154
CYPRESS HILL What's Your Number? (Columbia)	+140
GODSMACK Running Blind (Republic/Universal)	+135
PHANTOM PLANET Big Brat (Daylight/Epic)	+124

## Most Played Recurrents

ARTIST TITLE (LABEL/S)	TOTAL PLAYS
WHITE STRIPES Seven Nation Army (Third Man/V2)	951
LINKIN PARK Faint (Warner Bros.)	848
STAIN'D So Far Away (Flip/Elektra/EEG)	786
TRAPT Still Frame (Warner Bros.)	717
AUDIOSLAVE Like A Stone (Interscope/Epic)	680
QUEENS OF THE STONE AGE No One Knows (Interscope)	639
CNEVELLE Send The Pain Below (Epic)	624
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	615
FOO FIGHTERS All My Life (Roswell/RCA)	609
TRAPT Headstrong (Warner Bros.)	571

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

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America's Best Testing Alternative Songs 12+  
For The Week Ending 3/5/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
BLINK-182 I Miss You (Geffen)	4.15	4.12	93%	17%	4.07	4.06	4.07
LOSTPROPHETS Last Train Home (Columbia)	4.12	4.08	81%	9%	3.97	4.00	3.94
FINGER ELEVEN One Thing (Wind-up)	4.10	4.15	84%	14%	4.13	4.10	4.16
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	4.06	4.09	89%	19%	3.98	4.02	3.95
AFI Silver And Cold (DreamWorks/Interscope)	4.04	3.94	77%	11%	3.94	3.99	3.90
HOBBASTANK The Reason (Island/IDJMG)	4.04	3.95	77%	9%	3.98	3.90	4.05
YELLOWCARD Ocean Avenue (Capitol)	4.02	4.01	70%	7%	3.97	3.95	3.99
INCUBUS Megalomaniac (Epic)	4.00	4.02	95%	22%	3.85	3.88	3.83
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.00	4.09	90%	26%	4.02	4.10	3.94
TRAPT Echo (Warner Bros.)	3.97	3.89	79%	10%	3.91	3.85	3.96
THREE DAYS GRACE (I Hate) Everything About You (Live)	3.91	3.87	98%	38%	3.86	3.95	3.79
311 Love Song (Volcano/Maverick)	3.91	3.87	82%	15%	4.00	3.86	4.11
LINKIN PARK Numb (Warner Bros.)	3.87	4.01	99%	45%	3.83	3.80	3.85
BLINK-182 Feeling This (Geffen)	3.81	3.98	94%	33%	3.77	3.80	3.75
JET Cold Hard Bitch (Elektra/EEG)	3.81	-	61%	12%	3.69	3.62	3.75
FOO FIGHTERS Darling Nikki (Roswell/RCA)	3.78	3.94	69%	14%	3.78	3.86	3.71
A PERFECT CIRCLE The Outsider (Virgin)	3.78	3.72	65%	12%	3.78	3.83	3.72
OFFSPRING Hit That (Columbia)	3.77	3.92	97%	34%	3.55	3.51	3.59
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.70	3.64	94%	35%	3.72	3.69	3.74
STAINED How About You (Flip/Elektra/EEG)	3.70	3.68	84%	23%	3.61	3.61	3.61
JET Are You Gonna Be My Girl (Elektra/EEG)	3.68	3.83	97%	42%	3.66	3.56	3.74
NICKELBACK Figured You Out (Roadrunner/IDJMG)	3.63	3.71	92%	28%	3.54	3.49	3.59
GOODSMACK Re-Align (Republic/Universal)	3.48	3.47	66%	18%	3.44	3.43	3.45
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.47	3.47	91%	33%	3.47	3.45	3.50
DARKNESS I Believe In A... (Must...Destroy/Atlantic)	3.43	3.39	90%	33%	3.39	3.32	3.45
PUDDLE OF MUDD Heel Over Head (Geffen)	3.39	-	55%	13%	3.29	3.21	3.36
WHITE STRIPES I Just Don't Know What... (Third Man/V2)	3.20	3.42	81%	19%	3.07	3.12	3.03

Total sample size is 437 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 ATM 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. MODEST MOUSE (Epic) "Float On"
2. MUSE (EastWest/Warner Bros.) "Time Is Running Out"
3. WALKMEN (Star Time/Red Ink) "The Rat"
4. MADCAP (Victory) "Lovesick"
5. DESCENDENTS (Fat Wreck Chords) "'Merican"
6. MIGHTY SIX NINETY (Independent) "With You"
7. VON BONDIES (Sire/Reprise) "'C'mon C'mon"
8. YEAH YEAH YEAHS (Interscope) "Maps"
9. PILOT TO GUNNER (Arena Rock) "Barrio Superstarrio"
10. FRANZ FERDINAND (Domino) "Darts Of Pleasure"
11. COOPER TEMPLE CLAUSE (RCA) "Promises, Promises"
12. POLARBEAR (Long Live Crime) "Shafty"
13. ROBBERS ON HIGH STREET (New Line) "Hot Sluts (Say I Love You)"
14. PRE-THING (V2) "Faded Love"
15. VERRA CRUZ (Crazetown) "Soul Collides"
16. WHEAT (Aware/Columbia) "I Met A Girl"
17. VAST (Fourfivesix) "Thrown Away"
18. GET UP KIDS (Vagrant) "Sympathy"
19. MURDER BY DEATH (Eyeball) "Killbot 2000"
20. LIVING END (Reprise) "Who's Gonna Save Us?"

Ranked by total number of shows reporting artist.

## Record Of The Week

ARTIST: Muse  
TITLE: Absolution  
LABEL: EastWest



With their third album, English trio Muse make the apocalypse sound like a welcome event. Indeed. Kicking off with "Apocalypse Please," guitarist-vocalist Matthew Bellamy makes the none-too-subtle proclamation that this is the end of the world. And with the followup track, "Time Is Running Out," you wonder if he's speaking to his lover or the world at large. Either way, it's easy not to care when the songs are this good. Absolution is a monolith of sound, replete with atmospheric moments and hellfire distortion side by side. Yeah, it's got some Radiohead tendencies, but you don't need a slide rule to figure each song out. The jagged riffage of "Stockholm Syndrome" soars into transcendent keyboards and lilting vocal harmonies before dive-bombing back into the metallic fray. And "Hysteria" is a must-listen power rocker with a throbbing bassline and bright guitar lines that have more personality than most singers nowadays. Listen before it's too late.

— Frank Corroia, Rock Specialty Editor

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# A Mixed Bag

Veteran air personality Pete Fornatale takes his show national

**P**ete Fornatale was one of the architects of Progressive FM in the '60s, and he has been a steadfast fixture in New York radio for four decades. After lengthy stints at a few other stations in New York, Fornatale has returned to the airwaves at Fordham University's station, WFUV, located in Bronx, NY, the place where his career in radio began in 1963.

If you were around in the days of early FM Rock radio, you know that part of the magic of that era was the personality of the DJs who programmed as well as hosted their own shows. Much of the success of radio stations like WNEW-FM/New York was directly due to the programming integrity and musical knowledge of those hosts. There are few better examples of this than Fornatale, who was at WNEW for almost 20 years.

In 1982 he convinced management to let him do a Sunday-morning show called *Mixed Bag*, which allowed him (and the station) to preserve some of the free-form elements of WNEW as it was evolving into a much more structured format. Fornatale and the show moved over to WXRK (K-Rock)/New York in 1989.

A couple of years ago Fornatale returned to his roots by rejoining WFUV, where *Mixed Bag* now airs. It also airs regionally on several other radio stations, and Fornatale is now bent on expanding the reach of the show to a national level. *Mixed Bag* is structured in such a way as to fit both commercial and noncommercial stations and is perfect for Triple A radio.

In addition to his many accomplishments in radio, Fornatale is the author of several books about media, pop culture and music. He has also been involved with several television productions. In addition, he has won countless broadcast excellence awards. This week I talk with him about the early days of FM radio, his perspective on radio today and *Mixed Bag*.

**R&R:** You've come full circle in your radio career.

**PF:** It is amazing. There are times when you are doing your work and you don't think about it, but every so often I'll be walking on the

Fordham campus or I'll be in the WFUV studios, which haven't changed that much really, and I'll realize that it has been 40 years since I did my first radio shows.



Pete Fornatale

I work with so many new students and engineers, and it's amazing to think that they don't even know what a reel-to-reel tape machine looks like. They are barely familiar with a turntable,

which may be used 1% of the time today. Yet here I am coming in with a stack of old vinyl albums that haven't made it to CD, or if they have, I don't have them.

**R&R:** You started at the dawn of FM.

**PF:** I was very lucky to arrive on campus at that particular moment in time — in history and in what was going on in society. I started college in September of '63. A couple of months later Kennedy was dead, and few months after that The Beatles arrived. It was a wonderful time to explore the possibilities of radio in a new way.



I loved the New York Top 40 radio of my youth — WABC, WMCA and WINS, with jocks like Murray The K, The Good Guys and so on. But by the time I reached college, I was looking for more from my music, and I was looking for more from my radio, and it pretty much wasn't there. Nothing had really changed on the AM dial.

I had the opportunity — and I am sure there are similar stories that happened at many major-market universities at the time — to start a show on a college radio station in 1964 on which we played album cuts beyond the hits. I started to put sets together that had a theme and a flow.

We also had artists come on the air to do interviews and to perform. Being at a major university, we had easy access to many of the artists of the time, like The Beach Boys, The Lovin' Spoonful, Richie Havens and The Byrds. A synergistic thing started to happen. Suddenly, we could have radio and music and be something more than just hit songs and commercials.

Then, in 1965, the government comes along and says that you can't do the same thing on your FM signal that you do on your AM in markets of a certain size, and this forced broadcasters to be creative. Things began to happen on FM that weren't happening elsewhere on commercial radio. Fortunately, at that time the FMs weren't under any kind of pressure to deliver revenue, because the powerhouse AMs were still paying the bills.

**R&R:** What were those pioneer days like?

**PF:** One of Marshall McLuhan's disciples was an anthropologist by the name of Ted Carpenter who wrote a couple of books largely inspired by McLuhan's teachings. In one of them he wrote, "A new medium of communication is at its freest to create when it's not tied to centers of power and profit."

In a sense, that is exactly where FM radio was in the beginning. What we were allowed to do was sort of an afterthought. The attitude was that if you ain't got nothing, you got nothing to lose. That's why the great music and the thoughtful artists of the time found a home on FM radio. You could play songs other than the hits, you could play artists who made music that didn't fit on the other hot formats, you could play songs that were 20 or 30 minutes long, you could segue songs together around a theme and so on.

Fortunately, there was an audience for that from the get-go, which helped it thrive at early stations like WNEW. These stations became the voice and energy of an entire social movement. There is no separating the rise of FM radio from the cultural climate of the times. The anti-Vietnam War movement found a voice on FM. The civil rights movement found a voice on FM.

Being in the eye of the hurricane, so to speak, I don't think we realized how powerful we were in terms of

## Artists In The Bag

Below is a partial list of artists who have appeared on Pete Fornatale's show, *Mixed Bag*.

Ben Folds	Jonatha Brooke
Colin Hay	Josh Joplin
Cyndi Lauper	Josh Rouse
Crash Test Dummies	Lou Reed
Dar Williams	Matthew Ryan
Delbert McClinton	Rhett Miller
Dixie Hummingbirds	Richard Thompson
Eric Bazilian	Roger McGuinn
Fountains Of Wayne	Shemekia Copeland
4 Way Street	Sondre Lerche
Graham Nash	Steely Dan
Graham Parker	Steve Earle
Jesse Harris	Steve Forbert
Jesse Malin	Suzanne Vega
Jill Sobule	The Jayhawks
John Eddie	The Thrills
John Hiatt	The Waifs

influencing people. We took for granted that that creative, artful way of doing radio would go on forever. That turned out to not be the case. Once the centers of power and profit got a whiff of what was possible with FM radio as a moneymaker, the end was in sight.

In my humble opinion, it has only gotten worse, and it was accelerated by the Telecom Act of 1996. That is the case with all media.

**R&R:** How did *Mixed Bag* come about?

**"Sometimes music can bypass your intellect and go straight to your heart."**

**PF:** When I started that show, it could be viewed as a distillation of what I had been doing on the air at WNEW. By then the station was beginning to be more formatted, and much of the music we could once play was no longer available in the library. To vent my frustration concerning this — and to help keep my sanity, really — I suggested to management that I start a show called *Mixed Bag* to air on Sunday mornings.

It was meant to help preserve some of the spirit of the station that was no longer present in the studio. Frankly, if I had walked in off the street and presented the idea to the PD, I would have been laughed out of the door. But because I had a dozen years at that point and had some credibility with the audience, they went for it.

Over the next 22 years it has moved a couple of different places — from WNEW to K-Rock to WFUV. I get feedback every week from people who are grateful that the show is still around. I get it from people who have been with me since those early days, and I also get

it from younger listeners who appreciate a style of radio they no longer get on the dial.

**R&R:** Tell us a bit about the format of the show.

**PF:** The local show is a three-hour disc-jockey show on WFUV and is usually built around some sort of theme. I play music that fits that theme, and I have a guest on whom I interview. That artist also plays some live music for us.

The syndicated show is culled from that and basically only includes the interview and performance aspect of the featured artist.

I am certainly not exclusive in the type of artists I ask to appear on the show, but I do tend to lean toward singer-songwriters. My taste in music has always leaned that way.

There have been several singer-songwriter movements since I first went on the air. Fortunately, we are in the midst of another strong upswing of that cycle right now. There is a healthy group of young artists who are carrying on the tradition very nicely.

I look upon this show as a great way to preserve the outstanding artists and music that have already come along, and I continue to spotlight those artists who have something relevant to say today. But I also want to somehow tie that into the vibrant music of today. It's very important that I do my homework and discover these newer artists and give them my support.

It's all still very exciting. I don't subscribe to the notion that the music of the past — or the music of my generation — is better than what is happening today. Maybe it's because I love music, but I believe that the scene is as vibrant and as relevant today as it has ever been. Sometimes music can bypass your intellect and go straight to your heart.

For more information, log on to [www.mixedbagradio.com](http://www.mixedbagradio.com). If you are interested in finding out more about carrying the show, contact Linda Fedder at 917-676-1739 or at [linda@mixedbagradio.com](mailto:linda@mixedbagradio.com).

# R&R TRIPLE A TOP 30

March 5, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MELISSA ETHERIDGE Breathe (Island/IDJMG)	478	+10	24008	9	20/0
1	2	NORAH JONES Sunrise (Blue Note/EMC)	471	-2	28378	8	20/0
3	3	GUSTER Careful (Palm/Reprise)	365	+11	18593	16	22/0
6	4	THRILLS One Horse Town (Virgin)	331	+13	15369	13	22/0
4	5	INOIGO GIRLS Perfect World (Epic)	320	-21	18121	10	21/0
8	6	STING Sacred Love (A&M/Interscope)	309	-1	18974	7	20/0
10	7	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	301	+18	15547	7	21/0
9	8	JOHN MAYER Clarity (Aware/Columbia)	298	-10	14819	8	18/0
7	9	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	286	-8	12811	12	16/0
5	10	COUNTING CROWS She Don't Want Nobody Near (Geffen)	283	-44	13237	17	20/0
20	11	MICHAEL ANDREWS HGARY JULES Mad World (Universal)	274	+85	19069	2	15/0
12	12	SARAH MCLACHLAN Fallen (Arista)	254	+26	20883	23	18/0
11	13	JET Are You Gonna Be My Girl (Elektra/EEG)	250	-15	11192	10	16/1
14	14	DAVE MATTHEWS Save Me (RCA)	233	-13	13386	18	19/0
15	15	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Lost Highway)	220	-4	5171	12	13/0
17	16	RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	213	+10	8923	5	13/0
13	17	JACK JOHNSON Taylor (Brushfire)	211	-32	13347	14	18/0
18	18	MAROON 5 This Love (Octone/J)	205	+11	7992	4	11/0
19	19	LOS LONELY BOYS Real Emotions (Or/Epic)	192	+10	6082	6	13/0
16	20	STEREOPHONICS Maybe Tomorrow (V2)	181	-38	10149	17	16/0
22	21	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	175	+12	11890	5	12/0
29	22	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	165	+35	8226	2	14/2
21	23	ROONEY I'm Shakin' (Geffen)	150	-20	4511	10	13/0
23	24	KEB' MO' Let Your Light Shine (Epic)	144	0	3984	8	12/0
26	25	JONNY LANG Give Me Up Again (A&M/Interscope)	143	+12	3484	2	12/1
25	26	BIG HEAD TODD AND THE MONSTERS imaginary Ships (Sanctuary/SRG)	142	+9	4888	4	12/1
(Debut)	27	VAN MORRISON Evening In June (Blue Note/EMC)	139	+12	7942	1	13/1
24	28	3 DOORS DOWN Here Without You (Republic/Universal)	132	-11	7590	6	5/0
27	29	HOWIE DAY She Says (Epic)	131	0	5351	2	13/2
28	30	MATCHBOX TWENTY Bright Lights (Atlantic)	130	-1	9534	15	6/0

23 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/22-2/28. 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

**BEN HARPER** Brown Eyed Blues (Virgin)  
Total Plays: 128, Total Stations: 12, Adds: 1

**JASON MRAZ** Curbside Prophet (Elektra/EEG)  
Total Plays: 118, Total Stations: 16, Adds: 3

**JOHNNY A.** I Had To Laugh (Favored Nations/Red Ink)  
Total Plays: 112, Total Stations: 10, Adds: 1

**MINOY SMITH** Come To Jesus (Vanguard)  
Total Plays: 107, Total Stations: 9, Adds: 1

**TEARS FOR FEARS** Closest Thing To Heaven (Arista)  
Total Plays: 95, Total Stations: 8, Adds: 0

**MATTHEW RYAN** Return To Me (Hybrid)  
Total Plays: 90, Total Stations: 8, Adds: 0

**JONATHA BROOKE** Better After All (Bad Dog/VMG)  
Total Plays: 87, Total Stations: 8, Adds: 0

**OWSLEY** Be With You (Lakeview)  
Total Plays: 78, Total Stations: 6, Adds: 0

**STEADMAN** Wave Goodbye (Elektra/EEG)  
Total Plays: 67, Total Stations: 5, Adds: 0

**ROBERT RANDOLPH** Going In The Right Direction (Warner Bros.)  
Total Plays: 63, Total Stations: 8, Adds: 1

Songs ranked by total plays

## Most Added

www.rreads.com

ARTIST TITLE LABEL(S)	ADDS
E. CLAPTON I I Had Possession Over Judgment Day (Duck/Reprise)	13
SARAH MCLACHLAN Stupid (Arista)	7
JASON MRAZ Curbside Prophet (Elektra/EEG)	3
SARAH HARMER Almost (Zoe/Rounder)	3
PAT MCGEE BAND Beautiful Ways (Warner Bros.)	3

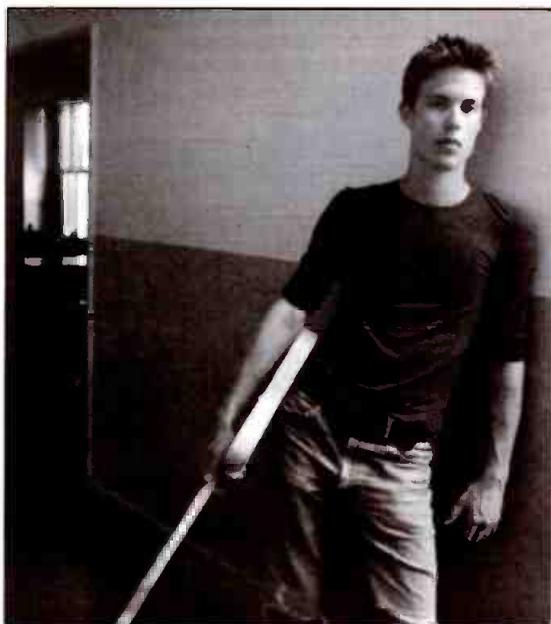
## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL ANDREWS HGARY JULES Mad World (Universal)	+85
JASON MRAZ Curbside Prophet (Elektra/EEG)	+82
E. CLAPTON I I Had Possession Over Judgment Day (Duck/Reprise)	+54
D. FRANKENREITER... I.I.J. JOHNSON Free (Brushfire/Universal)	+51
NELLY FURTADO Try (DreamWorks/Interscope)	+37
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	+35
SARAH MCLACHLAN Fallen (Arista)	+26
KINGS OF LEON California Waiting (RCA)	+26

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	170
COLDPLAY Clocks (Capitol)	168
WALLFLOWERS Closer To You (Interscope)	136
LOS LONELY BOYS Heaven (Or/Epic)	127
JONNY LANG Red Light (A&M/Interscope)	126
R.E.M. Bad Day (Warner Bros.)	126
JOHN MAYER Bigger Than My Body (Aware/Columbia)	124
HOWIE DAY Perfect Time Of Day (Epic)	123
TRAMI When I Look To The Sky (Columbia)	117
DIDO White Flag (Arista)	117

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



# JONNY LANG

"Give Me Up Again"

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (000), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 songs including Norah Jones, Melissa Etheridge, Indigo Girls, etc.

25 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 2/22 - Saturday 2/28.

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Most Added

www.rindicator.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists new additions like E. Clapton, Sarah Harmer, etc.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with significant play increases like Jason Mraz, Michael Andrews, etc.

Reporters

Grid of reporter information for various markets including Akron, Austin, Baltimore, Boston, Burlington, Cape Cod, Chattanooga, Chicago, Columbia, Denver, Detroit, Elizabeth City, Greenville, Indianapolis, Kansas City, Knoxville, Louisville, Madison, Memphis, Miami, Minneapolis, Nashville, New York, Norfolk, Omaha, Philadelphia, Portland, Raleigh, Richmond, San Francisco, San Jose, Salisbury, San Diego, Santa Fe, Santa Rosa, Springfield, Tampa, Toledo, Tulsa, Washington, Wichita, and Youngstown.

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Advertisement for National Programming featuring World Cafe, Acoustic Cafe, and Rob Reinhart. Includes contact information and a 'Powered By Mediabase' logo.

# AAA ARTIST OF THE WEEK

ARTIST: Teitur  
 LABEL: Cherry/Universal

By JOHN SCHOENBERGER / TRIPLE A EDITOR



Let you think the singer-songwriter movement has largely been an American one, you only need to recall recent artists such as David Gray, Damien Rice, Alexi Murdoch and, now, Teitur (full name: Teitur Lassen) to realize that it is truly an international trend. Hailing from the Faroe Islands in Denmark, Teitur left the relative peace of that community at the age of 17 when he decided to pursue music.

"I gave myself two years to play music," he says. "I met my manager at the Danish music festival SPOT. I worked weekends in Copenhagen so I could write uninterrupted all week. I also tried to go to New York or London every month to write with other people. My native Faroese music is a part of me, but what I was attracted to was pop music, which is all in English. I have found that English is the biggest ocean of vocabulary."

By taking this approach, Teitur blended the musical traditions of his homeland with the more popular styles of Europe and America to create a literate and deeply personal sound of his own. After a few years of writing and playing, Teitur began to enter studios to put his music down on tape, but none of it ever really saw the light of day. For him, it was still an educational process. But some of his demos got into the hands of renowned producer Rupert Hine, who was immediately struck by the honest and natural style Teitur had developed. Says Hine, "Seldom has my reaction to demos been so immediately positive. Teitur perfectly and deeply satisfies his artistic and passionate sensibilities."

The two got together and entered the studio with a select group of musicians. According to Teitur, Hine strove to preserve the spontaneous nature of his music. "Instead of doing the same song a hundred times — because that would kill it — Rupert made up set lists, and I'd be playing like a gig for him. We'd do five songs, have a break and see where the songs were trying to go."

As a result of this approach, some tunes were cut live, while others were redone and embellished. Even a few of the original demos from Copenhagen were used, with strings added. The overall effect is warm, organic and direct. Highlight tracks include "Sleeping With the Lights On," "You're the Ocean," "One and Only" and "Let's Go Dancing."

Teitur says, "I know some writers make a point about having a complete story: beginning, ending, moral, everything. I just do my best to describe it and leave the rest up to mystery. I like it open-ended — to freeze a moment in time. Sometimes you write it right out of your head, then you see what you were saying when it's finished."

As you read this, Teitur is in the middle of an extensive club tour of the U.S.

## ON THE RECORD

With Ryan "Stash" Morton  
 PD, KCTY/Omaha



When John asked me to write something for On the Record I was thrilled. I often get to talk about records as a programmer, listener and music fan, but rarely do I have the opportunity to share my feelings as all three. Here in Omaha, "somewhere in middle America," something very special is happening. A small independent label is putting out some of the most intelligent, emotional and artistic music I've heard in a long time. Witness the gorgeous, lush and atmospheric harmonies of Azure Ray, the intensely emotional and sometimes biting lyrical genius of Bright Eyes, the heart-pounding alternative dance trip that is The Faint, and the (sorry, I've run out of clichéd music-critic adjectives) brilliant Cursive. Cursive have been one of the most pleasantly surprising overachievers I've played in recent memory. "The Recluse" is one of those records that I loved on first listen, but I worried it was too artistic, too alternative and simply too good. After a few more listens, however, I started to get it. When I remembered that my feelings were the same when I first heard Damien Rice's "Volcano," I decided to give Cursive a shot. "The Recluse" was immediately top three phones, and it is climbing toward the top in my online music test. When I last checked the research, it was top three with men and women young and old. If you haven't given this fantastic record a chance, I implore you to.

**M**elissa Etheridge takes the top slot on the monitored airplay this chart this week, Guster hang tough at 3\*, The Thrills move up to 6\*, and Damien Rice jumps 10\*-7\* ... Michael Andrews featuring Gary Jules leap 20\*-11\*; Ryan Adams increases to 15\*; and Maroon 5 and Los Lonely Boys hold at 18\* and 19\*, respectively ... Other projects showing good growth include Joss Stone, Barenaked Ladies and Jonny Lang ... Van Morrison debuts ... On the Indicator chart Norah Jones remains at No. 1 for the third week; Etheridge holds at 2\*; Rice and Jonatha Brooke stand pat at 6\* and 7\*, respectively; Los Lonely Boys leap from 13 to 8\*; and Stone is now top 10 at 10\* ... Other gainers include Keb' Mo', Sting, Jet, Big Head Todd And The Monsters, Howie Day, Lang, Johnny A. and Wheat ... Jason Mraz and Ben Harper debut ... In the Most Added category Eric Clapton grabs top honors this week, with 28 total adds (No. 1 on both panels); Sarah Harmer is next in line, with 16 total adds (No. 2 Indicator and No. 3 monitored); and Sarah McLachlan's followup brings in 12 first-week adds (No. 2 monitored, No. 3 Indicator) ... Also having a good first week are The Pat McGee Band, Deccatree and Jules Shear. In addition, the new track from Dave Matthews brings in some early airplay ... Jars Of Clay, My Morning Jacket, Jason Mraz, Abra Moore, Barenaked Ladies, Howie Day and Ben Harper close some important holes.

## Triple A ON THE RADIO

— John Schoenberger, Triple A Editor



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	FLATLANDERS <i>Wheels Of Fortune (New West)</i>	879	+39	4440
2	2	BR549 <i>Tangled In The Pines (Dualtone)</i>	700	+5	3457
3	3	VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony)</i>	555	-7	3679
5	4	MINDY SMITH <i>One Moment More (Vanguard)</i>	555	+36	2811
6	5	MARK ERELLI <i>Hillbilly Pilgrim (Signature Sound)</i>	514	-2	2920
4	6	C. TAYLOR & C. RODRIGUEZ <i>The Trouble... (Lonestar)</i>	500	-52	12712
17	7	SLAID CLEAVES <i>Wishbones (Philo/Rounder)</i>	478	+165	925
8	8	HOLMES BROTHERS <i>Simple Truths (Alligator)</i>	457	-12	3053
12	9	OLD CROW MEDICINE SHOW <i>OCMS (Nettwerk)</i>	455	+45	1837
7	10	ROBERT EARL KEEN <i>Farm Fresh Onions (Audium/Koch)</i>	454	-24	13251
9	11	BOTTLE ROCKETS <i>Blue Sky (Sanctuary/SRG)</i>	431	-31	6886
10	12	MAVERICKS <i>The Mavericks (Sanctuary/SRG)</i>	419	-4	12501
13	13	VARIOUS ARTISTS <i>Just Because I'm A Woman... (Sugar Hill)</i>	380	-21	11036
16	14	GREENCARDS <i>Movin' On (Independent)</i>	378	+56	2012
18	15	JAMES MCMURTRY <i>Live In Aught Three (Compadre)</i>	370	+69	1139
11	16	LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	369	-50	12392
14	17	RODNEY CROWELL <i>Fate's Right Hand (Columbia)</i>	308	-56	15386
28	18	NORAH JONES <i>Feels Like Home (Blue Note/EMC)</i>	304	+86	817
27	19	GRANT-LEE PHILLIPS <i>Virginia Creeper (Zoe/Rounder)</i>	289	+63	814
15	20	ADRIENNE YOUNG <i>Plow To The End Of The Row (Addie Belle)</i>	288	-34	10087
Debut	21	TOM RUSSELL <i>Indians Cowboys Horses Dogs (Hightone)</i>	288	+104	517
19	22	VARIOUS ARTISTS <i>Living, Lovin', Losin'... (Universal South)</i>	284	-12	7993
20	23	ALBERT LEE <i>Heartbreak Hill (Sugar Hill)</i>	248	-29	7083
22	24	KARL SHIFLETT AND BIG COUNTRY <i>Worries On My Mind (Rebel)</i>	244	-4	4610
21	25	EMMYLOU HARRIS <i>Stumble Into Grace (Nonesuch)</i>	223	-38	10219
25	26	DARRELL SCOTT <i>Theatre Of The Unheard (Full Light)</i>	223	-5	9115
Debut	27	CLUMSY LOVERS <i>After The Flood (Clumsy Lovers)</i>	223	+27	793
Debut	28	SOUTHERN CULTURE ON THE SKIDS <i>Mojo Box (Yep Roc)</i>	222	+12	1088
26	29	PATTY LOVELESS <i>On Your Way Home (Epic)</i>	217	-10	5933
24	30	PAUL BURCH <i>Fool For Love (Bloodshot)</i>	216	-16	4319

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org).

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**Americana Spotlight**

by John Schoenberger

Artist: Slaid Cleaves

Label: Philo



Although raised in Maine, Austin-based Slaid Cleaves has firmly attached himself to the Texas singer-songwriter genre. In 1992 Cleaves won the prestigious Kerrville Folk Festival's New Folk competition, and he entered the fray with the release of his debut, *No Angel Knows*, in 1996. It wasn't long before critics from coast to coast acknowledged Cleaves' talent for songwriting and storytelling. In 2000 he followed up with *Broke Down*, which firmly established him as a major player and national touring sensation. In fact, the *Austin Chronicle* called the album "the first great Texas album of the 21st century." Since both albums were acoustic-based and stripped

down, Cleaves was prompted to try something a little different with the next project. Conferring with producer Gurf Morlix, he decided it was time to liven things up a bit. The result is the more fully produced *Wishbones*. Although punchier and a bit more rowdy than his previous works, the songs are still very much in the vein of what Cleaves is best at — telling stories of the good and bad times we all run into as we travel down the road of life. "When I started writing songs for *Wishbones* I was concerned with living up to *Broke Down*," says Cleaves. "But then I remembered that as I finished that album, I knew the next record would have to go in a different direction." Check out "Wishbones," "Sinner's Prayer" and "Horses and Divorces."

**Americana News**

Congratulations to Americana Music Association Managing Director J.D. May on his marriage to Jennifer in Negril, Jamaica on Feb. 23 ... Koch/Audium Records will release its second Dwight Yoakam album in late May. Its tentative title is *Used Records*. The label will also reissue three CDs by Texas singer Robert Earl Keen ... Willie Nelson, The Del McCoury Band, The Sam Bush Band and Gillian Welch are among the roots-oriented artists scheduled to perform at the 2004 Bonnaroo Music Festival. The three-day event, held in Manchester, TN on June 11-13, will also feature The Dead, Dave Matthews & Friends, Bob Dylan, Trey Anastasio and dozens of other bands. Tickets went on sale Feb. 21 on the festival's web site: [www.bonnaroo.com](http://www.bonnaroo.com) ... The family of the late Johnny Cash has blocked an attempt by advertisers to use his hit song "Ring of Fire" to promote hemorrhoid-relief products! ... The Country Music Association of Nashville has named Kasey Chambers its 2004 Global Country Music Artist. The award is given to artists who make country music more popular in their own countries ... Several pieces of musical equipment belonging to the country band BR5 49 were stolen from a locked trailer parked in front of singer Chuck Mead's house in East Nashville.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

**Most Added**

ARTIST TITLE LABEL(S)	ADDS
Graham Parker <i>Your Country (Bloodshot)</i>	10
Leftover Salmon <i>Leftover Salmon (Compendia)</i>	10
Slaid Cleaves <i>Wishbones (Philo/Rounder)</i>	9
Grey Do Lisle <i>The Gracelful Ghost (Sugar Hill)</i>	9
Grant-Lee Phillips <i>Virginia Creeper (Zoe/Rounder)</i>	7

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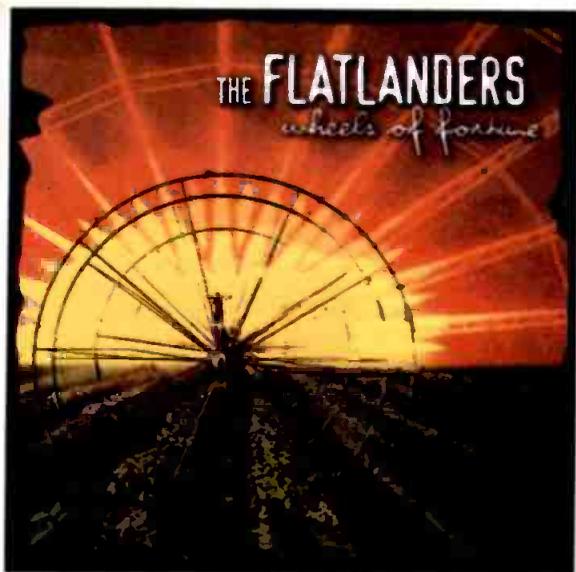
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Apr 4 Sun Cleveland, OH at Beachland Ballroom  
Apr 6 Tue Rochester, NY at Milestones  
Apr 7 Wed Boston, MA at Paradise  
Apr 8 Thu Northampton, MA at Pearl Street

TOUR DATES SUBJECT TO CHANGE

Apr 9 Fri New York, NY at BB King's  
Apr 24 Sat Houston, TX at Houston International Fest.  
May 5 Wed Minneapolis, MN at Pantages Theatre  
May 7 Fri Ann Arbor, MI at The Ark  
May 8 Sat Chicago, IL at House Of Blues  
May 9 Sun Newport, KY at Southgate House  
May 14 Fri Raleigh, NC at N.C. Museum of Art  
May 29 Sat Helotes, TX at Floores  
Jul 10 Sat Lampasas, TX at Spring Ho Festival  
Jul 29 Thu Winnemucca, NV at Winnemucca Conv. Cen.



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# Christian Radio Salary Survey

## Survey reveals low pay scale

**C**hristian Music Broadcasters surveyed 70 Christian stations from different markets across the country regarding employees' salaries. A first glance at the salaries shown in the sidebar might not show anything terribly unique. Upon further review, though, and after comparing them to mainstream radio salaries, you'll notice a drastic difference. Simply put, most Christian radio employees are not paid what they are worth.

This week I get two people from CMB to answer a few questions regarding the surprising results of the first-ever Christian Radio Salary Survey. CMB Director Wayne Pederson and KSBJ/Houston GM and CMB Chairman Tim McDermott were more

than happy to comment. "When I compare these salaries to what one could make in comparable jobs in the mainstream marketplace, we're low. If we expect to attract the highest-quality people to Christian radio, we need to raise our standard of compensation."

One thing people need to realize is that salaries have actually gone up across the Christian formats over the past five years. If you were to do a quick survey of people around the country who were in the formats back then, you'd find that many positions' compensation packages have increased dramatically over that time period.



**Wayne Pederson**

Salem — with its new initiatives in the Christian AC format — has a lot to do with that. Sizable growth by the K-Love network and many major-market stations have also contributed to a higher base pay scale. But we still have some work to do.

### Raising The Standard

Pederson says, "Honestly? My first thought about the survey's results was how low the salary figures were. I realize these figures represent a fairly wide range of market sizes and station budgets, but I feel we take advantage of the dedication of our people in Christian radio. They're passionate about what they're doing, so we can get by with paying them less than they deserve."

It is difficult to support a family of any size on the income that most people who work at Christian radio take home. That's why, if you look in studios across the country, you will see a lot of young, single people in base positions.

Most are so passionate about what they are doing that they'll work for close to nothing. They work hard and don't demand much because they don't have a family to support. But what long-term effect will that staffing mentality have on the format?

"If this survey represents the real averages, we're not compensating our key staff people adequately," Pederson

mediocrity, we can keep things where they are."

### Turning The Tables

Because CMB conducted this survey, it is only appropriate to turn the tables and ask Pederson what his organization is going to do to help raise salaries.

"The reason we did the survey was to begin the process of helping Christian radio bracket the fair and competitive range of compensation," he says. "A lot of stations lack the data needed to determine what competitive salaries are."

"CMB exists to improve the quality of Christian music radio. We won't significantly improve what we do on Christian radio if we fail to compensate our staff adequately. Good people won't be attracted to Christian radio, and good people won't stay in Christian radio if there are higher salaries to be earned elsewhere."

"We can talk all we want about calling and dedication, but the fact of the matter is, young, gifted communicators need to be compensated to the level where they don't have to have two full-time workers in the home or work two jobs in order to care for their families."

### A Hard Look

Many Christian radio stations today need to take a hard look at and do some soul-searching regarding employee pay. In response to my request for some realistic ideas that stations can use to help their staffs in this area, Pederson offers up these:

- Reward your most effective people with higher compensation. At the same time, help those who are not effective to move on to other ministries.
- Do research comparing your station's salaries to those at other radio stations in the market.
- Do research comparing your station's salaries to those at other radio ministries around the country.
- Use information from the NAB, the Country Music Association and trade publications to get a fair and competitive salary range.
- Look for non-cash methods to compensate staff, such as retirement, medical coverage and other benefits.
- Ask your board of directors for compensation comparisons from their world of business.

"Changes begin at the top," says McDermott. "And the top has to understand that our pool is pretty limited for great talent in broadcasting. Reward the ones who are doing things well with an excellent salary. Published surveys like the one we did at CMB are part of the awareness factor."

"Knowing where we stand is just the beginning, however. If we want excellence in broadcasting, we are going to have to pay for it. If we want

## Christian Radio Salaries

Here are the results of CMB's survey of Christian radio staff salaries. Stations from various markets participated, and the participants reflect a wide range of formats and stations. For a complete salary report, including breakouts by market size, contact Wayne Pederson at [wpeders@aol.com](mailto:wpeders@aol.com).

### Average Compensation Figures/Ranges

Office/Management Positions	
Executive (highest position at the station)	\$56,956
Executive (second-highest position*)	\$42,000-\$53,400
Fund Development Director	\$23,300-\$36,300
Administrative Assistant	\$11,000-\$26,100
On-Air And Related Positions	
Morning drive	\$31,600-\$42,300
Daytime announcers	\$31,600
Other announcers	\$26,600
News Director	\$35,200
Local Sales Manager	\$57,700
Music Director	\$29,900
Chief Engineer	\$50,190

\*Second-highest position at a station could include: Operations Director, PD or Assistant Manager.

"Ratings like that will mean increased sales revenue for commercial stations. For noncommercial stations, it will mean a larger pool to draw from. The next logical step is using that revenue to increase salaries."

"People will listen if we have a compelling, quality product. But that comes with a price."



**Tim McDermott**

### The Bottom Line

Every Christian radio station has to pay attention to the bottom line. Money doesn't come out of the walls when there is a shortfall in station income. But higher pay for employees who do their jobs, are passionate about their responsibilities and go beyond the call of duty is a must for any well-run organization. To neglect your people is to neglect your station's foundational mission.

"Christian radio has demonstrated that, with careful formatting and creative staffing, we can compete with mainstream radio," Pederson says.

"Noncommercial stations especially need this information," McDermott says. "The IRS states that noncommercial stations can't pay above a normal salary range, so they need to know these benchmarks."

"We all desire to see Christian music radio improve, and the place to start is by having the best people at each station. That is going to mean paying them what they are worth."

"For example, at a noncommercial station, why should you expect donors to give \$25 a month and, at the same time, expect your staff to donate their services to the station by working for \$10,000, \$20,000 or even \$30,000 less than their mainstream counterparts? That equation needs to change."

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# The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor  
Lizza Connor

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## Catching Up With.... Jeremy Camp

Singer-songwriter's new worship project off to a strong start

**B**EC Recording artist Jeremy Camp has had a whirlwind of a week. He's calling THE CCM UPDATE from a cell phone "somewhere in between Colorado and Washington state," he says, on a night off from his tour with Rebecca St. James and Newsboys.

Camp's new record, *Carried Me: The Worship Project*, scanned over 19,000 units in its first week out. The rock songwriter also just found out that he's been nominated for four Dove Awards. "I'm just excited that God's blessing me, and I'm going to continue doing what I'm doing," says Camp. "It's about being faithful in the little things."



Jeremy Camp

CCM: How's the tour going?

JC: The tour's been amazing. We had a Bible study yesterday that Peter Furler [Newsboys] led, and it was pretty epic. When you first go on tour with major bands and everyone's doing well, you always wonder if there's going to be competition, and sometimes you don't know how it's going to go. We've had the most amazing sense of unity on this tour. It's been neat, because we're all getting along so well, and we've had these amazing times of worship and study.

CCM: *Carried Me: The Worship Project* was released a few weeks ago to much success. Congratulations on that. What was your reaction to such a big first week out?

JC: It's kind of funny. It's the same reaction I've had to the Dove nominations, the radio success and all that: It was really encouraging and really humbling. It's hard to explain. God's done so much in my life these past three years. And the past year and a half especially, He's continued to pour out His blessings.

I wasn't surprised — and I'm not saying that in an arrogant way, but it's just been that God has been so good. I can only say, "God, thanks so much for these blessings, and I'll

continue to be faithful in what You're calling me to do." If He continues to bless this, then praise the Lord! It shows that He's taking this music thing to the next level and

He's given me a bigger platform for ministry. People are accepting Christ at shows. It's awesome to see what God is doing.

CCM: The new album is your sophomore effort. How does the second time around compare to your experience out of the gate in 2002?

JC: When the first album, *Stay*, came out, everybody was saying, "You've got to do this and this and this..." I knew that God was going to be in control no matter what, but I was definitely more stressed about the whole situation. I was trying to do all I could do.

This time around, I still say, "I'm going to do all I can do." But the difference is, I now rest in the fact that God has been in the throne the whole time, and He's taken this ministry where He's wanted to take it. My stressing out and worrying about how the album is going to do or what I can do to make it better is not going to help any situation. It would just take my focus off trusting the Lord. That's not what He wants.

I've learned to rest in the fact that God's hand is on my life. God's hand is on the release of this album and all I've done. I've got a lot more peace. Even if it doesn't go well, the Lord knows the outcome. I've got to trust that His hand is on it, and I can't move it off or move it in the direction I want it to go.

CCM: I hear you've got some history as a worship leader. Your new album seems to reflect that side of you.

JC: Yes, my dad always played music. People always ask me if he's [well-known worship leader] Steve Camp, but he's not. My dad was a worship leader, and I watched his example. He later became a pastor, and when I began walking with the Lord, I began leading worship in the church. I went to Bible college and led worship there on campus as well.

After that I played different churches where people knew I had written my own songs. They asked me to mix those in with the worship stuff I was doing. That's when the whole "being signed" thing happened, when I started doing that. Isn't that an eloquent way to say it?

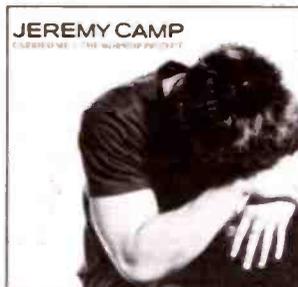
It's so funny how much I'm learning more and more to be myself. It's so much better. Not that I wasn't before, but I'm not worried if I stumble over something.

CCM: What prompted you to do a worship record this time?

JC: It's funny. Not many people know, but they will soon: I actually recorded this album before I did *Stay*. We just didn't release it.

CCM: What's the story on that?

JC: The record company asked me to do a worship album before they even wanted to sign me as an artist. I said I'd love to do it, and I'd always wanted to. We did it, and in



the midst of making it I signed the record contract to record *Stay*. The company wanted to release *Stay* so I could first share my life, what God had done through my life at that point, etc. This new record is an extension of what I do.

CCM: What's the significance of the tunes you chose to record for *Carried Me*?

JC: A lot of these songs, like "Trust in You," are songs I loved growing up. I had a lot of fear problems when I was younger. The song says, "I will not be afraid, I will trust in You." It was my anthem. These songs all have significant meanings for different times in my life. "Revive Me" was a song that I wrote for my wife, Melissa [who died of cancer], when I was sitting beside her in the hospital room. They are all sentimental, I guess.

CCM: Your life has changed a lot over the past year. You've been touring consistently, you've gotten married, and you've recently released your second project. The rumor is that you're already working on a new rock album for release later this year. How have the changes influenced your songwriting?

JC: As a believer, I always want to grow. I'm always looking to learn new things. The rock album is just part of the growth God's taking me through in my life. The title of the album will be *Restored*. It's from a song that I wrote for the album, and it chronicles what He's done in my life and how God has restored my life in so many ways. It's been such an honor to do what I do.

The upcoming album talks a lot about the different things God is teaching me in my life. When you're married you learn a lot about yourself and how you need to change — in a good way! There are still elements of brokenness in the writing, because I tend to get down on myself, as we all do, and there's still intensity, because that's just how I write. There are different themes here, though, for sure.

CCM: Where are you in the recording process?

JC: I've written all the songs and have recorded about half of them. I will record the other half in May.

CCM: Can you give us an indication of what to expect sonically?

JC: It'll be pretty similar to *Stay*, with a mix of rock songs and mellow songs. I love both. It may be a little heavier, a little thicker, a little more intense. I can say it sounds more passionate, at least to me.

CCM: What's it like for you to play the tunes from your new worship record night after night, given that you finished the project several years ago? How do you keep things fresh?

JC: Well, there are 13 songs on the album, and I did go back and record

"Beautiful One" and several others so I'd have a few new ones on there. With any of my songs, even the ones from *Stay*, I've been singing them 350-plus times in the last year and a half. You just have to pray that God will help make them fresh.

CCM: I heard a country singer say that the best advice he ever got was to write or record songs that he thought he could sing for years and years, because he would be doing that if he had any kind of career longevity.

JC: That's so true. I'm not disappointed with any of my songs. I

**"My stressing out and worrying about how the album is going to do or what I can do to make it better is not going to help. It would just take my focus off trusting the Lord."**

don't look back and say, "I shouldn't have put that song on that album," or, "That song doesn't mean anything anymore." What I have to do is to spend time with the Lord, spend time with Him, because when I get up onstage they are fresh, the hearts of the songs are fresh.

There are times, I'm not going to lie, when it's hard to sing the same songs over and over, but you've got to say, "Lord, I don't feel this tonight. Despite how I feel, bless the people who hear this."

CCM: A few months ago you married Benjamin Gate lead singer Adrienne Liesching. Who controls the CD player now?

JC: We have similar musical tastes, so that's great. We both love Blindside, especially that new album, *Pitiful*, and we like Switchfoot's *The Beautiful Letdown*. That's an amazing album. Everybody knows it.

If it's good music that's glorifying to the Lord, then it's cool with us.

— Lizza Connor

March 5, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS-ON CHART	TOTAL STATIONS
1	1	MATTHEW WEST More (Universal South/EMI CMG)	1721	-8	13	56/0
2	2	THIRD DAY Sing A Song (Essential/PLG)	1549	-94	15	57/0
3	3	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	1418	+66	8	56/2
4	4	AVALON All (Sparrow/EMI CMG)	1378	+77	8	54/0
7	5	NATE SALLIE Whatever It Takes (Curb)	1245	+34	10	46/1
5	6	JEREMY CAMP Right Here (BEC)	1220	-63	15	47/0
6	7	S. CURTIS CHAPMAN Moment Made For Worshipping (Sparrow/EMI CMG)	1034	-196	16	43/0
9	8	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	968	+34	7	36/2
8	9	WARREN BARFIELD Mistaken (Creative Trust Workshop)	905	-35	14	33/3
15	10	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	881	+161	3	41/8
18	11	TODD AGNEW Grace Like Rain (Ardent)	788	+142	6	30/1
11	12	JARS OF GLAY Show You Love (Essential/PLG/RCA)	770	-144	19	31/0
17	13	SONICFLOOD Shelter (INO)	765	+112	5	31/3
10	14	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	734	-187	21	27/0
16	15	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	732	+16	9	29/0
20	16	BETHANY OILON Beautiful (Sparrow/EMI CMG)	696	+76	3	30/2
12	17	CASTING CROWNS If We Are The Body (Beach Street/Reunion/PLG)	688	-106	27	20/0
14	18	NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG)	687	-46	27	24/0
25	19	TREE63 Blessed Be Your Name (Inpop)	683	+156	4	32/6
26	20	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	675	+177	2	38/9
19	21	D. CROWDER BAND O Praise Him... (Sixsteps/Sparrow/EMI CMG)	641	-5	12	22/0
23	22	POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.)	583	+5	8	24/0
24	23	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow/EMI CMG)	572	+21	6	23/1
13	24	DARLENE ZSCHECH Pray (INO)	558	-177	21	20/0
29	25	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	514	+100	2	25/6
22	26	MERCYME Word Of God Speak (INO)	500	-86	43	17/0
21	27	ERIN O'DONNELL Wide Wide World (Inpop)	442	-154	19	23/2
Debut	28	FFH Good To Be Free (Essential/PLG)	410	+195	1	21/8
28	29	TAIT Lose This Life (ForeFront/EMI CMG)	381	-37	15	18/0
Debut	30	REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)	355	+56	1	19/2

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 2/22 - Saturday 2/28.  
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## New & Active

**CASTING CROWNS** Who Am I (Beach Street/Reunion/PLG)  
Total Plays: 326, Total Stations: 21, Adds: 10

**SARAH KELLY** Take Me Away (Gotee)  
Total Plays: 302, Total Stations: 14, Adds: 1

**GINNY OWENS** I Love The Way (Rocketown)  
Total Plays: 300, Total Stations: 15, Adds: 2

**BIG DADDY WEAVER** Heart Cries Holy (Fervent)  
Total Plays: 288, Total Stations: 15, Adds: 1

**JILL PHILLIPS** God Believes In You (Fervent)  
Total Plays: 279, Total Stations: 15, Adds: 2

**4HMM** You Reign (Word/Curb/Warner Bros.)  
Total Plays: 230, Total Stations: 12, Adds: 2

**JEFF DEYO / RITA SPRINGER** Bless The Lord (Gotee)  
Total Plays: 222, Total Stations: 8, Adds: 0

**SCOTT KRIPPAYNE** Life (Spring Hill)  
Total Plays: 207, Total Stations: 10, Adds: 0

**JAMI SMITH** How Great (Integrity)  
Total Plays: 179, Total Stations: 6, Adds: 0

**GREG LONG** Born Again (Christian)  
Total Plays: 157, Total Stations: 7, Adds: 0

Songs ranked by total plays

## Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	10
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	9
ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	8
FFH Good To Be Free (Essential/PLG)	8
TREE63 Blessed Be Your Name (Inpop)	6
JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	6
STACIE ORRICO Instead (ForeFront/EMI CMG)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FFH Good To Be Free (Essential/PLG)	+195
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	+177
ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	+161
TREE63 Blessed Be Your Name (Inpop)	+156
TODD AGNEW Grace Like Rain (Ardent)	+142
SONICFLOOD Shelter (INO)	+112
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	+109
JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	+100
AVALON All (Sparrow/EMI CMG)	+77
BETHANY OILON Beautiful (Sparrow/EMI CMG)	+76

## Christian Activity

by Rick Welke

### Leap Week

The chart experiences a Leap Year-type phenomenon this week as no fewer than seven songs rise four or more spots. That type of chart movement doesn't take place every week, so we'll celebrate the accomplishments by honoring those artists.

ZoEgirl head the class with a solid leap (15-10, +161) into the top 10. Dove Award New Artist of the Year candidate Todd Agnew (18-11, +142), Sonicflood (17-13, +112), Bethany Dillon (20-16, +76), Tree63 (25-19, +156), Building 429 (26-20, +177) and Jaci Velasquez (29-25, +100) round out the list.

New songs that are creating a buzz are FFH's "Good To Be Free," Rebecca St. James' "The Power of Your Love" and "Who Am I" by multiple-Dove nominees Casting Crowns.



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**CHR TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Right Here (BEC)	977	-105	16	26/0
2	2	JARS OF CLAY Show You Love (Essential/PLG/RCA)	901	-78	20	23/0
3	3	TODD AGNEW Grace Like Rain (Ardent)	886	-36	13	22/0
4	4	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	872	+17	9	27/0
6	5	MATTHEW WEST More (Universal South/EMI CMG)	833	+58	11	20/0
5	6	THIRD DAY Sing A Song (Essential/PLG)	826	+27	15	22/0
9	7	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	750	+74	7	24/1
8	8	SARAH KELLY Take Me Away (Gotee)	684	+6	10	20/1
10	9	PLUS ONE Be Love (Inpop)	668	+43	13	20/0
7	10	TAIT Lose This Life (ForeFront/EMI CMG)	627	-64	18	18/0
11	11	PILLAR Further From Myself (Flicker)	596	+11	9	19/0
12	12	PAUL WRIGHT Your Love Never Changes (Gotee)	594	+24	19	18/0
15	13	OUT OF EDEN Love, Peace & Happiness (Gotee)	539	+54	5	19/0
13	14	SKILLET Savior (Ardent)	534	-27	15	15/1
16	15	TELECAST The Way (BEC)	487	+15	11	13/0
19	16	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	486	+81	3	21/4
27	17	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	447	+142	2	20/7
23	18	NATE SALLIE Whatever It Takes (Curb)	434	+83	3	16/2
21	19	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	432	+36	2	16/1
24	20	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	425	+98	2	18/4
14	21	CASTING... H We Are... (Beach Street/Reunion/PLG)	424	-103	24	12/1
20	22	SEVEN PLACES Landslide (BEC)	421	+23	5	16/1
17	23	SANCTUS REAL Beautiful Day (Sparrow/EMI CMG)	403	-28	10	11/0
18	24	BARLOWGIRL Harder Than The First Time (Fervent)	400	-18	8	14/0
22	25	D. CROWDER... O Praise... (Sixsteps/Sparrow/EMI CMG)	355	-17	11	12/0
26	26	TREE63 Blessed Be Your Name (Inpop)	342	+24	3	13/2
Debut	27	BIG DISMAL Just The Same (Wind-up)	341	+83	1	13/1
29	28	MERCYME Word Of God Speak (INO)	313	+17	9	7/0
-	29	WARREN BARFIELD Mistaken (Creative Trust Workshop)	311	+32	6	11/0
-	30	DOWNHERE Breaking Me... (Spin/Curb/Warner Bros.)	289	+10	8	9/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 2/22 - Saturday 2/28. © 2004 Radio & Records.

**New & Active**

**AVALON All** (Sparrow/EMI CMG)  
Total Plays: 199, Total Stations: 9, Adds: 0

**STACIE ORRICO Instead** (ForeFront/EMI CMG)  
Total Plays: 165, Total Stations: 9, Adds: 4

**SONICFLOOD Shelter** (INO)  
Total Plays: 162, Total Stations: 8, Adds: 1

**FM STATIC Something To Believe In** (Tooth & Nail)  
Total Plays: 149, Total Stations: 5, Adds: 2

**TAYLOR SORENSEN Love Somebody Else** (Rocketown)  
Total Plays: 124, Total Stations: 7, Adds: 1

**TEN SHEKEL SHIRT Risk** (INO)  
Total Plays: 109, Total Stations: 5, Adds: 0

**INHABITED Rescue Me** (Independent)  
Total Plays: 107, Total Stations: 3, Adds: 0

**DARLENE ZSCNECH Pray** (INO)  
Total Plays: 104, Total Stations: 3, Adds: 0

**KUTLESS Treason** (BEC)  
Total Plays: 82, Total Stations: 3, Adds: 0

**BIG DADDY WEAVE Heart Cries Holy** (Fervent)  
Total Plays: 81, Total Stations: 4, Adds: 2

**ROCK TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	FALLING UP Broken Heart (BEC)	482	-3	11	28/0
1	2	KUTLESS Treason (BEC)	438	-75	13	34/0
3	3	PILLAR Further From Myself (Flicker)	400	-71	14	30/0
4	4	SANCTUS REAL Beautiful Day (Sparrow/EMI CMG)	377	-72	14	29/0
7	5	THOUSAND FOOT... Rawkfish (Tooth & Nail/EMC)	374	+8	6	28/0
8	6	TREE63 The Answer To The Question (Inpop)	363	+4	8	31/2
9	7	BIG DISMAL Just The Same (Wind-up)	357	+6	5	30/0
5	8	SEVEN PLACES Landslide (BEC)	353	-36	14	27/0
11	9	PLUS ONE Poor Man (Inpop)	309	+15	7	27/0
12	10	INHABITED Rescue Me (Independent)	302	+20	6	24/1
13	11	P.O.D. Change The World (Atlantic)	291	+20	4	30/0
6	12	TAIT Numb (ForeFront/EMI CMG)	289	-95	14	31/0
16	13	SKY HARBOR Welcome (Inpop)	288	+29	6	23/2
15	14	SEVENTH DAY SLUMBER Spiraling (Crowne)	271	+9	3	29/0
10	15	KIDS IN THE WAY Hallelujah (Flicker)	265	-43	14	24/0
18	16	NUMBER ONE GUN Starting Line (Floodgate)	244	+17	4	18/2
21	17	JONAH33 Watching You Die (Ardent)	238	+29	3	23/3
30	18	FM STATIC Something To Believe In (Tooth & Nail)	227	+83	2	20/10
14	19	LAST TUESDAY Retaliation (DUG)	222	-44	9	18/0
20	20	SKILLET Savior (Ardent)	210	-3	21	20/1
19	21	BY THE TREE Confessions (Fervent)	213	-9	3	20/1
26	22	MENDING POINT In Transit (Word Of Mouth)	210	+33	8	11/1
17	23	INSYDERZ Call To Arms (Floodgate)	208	-29	12	15/0
25	24	DISCIPLE One More Time (Stain)	204	+26	9	17/1
28	25	STEREO MOTION Tip Of My Tongue (Flicker)	177	+24	2	16/2
23	26	BARLOWGIRL Harder Than The First Time (Fervent)	174	-28	9	18/0
Debut	27	IAN ESKELIN Taboo (Inpop)	169	+43	1	18/6
22	28	CURBSQUIRRELS Six (DUG)	166	-37	4	11/0
Debut	29	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	160	+46	1	12/2
24	30	TIMMAN JONES Say Goodbye (Cross Driven)	149	-40	9	16/0

39 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 2/22 - Saturday 2/28. © 2004 Radio & Records.

**New & Active**

**MODERN DAY JOHN Autumn** (Independent)  
Total Plays: 141, Total Stations: 8, Adds: 2

**EARTHSUIT Foreign** (Math)  
Total Plays: 131, Total Stations: 8, Adds: 1

**LESTER FINN EXPERIMENT Holding Out** (Independent)  
Total Plays: 124, Total Stations: 14, Adds: 2

**BLINDSIDE All Of Us** (Elektra/EEG)  
Total Plays: 120, Total Stations: 6, Adds: 0

**EMERY The Ponytail Parades** (Tooth & Nail)  
Total Plays: 107, Total Stations: 8, Adds: 2

**UNSHAKEN Break** (SPI)  
Total Plays: 102, Total Stations: 11, Adds: 6

**PETRA Woulda, Shoulda, Coulda** (Inpop)  
Total Plays: 99, Total Stations: 12, Adds: 2

**AMBERLIN Ready Fuels** (Tooth & Nail)  
Total Plays: 85, Total Stations: 4, Adds: 0

**ONECROSS Waste Away** (Independent)  
Total Plays: 73, Total Stations: 8, Adds: 0

**ADDISON ROAD All I Need Is You** (Independent)  
Total Plays: 71, Total Stations: 5, Adds: 3

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**INSPO TOP 20**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	S. CURTIS CHAPMAN Moment... (Sparrow/EMI CMG)	383	-6	16	21/0
2	2	CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)	379	+16	14	20/0
3	3	JAMIE SLOCUM By Your Side (Curb)	355	+13	7	21/0
6	4	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	266	+12	8	17/1
5	5	POINT... The Love Of Christ (Word/Curb/Warner Bros.)	254	-2	14	15/1
8	6	BIG DADDY WEAVE Completely Free (Fervent)	252	+16	13	15/0
4	7	GEORGE ROWE Everlasting (Rocketown)	246	-95	17	13/0
9	8	NEWSONG For The Glory Of Christ (Reunion/PLG)	239	+12	3	18/2
10	9	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	224	+8	8	14/0
11	10	D. PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	222	+17	4	17/1
14	11	PHILLIPS, CRAIG & DEAN Here... (Sparrow/EMI CMG)	204	+15	6	12/0
13	12	CECE WINANS Thirst For You (PureSprings/IND)	195	+3	9	12/1
7	13	MARK SCHULTZ You Are... (Word/Curb/Warner Bros.)	195	-43	18	12/0
12	14	MARTINS What Mercy Means (Spring Hill)	168	-29	17	9/0
20	15	K. STARLING Something More (Word/Curb/Warner Bros.)	148	+11	3	10/1
16	16	FFH Ready To Fly (Essential/PLG)	148	-10	22	8/0
17	17	A. DENSON W/L. BEVILL The Arms That... (Spring Hill)	147	-2	2	12/1
Debut	18	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	146	+45	1	12/2
15	19	DARLENE ZSCHECH Pray (IND)	144	-40	21	9/0
Debut	20	AVALON AI (Sparrow/EMI CMG)	139	+7	1	10/0

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 2/22 - Saturday 2/28.  
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**CHR Most Added**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	7
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	4
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4
STACIE ORRICO Instead (ForeFront/EMI CMG)	4
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	4
KUTLESS Sea Of Faces (BEC)	4

**Rock Most Added**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
FM STATIC Something To Believe In (Tooth & Nail)	10
APOLOGETIX Lifestyles Of The Rich And Nameless (Parodies)	9
ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (M2.D)	8
IAN ESKELIN Taboo (Inpop)	6
UNSHAKEN Break (SPI)	6
KJ-52 Back In The Day (Uprok)	6
KUTLESS Sea Of Faces (BEC)	4
STAPLE DVD (Dictatorship vs. Democracy) (Flicker)	4
BUILDING 429 Free (Word/Curb/Warner Bros.)	4

**Rhythmic Specialty Programming**

RANK	ARTIST TITLE LABEL(S)
1	L.A. SYMPHONY Gonna Be Alright (Gotee)
2	JOHN REUBEN Move (Gotee)
3	OUT OF EDEN Love, Peace & Happiness (Gotee)
4	KJ-52 Back In The Day (Uprok)
5	VERBS Love Triangle (Gotee)
6	MARY MARY Dance, Dance, Dance (Integrity)
7	SINTAX.THE.TERRIFIC When I Don't Show (Mect)
8	URBAN D The Immigrant (Flavor)
9	STU DENT That's It (Mect)
10	MARS ILL Breathe Slow (Gotee)

**Inspo Most Added**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
4MMA You Reign (Word/Curb/Warner Bros.)	4
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	4
SARA GROVES The One Thing I Know (IND)	3
NEWSONG For The Glory Of Christ (Reunion/PLG)	2
SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	2



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# The Changing Face Of Tropical

**A look at where the format is heading**

**I**n the last few years the Tropical format has metamorphosed into a mix of tropical sounds, dance music and pop rock. There are many factors behind this change, and each Tropical station has its own reasons for playing music that falls outside the traditional boundaries of the format.

For one thing, the flagship artists of tropical are not necessarily the hitmakers and top sellers they were in years past. Tropical stations say they have to play music from other formats, particularly pop, because of a lack of quality tropical product.

On the positive side, it seems that labels are paying attention to the complaints, and we have seen some changes. Major labels like Sony Discos and Universal Music Latino are releasing product by such artists as Rey Ruiz, NG2, Víctor Manuelle, Grupo Manía and Toros Band, with others to come. But is it enough, and how much more will it take to bring the format back to the forefront?

Another factor on the U.S. mainland — because Puerto Rico lives a different reality — is that the population is changing. The East Coast, which has always been Caribbean-dominated, has growing Central and South American and Mexican populations. Tropical stations may now also play vallenato and cumbia, which are Colombian sounds popular with these new groups.

So where is the Tropical format heading? This week three program directors give us their takes on it and discuss the state of the format in their markets.

**Carlos José Peralta**

**PD, WRMD/Tampa**

What's happened with the Tropical format is what has happened to everything else. There's been an oversaturation of tropical music, and even the dance lover likes variety. Mixing in pop and a ballad or two but keeping tropical music as the base is the ideal formula. That's programming that everyone can enjoy, and people won't get tired of it.

And tropical music has suffered

**"Tropical stations now have to be a lot more diverse. Our market enjoys tropical music, but they have also gotten used to pop, ballads and vallenatos."**

**Marcos Rivera**

a bit from a lack of hit songs and a lack of new music. That has prompted us to look to other genres to fill our programming to avoid having to dip too much into catalog material. That's another reason the format has changed.

To fix the situation, we need more and better material to choose from. Actually, there's enough material — it's the quality that's missing. I know the record industry is suffering from piracy and downloading. The labels are not able to promote their artists the way they did before or to sign new artists. There is talent out there, but the labels are a lot more cautious due to the current state of the industry.

I have noticed a slight change on the label side though. I just received the new Rey Ruiz record, a big art-

ist who hadn't recorded in a while, and Universal has Grupo Manía and Toros Band, who have made excellent, quality records that are helping the industry get back on its feet.

We're a station that programs a bit of everything, even though our base is tropical. If there's something new by Paulina Rubio, Luis Miguel or Cristian, for example, it's on the air right away. As long as there is a balance, that's what's important. The audience has to enjoy the music they hear.

The reason for the mix of music on Tropical stations is that the population on the East Coast is ever-changing. Also, people get tired of listening to the same thing. Even if our audience loves tropical music, we'll drive them crazy if we give them tropical music 24/7. The Tropical format has given what it had to give, and now it has to expand. It won't survive if it stays completely tropical.

People like variety, and pop music is hot right now. The young kids like music by Juanes and Shakira, for example. As long as a song is upbeat and up-tempo, it should have a space in a Tropical format.

**Marcos Rivera**

**PD, WACM & WSPR/West Springfield, MA**

I've seen very little change. I have noticed that some labels are releasing more material and that they are choosing better salsa and merengue releases, but we still find that we have to program music from other formats. Merengue is very weak right now. There isn't too much to choose from, so we are programming more bachata. We don't want to bore people.

Salsa is doing better than merengue because we've seen the comebacks of a lot of artists, some who hadn't recorded in a while, like Willie González, Eddie Santiago, Salsa Fever, NG2 and Jerry Rivera. They've given salsa a boost.



**Marcos Rivera**



**ITALIAN FLAVOR** Italian singer Tiziano Ferro (r) is promoting his sophomore Spanish-language pop album, 111. He's seen here during a recent visit to KSSE/Los Angeles' morning show, La Regadera, with host Serralde.

Another reason we have to vary our programming is because the population on the East Coast, which used to be almost completely Car-

ibbean, is changing, and not all of them like tropical music. Since we've seen a rise in the Central and South American population in the area, we've also been programming a lot more vallenato and pop.

Tropical stations have to be a lot more diverse.

Our market enjoys tropical music, but they have also gotten used to pop, ballads and vallenatos. Many of the nightclubs are doing Colombian dances and bringing Central American bands to perform, and that's something we hadn't seen before.

If the production and quality of salsa and merengue don't get better, Tropical radio will have to look elsewhere for its programming. It becomes monotonous if we don't have new music, which is what people want. We need new material and variety, and if we don't have it, then we have to fill that space with catalog music, and people don't like that.

**Raúl Rivera**

**PD, WYQE/Puerto Rico**

In Puerto Rico, merengue is going through tough times. Although we program it, not many other stations do. Stations have eliminated merengue from their programming because, apparently, people aren't requesting it and it isn't selling. We continue to program it because it works for us.

Reggaetón has been the music to play, and it's selling a lot. We get a lot of requests for it — so much so that we have a reggaetón show where we play the biggest hits. Although many of the songs have dirty lyrics, we have seen that many reggaetón artists are releasing radio versions with cleaner lyrics. The artists have met and are discussing ways to communicate their messages with cleaner lyrics.

Tropical stations here play their

own format. Salsa stations play salsa. There may be stations that include one or two songs from other formats in a morning show, but that's it. Tropical music in Puerto Rico has not seen dramatic changes.

Part of the problem, in terms of lack of product, has to do with the changes the labels are going through. Many of them are merging, and they are holding back releases. I think that after they finish going through their changes, they will focus on promoting their artists.

**"Mixing in pop and a ballad or two but keeping tropical music as the base is the ideal formula. That's programming that everyone can enjoy, and people won't get tired of it."**

**Carlos José Peralta**

Another thing affecting them is piracy. Sales have gone down substantially in all formats. Piracy has pushed some artists to record in other musical styles in order to sell. Some labels release a product in several formats because they have to get a song on the radio to be able to sell it.

It all happened at the same time — piracy and a bad economy. Labels don't have the budgets they had before. Our job as radio stations is to listen to music, to the artists and the quality of their music, and find the product that fits our programming, and put it on the air.



**Raúl Rivera**

# RADIO & MÚSICA<sup>®</sup> by RR

This Week In Spanish-Language Music

## Radio Y Música News

• Former Cárdenas-Fernández & Associates President Henry Cárdenas is back in the live-entertainment business with his new company, Henry Cárdenas Management Services. In 1999 SFX purchased 50% of CFA. Televisa purchased the other 50% in 2001. It then became CCE-TV. Cárdenas stayed on as President, but exited in February 2003 due to employment disputes.

Cárdenas and CCE-TV have resolved these disputes, and he is released from all obligations, including the noncompete clause that barred him from the music-promotion and live-event business. Henry Cárdenas Management Services will produce, promote and present sporting, music and other live entertainment events, as well as provide consulting services.

"I've been in this market for more than 25 years," Cárdenas said. "I was out of action for 12 months, but I believe that the relationships I built throughout those 25 years are still there. Competition is now stronger and at another level, but that pushes you to work harder."

"Another advantage I have that other promoters don't is my relationships with national sponsors, and I've kept those relationships alive. I don't do an event if I don't have a sponsor. I've contacted them, and I'm sure opportunities will be available to us."

• Oscar Llord, the former Sony Discos Chairman who directed Sony's crossover successes, has officially launched Oscar Llord Entertainment. The multidimensional entertainment company includes a record label, Ole Music; an artist-management company, the Network; and Encore, a concert events promotions company.

On the record side, Ole Music has paired with Lideres Entertainment Group. With that partnership, Ole's releases will be available in the U.S. through Lideres' distribution agreement with Universal Music and Video Distribution. Internationally, the product will be available through Lideres' licensing agreements with UMG's affiliates.

Among the artists on Ole's roster are former Sony Discos' artists Elvis Crespo, Tommy Torres, MDO and Angel López and newcomers urban band K1 and bachata sensation Nueva Era.



Oscar Llord

## Radio Corner

Israel Salazar  
PD, KQFX/Amarillo, TX

Our ratings are always high. This is the only Hispanic station covering this city, and we reach as far as the eastern part of New Mexico. This is the only station that has that kind of reach. That has been one of our main tools for success, along with good music. We do live remotes from clubs and other places, which is something no one else is doing.

We're also preparing for the upcoming Cinco De Mayo events. We're bringing over bands that have not been in the area before, bands that play cumbia. A few weeks ago we brought in Chon Arauza and had a great turnout. Sonidero bands are doing well here. We're also programming their music to give our audience a taste of something different. But we're not forgetting about the music that has a strong following in the area, like norteño and duranguense. We're focusing on programming new music to give the station and the listener more variety.



Israel Salazar



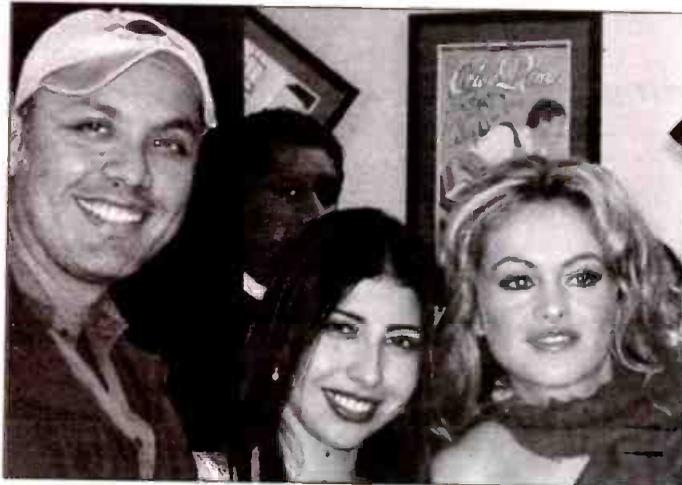
**AT THE ZOCALO** Pape Aguilar gave a performance at Mexico City's Zócalo. More than 135,000 fans gathered in the largest plaza in the country to see the show.



**SIMPLY THE BEST** Mexican superstar Luis Miguel received an award for selling over half a million copies of his latest album, 33, in Mexico in just a few months. He also broke his own record at Mexico City's Auditorio Nacional by giving 25 sold-out concerts.



**A STAR FOR A STAR** José José was recently honored with a star on the Hollywood Walk of Fame. He's seen here with family members and friends and some of the hundreds of fans who showed up to congratulate him.



**PAU SHARES A MOMENT** During a visit to Los Angeles, Paulina Rubio made a stop at LATV, where she met new Univision Music Group artist Flakiss. Rubio is promoting her latest album, Paulatina. Seen here are (l-r) Univision Music Group National Publicity Manager Marco González, Flakiss and Paulina.



**DANCE, ANYONE?** Los Gavilanes Del Norte were in Modesto, CA filming the video for their newest single, "Los Bailadores." Check them out on the dance floor!

March 5, 2004

## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CHAYANNE Cuidarte El Alma (Sony Discos)	170
2	PAULINA RUBIO Te Quise Tanto (Universal)	154
3	LA OREJA DE VAN GOGH Rosas (Sony Discos)	120
4	CRISTIAN Te Llamé (BMG)	118
5	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	107
6	MANA Te Llevaré Al Cielo (Warner M.L.)	94
7	DAVID BISBAL Bulería (Universal)	88
8	THALIA Cerca De Ti (EMI Latin)	78
9	OBIE BERMUDEZ Antes (EMI Latin)	72
10	SIN BANDERA Mientes Tan Bien (Sony Discos)	72
11	LUIS FONSI Quién Te Dijo Eso (Universal)	66
12	TRANZAS Mori (J&N)	62
13	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	62
14	SIN BANDERA Que Llora (Sony Discos)	58
15	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	55
16	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	51
17	LUIS MIGUEL Un Te Amo (Warner M.L.)	50
18	MANA Eres Mi Religión (Warner M.L.)	50
19	ALEX UBAGO Sin Miedo A Nada (Warner M.L.)	49
20	ENRIQUE IGLESIAS Adicto (Universal)	48
21	EDNITA NAZARIO A Que No Te Vas (Sony Discos)	48
22	LA FACTORIA Todavía (Universal)	48
23	LOS TRI-O Cómo Fui A Enamorarme De Ti (Sony Discos)	47
24	JUANES La Paga (Universal)	47
25	RICARDO ARJONA Duele Verte (Sony Discos)	42

Data is compiled from the airplay week of February 22-28, and based on a point system.  
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### Going For Adds

ALICIA MACHAADO Cómo Decirte Que No (Universal)  
ALIH JEY Muñequita Tuya (Universal)  
AREA 305 Hay Que Cambiar (Univision)  
AZUL AZUL El Hombre Es Como El Oso (Universal)  
LUIS FONSI Abrazar La Vida (Universal)  
SORAYA Miento (EMI Latin)  
TIZIANO FERRO Tardes Negras (EMI Latin)  
REY RUIZ Creo En El Amor (Sony Discos)

## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	VICTOR MANUELLE Tengo Ganas (Sony Discos)	216
2	TITO ROJAS El Gallo No Olvida (MP)	107
3	AVENTURA Hermanita (Premium)	105
4	TOROS BAND Loca Conmigo (Universal)	105
5	MARIANA Me Equivoqué (Univision)	87
6	GILBERTO S. ROSA El Refrán Se Te Olvidó (Sony Discos)	71
7	PAULINA RUBIO Te Quise Tanto (Universal)	60
8	NG2 Quitémonos La Ropa (Sony Discos)	53
9	CHAYANNE Cuidarte El Alma (Sony Discos)	49
10	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	48
11	AREA 305 Hay Que Cambiar (Univision)	46
12	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	45
13	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	41
14	TONNY TUN TUN La Paga (Karen)	40
15	DAVID BISBAL Bulería (Universal)	39
16	MARIO FELICIANO A Tu Manera No (NH)	39
17	WILLIE GONZALEZ & EDDIE SANTIAGO Solamente Ella (MP)	38
18	LA INDIA El Hombre Perfecto (Sony Discos)	37
19	JERRY RIVERA Puerto Rico (BMG)	36
20	EDNITA NAZARIO Si No Me Amas (Sony Discos)	36
21	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	36
22	THALIA Cerca De Ti (EMI Latin)	34
23	EDDIE HERRERA Y Tu Amor No Vuelve (J&N)	33
24	GRUPO MANIA Teléfono (Universal)	31
25	PLENA LIBRE Kijis Konar (Sony Discos)	30

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### Going For Adds

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**DEPORTES Y Más**

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#### RECENT INTERVIEWS:

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HEAD COACH OF THE MEXICAN NATIONAL TEAM

**VIRGINIA TOVAR**  
FIRST FEMALE PROFESSIONAL  
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**JORGE VERGARA**  
OWNER OF CHIVAS MEXICAN SOCCER TEAM

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**ALBERTO DE LA TORRE**  
CEO, MEXICAN SOCCER LEAGUE FEDERATION

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## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	290
2	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	243
3	INTOCABLE Soy Un Novato (EMI Latin)	203
4	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	191
5	YOLANDA PEREZ Estoy Enamorada (Fonovisa)	180
6	BANDA EL RECOO Que Te Ruegue Quien Te Quiera (Fonovisa)	163
7	LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	155
8	TUCANES DE TIJUANA Amor Descarado (Universal)	146
9	PALOMO Baraja De Oro (Disa)	136
10	CUISILLOS Vanidosa (Balboa)	129
11	PEPE AGUILAR A Pierna Suelta (Univision)	110
12	BRISEYDA Por Qué Me Haces Llorar (Platino)	94
13	VICTOR GARCIA Mi Funeral (Sony Discos)	93
14	JOAN SEBASTIAN Sentimental (Balboa)	91
15	TIGRES DEL NORTE José Pérez León (Fonovisa)	90
16	GERMAN LIZARRAGA Más Terco Que Una Mula (Disa)	88
17	VOCES DEL RANCHO Camarón Pela'o (EMI Latin)	83
18	AROMA Por Un Rato (Fonovisa)	79
19	BRONCO "EL GIGANTE DE AMERICA" Dalo Por Hecho (Fonovisa)	78
20	LUPILLO RIVERA Dame Por Muerto (Univision)	69
21	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	65
22	RAMON AYALA Titero En Tus Manos (Freddie)	64
23	COYOTE Y SU BANDA TIERRA SANTA Me Voy A Ir (EMI Latin)	64
24	PAQUITA LA DEL BARRIO Hombres Malvados (Balboa)	62
25	BRYNDIS Pero Tú No Estás (Disa)	61

Data is compiled from the airplay week of February 22-28, and based on a point system.  
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### Going For Adds

- ALICIA VILLAREAL La Suegra (Universal)
- ASTROS DE DURANGO La Milpa (BMG)
- AZUL AZUL El Hombre Es Como El Oso (Universal)
- CAUZA NORTEÑA Aquel Amor (Univision)
- CONJUNTO ATARDECER Yo Te Enseñé (Universal)
- EUFORIA Mentirosa (Universal)
- ISAIAS LUCERO Y SU GRUPO KILATE Te Reto (Universal)
- JAE P Al Estilo Mexicano (Univision)
- LA DINASTIA DE TUZANTLA Y Dicen (Universal)
- LDS ASES DE DURANGO Chiquitita (Universal)
- LOS HURACANES DEL NORTE Dale Su Bendición (Univision)
- NINEL CONDE La Tabla (Universal)
- TRINY Y LA LEYENDA El Amor De Tu Vida (Universal)
- VALENTIN ELIZALDE La Más Deseada (Universal)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	DJ KANE La Negra Tomasa (EMI Latin)	247
2	DUELO Un Minuto Más (Univision)	185
3	PALOMINOS Callejón Sin Salida (Urbana)	182
4	SOLIDO Tal Vez (Freddie)	156
5	IMAN Ya No (Univision)	153
6	INTOCABLE Soy Un Novato (EMI Latin)	151
7	A.B. QUINTANILLA f/JOE LOPEZ Me Duele (EMI Latin)	137
8	RAM HERRERA Muchachita Color Canela (Tejas)	133
9	MICHAEL SALGAO La Cruz De Vidrio (Freddie)	118
10	JENNIFER PEÑA A Fuego Lento (Univision)	98
11	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	94
12	BIG CIRCO Una Vez Más (EMI Latin)	84
13	JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie)	81
14	CONTROL Mi Najayita (EMI Latin)	76
15	JIMMY GONZALEZ & GRUPO MAZZ Te Llevo En Mi Alma (Freddie)	76
16	JAIME Y LOS CHAMACOS f/BOBBY PULIDO Conjunto No Morirá (Freddie)	67
17	SOLIDO Contando Los Segundos (Freddie)	64
18	EMILIO NAVAIRA f/JOSE LUIS AYALA Ambición (BMG)	63
19	LA ONDA Agárrame La Cintura (EMI Latin)	59
20	BIG CIRCO Voy Navegando (EMI Latin)	58
21	JAY PEREZ Mi Destino (La Voice)	54
22	LA TROPA F Me Dieron Ganas De Llorar (Freddie)	48
23	MARCOS OROZCO De Corazón A Corazón (Catalina)	48
24	RAMON AYALA La Hoja Y Yo (Freddie)	47
25	JAIME Y LOS CHAMACOS Quisiera Verte Y No Verte (Freddie)	43

Data is compiled from the airplay week of February 22-28, and based on a point system.  
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### Going For Adds

No Going for Adds for this Week

## Rock/Alternative

TW	ARTIST TITLE LABEL(S)
1	KINKY Presidente (Nettwerk)
2	CONTROL MACHETE El Genio Del Dub (Universal)
3	SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG)
4	CONTROL MACHETE Bien, Bien (Universal)
5	JULIETA VENEGAS Lento (BMG)
6	PLASTILINA MOSH Peligroso Pop (EMI Latin)
7	CURANDEROS Dolores (DMP Music)
8	JULIETA VENEGAS Andar Conmigo (BMG)
9	MANA Te Llevaré Al Cielo (Warner M.L.)
10	MORRISON Nunca (Indie Love Music USA)
11	ZOE Peace And Love (Sony Discos)
12	LUIS A. SPINETTA Agua De La Misena (Universal)
13	ANDRES CALAMARO Estadio Azteca (Warner M.L.)
14	CAFE TACUBA Eres (MCA)
15	LA LEY Surazul (Warner M.L.)

Songs ranked by total number of points. 17 Rock/Alternative reporters.

## Record Pool

TW	ARTIST TITLE LABEL(S)
1	VICTOR MANUELLE Tengo Ganas (Sony Discos)
2	TITO ROJAS El Gallo No Olvida (IMP)
3	NUEVA ERA We Belong Together (Ole Music)
4	BANDA GORDA Sueña (IMP)
5	CELIA CRUZ f/EL GENERAL Ella Tiene Fuego (Sony Discos)
6	TOÑO ROSARIO f/TEGO CALDERON Amigo Mio (Warner M.L.)
7	ILEGALES Dame Un Chin (Mock & Roll)
8	PUERTO RICAN POWER Doctor (J&N)
9	VICO-C f/EDDIE DEE & TEGO CALDERON El Bueno, El Malo Y El Feo (EMI Latin)
10	SON DE CALI Y Entonces (Univision)
11	ANTHONY Simplemente Te Amo (J&N)
12	GRUPO MANIA Sube Sube (Universal)
13	REYNDS Tabaco Y Ron (Latinflava)
14	JERRY RIVERA Mi Libertad (BMG)
15	BIG BOY & ANGEL LOPEZ Dónde Está El Amor (IMP)

Songs ranked by total number of points. 23 Record Pool reporters.

**NATIONAL**

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**SOUTH**



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- Ensures effective control of sales results, and takes corrective action to guarantee that achievement of sales objectives falls within designated budgets.
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- Directs sales forecasting activities, projections, reports, volume and sets performance goals accordingly.
- Directs staffing, training, and performance evaluations to develop and control sales programs.
- Directs and coordinates sales distribution by establishing sales territories, quotas, and goals.
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- Acts as liaison between sales department and organizational departments.
- Work and cooperate with Membership, On-Air Fundraising and Major Gift Departments to maximize overall organizational revenue and objectives.
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**RADIO & RECORDS**

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**CHR/POP**

LW	TW	ARTIST	SON	LABEL
1	1	JESSICA SIMPSON	With You	Columbia
3	2	BRITNEY SPEARS	Toxic	Jive
2	3	OUTKAST	The Way You Move	Arista
5	4	EVANESCENCE	My Immortal	Wind-up
6	5	LINKIN PARK	Numb	Warner Bros.
4	6	NICKELBACK	Someday	Roadrunner/DJMG
8	7	USHER	(LUDACRIS & LIL' JON) Yeah	Arista
7	8	OUTKAST	Hey Ya!	Arista
9	9	EAMON F**k It	(I Don't Want You Back)	Jive
15	10	MAROON 5	This Love	Octone/J
12	11	TWISTA	(KANYE WEST & JAMIE FOXX) Slow Jamz	Atlantic
10	12	3 DOORS DOWN	Here Without You	Republic/Universal
14	13	SHERYL CROW	The First Cut Is The Deepest	A&M/Interscope
16	14	FUEL	Falls On Me	Epic
18	15	MILARY DUFF	Come Clean	Buena Vista/Hollywood
11	16	BABY BASH	Suga Suga	Universal
13	17	NO DOUBT	It's My Life	Interscope
21	18	NICK CANNON	Gigolo	Jive
20	19	JANET JACKSON	Just A Little While	Virgin
22	20	SARAH CONNOR	Bounce	Epic
25	21	CHINGY	One Call Away	DTP/Capitol
19	22	BEYONCÉ	Me, Myself And I	Columbia
26	23	NELLY	Work It	Ramiz
24	24	LUDACRIS	(SHAWNNA) Stand Up	Def Jam South/DJMG
27	25	LIMP BIZKIT	Behind Blue Eyes	Flip/Interscope
32	26	JET	Are You Gonna Be My Girl	Elektra/EEG
34	27	CASSIDY	(R. KELLY) Hotel	J
23	28	GOOD CHARLOTTE	Hold On	Epic
29	29	M. LEE	(H.J. DUPRI) Wat Da Heek Gon Be	Fo' Real/Universal
33	30	KIMBERLEY LOCKE	8th World Wonder	Carli

**#1 MOST ADDED**

AVRIL LAVIGNE Don't Tell Me (Arista)

**#1 MOST INCREASED PLAYS**

CHINGY One Call Away (DTP/Capitol)

**TOP 5 NEW & ACTIVE**

- FIVE FOR FIGHTING 100 Years (Aware/Columbia)
- KATY ROSE Overdrive (V2)
- BLINK-182 I Miss You (Geffen)
- AVRIL LAVIGNE Don't Tell Me (Arista)
- MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)

CHR/POP begins on Page 28.

**CHR/RHYTHMIC**

LW	TW	ARTIST	SON	LABEL
1	1	USHER	(LUDACRIS & LIL' JON) Yeah	Arista
3	2	J-KWON	Tipsy	So So Def/Arista
4	3	CHINGY	One Call Away	DTP/Capitol
2	4	TWISTA	(KANYE WEST & JAMIE FOXX) Slow Jamz	Atlantic
5	5	CASSIDY	(R. KELLY) Hotel	J
7	6	LUDACRIS	Splash Waterfalls	Def Jam South/DJMG
6	7	YING YANG TWINS	(LIL' JON)... Salt Shaker	TVT
8	8	JAY-Z	Dirt Off Your Shoulder	Roc-A-Fella/DJMG
10	9	EAMON F**k It	(I Don't Want You Back)	Jive
16	10	MARO WINANS	(P. DIDDY) I Don't Wanna Know	Bad Boy/Universal
11	11	KANYE WEST	Through The Wire	Roc-A-Fella/DJMG
13	12	G UNIT	(IJOE) Wanna Get To Know You	Interscope
9	13	BEYONCÉ	Me, Myself And I	Columbia
14	14	PETEY PABLO	Freak A-Loek	Jive
12	15	NICK CANNON	Gigolo	Jive
19	16	RUBEN STUDDARD	Sorry 2004	J
17	17	OUTKAST	The Way You Move	Arista
15	18	OUTKAST	Hey Ya!	Arista
20	19	MISSY ELLIOTT	I'm Really Hot	Gold Mind/Elektra/EEG
24	20	T.J. RUBBER BAND MAN	(Grand Hustle) Atlantic	
18	21	WESTSIDE CONNECTION	Gangsta Nations	Capitol
23	22	SLEEPY BROWN	(OUTKAST) I Can't Wait	Interscope
25	23	YOUNG GUNZ	No Better Love	Def Jam/DJMG
26	24	BRITNEY SPEARS	Toxic	Jive
32	25	JENNIFER LOPEZ	(R. KELLY) Baby I Love U	Epic
26	26	M. LEE	(H.J. PHA & S. BROWN) Luv Me Baby	Fo' Real/Universal
30	27	JUVENILE	(MAMMIE FRESH) In My Life	Cash Money/Universal
21	28	ALICIA KEYS	You Don't Know My Name	J
29	29	RYAN DUARTE	You	Universal
33	30	AVANT	Read Your Mind	Geffen

**#1 MOST ADDED**

USHER Yeah (Arista)

**#1 MOST INCREASED PLAYS**

USHER Yeah (Arista)

**TOP 5 NEW & ACTIVE**

- JOE FIG UNIT Ride Wit U (Jive)
- MR. VEGAS Pull Up (Delicious Vinyl/Geffen)
- DILATED PEOPLES F(KANYE WEST) This Way (Capitol)
- CYPRESS HILL What's Your Number? (Columbia)
- JANET JACKSON I Want You (Virgin)

CHR/RHYTHMIC begins on Page 33.

**URBAN**

LW	TW	ARTIST	SON	LABEL
1	1	USHER	(LUDACRIS & LIL' JON) Yeah	Arista
3	2	RUBEN STUDDARD	Sorry 2004	J
4	3	LUDACRIS	Splash Waterfalls	Def Jam South/DJMG
2	4	TWISTA	(KANYE WEST & JAMIE FOXX) Slow Jamz	Atlantic
6	5	CHINGY	One Call Away	DTP/Capitol
5	6	BEYONCÉ	Me, Myself And I	Columbia
10	7	JAY-Z	Dirt Off Your Shoulder	Roc-A-Fella/DJMG
9	8	CASSIDY	(R. KELLY) Hotel	J
11	9	J-KWON	Tipsy	So So Def/Arista
7	10	YING YANG TWINS	(LIL' JON)... Salt Shaker	TVT
8	11	KANYE WEST	Through The Wire	Roc-A-Fella/DJMG
13	12	T.J. RUBBER BAND MAN	(Grand Hustle) Atlantic	
17	13	YOUNG GUNZ	No Better Love	Def Jam/DJMG
12	14	ALICIA KEYS	You Don't Know My Name	J
16	15	SLEEPY BROWN	(OUTKAST) I Can't Wait	Interscope
14	16	JUVENILE	(MAMMIE FRESH) In My Life	Cash Money/Universal
20	17	PETEY PABLO	Freak A-Loek	Jive
15	18	AVANT	Read Your Mind	Geffen
22	19	G UNIT	(IJOE) Wanna Get To Know You	Interscope
29	20	ALICIA KEYS	II I Ain't Got You	J
21	21	TRILLVILLE	Neva Eva	BME/Warner Bros.
24	22	LIL' FLIP	Game Over	Sacka Free/Load/Columbia
18	23	OUTKAST	Hey Ya!	Arista
27	24	AVANT	Don't Take Your Love Away	Geffen
23	25	MISSY ELLIOTT	I'm Really Hot	Gold Mind/Elektra/EEG
26	26	SEAN PAUL	I'm Still In Love With You	VP/Atlantic
28	27	JAGGED EDGE	What It's Like	Columbia
31	28	TAMMA	Questions	Elektra/EEG
32	29	BEENIE MAN	(MRS. THING) Dada	Virgin
36	30	ATL	Make It Up With Love	Noontime/Epic

**#1 MOST ADDED**

JANET JACKSON I Want You (Virgin)

**#1 MOST INCREASED PLAYS**

ALICIA KEYS II I Ain't Got You (J)

**TOP 5 NEW & ACTIVE**

- I-20 Fightin' In The Club (Priority/Capitol)
- NOTORIOUS B.I.G./P. DIDDY... Victory 2004 (Bad Boy/Universal)
- USHER Yeah (Arista)
- DILATED PEOPLES F(KANYE WEST) This Way (Capitol)
- PASTOR TROY I'm Ridin' Big Yo (Universal)

URBAN begins on Page 36.

**AC**

LW	TW	ARTIST	SON	LABEL
2	1	JOSH GROBAN	You Raise Me Up	143/Reprise
1	2	SHANNA TWAIN	Forever And For Always	Mercury/DJMG
3	3	TRAIN	Calling All Angels	Columbia
4	4	SHERYL CROW	The First Cut Is The Deepest	A&M/Interscope
6	5	DIDO	White Flag	Arista
5	6	UNCLE KRACKER	(DOBBIE GRAY) Driit Away	Lava
7	7	MATCHBOX TWENTY	Unwell	Atlantic
8	8	FIVE FOR FIGHTING	100 Years	Aware/Columbia
9	9	LUTHER VANDROSS	Dance With My Father	J
12	10	MICHAEL McDONALD	Ain't No Mountain High Enough	Motown
10	11	PHIL COLLINS	Look Through My Eyes	Walt Disney/Hollywood
11	12	CLAY AIKEN	Invisible	RCA
15	13	SIMPLY RED	You Make Me Feel Brand New	SimplyRed.com/Red Ink
14	14	COUNTING CROWS	Big Yellow Taxi	Geffen/Interscope
16	15	MARTINA MCBRIDE	This One's For The Girls	RCA
17	16	SARAH MCLACHLAN	Fallen	Arista
21	17	WYNNONA	I Want To Know What Love Is	Carli
19	18	3 DOORS DOWN	Here Without You	Republic/Universal
20	19	SANTANA	(ALEX BAND) Why Don't You & I	Arista
22	20	SEAL	Love's Divine	Warner Bros.
18	21	CHRISTINA AGUILERA	The Voice Within	RCA
25	22	NO DOUBT	It's My Life	Interscope
24	23	TIM MCGRAW	Tiny Dancer	Carli
28	24	MICHAEL BUBLE	Sway	143/Reprise
29	25	KENNY LOGGINS	I Miss Us	All The Best
23	26	HALL & OATES	Getaway Car	I-Watch
-	27	ISRAEL KAMAKAWI'O'OLE	Over The Rainbow... (Big Boy)	
-	28	ROD STEWART	Time After Time	J
27	29	RUBEN STUDDARD	Sorry 2004	J
26	30	SUZU K.	Gabriel	Vellum

**#1 MOST ADDED**

LUTHER VANDROSS Buy Me A Rose (J)

**#1 MOST INCREASED PLAYS**

ISRAEL KAMAKAWI'O'OLE Over The Rainbow... (Big Boy)

**TOP 5 NEW & ACTIVE**

- ABENAA Song 4 U (Munim)
- MELISSA ETHERIDGE Breathe (Island/DJMG)
- TRAIN When I Look To The Sky (Columbia)
- LUTHER VANDROSS Buy Me A Rose (J)
- NORAH JONES Sunrise (Blue Note/EMC)

AC begins on Page 68.

**HOT AC**

LW	TW	ARTIST	SON	LABEL
1	1	3 DOORS DOWN	Here Without You	Republic/Universal
2	2	SHERYL CROW	The First Cut Is The Deepest	A&M/Interscope
4	3	NICKELBACK	Someday	Roadrunner/DJMG
3	4	NO DOUBT	It's My Life	Interscope
5	5	MATCHBOX TWENTY	Bright Lights	Atlantic
6	6	DIDO	White Flag	Arista
8	7	EVANESCENCE	My Immortal	Wind-up
7	8	SANTANA	(ALEX BAND) Why Don't You & I	Arista
9	9	SARAH MCLACHLAN	Fallen	Arista
10	10	FIVE FOR FIGHTING	100 Years	Aware/Columbia
12	11	MAROON 5	This Love	Octone/J
11	12	TRAIN	When I Look To The Sky	Columbia
14	13	MELISSA ETHERIDGE	Breathe	Island/DJMG
13	14	OUTKAST	Hey Ya!	Arista
16	15	JOHN MAYER	Clarity	Aware/Columbia
17	16	LIZ PHAIR	Extraordinary	Capitol
19	17	FUEL	Falls On Me	Epic
18	18	JASON MRAZ	You And I Both	Elektra/EEG
20	19	TOBY LIGHTMAN	Devils And Angels	Lava
23	20	NORAH JONES	Sunrise	Blue Note/EMC
25	21	BARENAKED LADIES	Testing 1, 2, 3	Reprise
21	22	SEAL	Love's Divine	Warner Bros.
22	23	KID ROCK	Cold And Empty	Top Dog/Atlantic
26	24	JOSH KELLEY	Everybody Wants You	Hollywood
27	25	3 DOORS DOWN	Away From The Sun	Republic/Universal
28	26	JESSICA SIMPSON	With You	Columbia
24	27	MICHELLE BRANCH	Breathe	Maverick/Warner Bros.
34	28	HOOBASTANK	The Reason	Island/DJMG
29	29	CLAY AIKEN	Invisible	RCA
32	30	LINKIN PARK	Numb	Warner Bros.

**#1 MOST ADDED**

SARAH MCLACHLAN Stupid (Arista)

**#1 MOST INCREASED PLAYS**

MAROON 5 This Love (Octone/J)

**TOP 5 NEW & ACTIVE**

- NELLY FURTADO Try (DreamWorks/Interscope)
- MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)
- LOS LONELY BOYS Heaven (Dr/Epic)
- GAVIN DEGRAW I Don't Want To Be (J)
- SWITCHFOOT Meant To Live (Red Ink/Columbia)

AC begins on Page 68.

**ROCK**

LW	TW	ARTIST	SON	LABEL
1	1	NICKELBACK	Figured You Out	Roadrunner/DJMG
2	2	AUDIOSLAVE	I Am The Highway	Interscope/Epic
3	3	JET	Are You Gonna Be My Girl	Elektra/EEG
4	4	MICURUS	Megalomaniac	Epic
5	5	LINKIN PARK	Numb	Warner Bros.
7	6	TATTOO	Hey Now	Maverick/Reprise
8	7	GOOSMACK	Re Align	Republic/Universal
10	8	DARKNESS	I Believe In A Thing Called Love	(Must...Destroy) Atlantic
9	9	THREE DAYS GRACE	(I Hate) Everything About You	Jive
13	10	TESLA	Caught In A Dream	Sanctuary/SRG
12	11	STAIN'D	So Far Away	Flip/Elektra/EEG
11	12	3 DOORS DOWN	Away From The Sun	Republic/Universal
6	13	PUDDLE OF MUDD	Away From Me	Geffen
14	14	FUEL	Million Miles	Epic
18	15	KID ROCK	Jackson, Mississippi	Top Dog/Atlantic
16	16	SHINEDOWN	45	Atlantic
21	17	PUDDLE OF MUDD	Heel Over Head	Geffen
15	18	OFFSPRING	Hit That	Columbia
17	19	STAIN'D	How About You	Flip/Elektra/EEG
20	20	JET	Cold Hard Bitch	Elektra/EEG
19	21	LIMP BIZKIT	Behind Blue Eyes	Flip/Interscope
23	22	TRAPT	Echo	Warner Bros.
22	23	A PERFECT CIRCLE	The Outsider	Virgin
24	24	LINKIN PARK	Lying From You	Warner Bros.
28	25	LO-PRO	Sunday	Geffen
25	26	HOOBASTANK	The Reason	Island/DJMG
26	27	DAMAGEPLAN	Save Me	Elektra/EEG
29	28	SEVENBUST	Broken Down	TVT
-	29	DROWNING POOL	Step Up	Wind-up
-	30	FINGER ELEVEN	One Thing	Wind-up

**#1 MOST ADDED**

AUDIOSLAVE What You Are (Interscope/Epic)

**#1 MOST INCREASED PLAYS**

PUDDLE OF MUDD Heel Over Head (Geffen)

**TOP 5 NEW & ACTIVE**

- P.O.D. Change The World (Atlantic)
- DROPBOX Wishbone (Re-Align/Universal)
- LOSTPROPHETS Last Train Home (Columbia)
- SOIL Redefine (J)
- EDGEWATER Eyes Waxed Shut (Wind-up)

ROCK begins on Page 71.

## URBAN AC

LW	TW	ARTIST	SON	Label
1	1	RUBEN STUDDARD	Sorry 2004 (J)	
2	2	ALICIA KEYS	You Don't Know My Name (J)	
3	3	LUTHER VANDROSS	Think About You (J)	
5	4	BEYONCÉ	Me, Myself And I (Columbia)	
4	5	AVANT	Read Your Mind (Geffen)	
6	6	JOE	More & More (Live)	
8	7	R. KELLY	Step In The Name Of Love (Live)	
9	8	BABYFACE	The Loneliness (Arista)	
7	9	OUTKAST	The Way You Move (Arista)	
11	10	GERALD LEVERT	Wear It Out (Elektra/EEG)	
10	11	WILL DOWNING	A Million Ways (GRP/VMG)	
13	12	KEM	Love Calls (Motown/Universal)	
14	13	SMOKIE NORFUL	I Need You Now (EMI Gospel)	
16	14	SILK	Side Show (Liquid B)	
15	15	JAGGED EDGE	Walked Outta Heaven (Columbia)	
12	16	GERALD LEVERT	U Got That Love (Call It A Night) (Elektra/EEG)	
17	17	ERYKAH BADU	Back In The Day (Motown)	
20	18	VAN HUNT	Seconds Of Pleasure (Capitol)	
19	19	JAVIER	Beautiful U R (Capitol)	
26	20	TEENA MARIE	Still In Love (Cash Money/Universal)	
22	21	MUSIQ	Fortnight (Def Soul/IDJMG)	
18	22	ANTHONY HAMILTON	Charlene (So So Def/Arista)	
—	23	ALICIA KEYS	If I Ain't Got You (J)	
24	24	DWELE	Hold On (Virgin)	
25	25	HL ST. SOUL	Pieces (Shanachie)	
28	26	MUSIQ	Whoknows (Def Soul/IDJMG)	
23	27	KINORED THE FAMILY SOUL	Stars (Hidden Beach)	
29	28	CARL THOMAS	She Is (Bad Boy/Universal)	
27	29	KEM	Matter Of Time (Motown)	
—	30	EN VOGUE	Ooh Boy (33rd Street/Funky Girl)	

### #1 MOST ADDED

JANET JACKSON I Want You (Virgin)

### #1 MOST INCREASED PLAYS

ALICIA KEYS If I Ain't Got You (J)

### TOP 5 NEW & ACTIVE

GOAPELE Closer (Columbia)

JANET JACKSON I Want You (Virgin)

SPOOKS Don't Be Afraid (Koch)

O'JAYS I Know What You're Doing (Philly International/Right Stuff)

CALVIN RICHARDSON Not Like This (Hollywood)

URBAN begins on Page 38.

## ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	NICKELBACK	Figured You Out (Roadrunner/IDJMG)	
3	2	INCUBUS	Megalomaniac (Epic)	
4	3	GOODSMACK	Re-Align (Republic/Universal)	
2	4	LINKIN PARK	Numb (Warner Bros.)	
6	5	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
5	6	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
9	7	A PERFECT CIRCLE	The Outsider (Virgin)	
8	8	STAIN'D	How About You (Flip/Elektra/EEG)	
11	9	SHINEDOWN	45 (Atlantic)	
7	10	OFFSPRING	Hit That (Columbia)	
10	11	TANTRIC	Hey Now (Maverick/Reprise)	
14	12	TRAPT	Echo (Warner Bros.)	
15	13	LOSTPROPHETS	Last Train Home (Columbia)	
13	14	JET	Are You Gonna Be My Girl (Elektra/EEG)	
12	15	PUDDLE OF MUDD	Away From Me (Geffen)	
20	16	PUDDLE OF MUDD	Heel Over Head (Geffen)	
16	17	TRAPT	Still Frame (Warner Bros.)	
18	18	DAMAGEPLAN	Save Me (Elektra/EEG)	
19	19	FUEL	Million Miles (Epic)	
23	20	JET	Cold Hard Bitch (Elektra/EEG)	
17	21	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
25	22	LINKIN PARK	Lying From You (Warner Bros.)	
22	23	SEVENDUST	Broken Down (TVT)	
21	24	KORN	Y All Want A Single (Immortal/Epic)	
24	25	LO-PRD	Sunday (Geffen)	
26	26	KID ROCK	Jackson, Mississippi (Top Dog/Atlantic)	
30	27	HOOBASTANK	The Reason (Island/IDJMG)	
27	28	DROWNING POOL	Step Up (Wind-up)	
32	29	3 DOORS DOWN	Away From The Sun (Republic/Universal)	
28	30	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	

### #1 MOST ADDED

AUDIOSLAVE What You Are (Interscope/Epic)

### #1 MOST INCREASED PLAYS

DROWNING POOL Step Up (Wind-up)

### TOP 5 NEW & ACTIVE

PRETTING Faded Love (V2)

UPD Free (Mirus)

GOODSMACK Running Blind (Republic/Universal)

AUDIOSLAVE What You Are (Interscope/Epic)

ATOMSHP Pencil Fight (Wind-up)

ROCK begins on Page 71.

## COUNTRY

LW	TW	ARTIST	SON	Label
1	1	TOBY KEITH	American Soldier (DreamWorks)	
3	2	TIM MCGRAW	Watch The Wind Blow By (Curb)	
4	3	BRAD PAISLEY	Little Moments (Arista)	
6	4	MARTINA MCBRIDE	In My Daughter's Eyes (RCA)	
7	5	TRACE ADKINS	Hot Mama (Capitol)	
9	6	JIMMY WAYNE	I Love You This Much (DreamWorks)	
10	7	SARA EVANS	Perfect (RCA)	
8	8	KENNY CHESNEY	(Uncle) Kracker When The Sun Goes Down (BNA)	
11	9	KEITH URBAN	You'll Think Of Me (Capitol)	
5	10	TERM CLARK	I Wanna Do It All (Mercury)	
12	11	BUDDY JEWELL	Sweet Southern Comfort (Columbia)	
13	12	NASCAL FLATTS	Mayberry (Lyric Street)	
14	13	JOSH TURNER	Long Black Train (MCA)	
15	14	GARY ALLAN	Songs About Rain (MCA)	
16	15	CLINT BLACK	Spend My Time (Equity Music Group)	
19	16	GEORGE STRAIT	Desperately (MCA)	
18	17	BLUE COUNTY	Good Little Girls (Asylum/Curb)	
17	18	JOE NICHOLS	Cool To Be A Fool (Universal South)	
21	19	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)	
20	20	CAROLYN DAWN JOHNSON	Simple Life (Arista)	
23	21	TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)	
22	22	DIERKS BENTLEY	My Last Name (Capitol)	
25	23	BIG & RICH	Wild West Show (Warner Bros.)	
26	24	BRIAN MCCOMAS	You're In My Head (Lyric Street)	
27	25	MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)	
28	26	SHEDDISY	Passenger Seat (Lyric Street)	
30	27	CLAY WALKER	I Can't Sleep (RCA)	
32	28	BROOKS & DUNN	That's What She Gets For Loving Me (Arista)	
29	29	REBA MCCRINTIRE	Somebody (MCA)	
33	30	PAT GREEN	Guy Like Me (Republic/Universal South)	

### #1 MOST ADDED

LONESTAR Let's Be Us Again (BNA)

### #1 MOST INCREASED PLAYS

JIMMY WAYNE I Love You This Much (DreamWorks)

### TOP NEW & ACTIVE

COLT PRATHER I Won't Go On And On (Epic)

ANDY GRIGGS She Thinks She Needs Me (RCA)

JULIE ROBERTS Break Down Here (Mercury)

SHERRIE AUSTIN Drivin' Into The Sun (BBW/C)

COUNTRY begins on Page 43.

## ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	INCUBUS	Megalomaniac (Epic)	
2	2	LINKIN PARK	Numb (Warner Bros.)	
4	3	BLINK-182	I Miss You (Geffen)	
5	4	NICKELBACK	Figured You Out (Roadrunner/IDJMG)	
6	5	LOSTPROPHETS	Last Train Home (Columbia)	
3	6	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
8	7	FINGER ELEVEN	One Thing (Wind-up)	
7	8	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
12	9	311	Love Song (Volcano/Maverick)	
10	10	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	
9	11	JET	Are You Gonna Be My Girl (Elektra/EEG)	
14	12	HOOBASTANK	The Reason (Island/IDJMG)	
11	13	AFI	Silver And Cold (DreamWorks/Interscope)	
13	14	STORY OF THE YEAR	Until The Day I Die (Maverick/Reprise)	
16	15	A PERFECT CIRCLE	The Outsider (Virgin)	
18	16	TRAPT	Echo (Warner Bros.)	
17	17	SWITCHFOOT	Meant To Live (Red Ink/Columbia)	
15	18	OFFSPRING	Hit That (Columbia)	
23	19	PUDDLE OF MUDD	Heel Over Head (Geffen)	
20	20	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
19	21	COURTNEY LOVE	Mono (Virgin)	
21	22	JET	Cold Hard Bitch (Elektra/EEG)	
26	23	LINKIN PARK	Lying From You (Warner Bros.)	
24	24	YELLOWCARD	Ocean Avenue (Capitol)	
22	25	FOO FIGHTERS	Darling Nikki (Roswell/RCA)	
30	26	PHANTOM PLANET	Big Brat (Daylight/Epic)	
32	27	VINES	Ride (Capitol)	
31	28	LO-PRD	Sunday (Geffen)	
33	29	STROKES	Reptika (RCA)	
27	30	WHITE STRIPES	I Just Don't Know What To Do With Myself (Third Man/V2)	

### #1 MOST ADDED

SWITCHFOOT Care You To Move (Red Ink/Columbia)

### #1 MOST INCREASED PLAYS

LINKIN PARK Lying From You (Warner Bros.)

### TOP 5 NEW & ACTIVE

DROWNING POOL Step Up (Wind-up)

N.E.R.D. She Wants To Move (Virgin)

TANTRIC Hey Now (Maverick/Reprise)

EVERLAST White Trash Beautiful (Island/IDJMG)

GOODSMACK Running Blind (Republic/Universal)

ALTERNATIVE begins on Page 76.

## SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
2	1	KIM WATERS	The Ride (Shanachie)	
1	2	CHRIS BOTTI	Indian Summer (Columbia)	
3	3	NICK COLUONNE	High Flyin' (3 Keys Music)	
4	4	JAZZMASTERS	Puerto Bonus (Trippin' N' Rhythm)	
5	5	RICHARD ELLIOT	Sly (GRP/VMG)	
6	6	STEVE COLE	Everyday (Warner Bros.)	
8	7	PETER WHITE	Takin' Bout Love (Columbia)	
7	8	HL ST. SOUL	For The Love Of You (Shanachie)	
9	9	MICHAEL MCDONALD	Ain't No Mountain High Enough (Motown)	
15	10	PAUL BROWN	24/7 (GRP/VMG)	
14	11	BASS X	Vonni (Liquid B)	
10	12	PRAFUL	Sigh (Rendezvous/N Coded)	
12	13	SEAL	Touch (Warner Bros.)	
16	14	EUGE GROOVE	Urin' Large (Narada)	
18	15	PAUL TAYLOR	Steppin' Out (Peak)	
13	16	DAVID BENOIT	Watermelon Man (GRP/VMG)	
17	17	RICHARD SMITH	Sing A Song (A&O)	
20	18	NORAH JONES	Sunrise (Blue Note/EMC)	
28	19	MINDI ABAIR	Save The Last Dance (GRP/VMG)	
24	20	JEFF GOLUB	Pass It On (GRP/VMG)	
23	21	NAJEE	Eye 2 Eye (N Coded)	
25	22	DAVID SANBORN	Isn't She Lovely (GRP/VMG)	
29	23	MARC ANTOINE	Mediterraneo (Rendezvous)	
25	24	DAVE KOZ	All I See Is You (Capitol)	
21	25	KIRK WHALUM	Do You Feel Me (Warner Bros.)	
27	26	BRIAN BROMBERG	Bobblehead (A&O)	
22	27	DOWN TO THE BONE	Cellar Funk (Narada)	
30	28	SPECIAL FX	Ladies Man (Shanachie)	
—	29	ERIC MARIENTHAL	Sweet Talk (Peak)	
—	30	DAN SIEGEL	HONEY JAMES In Your Eyes (Native Language)	

### #1 MOST ADDED

JOYCE COOLING Expression (Narada)

### #1 MOST INCREASED PLAYS

DAVE KOZ All I See Is You (Capitol)

### TOP 5 NEW & ACTIVE

BRIAN CULBERTSON FINORMAN BROWN Come On Up (Warner Bros.)

BRAXTON BROTHERS When You Touch Me (Peak)

BEYONCÉ FLUTHER VANDROSS The Closer I Get To You (J/Columbia)

WILL DOWNING A Million Ways (GRP/VMG)

Smooth Jazz begins on Page 69.

## TRIPLE A

LW	TW	ARTIST	SON	Label
2	1	MELISSA ETHERIDGE	Breathe (Island/IDJMG)	
1	2	NORAH JONES	Sunrise (Blue Note/EMC)	
3	3	GUSTER	Careful (Palm/Reprise)	
6	4	THRILLS	One Horse Town (Virgin)	
4	5	INDIGO GIRLS	Perfect World (Epic)	
8	6	STING	Sacred Love (A&M/Interscope)	
10	7	DAMIEN RICE	Cannonball (Vector Recordings/Warner Bros.)	
9	8	JOHN MAYER	Clarity (Arista/Columbia)	
7	9	FIVE FOR FIGHTING	100 Years (Arista/Columbia)	
5	10	COUNTING CROWS	She Don't Want Nobody Near (Geffen)	
20	11	MICHAEL ANDREWS	IGARY JULES Mad World (Universal)	
12	12	SARAH MCLACHLAN	Fallen (Arista)	
11	13	JET	Are You Gonna Be My Girl (Elektra/EEG)	
14	14	DAVE MATTHEWS	Save Me (RCA)	
15	15	JOHN EDWARDS	If You're Here When I Get Back (Thrill Show/Lost Highway)	
17	16	RYAN ADAMS	Burning Photographs (Lost Highway/IDJMG)	
13	17	JACK JOHNSON	Taylor (Brushfire)	
18	18	MARDON 5	This Love (Octonol)	
19	19	LOS LONELY BOYS	Real Emotions (Or/Epic)	
16	20	STEREOPHONICS	Maybe Tomorrow (V2)	
22	21	JOSS STONE	Fall In Love With A Boy (S Curve/EMC)	
29	22	BARNAKED LADIES	Testing 1, 2, 3 (Reprise)	
21	23	RODNEY	I'm Shakin' (Geffen)	
23	24	KEB' MO'	Let Your Light Shine (Epic)	
26	25	JONNY LANG	Gve Me Up Again (A&M/Interscope)	
25	26	BIG HEAD TODD AND THE MONSTERS	Imaginary Ships (Sanctuary/SRG)	
—	27	VAN MORRISON	Evening In June (Blue Note/EMC)	
24	28	3 DOORS DOWN	Here Without You (Republic/Universal)	
27	29	HOWIE DAY	She Says (Epic)	
28	30	MATCHBOX TWENTY	Bright Lights (Atlantic)	

### #1 MOST ADDED

ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)

### #1 MOST INCREASED PLAYS

MICHAEL ANDREWS IGARY JULES Mad World (Universal)

### TOP 5 NEW & ACTIVE

BEN HARPER Brown Eyed Blues (Virgin)

JASON MRAZ Curbside Prophet (Elektra/EEG)

JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)

MINDY SMITH Come To Jesus (Vanguard)

TEARS FOR FEARS Closest Thing To Heaven (Arista)

TRIPLE A begins on Page 86.

# Publisher's Profile

By Erica Farber



## CHARLIE MONK Air Personality, WGFX-FM/Nashville

something for several years. Citadel has a Country station here, and then they got another station. They were going to do Sports Talk or Sports. Somehow it got to John King, one of the managers, that I might be OK to do a talk show.

"I've always wanted to do something like this. Our show is like *Good Morning, America* meets Don Imus. We have a lot of people in the music business on. I'm on five days a week, 6-10am. I'm a guy of faith, and I prayed for this job. I wanted to be able to go on the radio and talk to people, talk about people, take phone calls, play music and interview my friends. But in my prayer I didn't say that I wanted it from 10am-2pm. I wasn't very specific, so I got 6-10. Be careful what you pray for; you might get it — but you've got to be very specific."

**Biggest surprise about being back on the air:** "I can remember when I had to work 12 hours on Saturday, two six-hour shifts, where I was the only person in the building. I had to answer the phone, take advertising money and get ready for the next day. Now I've got five people helping me with the show. The technology is amazing; it just blows my mind. I don't think what we're doing today is that much different, but the competitive nature of radio today is a lot different."

"When I was in Mobile and we had a No. 1 station, in 1964, we didn't worry about our competition; we just did the best job we could. We never even talked about the competition. We were very involved in the community. My children grew up here, my wife is in business here. I know all the politicians, and I know all the businesspeople. I've been very involved in this community. There are a lot of people who will probably listen just to see if I'm going to make a damned fool of myself."

### The founding fathers of the Country Radio

**Seminar:** "Ironically, the first meeting took place the last year I was in radio. I was doing an afternoon talk show called *Charlie Monk's Music Road Show* on a station here. I was a DJ for the first meeting, but by the time of the seminar I'd gotten into the music business. I hosted the first event we did. There were five of us. There were other people who interacted, but that core group hung on for years. I'm the only person who's been to every one and worked on every one. Period. It's been 35 years."

**Why the CRS is still so successful:** "We have encouraged different vibrant and exciting management people to be involved. We turned the planning of the academic side over to radio people, finding out what they wanted. Those of us in the music business funded it. For years there was very little frivolity — no soirees, no cocktail parties. We were very indignant if we found people who had paid to register sitting in bars. For the people who have put it together, we included, it's a pure labor of love."

**The state of radio:** "From everything I can see, especially with Citadel, it's really vibrant. Everybody's trying a lot of new things. When I was in radio the programming was determined by the philosophy of the ownership. If a guy owned a station and liked country music, that's what it played. If he hated country, that's not what it played. With consolidation, you don't have that kind of passion for the programming. It's planning. One guy is programming 200 radio stations, or at least thinking about what their programs should be."

"The passion for radio has not been lost, but the passion for the entertainment part of it, that's the loss. The gain is that the stations that are competitive are putting a lot of money into the operations. The equipment is upgraded and those kinds of things. And, not just because they hired me, but people are actually hiring talent. They're going after people they feel are going to be compelling listening."

**Something about him that might surprise our readers:** "I'm a good daddy and granddaddy. I've been married to the same woman, who's responsible for any success I've had, for 44 years. If I have one accomplishment I brag about, it's that. I'm a lousy husband, but she tolerates me. We have a great family, and the older I get, the more I appreciate it."

**Most influential individual:** "Hubert Long, who was here early on. A guy I used to work for in Mobile. Rocky Reich, was very helpful. Ed Shea, who hired me at ASCAP, who's gone on now. He was like an uncle to me. Having met some of my heroes has been most inspiring. Having known Chet Atkins and getting to play golf with him or having lunch with Eddie Arnold — those are things that, as a kid in Alabama, I would never have dreamed I'd have the opportunity to do. I've been blessed. I have a cadre of friends who have believed in me and given me opportunities. Like Eddie Arnold said, I've taken advantage of them."

**Career highlight:** "Having been around a guy like Keith Stegall, who's probably the most talented human being I've ever been around, and seeing the things he could do as a songwriter, performer and producer. He's not out front, blowing and glowing; he's just a very quiet, mature human being. Judy Harris, who helped us very early with the seminar and who was my secretary, has gone on to be a major publisher. Gary Overton, who runs EMI Music here, I hired him right out of college. Someone told me the other day that if I'd had 10% of the people I'd worked with creatively and 10% of the people I'd worked with who have gone on to become successful in business, I'd be a very rich man. I bask in that. I take credit for everybody's success."

**Career disappointment:** "There are always personal relationships that go sour in this business, and you never know why, because it's a business. I've had several that I wished had not gone sour. When you're involved in somebody's career in the very beginning and you're not when they're at the top and you don't exchange Christmas cards, what the hell happened?"

"In this business egos get in the way. People get to reading their own press, and they get bigger than the media hype. But I've been around long enough to have seen people on the other side of the mountain, coming down. People who would not even return my phone calls 20 years ago now call me constantly and ask for my advice or help. It's not that they haven't been successful, it's just that they still want to be in the melee."

**Favorite radio format:** "Country, because I'm still a song pluggier. But I also like Oldies, because that's what I came out of."

**Favorite television show:** "West Wing. And I'm a news hound. I watch all of it. National news, CNBC, Fox, O'Reilly, *Hannity & Colmes*. I love Tim Russert on Sunday morning."

**Favorite song:** "All the Way" by Frank Sinatra."

**Favorite movie:** "Gone With the Wind or The Manchurian Candidate."

**Favorite book:** "To Kill a Mockingbird."

**Favorite restaurant:** "Sunset Grill, here in Nashville."

**Beverage of choice:** "A little muscadine wine."

**Hobbies:** "Golf. I didn't play till I was 30, then I played for years. Hobnobbing with stars is probably my favorite hobby."

**E-mail address:** "monkfamily@aol.com."

**Advice for broadcasters:** "I want to hammer them for not being more concerned about the talent. On-air talent is very important. When I was in radio before, on-air talent was kind of secondary. Sales drove it. The greatest station I ever heard was here in Nashville, when Gerry House was doing mornings and Carl P. Mayfield was doing afternoons. They just dominated. Gerry is probably the funniest, most entertaining guy I've ever heard in radio. I've never heard Don Imus on the radio, but I used to watch him on TV in the morning. He's ornery as hell, but you listen."

"If you're a DJ, I know you've got to play so many records. But there's got to be something in between that besides commercials. Management should scour the country. I think they should train people. If someone's got a smidgen of talent, let him play in the studio for two months or something. There are people in small towns who have talent; they just need nurturing."

Charlie Monk, referred to in the industry as "the Mayor of Music Row," hit the Nashville airwaves two months ago — after a 30-year-or-so hiatus — as host of *The Wake-Up Zone* morning show on Citadel's WGFX.

One of the founding fathers of the Country Radio Seminar, Monk, who has attended all 35 seminars, will again be greeting the hundreds of attendees visiting Nashville this week.

**Getting into the business:** "I got into radio in high school in my hometown of Geneva, AL, where there are 3,500 happy people. I started out cleaning the station. Back then they let you segue records, then I worked on Sundays, turning on all the preachers. I went to college and continued working at the station."

"I got married and went to Georgia, then to Mobile, where I stayed for 10 years in radio. It was all in programming. I came to Nashville to do an afternoon interview show. A guy offered me a job at ASCAP, talking to writers. By that time I'd been in town a couple of years and had gotten to know most of the people involved in the business side of it. It was a natural transition. I tried to be a half-assed writer myself. I had wit, charm, good looks — everything except talent."

**His publishing career:** "I've been in publishing a long time. I was in radio for 12 years, but I've been in the music business for over 30 years. I opened CBS's publishing-company office, then I ran Acuff-Rose. I just took a hiatus from my company, which I started in January of '83. When Gaylord bought Acuff-Rose they offered me a job helping their creative department. I've always been on the creative end of it. I had to learn to be a businessman. I'm a show-biz guy. I like hanging around talented people, and songwriters have always been my favorites."

**Some of the writers he's signed over the years:** "Keith Stegall, who's also Alan Jackson's producer and an artist. Randy Travis is one of my protégés; I got him a record deal with Warner Bros., and the rest is history. Kenny Chesney is someone I signed at Acuff-Rose as a writer. Jim McBride, who wrote 'Chattahoochie' with Alan Jackson. Victoria Shaw, who wrote 'The River' for Garth Brooks."

"I took a chance on these writers and nurtured them as nobodies. They were new kids off the street, and I was involved with them at the very beginning of their careers. That gave me an enormous amount of self-esteem. I didn't get involved with Randy Travis because he was a singer, I got involved with him because he was a writer. Same thing with Kenny Chesney. They became superstars because of additional talent they had."

**On going back to radio:** "Dave Kelly, the regional guy for Citadel here in Nashville, and I had been talking about doing

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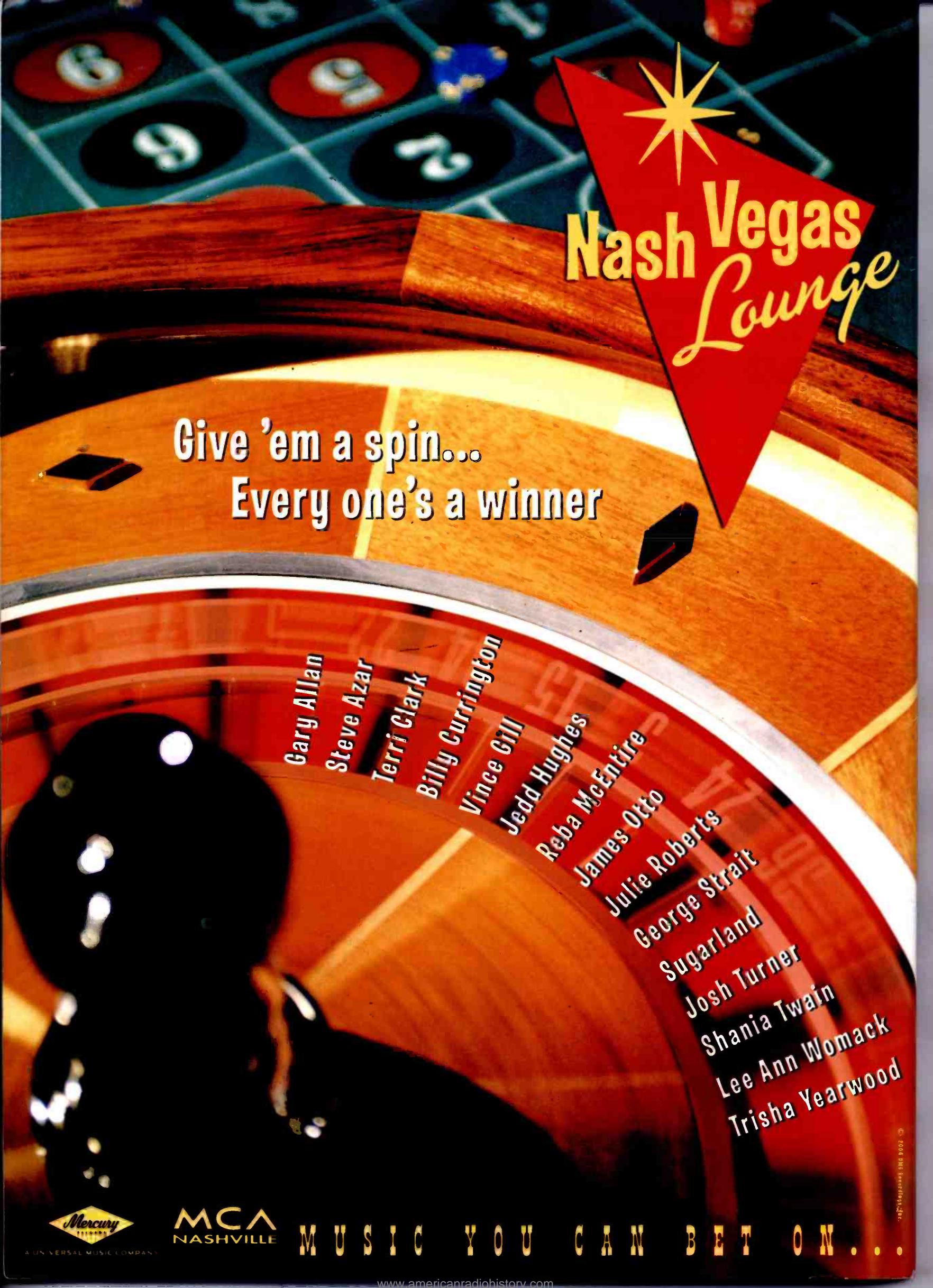
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