

NEWSSTAND PRICE \$6.50

### Norah Jones Tops Triple A

Norah Jones ascends to the top spot on R&R's Triple A chart with "Sunrise," the first single from her just-released Blue Note/EMC album, *Feels Like Home*. Jones is following up one of the most successful albums in history, *Come Away With Me*. "Sunrise" has also charted at AC, Hot AC and Smooth Jazz.



# R&R

**RADIO & RECORDS**

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FEBRUARY 13, 2004



### The Guiding Lite

It was 20 years ago last month that WLTW debuted its new AC format in New York. Since that time the station has become legendary for its targeted music mix; high-profile, respected personalities; and unwavering commitment to marketing. This week R&R looks back with WLTW's Jim Ryan. We also feature Bill Figenshu and an AC night chart that reveals many of today's most played love songs. The story begins on the next page.

# paulina rubio **pau-latina**

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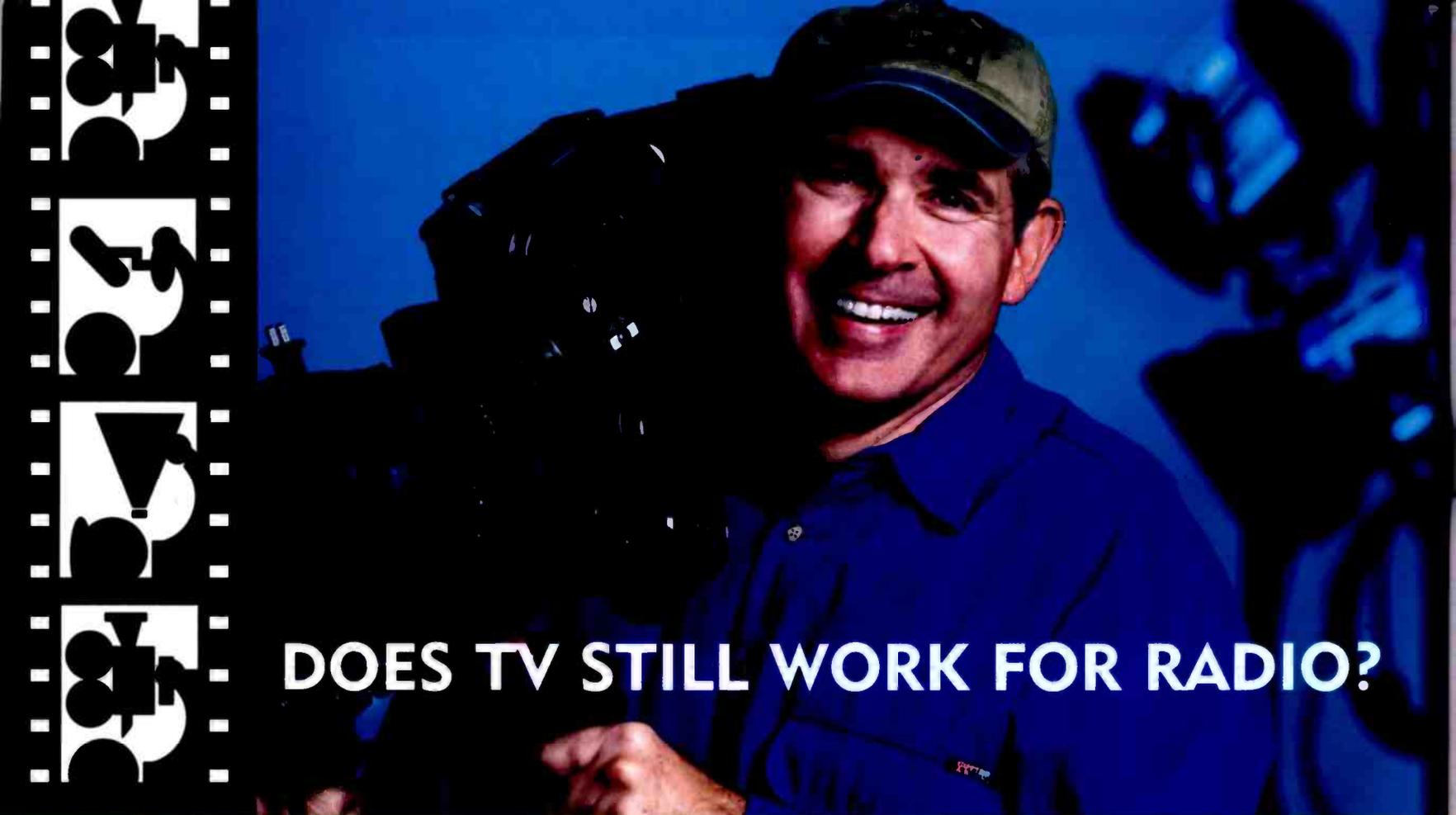
paulina rubio **pau-latina**



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[www.universalmusica.com](http://www.universalmusica.com)

[www.americanradiohistory.com](http://www.americanradiohistory.com)



## DOES TV STILL WORK FOR RADIO?

Last Spring, 3 different Boston stations, owned by 3 different companies, representing 3 different formats all agreed on one thing: Bill Aydelott should create and produce their TV campaigns.

On July 18th, they were also all smiling.

**WQSX, Star 93.7 (Rhythmic AC) Entercom, Tom Baker, VP & Market Manager**

I've worked with Bill for years in several different markets. WQSX has seen steady growth since we launched the Leeza campaign, reaching its best 12+ number yet this past spring at 3.2\*. He has a particular knack for getting the most out of on-air talent, combined with a great strategic sense for how to reach the listeners you want to reach. Frankly, it's hard to say which he knows better — tv or radio. Fortunately, we can benefit from both.



**WTKK, 96.9 FM Talk, Greater Media, Matt Mills, General Manager**

Establishing FM Talk in Boston was no small challenge. Original TV was a big part of our strategy, and Waverly has done all of it from the start. The subsequent steady rise in ratings took us from #17 to #7, with P12+ numbers up to 4.1\*. This guy quite simply understands the medium, the format and the listeners we're seeking.



**WXKS, KISS 108 (CHR/Pop), Clear Channel, Cadillac Jack McCartney, Program Dir.**

A year ago we did an original Patriots football TV spot with Waverly that helped vault the station to #1\*\*\* (P25-54) for the first time in 10 years, while the morning show moved into equally dominant numbers (5.1 to 7.6, P25-54). We came back for more this past spring, and with the new KISS Cash Cow spot, our key demo W25-34 numbers jumped 8.7 to 12.3\*, and for the morning show, @n astounding 9.8 to 16.8\*\*\*!! Yeah, Aydelott knows how to make tv spots that REALLY do impact Arbitron.



When the programming's right, it's amazing what a creative, hands-on TV director with 25 years of experience can contribute.



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\*Spring 2003 Arbitron, M-Su, 6a-12m \*\*M-F, 6-10am \*\*\*Spring 2002 Arbitron, M-Su, 6a-12m

**SECRETS TO TOP SALES PROMOTIONS**

Want to make money and also make your station look good? This week's Management/Marketing/Sales section features consultant **John Lund**'s 10 key elements to strong sales promotions. Also this week: the new alcohol advertising guidelines, beer drinkers' preferences by brand and format, insights on the world of "neuromarketing," Interep's analysis of affluent consumers and their radio habits, **Jeffrey Hedquist** on clients who want to voice their own spots, the latest edition of *Media Selling* and more.

Pages 8-10

**GRAMMY MOMENTS**

The Sunday-night time slot boosted ratings for the 46th annual Grammy Awards, but that wasn't the only thing being celebrated last Sunday night in Los Angeles. Many labels went ahead with their post-telecast parties, and R&R's photographers were there in full force.

Page 3

**R&R NUMBER ONES**

- CHR/POP**
  - **OUTKAST** The Way You Move (Arista)
- CHR/RHYTHMIC**
  - **TWISTA...** Slow Jamz (Atlantic)
- URBAN**
  - **TWISTA...** Slow Jamz (Atlantic)
- URBAN AC**
  - **ALICIA KEYS** You Don't Know My Name (J)
- COUNTRY**
  - **ALAN JACKSON** Remember When (Arista)
- AC**
  - **SHANIA TWAIN** Forever And For Always (Mercury/IDJMG)
- HOT AC**
  - **3 DOORS DOWN** Here Without You (Republic/Universal)
- SMOOTH JAZZ**
  - **JAZZMASTERS** Puerto Banus (Trippin' N' Rhythm)
- ROCK**
  - **NICKELBACK** Figured You Out (Roadrunner/IDJMG)
- ACTIVE ROCK**
  - **LINKIN PARK** Numb (Warner Bros.)
- ALTERNATIVE**
  - **INCUBUS** Megalomaniac (Epic)
- TRIPLE A**
  - **MORAH JONES** Sunrise (Blue Note/EMC)
- CHRISTIAN AC**
  - **THIRD DAY** Sing A Song (Essential/PLG)
- CHRISTIAN CHR**
  - **JEREMY CAMP** Right Here (BEC)
- CHRISTIAN ROCK**
  - **SANCTUS REAL** Beautiful Day (Sparrow)
- CHRISTIAN INSPRO**
  - **STEVEN C. CHAPMAN** Moment Made For... (Sparrow)
- SPANISH CONTEMPORARY**
  - **MAMA** Te Llevaré Al Cielo (Warner M.L.)
- TEJANO**
  - **INTOCABLE** Soy Un Novato (EMI Latin)
- REGIONAL MEXICAN**
  - **MONTEZ DE DURANGO** Lagrimas De Cristal (Disa)
- TROPICAL**
  - **TOROS BAND** Loco Conmigo (Universal)



**R&R Adds Drudge To TRS Lineup**

Talk host/Net reporter to make rare appearance

By Al Peterson  
R&R News/Talk/Sports Editor  
apeterson@radioandrecords.com

Premiere Radio Networks talk host and Internet reporter **Matt Drudge** has joined the lineup for the upcoming R&R Talk Radio Seminar, set to be held later this month in Washington, DC. Drudge will speak at a special general session exclusively for TRS 2004 attendees on Saturday morning, Feb. 28.

Considered the Internet's hottest news reporter via his groundbreaking website, the Drudge report ([www.drudgereport.com](http://www.drudgereport.com)), Drudge in the past

**DRUDGE** ▶ See Page 12



Drudge

**Radio Enters New Era Of Accountability**

Perceptual study revealed at RAB2004 issues wakeup call to industry

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

DALLAS — The cold and windy weather here was no match for the chilly reception that broadcasters received last weekend at the 24th annual RAB Sales, Management and Leadership Conference in the form of a landmark perceptual study that reinforced mounting concerns about radio's ability to provide credible and accurate information about spot schedules, verification and audience research.

Released at the convention, the first-ever report cited the overall perspective of 25 major advertisers and agencies that while radio is in good health, it needs to step up to other media to remain competitive. "The rules

**RAB** ▶ See Page 20



Clockwise from top left: The RAB's Gary Fries and former KYW/Philadelphia GM Roy Shapiro; author/communications expert Mimi Donaldson; Gallup management consultant Ken Tucker; Detroit Radio Advertising Group's Bill Burton and Duquehanna Sr. VP and RAB2004 Planning Committee Chair Nancy Vaeth DuBroff; and psychologist/work-balance expert Mary LoVerde.

**IDJMG Names Reid Chairman**

By Frank Corrolo  
R&R Music Editor  
fcorrolo@radioandrecords.com

Universal Music Group has named Grammy-winning producer, entrepreneur and leading recording executive **Antonio "L.A." Reid** Chairman of Island Def Jam Music Group. He most recently served as President/CEO of Arista Records.



Reid

"We couldn't be happier to be working with an executive who has the range of talents that Antonio brings to the company," said UMG Chairman/CEO Doug Morris. "He is a multidimensional music man and entrepreneur whose hallmarks have been a deep love of

**REID** ▶ See Page 20

**Infinity Revenue Slips, But Viacom Meets Estimates**

By Joe Howard  
R&R Washington Bureau  
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Capping off a disappointing year for the company, Infinity reported declines in revenue for both Q4 and 2003. However, Viacom President/COO Mel Karmazin believes the company will recover this year and predicts it may have its best year yet in 2004.

Q4 2003 revenue for Viacom's radio division declined 3%, to \$551.1 million, while operating income dropped 10%, to \$252.2 million — declines the company attributed to lower advertising revenue combined with higher employee-related costs and other expenses.

For the year, Infinity revenue slipped 1%, to \$2.1 billion, driven down by decreased ancillary revenue from Westwood One that offset a 1% gain in advertising revenue during the

**EARNINGS** ▶ See Page 4

**R&R FOCUS**

**Celebrating 20 Years On Top For WLTW/New York And the Lord said, 'Let there be Lite'**

By Angela Perrelli  
R&R AC/Hot AC Editor  
aperrelli@radioandrecords.com



Ryan

Clear Channel Sr. VP/Programming and R&R Program Director of the Year **Jim Ryan** started at WLTW (Lite-FM)/New York, the country's premier AC station, in August of 1996. Since then WLTW has been No. 1 with women for 29 consecutive books. Ryan credits the station's success to consistency of marketing; disciplined, local personalities; and playing the hits.

**R&R:** How does it feel to be the No. 1-rated station in New York and the No. 1-billing station in the whole country?

**JR:** Pretty freakin' awe-

some! You never get tired of it, although it makes you really neurotic, because you always have the fear. The fact that New York is always the first book out makes you crazy every time. I feel bad for the programmers in Charleston, SC. In fall the Charleston book was the last book out in the whole country. At that point, if you have a bad book, who notices? But go down a tenth of a share when you're the first book out on ratings day, and everyone knows about it.

Also, the fact that I have a national title at Clear Channel only gives me added

**See Page 50**

**Morning Legend Dees Departs KIIS/Los Angeles**

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

After nearly 23 years in morning drive at **KIIS/Los Angeles**, **Rick Dees** on Tuesday said goodbye to Southern California radio listeners and hung up the headphones at the Clear Channel CHR/Pop.



Dees

In a prerecorded announcement that aired repeatedly throughout Tuesday's show, Dees said, "It has been decided that I will no longer do the morning radio show at KIIS-FM." Then, on an upbeat note, he added, "It's a new day — let's get going."

Dees said that while ratings go up and down, his show continues to be the No. 1 revenue-generating morning program in L.A. Dees also remarked that

**DEES** ▶ See Page 13

My PD wants to take me out to dinner and then to a 'massage parlor.' My GM wants to know why I'm needed any longer. Thanks Short Bus. (I think.) ~ Stew Herrero, KLOS, Los Angeles, CA



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No helmet needed for this ride... although a seat belt might be nice after you hear this Short Bus Radio has transformed our imaging almost overnight! ~ Mike O'Reilly/Program Director, KFME-FM/E105, Kansas City, KS

I really like Short Bus Radio... not because of the cool FX, topical drops, or amazing beats. I just like the free drool bucket and head gear that I received when I signed up! ~ Ricky/Roo/Promo Boy, KRBY-FM/KLLI-FM, Dallas/Ft. Worth

For a small station like this, it's everything in one... it's all of our kids on one bus! ~ Brent Sears/Production Director WRIX, Greenville-Spartanbury, SC



**GRAMMY WINNERS PAINT THE TOWN GOLD** Following the 46th annual Grammy Awards ceremony at Los Angeles' Staples Center, winners past and present took to Hollywood and surrounding areas to celebrate music's biggest night. While there was no UMG party this year, EMI, RCA, WMG, Sony and more raised a glass to the Grammys at various parties. Pictured, top row (l-r): Tina Knowles, Columbia Records Group President Will Botwin, Music World CEO Mathew Knowles, Sony Music Entertainment Chairman/CEO Andrew Lack, five-Grammy winner Beyoncé, Sony Music U.S. President Don Jenner, Sony Music Exec. VP Michele Anthony and Sony Corp. Chairman/CEO Sir Howard Stringer at the Sony party; BMG North America Chairman/CEO Clive Davis and Sirius Satellite Radio President/CEO Joe Clayton at the RCA bash. Bottom row: Sean Lennon, Yoko Ono and The White Stripes' Jack White at the EMI party; Linkin Park's Rob Bourdon and Mike Shinoda hang with Rob Zombie at the WMG shindig.

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**Hilles To Head Infinity/Denver**

Drew Hilles has been chosen to succeed the retiring Steve Keeney as Market Manager for Infinity's Denver cluster, which comprises Rhythmic Oldies KDJM, AC KIMN and Oldies KXKL. Hilles served as Sr. VP/Market Manager for Infinity's Philadelphia cluster from March-July 2003.



Hilles

tral Region before joining Infinity and has also been VP/Sales for Clear Channel's Philadelphia trading area and GSM of KEGL/Dallas. He is the co-founder of Clear Channel University, an in-house leadership and sales-training organization.

Hilles reports to Infinity Exec. VP/Western Region

Hilles was Regional VP/Sales for Clear Channel's Southwest/Cen-

Brian Ongaro, who said, "We're

**HILLES** ▶ See Page 12

**Nassau's Gerberding Exits**

Joan Gerberding has resigned from Nassau Broadcasting Partners. Gerberding, who has been affiliated with Nassau Broadcasting, Jersey Radio Network and Nassau Media Partners for almost a quarter-century, will continue as a consultant to the company until the end of March.



Gerberding

Joining Nassau Broadcasting as Sales Development Manager in 1980, Gerberding quickly rose to senior management and was an integral part of the Nassau executive team during the period that saw the company ex-

pand from two stations to more than 20 stations across New Jersey and eastern Pennsylvania. In fall 2000 she was promoted from President of Nassau Radio Network to President of Nassau Media Partners.

"Joan has always been a dynamic and inspiring member of our executive team," Nassau Broadcasting Partners President/CEO Louis Mercatanti said. "Her talent and accomplished leadership have been a vital contribution to Nassau's success."

Gerberding said, "Nassau has

**GERBERDING** ▶ See Page 12

**West Moves West As KLSY PD**

WZYP/Huntsville, AL PD/afternoon host Bill West has been named PD of Sandusky AC KLSY (Mix 92.5)/Seattle, effective Feb. 18. West replaces Tony Coles, who is now Regional VP/Programming for Clear Channel/Oregon.



West

West has been at Cumulus' WZYP for 6 1/2 years. He has also programmed in Ft.

Pierce, FL and done on-air stints in Houston and West Palm Beach.

"The guy's got more nominations for Gavin and Marconi and Small-Market Station of the Year awards," Sandusky/Seattle VP/GM Marc Kaye told R&R. "It took a guy like me to grab his butt

**WEST** ▶ See Page 12

**Dillon Appointed KOSI/Denver PD**

Dave Dillon has been named PD of Entercom's AC KOSI/Denver. Dillon was previously PD of then-WPCH-FM/Atlanta.



Dillon

"Dave is someone Entercom has been courting for a while," Entercom/Denver VP/Market Manager Jerry McKenna told R&R. "I heard Dave was close to inking a deal, so we had to move fast. When I met him we hit it off famously. I think Dave will be a great fit in this building." Dillon told R&R, "Entercom is a great company. It's a great experi-

ence to go to work for Jerry McKenna, VP/Programming Pat Paxton and the team of professionals that has been built at Entercom in Denver. Pat Paxton and I both still have scars from the beating we gave each other in Houston, when he was at KHMV and I was at KODA."

Prior to his stint at WPCH, Dillon served as VP/Programming for Journal Broadcast Group and held VP/Programming posts at Capstar and SFX Broadcasting.

**Grillet New Univision Radio VP**

Adriana Grillet has been named to the newly created post of VP/Operations & Promotions, AM Network post for Univision Radio. Based in Miami, Grillet will oversee programming and promotion for the company's AM stations while supporting Univision's efforts in

launching live syndicated AM programming.

"We will begin little by little," Grillet told R&R of Univision's News/Talk programming efforts. "We're starting with four hours, and then we will add more until all

**GRILLET** ▶ See Page 12

**Herr Now Verve Group SVP/GM**

Nate Herr has been named Sr. VP/GM of the Verve Music Group. He will assume certain day-to-day administrative and operational responsibilities and will work closely with VMG President/CEO Ron Goldstein to develop the overall direction of the label group. Herr will continue to head the marketing, production and creative-services departments.



Herr

"Nate is an extremely intelligent and talented executive who has proven to be especially adept at seeing the forest as well as the trees," Goldstein said. "His operational skills and ability to get from A to Z via the best possible route make him uniquely qualified for the GM position."

Herr said, "I'm honored to have

**HERR** ▶ See Page 12

**R&R Observes Presidents Day**

R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Monday, Feb. 16 in observance of the Presidents Day holiday.

# Regent, Citadel Swap Properties

## Citadel expands in PA, Regent gets IL cluster

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

Regent Communications and Citadel Broadcasting have agreed to a swap-and-cash deal that gives Regent immediate control of five stations near Bloomington, IL as Citadel takes over six stations in the state of Pennsylvania.

Thanks to a time brokerage agreement put in place Monday, Citadel is now operating WQHZ, WRIE, WXKC & WXTA/Erie; WIOV-FM/Lancaster; and WIOV-AM/Reading, PA. Along with the Pennsylvania stations, Citadel will receive a cash payment in exchange for WBNQ, WBWN & WJBC/Bloomington; WJEZ/Dwight; and WTRX/Pontiac, all in central Illinois.

The yet-to-be-determined cash amount Regent has agreed to pay will be 7.5 times the difference in operating income between the Pennsylvania stations and the Illinois stations for the 12-month period ended Jan. 31, 2004.

Regent Chairman/CEO Terry Jacobs said the transaction "en-

hances our growth profile and provides us with a major leadership position in an attractive middle market." He continued, "This deal strengthens our presence in Illinois, as Bloomington is adjacent to our Peoria cluster, creating sales and marketing opportunities. Most importantly, this transaction is immediately accretive and will enhance our ability to grow revenue and cash flow over the coming years."

For Citadel, the addition of WIOV-AM & FM gives the company four stations in Amish Country and the Lehigh Valley, as it already owns WCTO & WLEV/Allentown and WQXA-AM/York, PA. Additionally, Citadel operates three stations in nearby Harrisburg and has a six-station cluster in nearby Wilkes Barre. With the Erie quartet, Citadel enters into a battle with NextMedia, which owns six stations in the market.

**"This deal strengthens our presence in Illinois, as Bloomington is adjacent to our Peoria cluster, creating sales and marketing opportunities."**

Terry Jacobs

## BUSINESS BRIEFS

### USRN Defamation Claim Against AccuWeather Dismissed

A federal judge last week granted AccuWeather's motion to have defamation allegations lodged against it by United Stations Radio Networks dismissed. USRN's breach-of-contract claim against the weather provider remains pending. USRN filed suit in November 2003 over AccuWeather's decision to sever ties with USRN and take its syndication and sales-representation business to Westwood One. In the suit USRN also alleged that AccuWeather "attempted to damage the reputation of United Stations in the radio and advertising community"; that was the claim dismissed by the judge.

Meanwhile, AccuWeather Exec. VP Barry Myers told R&R that his company has filed a counterclaim against USRN in the breach-of-contract portion of the suit. USRN is also suing Westwood One over what it says was tortious interference in USRN's contract with AccuWeather. That contract ended Dec. 29, 2003.

### Interop Seeks 10% Ad Share For Radio By 2010

Interop this week declared a goal of increasing radio's share of media dollars, currently at around 8%, to 10% by 2010. Interop's recommendations in its "10 x 10" initiative include increasing NTR through better research and targeted proposals, asking radio to assign strong national sales managers, keeping sellers up-to-date on all station promotions and special events, and maintaining high standards of accountability in running spots as ordered.

### Big City Radio Distributes Its Entravision Stock

Big City Radio's board of directors last week approved an initial liquidating distribution for the bankrupt broadcaster of approximately 2 million shares of Entravision class A stock. Big City's principal remaining asset. The distribution was made Monday to holders of Big City's common stock as of Feb. 6. Each holder of Big City's class A or B stock received approximately one share of Entravision stock for every seven shares of Big City. Big City filed its dissolution with the Delaware Secretary of State on Dec. 23, 2003 and is working toward winding up its business.

Continued on Page 13

### R&R Stock Index

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

	2/6/03	1/30/04	2/6/04	2/6/03	1/30/04-2/6/04
R&R Index	203.15	223.26	221.43	+9%	-1%
Dow Industrials	7,929.30	10,488.07	10,593.83	+34%	+1%
S&P 500	838.15	1,131.13	1,142.76	+36%	+1%

### Earnings

Continued from Page 1

year. Infinity's 2003 operating income also decreased, slipping 3%, to \$975 million.

Despite the declines — which were similar to quarterly drops Infinity posted for most of the year — Karmazin on Tuesday was bullish about the division's future. "Radio in 2004 has a shot at being the best year we've ever had," he said on the company's conference call, supporting his outlook with details about the strong business activity Infinity is already seeing this year.

"The guidance that I have given you is consistent with our January performance, what we have on the books in February and what we have on the books in March." Karmazin expects each of Infinity's top 10 radio markets to finish up in Q1.

He also said that while much has been made of Infinity's revenue declines in 2003, 31 of the compa-

ny's 40 markets posted growth in 2003, and he projected that six of the nine markets that posted declines last year will report gains in 2004. "We have targeted those situations, and we have taken action to turn around those situations," he said. "We feel very good about the progress we have made. From everything that we're seeing, radio will grow throughout the year and will be an important contributor to Viacom in 2004."

For Viacom overall, Q4 income, less the effect of a one-time \$1.3 billion goodwill charge, was 36 cents per share — right in line with the forecast of analysts polled by Thomson First Call — although net income slipped from \$652 million (37 cents) in Q4 2002 to \$630 million. 2003 net income per share was \$1.39, also in line with Thomson First Call forecasts, as profit increased from \$2.2 billion (\$1.24) in 2002 to \$2.5 billion in 2003.

EARNINGS ▶ See Page 6

POINT A

POINT B

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# The Principles of Radio Research

**"RESEARCH MUST BE ACTIONABLE,** not just 'interesting.' If strategic research does not deliver a clear-cut plan of action, it has not achieved its objective!"

**"DATA IS JUST THE BEGINNING** of successful research..."

**"ANALYSIS IS CRUCIAL** to turn numbers into insight and action."

**"OBJECTIVITY IS ESSENTIAL.** Researchers must be receptive to whatever listeners tell them, even if it doesn't fit conventional wisdom or preconceived notions."

**"AGENDAS KILL OBJECTIVITY.** Researchers should not promote specific formats or strategies. They should be open to all of them."

**"CONFLICTS OF INTEREST ARE DEADLY.**  
Researchers should not have syndication to sell you.  
They should not own stations that compete with you."

**"HONESTY IS A MUST.**  
Researchers have to tell the truth, even if it hurts!"

**"RESEARCHERS ARE NOT ALL THE SAME.**  
They must have the experience, methods and vision  
to deliver results for their clients."

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## Earnings

Continued from Page 4

## Viacom To Spin Off Blockbuster Unit

Calling it a "difficult decision," Viacom Chairman/CEO Sumner Redstone announced Tuesday that the company by midyear will divest its 81% stake in home-video giant Blockbuster through a tax-free stock transaction, explaining that releasing Blockbuster from its Viacom parentage will benefit both sides.

"We continue to believe in Blockbuster's long-term prospects, despite the lifeless, consistently overblown and always erroneous predictions of its demise," Redstone said during the Tuesday conference call. "But the business is evolving and moving away from our core areas of focus.

"Blockbuster will be far better positioned as an independent company and better able to pursue the strategies that will keep it at the forefront of its industry. Viacom, too, can better focus on its core businesses as a separate entity. This is an important step in the continuing evolution of Viacom."

Meanwhile, Karmazin said the spinoff decision doesn't mean Viacom is moving away from growth. He said, "If at any time we find that our portfolio is lacking and that we need to add to our portfolio — either by buying something or building something — we have the financial flexibility to do whatever we need to do. The free cash flow that our company generates can always be used for the benefit of our shareholders."

Standard & Poor's said late Tuesday that it doesn't expect the spinoff to affect its rating or outlook for Viacom.

## Radio One Beats The Street

Urban radio specialist Radio One on Tuesday reported Q4 2003 profits of 9 cents per share — 2 cents

ahead of Thomson First Call's consensus estimate of 7 cents — as net income applicable to common shareholders grew from \$4.6 million (4 cents) to \$9.4 million and net broadcast revenue grew 1%, to \$77.4 million.

The company attributed the gains to revenue growth in its Washington, DC; Cincinnati; Dallas; Indianapolis; and Raleigh markets but noted that the gains were partially offset by weakness in its Charlotte, Louisville, Philadelphia and Richmond operations. Q4 station operating income improved 7%, to \$41.7 million, while free cash flow grew 33%, to \$20.5 million.

For 2003, Radio One's net income per share came in at 32 cents, also 2 cents ahead of Thomson First Call estimates, as the company's earnings swung from a loss of \$13.1 million (13 cents) in 2002 — including a one-time charge of \$29.8 million — to a profit of \$33.6 million in 2003. Radio One's 2003 net broadcast revenue improved 2%, to \$303.2 million, while station operating income grew 5%, to \$159.5 million, and free cash flow jumped 46%, to \$77.8 million.

Looking ahead, the company expects to report Q1 revenue and station operating income growth in the mid-single-digit range. Radio One CFO Scott Royster said during Tuesday's conference call that he believes the company can top those forecasts but added, "I'm having a hard time shaking the uncertainty bug."

## Citadel Exceeds Forecasts

Citadel reported a Q4 loss per share of 11 cents, a penny ahead of the consensus estimate of 12 cents from Thomson First Call analysts, as Q4 net losses narrowed from \$16.8 million (17 cents) to \$13.6 million. Q4 net losses were affected by a \$1.2 million write-off tied to some of the company's debt. Net revenue grew 8%, to \$102.2 million, which Citadel attributed to a combination of higher revenue at its existing stations and

the \$3.8 million in net revenue contributed by the New Orleans and Des Moines stations Citadel acquired from Wilks in September 2003.

Citadel's Q4 operating income rebounded from a loss of \$4.6 million to a profit of \$4.9 million, which the company attributed to its increased revenue and decreases in noncash stock-compensation expenses. Free cash flow more than doubled, jumping from \$13.1 million to \$30.6 million. Citadel Chairman/CEO Farid Suleman said he is pleased with the company's Q4 results and singled out the integration of the Wilks stations as a highlight. He added, "The company is well positioned to grow from existing stations as well as acquisitions in 2004."

Citadel's full-year 2003 net loss was \$89.6 million (83 cents per share), compared to \$89.2 million (93 cents) in 2002. Meanwhile, net revenue improved 7%, to \$371.5 million. Citadel's 2003 operating loss narrowed from \$41.7 million to \$4 million, which the company attributed to higher revenue and a decrease in noncash stock-compensation expenses. Meanwhile, free cash flow skyrocketed 83%, to a record \$91.2 million for the year.

Looking ahead for 2004, Citadel expects annual revenue to grow in the mid-single-digit range and forecasts that operating income, excluding noncash expenses, will range between \$168 million and \$173 million. These estimates exclude the company's recent purchase of four stations in Memphis.

## Journal Radio Sees Gains

Journal Communications' operating revenue from radio stations was flat at \$20.2 million in Q4 and flat at \$77.9 million for 2003. Operating earnings from radio stations increased 12% in Q4, to \$5.6 million, and 11% in 2003, to \$16.8 million. The full-year gain was due primarily

## TRANSACTIONS AT A GLANCE

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

- WBAR-AM/Bartow, FL \$325,000
- WSRA-AM/Albany, GA \$127,500
- WJBC-AM & WBNQ-FM/Bloomington, WJEZ-FM/Dwight, WBWN-FM/La Roy (Bloomington) and WTRX-FM/Pontiac, IL swap for WXTA-FM/Edinboro (Erie); WIOV-FM/Ephrata (Lancaster); WRIE-AM, WQHZ-FM & WXKC-FM/Erie; and WIOV-AM/Reading, PA and a yet-to-be-determined cash amount
- KELY-AM & KCLS-FM/Ely, NV \$178,000
- WKLL-FM/Frankfort and WTLB-AM & WRCK-FM/Utica, NY \$2.75 million
- KAOC-FM/Cavalier, ND \$1
- WNRG-AM & WMJD-FM/Grundy, VA \$200,000

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

## DEAL OF THE WEEK

- **WFHR-AM & WGLX-FM/Wisconsin Rapids (Wausau-Stevens Point), WI**  
PRICE: \$4.01 million  
TERMS: Asset sale for cash  
BUYER: NewRadio Group, headed by President/CEO Mary Quass. Phone: 319-862-0300. It owns 25 other stations, including WDLB-AM, WLJY-FM, WOSQ-FM & WYTE-FM/Wausau-Stevens Point.  
SELLER: Bliss Communications Inc., headed by President Sidney H. Bliss Jr. Phone: 608-754-3311

## 2004 DEALS TO DATE

<b>Dollars to Date:</b>	<b>\$229,414,530</b> (Last Year: \$2,451,069,267)
<b>Dollars This Quarter:</b>	<b>\$229,414,530</b> (Last Year: \$715,826,328)
<b>Stations Traded This Year:</b>	<b>98</b> (Last Year: 912)
<b>Stations Traded This Quarter:</b>	<b>98</b> (Last Year: 210)

ly to reduced administrative and selling expenses.

Overall, Journal's net income increased from \$14.3 million (18 cents per share) to \$18.8 million (23 cents)

in Q4. For 2003, net income climbed from \$57.9 million (73 cents) to \$66.8 million (84 cents).

Additional reporting by Adam Jacobson.

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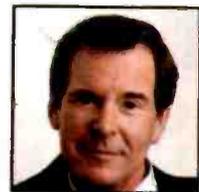
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jgreen@radioandrecords.com

# Ten Secrets Of Great Sales Promotions

## Make money and make your station look good

By John Lund

**I**n an ideal world, a winning sales promotion would generate new revenue, build audience, enhance the station's image — and maybe even take dollars off the table that would otherwise go to a competing station or other media. The guidelines below will help you create a promotion that will make money and improve the listeners' perception of your station.

1. Every promotion needs a "management check valve." The sales manager and program director should examine the promotion's structure and rules to make sure it doesn't conflict with other clients' needs or station policy, that it builds audience rather than being a tune-out and that it doesn't violate any laws (especially lottery laws). This process ensures that the station's license is protected. Every promotion needs a careful review and to be cleared by management before it hits the air.

2. Revenue and station involvement should be in direct proportion. A client spending \$30,000 a year obviously deserves more promotional involvement than one spending \$5,000. The more revenue that's involved in a promotion, the more the station should commit to it. Don't spend a disproportionate amount of time and resources to net a \$1,000 order. Instead, package small sales-promotion commitments into the station's umbrella contest or talent features.

3. Recognize the limitations of your promotional inventory. Determine what the prospect really wants. Is it a big sales promotion, or just a deal on an ad schedule? If the buyer is an agency, the answer may be "Something that makes me look good to the client." In other words, something that counts. That may be a bonus schedule in nonpeak times, a remote or a contest that's self-contained in the sponsor's commercials. You may be able to simply bonus the spots that contain contest-entry info and announce the winner of a drawing at the sponsor's remote. Translation: no need for a sales promotion.

4. Commit to good frequency for success. Frequency is the heartbeat of radio in both ad schedules and promos. It benefits all advertisers and sets us apart from newspaper

advertising. Spots and promos must be heard often enough to make a strong impression. But....



John Lund

5. Avoid promo overload. Yes, 20 sponsors times 10 promos a day equals 70 mentions a week. But listing 20 sponsors in one promo is sure to fail both the station and the clients. The sales manager and PD need to check the details and devise a workable plan that keeps clutter out of the sales promotion.

6. Offer what the client really needs. For example, some clients love in-store entry boxes, but others hate them. The sales rep should know the hot buttons. An entry box at a plumber's or lawyer's office makes little sense, but it's great at restaurants, mall locations or remotes.

Let's say the client just wants to increase traffic (who doesn't?). Collaborate on bounce-back coupons for remotes and staff appearances to give attendees a reason to shop with the client again. Try to collect names at remotes to furnish to the client for their own followup.

In short, look for individualized ways to provide a tangible display of your station's value beyond the schedule.

7. The length of a promotion and the length of the ad schedule don't have to match. All too often, we find clients wanting a 13-week promotion to match their 13-week buy. There are very few contests or promotions that sustain audience interest for more than five weeks, let alone 13. Long promotions wear listeners out and take away promotional time needed for other advertisers or events. Remember that most promotions are effective in the two- to five-week range.

8. Sales promotions should bring in new dollars, not swapped budgets. Your goal is always to increase sales, so offer promotions for additional budgets, or offer them to new

advertisers who will buy more time. New dollars rule!

9. Make the advertiser feel good. We're talking about follow-through. Did the promotion draw a good crowd and result in better sales? Post a photo to your website of a prize winner posing with the sponsor. Frame copies of the picture, with your logo in the corner, for the listener and for your client.

Create a sales-promotion invoice that shows the value received. Get the jocks to do a wrap-up on the air about the big crowd that showed up for the remote event. Present the client with a best-of tape or CD of the audio elements — promos, delighted winners, client interviews and highlights from the remote.

10. Document your success. Having completed a successful promotion should make securing the next promotion much easier, especially if you document your success through testimonial letters from the client. Include all the details of what made the promotion work so you can pitch the promotion (or a variation) again in the future. Show the package to other advertising prospects and use it for sales-staff training.

John Lund is President of the Lund Consultants to Broadcast Management and Lund Media Research, a full-service, sales-oriented multiformat radio consulting and research firm in San Francisco. Reach him at 650-692-777, john@lundradio.com or via www.lundradio.com.

## Brand Appeal? It's In Your Brain

By Dr. Carl Hammerschlag

Researchers have discovered the area of the brain that responds to advertising, and that discovery has led to a whole new specialty, called "neuromarketing."

It began when Baylor Medical School neuroscientist Dr. Reed Montague wondered about "The Pepsi Challenge." Do you remember those commercials from the '70s and '80s that pitted Coca-Cola against Pepsi? Pepsi was usually the winner, and Montague wondered why Coke sold more if it didn't taste better.

So Montague re-created "The Pepsi Challenge" while monitoring the brain activity of the participants. He, too, found that in blind taste tests, Pepsi was preferred. On examining the brain scans, he found that the people who chose Pepsi had a stronger response in an area of the brain called the ventral putamen. Deep in the brain, the putamen triggers our feelings of having been rewarded.

Montague then repeated the test, but this time he told the subjects which of the samples was Coke. The outcome was remarkable: Almost all the subjects said they preferred Coke. Their brain scans lit up a different area — not the ventral putamen, but the prefrontal cortex. That's the area of the brain that controls our high-level cognitive powers.

When participants were told which drink was which, they thought in a different way about the taste of Coke. They were associating the drink with their own pleasant memories. In other words, the brand — the image — was more important than the taste.

A recent article in *New York Times Magazine* suggests that big companies will hire "neuromarketers" to develop sales campaigns geared to create a cortical response. After all, branding is about getting people to associate what is being sold with pleasant memories.

Companies will scan the brains of potential customers to see what triggers the prefrontal cortex. When neuromarketers see the advertisement produce the desired response, they'll know they've found the "I want it" button. Marketers will target our brains so all of us will be itching to buy whatever they are selling.

*Editor's note: This article was suggested by Erickson Media Consultants' Doug Erickson, who writes, "Radio has never been very sophisticated when it comes to marketing its own product. For some, the very existence of a marketing budget is a distant memory. I encourage you to create more 'rewards' for your listeners and link your product to strong, emotional memories that can be recalled when needed." Erickson can be reached at emcpress@compuserve.com.*

An internationally recognized author, physician, speaker and healer, Dr. Carl Hammerschlag is one of the world's leading proponents of psychoneuroimmunology, the science of the mind-body-spirit connection. A Yale-trained psychiatrist, he is a faculty member at the University of Arizona Medical School and an advisory board member to Shape magazine.

## News In Brief

### Katz Marketing Dimensions Expands Staff

Katz Media Group's radio-based integrated marketing unit, Katz Marketing Dimensions, is beefing up personnel in its Chicago, Los Angeles and New York offices, all reporting to Sr. VP/GM Ann Leary. Marketing Dimensions also has staff in Atlanta, Dallas, Detroit and Philadelphia. Pointing to successful 2003 campaigns with Blimpie's, T-Mobile and Unilever, Katz Marketing Dimensions President Bonnie Press said, "We have had significant success with programs that combine the brand-building assets of radio with the traffic-building elements of sales promotion."

### Kendrick Heads Innovative Radio Solutions

Former KDFC-AM & FM & KKSJ/San Francisco GM David Kendrick is named President of new independent local-radio rep firm Innovative Radio Solutions. Innovative combines the assets of eight San Francisco stations: ABC's KGO, KMKY & KSFO; Inner City's KBLX; and Bonneville's KOIT-AM & FM, KDFC-FM & KZBR. The joint venture allows the stations to combine their on-air and web audiences and their promotional, merchandising, event marketing and other resources to serve primarily non-radio advertisers.

# Distillers Adopt New Ad Standards

The nation's brewers and distillers say they are committed to responsible advertising, and their industry has a long history of self-regulation through its Code of Responsible Practices governing advertising activities. The Distilled Spirits Council of the United States and the Beer Institute recently revised the 68-year-old code, setting new advertising and marketing standards for member companies' more than 2,800 liquor, beer and wine products.

The key changes to the code:

- Seventy percent adult demographic is required for all ad placements and promotional events.
- Transparency: There will be public reports on complaint decisions.
- Promotional events should discourage activities that reward abusive drinking.
- Outside advisers have been added to the code-compliance process.
- Statements on drinking responsibly will appear when practicable.
- Age-verification mechanisms will be put in place on industry-related websites.
- Models or actors in advertisements should be at least 25 years old.
- Advertisements should not portray alcohol as a "rite of passage."
- There are now clear provisions regarding sexual content in advertising.

## Format Preferences For 21+ Adults

According to Scarborough, here's how 11 formats index in adult preference. Note that Alternative, CHR/Pop, CHR/Rhythmic and Urban skew youngest, leaving those formats vulnerable to a loss of alcohol advertising under the new 70% 21+ guidelines, which took effect on Jan. 1.

Here's how major formats index in adult listenership:

News	105
News/Talk	105
Oldies	103
AC	102
Country	101
Classic Rock	100
Hot AC	99
Alternative	89
CHR/Pop	89
Urban	86
CHR/Rhythmic	84

Anheuser-Busch estimates that CHR stations overall have a 64% adult audience, with 62% adults in afternoon drive, 57% on weekends and just 44% in evenings. The beer company says Alternative stations average only 58% adult composition in evenings, while Urban outlets register 65% 21+ in that daypart.

## Beer Drinkers' Format Preferences

Many popular formats index above average with beer drinkers, but Alternative, CHR/Pop, CHR/Rhythmic and Urban are at risk to lose alcohol advertising because of their significant youth listenership.

Following up last week's report on domestic regular and light beer brands, here's how Scarborough ranks 11 radio formats for beer in general and for imported brands. An example of how the indexing works: Imported beer drinkers are 62% more likely to have listened to

an Alternative station in the past month than the average adult. Non-alcoholic beer brands are excluded.

Format	Light	Regular	Domestic	Imported
AC	102	103	96	104
Alternative	132	136	145	162
CHR/Pop	110	117	108	115
CHR/Rhythmic	115	110	114	147
Classic Rock	128	130	137	130
Country	98	112	91	77
Hot AC	114	119	113	119
News	110	93	120	132
News/Talk	106	101	112	106
Oldies	103	106	102	98
Urban	100	89	109	124

## Imported Brands

Format	Amstel Light	Becks	Corona	Feather	Hinonken
AC	121	108	105	99	104
Alternative	234	151	166	181	164
CHR/Pop	140	99	127	107	113
CHR/Rhythmic	137	120	181	119	193
Classic Rock	141	127	123	171	117
Country	64	64	76	85	60
Hot AC	148	103	122	113	107
News	182	184	117	120	148
News/Talk	130	127	87	116	98
Oldies	100	99	92	102	95
Urban	90	99	135	100	197

Source: Scarborough 2003

*Editor's note: This information is a continuation of R&R's coverage of the recent changes in radio-advertising policy. Please see last week's issue for more details on the impact of the alcohol industry's new audience-composition requirements.*

## Pros On The Move

• **Lisa Amador** exits radio to become Exec. Director/Development for the Sutter Medical Center of Santa Rosa, CA, overseeing several departments and philanthropic activities for the medical center and Sutter Warrack Hospital. She was most recently the GM for Maverick Media's Santa Rosa, CA cluster.

• **Zoe Burdine-Fly** is the new Director/Sales for Regent Communications' six-station Flint, MI cluster. She most recently worked as GM for Citadel's Syracuse cluster and brings experience in the Flint market from a term as GM of WFBE & WTRX.

• **Dave Demer** is named to run Interep's new Event Shop division, designed to create additional NTR streams for clients, particularly through product placement at events. Demer is a former Katz Radio Group executive. Also, **Rich O'Sullivan**, formerly an AE for KRG's event-marketing division, joins the Event Shop as an AE.

• **Kevin Meyer** is appointed Director/Sales for the seven-station Cumulus cluster in Odessa, TX. Meyer most recently served five years as Director/Sales for Clear Channel's Corpus Christi, TX cluster. His background also includes terms at stations in Kansas City and St. Louis. Meyer's new post reunites him with longtime Corpus Christi colleague Kent Cooper, who became Market Manager for the Cumulus/Odessa cluster in October.

# Affluent Consumers Still Love Radio

According to Interep, the affluent market — adult households with annual incomes of \$100,000 or more — has more than doubled in the past six years and currently represents 36.9 million adults, or 18% of the U.S. population. The affluent market is growing at five times the rate of the general population.

Households in the top 20% of the income scale actually earn half of the country's total income, and the top 5% of households earn 22% of the total dollars. To rank in the top 20% in income, a household needs to bring in \$84,016 annually, and to make the elite top 5%, the income earners need to generate \$150,002. Sixty-three percent of affluent households have annual incomes of between \$100,000 and \$149,999; the remaining 37% are in the \$150,000-plus range.

## The Great Wealth Melting Pot

Between 1991-2001, the number of \$100,000 households increased 32%. And minorities are heading up a growing number of these affluent households: Between 1991-2001, the number of affluent African-American households jumped 64%, while among Hispanics, the figure skyrocketed 126%.

The majority of affluent households are still headed by one or two wage-earning adults — and, increasingly, by women — between the ages of 35 and 54. But the baby boomers are getting older, and adults 55+ now account for 19% of affluent households. This segment also has the highest discretionary income and net assets of any age group. At the older end of the demo, seniors and retirees represent an ever more lucrative consumer market, as seniors today are more likely than seniors of any previous generation to have a combination of free time, money and health that lets them enjoy their resources.

## Where The Money Goes

The average annual expenditure in the highest income bracket is \$77,125 — almost twice the average of \$39,952 for all households. Affluent households tend to use a slightly lower percentage of their income for the basics, such as food at home, housing and transportation. They tend to spend a slightly higher percentage of income on apparel and entertainment, and a substantially higher percentage on personal insurance and pension savings. The largest expenditure categories break out as follows:

## Percentage Of Total Spending

Category	Affluents*	Total Households
Housing	31.1	32.9
Transportation	18.2	19.3
Insurance and pensions	15.4	9.5
Food at home	5.9	7.8
Food away	5.9	5.7
Entertainment	5.3	4.9
Apparel	4.5	4.4

Source: U.S. Bureau of Labor Statistics

\*Top 20% of households based on income

## Radio Reaches Affluent Americans

Time demands are perhaps the biggest obstacle for advertisers trying to reach the affluent market. Affluents have more Internet-connected computers, cell phones, magazine and newspaper subscriptions, premium cable and satellite services, DVD players and other media alternatives than the average household.

Fortunately, radio is an effective way to reach affluents. Ninety percent of affluent adults listen to radio every week. From 6am-7pm weekdays, that figure is a solid 82% — 65% in morning drive and 56% in afternoon drive. However, the figure falls to 38% in middays, which creates a challenge for broadcasters.

Interep maintains that spot radio is especially suited to targeting affluent individuals because affluents are geographically centralized: Nearly a third of the nation's households with \$150,000-plus incomes are in the top 10 metros.

## Which Formats Score Best With Affluents?

The approximate figures below show the formats that attract the highest concentration of affluent households when measured against the general adult population.

Format	Index
News	215
Sports	195
Classical	180
Talk	170
Alternative	165
News/Talk	165
Smooth Jazz	155
Soft AC	153

Source: Mediarmark Research, fall 2003

# 60-Second Copywriter

## So Your Client Wants To Star In The Spot

By Jeffrey Hedquist

**W**hat's the easiest way to get clients on the air? Put them in the commercial. What's the quickest way to make a bad commercial? Same answer!

Unfortunately, there are very few Frank Purdues, Lee Iacoccas, Victor Kiams or even Dave Thomases out there. Most clients think they can pull off being great spokespeople. Most are wrong.

Are there ways you can fulfill a client's desire for 60 seconds of fame and still make a commercial that works? Yes.

If the owner is a great storyteller or has an exceptional personality because he's so outgoing — or maybe because he sounds so deadpan — or if the owner's name is on the letterhead, it might make sense to use him.

For Bob's Automotive, let's hear from Bob how he got started fixing cars at 14; how he got his first fixer-upper before he could drive; how he's eaten, slept and breathed cars all his life, continues to take courses and makes sure he hires people with the same love of cars and trucks that he has. His name is on the door. His pride can say a lot. But make it interesting.

Do an open-ended recording with Bob. Get him talking about himself, and record lots more than you'll ever need. Most clients have great stories tucked away in their memories. You just have to be patient and probe for them: "How did you get started in business? What do you love about what you do? What do you hate about your business? What do you do for your customers that no one knows about? What emotional needs do your customers have that you can help them with?" Then edit the responses into several spots.

If Bob can't tell a great story, tell it for him. Just have him do the intro and outro to each spot: "Hi, I'm Bob and this is my story," or, "I'm Bob, and my name is on the door at Bob's Automotive."

If client Jane has a sense of humor, create a campaign that lets her poke fun at herself. Maybe it's an "interview" where she never gets a word in edgewise because the announcer keeps interrupting to tell the audience what Jane was about to say. Maybe customers keep interrupting, or little emergencies keep appearing that allow you to work in benefits through the way the client handles them.

If client Ralph's voice is deadpan, contrast him with an announcer who

**Most clients have great stories tucked away in their memories. You just have to be patient and probe for them.**

is truly excited about the benefits Ralph's business has for customers, interspersed with Ralph's unemotional "yup" or "you bet."

Record phone interviews with the client's relatives, and, using short clips, build the campaign around family stories about the client. Or take a goes-nowhere story from the owner, cut it apart and create an epic:

**Frank:** *My customers are regular, consistent.*

**Announcer:** *Frank Ambrosio, owner of Frank's Restaurant, with another amazing story!*

**Frank:** *She comes in about noon on Wednesdays, orders the soup and the grilled cheese.*

**Announcer:** *Incredible! What a great combo!*

**Frank:** *Yep. That's her favorite. Sometimes a salad.*

**Announcer:** *Whoa, hard to top that one.*

**Frank:** *Well, then, she sometimes has the lemon meringue for dessert, sometimes not. Guess she likes it. Always comes back.*

**Announcer:** *Another amazing story from Frank's Restaurant!*

Find ways to use your clients' voices without making them carry the ball for the whole spot. You could end each commercial with the client's voice delivering a tagline that embodies the client's personality. You might record a series of comments, like "yes," "no," "Tell 'em about our guarantee," "Your next car is waiting for you," or, "Here's something you might not know." Then simply write spots around each comment.

Don't take the easy way out by just letting your client read 60 seconds of copy. Find an interesting way to use his voice to its best advantage, and build him a success story.

*I'd love to hear if you have techniques for client-voiced commercials that have worked for you. Send them to me at Hedquist Productions Inc., P.O. Box 1475, Fairfield, IA 52556; 641-472-6708; fax: 641-472-7400; jeffrey@hedquist.com; or www.hedquist.com.*

## The Science Of Sales

**T**he new, 640-page third edition of arguably the best book available on selling various media, *Media Selling: Broadcast, Cable, Print and Interactive* by Charles Warner and Joseph Buchman (Iowa State University Press), covers every angle of the sales process in practical, how-to terms.

*Media Selling* is divided into six sections: "The Marketing/Media Ecology and Selling"; "Attitude, Emotional Intelligence and Skills"; "Knowledge"; "Opportunities, Preparation and Persistence"; "The Future"; and seven appendices dealing with cost-per-point, customer sur-

veys, negotiating and closing, planning, writing copy and more.

The book addresses newspaper, broadcast television, radio, cable TV, Yellow Pages, magazine, interactive and outdoor advertising. In addition to the strengths and weaknesses of each medium, the authors tackle

## Mark Your Calendar

### Important dates and events for February and March 2004

Send updates and additions to Jeff Green at [jgreen@radioandrecords.com](mailto:jgreen@radioandrecords.com).

#### February

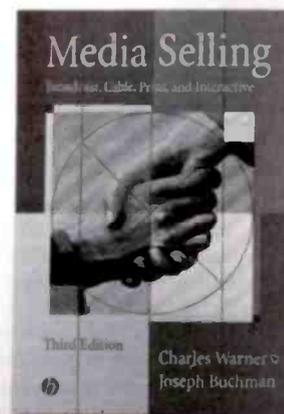
- Feb. 13-17 — National Religious Broadcasters Annual Convention, Charlotte; 703-330-7000 or [www.nrb.org](http://www.nrb.org)
- Feb. 20-21 — Dan O'Day's PD Grad School, Los Angeles; 310-476-8111 or [www.danoday.com/pggrad](http://www.danoday.com/pggrad)
- Feb. 22 — Tenth annual Screen Actors Guild Awards, Hollywood (TNT-TV); 323-954-1600 or [www.sagawards.com](http://www.sagawards.com)
- Feb. 22-24 — 2004 North American Broadcasters Association Annual Meeting, Los Angeles; 416-598-9877 or [www.nabanet.com](http://www.nabanet.com)
- Feb. 23 — Broadcasters' Foundation Golden Mike Awards, New York; 203-862-8577 or [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)
- Feb. 24 — Interep Power of Urban Radio Symposium, Chicago; 212-916-0700 or [www.interep.com](http://www.interep.com)
- Feb. 26-28 — American Women in Radio & Television Leadership Summit & Business Conference, Washington, DC; 703-506-3290 or [www.awrt.org](http://www.awrt.org)
- Feb. 26-28 — R&R Talk Radio Seminar, Washington, DC; 310-788-1696 or [www.radioandrecords.com](http://www.radioandrecords.com)
- Feb. 29 — Seventy-sixth annual Academy Awards, Hollywood (ABC-TV); 310-147-3000 or [www.oscars.org](http://www.oscars.org)
- Feb. 29-March 3 — NAB State Leadership Conference, Washington, DC; 202-775-3527 or [www.nab.org](http://www.nab.org)

#### March

- March 2 — Country Radio Hall of Fame and Country Music Disc Jockey Hall of Fame induction ceremonies, Nashville; 615-327-4487 or [www.crb.org](http://www.crb.org)
- March 3 — Second annual Katz Women's Career Summit, New York; 212-424-6485 or [www.katzwomenscareersummit.com](http://www.katzwomenscareersummit.com)
- March 3-5 — Country Radio Seminar 2004, Nashville; 615-327-4487 or [www.crb.org](http://www.crb.org)
- March 3-6 — Canadian Music Week, Toronto; 905-858-4747 or [www.cmw.net](http://www.cmw.net)
- March 7-9 — Great Lakes Broadcasting Conference & Expo, Lansing, MI; 517-484-7444 or [www.michmab.com](http://www.michmab.com)
- March 11 — Eighteenth annual Bayliss Radio Roast, New York; 831-655-5229 or [www.baylissfoundation.org](http://www.baylissfoundation.org)
- March 11 — Kagan Spring Radio Conference, New York; 831-624-3105 or [www.kagan.com](http://www.kagan.com)
- March 12 — National Association of Black Owned Broadcasters 20th annual Communications Awards Dinner, Washington, DC; 202-463-8970 or [www.nabob.org](http://www.nabob.org)
- March 12-16 — SXSW Interactive Conference, Austin; 512-467-7979 or [www.sxsw.com](http://www.sxsw.com)
- March 17-21 — SXSW Music Conference, Austin; 512-467-7979 or [www.sxsw.com](http://www.sxsw.com)
- March 21-23 — NAB Futures Summit, Pebble Beach, CA; 202-775-3527 or [www.nab.org](http://www.nab.org)
- March 26-27 — Northwest Broadcast News Association/Minnesota Society of Professional Journalists Conference, Minneapolis; 701-777-6505 or [www.innovators.net](http://www.innovators.net)

sales ethics, generating proposals, servicing accounts, media research, listening skills, time management, organization, delivery techniques, competitive issues and many other areas in fine detail.

Face-to-face training, such as that offered by radio's best sales managers, the RAB and other sales specialists, offers unique advantages that no book can match. But for specific, granular business methodologies, strategic planning and sound reasoning, *Media Selling* is a standard-bearer for sales proficiency. Highly recommended. List price \$49.99.



# Say It Again, Only Louder

## Recording Academy debuts a new anti-piracy website

By Brida Connolly  
Associate Managing Editor

When Recording Academy President Neil Portnow got up to speak at the Feb. 8 Grammy Awards, we all pretty much knew what he was going to say. After a few remarks — leading nowhere, unfortunately — about funds being cut for music education, he got into his real message, about music piracy.

Portnow said, "We have spent the past year researching and examining the complex issues created by the digital world, and this evening we are announcing a national program designed to educate and inform music lovers everywhere about the serious issues and alternatives surrounding digital downloading of music. We encourage you to visit our new website, What'sTheDownload.com, and learn about legal downloading and the ethical choices you can make about how you get your music."

An interesting and even conciliatory tone to take, and quite a change from previous Recording Academy tirades (remember then-CEO Michael Greene's fire-breathing in 2002?), as Portnow never used the word *piracy*.

Portnow then introduced a PSA for [www.whatsthe-download.com](http://www.whatsthe-download.com) featuring a teenage girl downloading a song, interspersed with clips of dancers bopping in a club to Pink's "God Is a DJ." As the download finishes, our teenager says smugly, "Got it!" Back at the club, the lights go out, the music stops, and the dancers stand around looking bewildered. The What'sTheDownload.com logo appears, and that's it.

OK, I guess if everybody downloads major-label music illegally, there won't be any more major-label music, eventually. But the spot never says that; it's strangely vague. So I headed off to take a look at [www.whatsthe-download.com](http://www.whatsthe-download.com) to see what this program is really getting at.

### The Site

WhatsTheDownload is a good-looking site, economically designed with an inviting gray, orange and blue color scheme. Says the homepage, "We all love music. We listen to it at home. We bring it with us on the run. We share experiences through it. But lately there's been lots of noise about music, how we get it and what we do with it. That's why you're here."

The copy goes on to explain what the site is supposed to be, in presumably teen-friendly sentence fragments: "WhatsTheDownload.com is a place for music lovers to visit. To learn. To chat. To get info. To be heard. To get answers. To understand that there's so much more to music than meets our ears."

That links right into the meat of the site, the info section headed "What's The Controversy?" After a short intro, the site sends users off to "The Lowdown," and, though the authors dent their credibility a little by using "MP3" to mean any digital music file, it's a simplified but accurate description of what downloading is and who objects to it and why.

A right-side menu leads to "Just The FAQs" (do teenagers really get that reference?), and this short but thorough rundown of copyright law as it applies to peer-to-peer file-trading is the best thing on the website. The authors' decision here and throughout the site to use "we" when they mean "you" — as in, "Even if we download only one song illegally, it's still, well, illegal" — is a weakness and may well be understood as condescending, but the content is nonetheless worthwhile.

The FAQ's explanations of who, exactly, is hurt by downloading and the clarification that even if nobody were hurt, P2P infringement is nonetheless illegal, are good to see, and the specific refutations of P2P pirates' reflexive "fair use" and First Amendment defenses are thoughtful (and long overdue).

### The Response

Useful or not, will teens read this stuff? Realistically, probably not. The influential P2P propagandists were attacking the PSA campaign before the Grammys even aired, and the brand-new site is already being lumped in with previous less-than-successful attempts at pirate education. From P2Pnet: "The same page pumps up the RIAA's God-awful [www.musicunited.org](http://www.musicunited.org), the Motion Picture Association of America's appalling [www.respectcopyrights.org](http://www.respectcopyrights.org) (MPAA), the Recording Academy's trashy glit-

## 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, Feb. 10, 2004.

### Top 10 Songs

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

### Top 10 Albums

1. NORAH JONES *Feels Like Home*
2. SIGUR ROS *Ba Ba Ti Ki Do (EP)*
3. OUTKAST *Speakerboxxx/The Love Below*
4. THE WHITE STRIPES *Elephant*
5. INCUBUS *A Crow Left Of The Murder*
6. HARRY CONNICK JR. *Only You*
7. KENNY CHESNEY *When The Sun Goes Down*
8. FIVE FOR FIGHTING *The Battle For Everything*
9. MAROON 5 *Songs About Jane*
10. MICHAEL McDONALD *Motown*

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 Rock

311 Love Song  
JET Are You Gonna Be My Girl  
BLINK-182 I Miss You  
INCUBUS Megalomaniac  
EVANESCENCE Going Under

### Top Country

SARA EVANS Perfect  
TERRI CLARK I Wanna Do It All  
CAROLYN DAWN JOHNSON Simple Life  
TRACE ADKINS Hot Mama  
ALAN JACKSON Remember When

LIVE 365 .COM

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### Top Blues

TOMMY CASTRO You Gotta Do What...  
GUITAR BOY Two Tone Blues  
JOE BONAMASSA Woke Up Dreaming  
LOS LONELY BOYS Velvet Sky  
WES JEANS Victim Of The Game

zoid [www.grammy.com](http://www.grammy.com) and the loathsome [www.keepmusiccoming.com](http://www.keepmusiccoming.com). ("Grammys Joins the Pig Parade" was the contribution of the reliable bozos at [Boycott-RIAA.com](http://Boycott-RIAA.com).)

The pirate sites are also directing users to the What'sTheDownload.com message boards, which have, consequently, already been overwhelmed by the music-stealing crowd. Though the site promises that abusive and insulting messages will be deleted, there were plenty of abusive posts to be found three days after launch, and honest users were being electronically shouted down by the pirates.

The boards are drawing heavy traffic, and, by sheer word count, there's probably more "F the RIAA" (a message board member's user name, by the way) talk on this website site than anti-piracy material. If a site like this is going to have boards, they absolutely must be moderated. Boards are great for drawing traffic,

but I don't think running an anti-RIAA forum is what the Recording Academy had in mind.

Even if it does have a silly name, What'sTheDownload.com is a better-than-average effort to explain what's really at stake in the download wars. But the Recording Academy is going to have to do a better job of promoting and maintaining the site than it has done in the early going, coming up with clearer, more compelling PSAs than that smirking teen (and an even fuzzi-er-minded audio spot, available for listening in the "Gallery" section of the site) and chasing the jerks off the boards.

A lot of anti-piracy education efforts have been launched and forgotten since Napster debuted, but this one could be stronger than most. Let's hope the Recording Academy takes good care of it — and can figure out ways to attract the people who really need to see it.

## DIGITAL BITS

### No CARP in 2004: New Webcast Rates Set

An agreement on webcast royalties, in negotiations since April 2003, has been reached by the RIAA, the Digital Media Association and various broadcasters and approved by the U.S. Copyright Office, meaning there will be no need for a Copyright Arbitration Royalty Panel to set webcast performance royalties for 2003 and 2004. (These negotiations routinely run a year or so behind.) Under the new rates, large, free Net-only music streamers — Yahoo's Launch, for example — pay .0076 cents per performance (that is, a single stream of a copyrighted work to a single listener), minus 4% of performances to allow for technical problems. Broadcast streamers pay a rate of .88 cents per hour of programming streamed. Subscription streamers can pay either the per-performance rate or 10.9% of their subscription revenue, with a minimum of 27 cents per month for each listener, including users of free trial subscriptions. Most noncommercial AM and FM streams and smaller webcasters are covered by the royalty rates set by the Small Webcasters Settlement Act and are not affected by the newly set rates. SoundExchange has once again been designated to receive and distribute the royalties. For more details, visit [www.soundexchange.com](http://www.soundexchange.com).

### KaZaa's Australian Offices Raided

Representatives of the Australian Record Industry Association's anti-piracy division on Feb. 6 searched the Sydney-based offices of peer-to-peer network KaZaa's parent company, Sharman Networks, Sharman partner Brilliant Digital Entertainment and the homes of Sharman CEO Nikki Hemming and Director/Technology Phillip Morie. The raids, which also hit three major Australian universities, four Internet providers and Australian telecom company Telstra, were conducted in an effort to find documents supporting a copyright lawsuit that the ARIA has filed against KaZaa. Following the raids, KaZaa asked the Australian courts to delay the suit until U.S. copyright holders' suit against the P2P is resolved.

## KXOA/Sacto Goes Classic Alternative

After stunting since Feb. 2 with an "all Howard Stern, all the time" format, Infinity's KXOA/Sacramento flipped from Rock to a '90s-focused Alternative format on Feb. 5 under PD Byron Kennedy. KXOA plans to change its call letters to KHWD and is branding itself "Howard 93.7" to take advantage of Stern's presence on the station.

"Howard Stern was the only thing on the station with ratings, so we thought we'd build a whole station around it," Kennedy told R&R. "They used to play all these hair bands and '80s glam rock. We figured that if Alternative and grunge killed that kind of music once before, in the '90s, we'd let history repeat itself."

Kennedy, who has been PD of CHR/Pop KSFM/Sacramento for three years, added similar duties for KXOA last month. In mid-2003 KXOA evolved from "Classic Rock That Really Rocks" to "Sacramento's Hard Rock" by adding '80s and '90s titles and currents.

## Gerberding

Continued from Page 3

been my home for a long time, and I will always value my time here. I'm proud of what I've accomplished. But I need to reassess where I am at this juncture of my career and my life and take some downtime to rest and recharge. Then I want to consider some new challenges and tackle them."

Gerberding is the Immediate Past President of American Women in Radio & Television and is part of the

Most Influential Women in Radio group. She sits on the RAB board, the FCC Advisory Committee for Diversity in the Digital Age, the National Committee for Strategic Alliances for the Broadcast Education Association, the Advisory Board of the Institute for Women's Policy Research and the RAB/BMI FastStart for Radio Sales Success Minority Scholarship Committee.

Nassau Media Partners will now be headed by veteran Nassau executive G. Daniel Henrickson.

## Ballance Becomes KOSY/Salt Lake PD

Lance Ballance has been named PD of Mercury Broadcasting's AC KOSY/Salt Lake City. He was formerly Asst. PD/MD/afternoon host at crosstown KSFI and will remain off-air at KOSY for the time being.

"I'm thrilled beyond belief to be a part of this team," Ballance told R&R. "KOSY has always been a truly great AC radio station that has had enormous potential for growth. I'm very excited to be able to help guide KOSY into the future in one of the most competitive AC markets there is."

Prior to joining KSFI in 2002 Ballance spent four years doing middays at KBIG/Los Angeles. Before that he did swing on KOST/L.A. for nine years.



Ballance

## Grillet

Continued from Page 3

of the AM division is running with News/Talk programming. We're starting with one hour of Julie Stav and three hours of Dr. Isabel, Monday through Friday."

When asked if there is a strong market for Spanish-language News/Talk in the U.S., Grillet said, "Of course there is. This is the immigrants' radio, for those who just arrived and those already living here. That's who we are. We like to call in

and share our ideas, because we want to be part of what's going on. This is the kind of radio we were all used to listening to in our countries, and now we know there's a market for it here."

Grillet had been VP/Promotions, Affiliate Relations & Community Affairs for Radio Unica since 2001. From 1997-2000 she was Radio Unica's VP/Affiliate Relations.

"From Day One, I was one of the five people who founded the now-defunct Radio Unica," Grillet told R&R. "I worked very hard to learn, and I learned from mistakes and successes. This is a new position, and I'm ready to give it my all with this great and important company that is Univision. This is something you always dream of in your career."

## West

Continued from Page 3

out of small-market radio and move it into large-market radio. I'm the lucky one who got him before someone else talked him into it. Great radio does not depend on market size."

West told R&R, "It felt so good in Seattle. The only thing I hope I can measure up to is KLSY MD Darla Thomas' talent. She's got super credentials. I hope to measure up to her and the rest of the KLSY team. Cumulus has been great, but this is an opportunity I can't pass up — to work with Marc and the rest of the team."

## Herr

Continued from Page 3

the opportunity to participate in the Verve Music Group's future growth and success. It's a great privilege to work with Ron Goldstein and the incredible Verve staff and an artist roster that is unmatched in contemporary adult music."

Herr began at Verve as a Product Manager in 1992. He was promoted in 1997 to Sr. Director/Product Development & Alternative Marketing and in 1998 to VP of the Verve label, overseeing its promotion, marketing and publicity departments. In 2000 he was promoted to Sr. VP and added oversight of the production department. Herr began his career at Island Records, working for the Mango and Antilles labels.

## Hilles

Continued from Page 3

very fortunate to have someone with Drew's tremendous experience and expertise to lead our Denver cluster."

When asked why he chose to take on a new role in Denver, Hilles told R&R, "This city is just terrific. But beyond that, the great team Infinity has here and the great heritage of these properties — in particular, KIMN and KXKL — give us a great opportunity to grow. I can live and work in such an incredible market as Denver and work for a great broadcasting company like Infinity. I look forward to building an extraordinary brand here in Denver."

CBS that they knew of the stunt in advance. The site went on to get more than 30 times its usual daily hits in the 24 hours following the incident.

Drudge joins a TRS 2004 lineup of special guest speakers that includes ABC News' Peter Jennings, Fox News' Tony Snow and legendary CBS News reporter and commentator Mike Wallace, who will be honored with the 2004 R&R News/Talk Radio Lifetime Achievement Award.

Online registration for the ninth annual R&R Talk Radio Seminar, set for Feb. 26-28 at the Renaissance Washington, DC Hotel, remains available until Feb. 20 at [www.radioandrecords.com](http://www.radioandrecords.com). Or fill out the registration form on Page 7 of this issue.

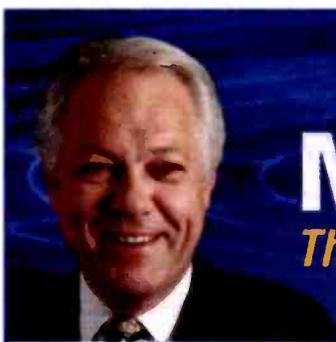
## Drudge

Continued from Page 1

few years has also become a weekend Talk radio star. His three-hour, syndicated Sunday-night radio show now airs on a reported 250-plus stations nationwide, with such major-market heavy hitters as WABC/New York, KFI/Los Angeles, WLS/Chicago, WPHT/Philadelphia, KSFO/San Francisco, WRKO/Boston and WMAL/Washington among the show's affiliates.

A self-proclaimed loner and news junkie, Drudge started his popular website in 1995 because he wanted to give the American people information that he believes is correct and important. Drudge's unique and dogged reporting style has revolutionized the media industry. His scoop of the Monica Lewinsky-Bill Clinton scandal turned him into a household name and made the Drudge Report into one of the Internet's most visited websites. Today it attracts a reported 150 million page-views each month.

The trendsetting cyber-reporter and Talk radio host shattered records once again following the recent firestorm surrounding pop star Janet Jackson's Super Bowl appearance. Even as the game was being played, the Drudge Report posted the first still pictures of the exposure of Jackson's breast and denials from both the NFL and



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Changes

**Industry:** Anthony Bongiovi, founder of multimedia production company TBJ Entertainment, has launched a high-definition DVD-production division.

PROS ON THE LOOSE

WHIO/Dayton talk host Neil Larrimore; 937-428-0719 or [nlarrimore@yahoo.com](mailto:nlarrimore@yahoo.com).

FCC ACTIONS

Legislators Mull 'Three Strikes' Broadcast-Indecency Law

Reuters reports that Fred Upton, Chairman of the House Subcommittee on Telecommunications and the Internet, announced Tuesday that he may propose legislation that would call for revocation of a broadcast station's license after three violations of the FCC's indecency rules. Upton, who called the provision a "death penalty" for broadcasters, first banded the idea about during a broadcast-indecency hearing that took place before the infamous Super Bowl halftime show during which Janet Jackson's right breast was exposed.

Upton's recently introduced bill, which aims to increase tenfold the fines the FCC can issue for indecency violations, was scheduled to be marked up by the telecom subcommittee on Thursday morning. The "three strikes" provision could be added to the bill if it reaches the full House Energy and Commerce Committee. Upton added that the FCC may need an increase in its enforcement budget if Congress ultimately passes the bill, which he hopes to get to the House floor for a vote this month.

FCC Logs More Than 200,000 Complaints Over Super Bowl; Lawsuit Against Jackson Dropped

In a release issued Feb. 6, the FCC said it "acknowledges the hundreds of thousands of Americans who have registered their complaints about the broadcast of this year's Super Bowl halftime show. While it is impossible to respond to each individual complaint, the commission will issue a decision that will be posted on its website at [www.fcc.gov](http://www.fcc.gov) at the conclusion of the investigation." That investigation was launched by FCC Chairman Michael Powell the day after the Super Bowl.

Meanwhile, the Tennessee woman who last week filed a class action suit against Janet Jackson, Justin Timberlake, CBS, MTV and Viacom over the halftime show has withdrawn the suit, despite support from parents around the country who contacted her attorney, asking to be included.

While Terri Carlin said her decision was driven in part by efforts underway in Congress and at the FCC, in her withdrawal notice she reserved the right to refile the suit if those efforts don't accomplish the goals she had hoped to achieve. According to Reuters, in addition to monetary damages, the suit sought to ban offensive programming during hours when children are watching.

ABC News Vet To Moderate NBA2004 'Regulatory Face-Off'

As he did last year, ABC News stalwart Sam Donaldson will interview FCC Chairman Michael Powell in a one-on-one session at this year's NAB2004 Chairman's Breakfast, set for April 20 in Las Vegas. "Watching Sam Donaldson match wits with Michael Powell has been one of the convention highlights in recent years," said NAB President/CEO Eddie Fritts. "It has been a standing-room-only, no-holds-barred event, and we're expecting nothing less this year."

The same day, John Cochran, ABC's chief Washington correspondent, will moderate a session at which FCC Commissioners Kathleen Abernathy, Michael Copps, Kevin Martin and Jonathan Adelstein will join National Telecommunications Industry Association acting director Michael Gallagher to tackle such hot-button topics as broadcast indecency, the status of the FCC's media-ownership rules and the transition to digital radio. The session will take place from 4-5pm at the Las Vegas Convention Center, where this year's NAB convention is being held.

Clear Channel/Roanoke, VA Fined For Public-File Violations

The FCC has fined four of Clear Channel/Roanoke, VA's stations — CHR/Pop simulcast WJJS & WJIX, Classic Hits WMJA and Rock WROV — \$3,000 each for failing to maintain records of community-outreach efforts in their public files from August 2000, when Clear Channel acquired the stations, through Q2 2003. The fines were based on the FCC's determination that local management was unaware of a rule requiring such records. While FCC regulations allow for a penalty of up to \$10,000 per station, the FCC cut Clear Channel a break because the company was forthcoming in admitting the oversights in the stations' license-renewal applications.

'Humble' Florida Station Fined \$7,000 By FCC

Despite portraying itself as a "small daytime radio station operating out of a humble mobile home," Religious WCVB-AM/Tallahassee, FL was fined \$7,000 by the FCC after a commission inspector discovered that the station's transmitter wasn't fully enclosed by a fence. While WCVB acknowledged that part of the fence may have been knocked down when the station had a new tower installed, it argued that the FCC should cancel or reduce the fine due to WCVB's history of compliance and the business' small size. The FCC ruled that since the station hadn't submitted any financial data to support a hardship claim, the full fine would be imposed.

BUSINESS BRIEFS

Continued from Page 4

NAB Announces Board Election Results

The following radio executives have been elected to two-year terms as board members of the National Association of Broadcasters. Their terms will begin in June; incumbents are listed with asterisks. Buckley Radio's Joseph Bilotta (New York, New Jersey); Eure Communications' Brad Eure (Delaware; Washington, DC; Maryland; Virginia); Glory Communications' Alex Snipe\* (North Carolina, South Carolina); WCKW-AM/New Orleans' Stephen Levet (Louisiana, Mississippi); Emmis Communications' Jeff Smulyan\* (Indiana); Bick Broadcasting's Bud Janes (Missouri, Kansas); NewRadio Group's Mary Quass (Iowa, Wisconsin); Three Eagles Communications' Rolland Johnson\* (Colorado, Nebraska); VictoriaRadio Works' John Barger (South Texas); Wagonwheel Communications' Alan Harris\* (Montana, Idaho, Wyoming); Elko Broadcasting's Paul Gardner (Arizona, Nevada, New Mexico, Utah); KHWY Inc.'s Howard Anderson (Southern California, Guam, Hawaii).

Dees

Continued from Page 1

he "owes a debt of gratitude" to his longtime fans and that he looks forward to "several more years with the *Weekly Top 40*" countdown program, which is syndicated by Clear Channel-owned Premiere Radio Networks.

He then aired snippets of memorable show moments from years past as Enya's "Only Time" played in the background. Dees made no

mention of new *American Top 40* host Ryan Seacrest, who is expected to succeed Dees at KIIS later this spring.

Dees' announcement came six days after he teased listeners — and every L.A. media outlet — that he'd be making "a life-changing announcement" on his Feb. 4 show. The news turned out to be the relocation of all eight Clear Channel/Los Angeles stations into one facility.

Sources told R&R that a final multimillion-dollar, five-year deal

to continue as KIIS's morning host and as host of *Weekly Top 40* was offered to Dees. Clear Channel/L.A. executives would not comment on Dees' departure on Tuesday.

Dees' first morning show on KIIS aired on July 13, 1981. From April 1979 until October 1980, he hosted mornings at then-Top 40 KHJ/Los Angeles. Before that he held successful wakeup shifts in Memphis at WHBQ and WMPS.



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- Contributing editor and columnist for *Good Housekeeping* magazine
- Author of 8 books, including *Get Organized With Heloise* (2004)

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

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**BLINK-182** I Miss You  
**MICHELLE BRANCH** Till I Get Over You  
**EAMON F\*\*\*** It (I Don't Want You Back)  
**JANET JACKSON** Just A Little While  
**TOBY LIGHTMAN** Devils And Angels  
**BELLY** Work It  
**TWISTA (KANYE WEST & JAMIE FOXX)** Slow Jamz  
**USHER (LIL' JON & LUDACRIS)** Yeah

### R&B & HIP-HOP

**Damon Williams**

**112 Hot & Sexy**  
**JANET JACKSON** Just A Little While  
**WYCLEF JEAN** Take Me As I Am  
**SHAWN KANE** Girl I Wonder  
**MUSIQ** Fortnight  
**BELLY** Work It  
**RUBEN STUDDARD** What Is Sexy

### RAP

**DJ Mecca**

**BONE CRUSHER** Run  
**BUGSY & SNAKE** New Jack City  
**DJ KAYSLAY** Who Gives A F\*ck Where You From  
**D.V. ALIAS KHRYST** You Can't Run  
**JADAKISS** Kiss Of Death  
**MICRANOTS** Glorious  
**OBIE TRICE** The Set Up  
**TWISTA** Get Me

### ROCK

**Adam Neiman**

**HIM** Join Me In Death  
**JET** Cold Hard Bitch  
**KID ROCK** Jackson, Mississippi  
**L.O.-PRO** Sunday  
**LINKIN PARK** Lying From You

### ALTERNATIVE

**Adam Neiman**

**311** Love Song  
**AIR** Cherry Herry Blossom Girl  
**AUTOPILOT OFF** What I Want  
**SHIMS** Turn A Square  
**START** The 1234

### TODAY'S COUNTRY

**Liz Opoka**

**TRACY LAWRENCE** Paint Me A Birmingham  
**WYNONNA** Flies On The Butter (You Can't Go Home Again)

### PROGRESSIVE

**Liz Opoka**

**FOUNTAINS OF WAYNE** Valley Winter Song  
**VAN HUNT** Dust  
**AIMEE MANN** What The World Needs Now  
**DAMIAN RICE** Cannonball  
**EARL SLICK** Isn't It Evening

### SMOOTH JAZZ

**Gary Susalls**

**MICHAEL BROWN** Something Nice

### AMERICANA

**Liz Opoka**

**CLUMSY LOVERS** Better Me  
**GRANT-LEE PHILLIPS** Hickory Wind

## SIRIUS

1221 Ave. of the Americas  
New York, NY 10020  
212-584-5100

### SIRIUS RADIO

#### Planet Dance

**Swedish Egil**

**ROLAND CLARK** PRESENTS URBAN SOUL It Was A...  
**PAUL JACKSON & STEVE SMITH** The Push...  
**GRANDDADBOB** Maybe (Original Version)  
**STATIC REVENGER** Everyone  
**FREESTYLERS** Get A Life

#### Hot Jamz

**Geronimo**

**CHRISTINA MILIAN** Dip It Low

#### Hip-Hop Nation

**Geronimo**

**OUTKAST** Ghetto Music  
**SLUM VILLAGE (KANYE WEST)** Selfish  
**CLIN** Yes Sir  
**REDMAN** The Saga Continues  
**SANTO JUS** Five Dolla

#### New Country

**AI Skop**

**LEE ANNI WORMACK** The Wrong Girl  
**WYNONNA** Flies On The Butter

#### Octane

**Jose Mangin**

**DROWNING POOL** Step Up  
**PUDDLE OF MUDD** Heel Over Head  
**STATIC-X** So

#### The Beat

**Geronimo**

**BRITNEY SPEARS** Toxic  
**FERRY CORSTEN** Rock Your Body  
**ANGEL CITY** Love Me Right

#### Heart & Soul

**B.J. Stone**

**BABYFACE** The Loneliness  
**GERALD LEVERT** Wear It Out

#### The Trend

**Joel Salkowitz**

**BARENAKED LADIES** Testing 1, 2, 3  
**VAN MORRISON** Evening In June  
**JOSS STONE** Fell In Love With A Boy

## DMX MUSIC

10 million homes 180,000 businesses

Rick Gillette • 800-494-8863

### DMX Hospitality

**David Sader**

The hottest tracks at DMX Hospitality, which includes restaurants, bars, hotels and cruise ships, targeted at 25-54 adults.

**NORAH JONES** Sunrise

**MATT NATHANSON** Suspended

**FIVE FOR FIGHTING** 100 Years

**SEAL** Love's Divine

**LEANN RIMES** This Love

**JAMELLA** Superstar

**DIDD** Sand In My Shoes

**TOBY LIGHTMAN** Devils And Angels

**CAROLYN OAWN JOHNSON** Simple Life

**SHERYL CROW** The First Cut Is The Deepest

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

### CHR/POP

**Jack Patterson**

**NICK CANNON** Gigolo

**CHINGY** One Call Away

### URBAN

**Jack Patterson**

**THE BARKAYS** We Can't Stay Together

**ALICIA KEYS** If I Ain't Got You

### ROCK

**Stephanie Mondello**

**EDGEWATER** Eyes Wired Shut

**HOOBASTANK** The Reason

### DANCE

**Randy Schlager**

**ROBBIE RIVERA** The Band (Bang The Club Remix)

**JUNIOR JACK** Da Hype

**MOONY** Flying Away (At Mendoza Vs Tibet Club Mix)

**MYNIT UKIM SOZZI** How Did You Know?

**GABRO AND LIBE** I Can Be This

**SOPHIE ELLIS-BEXTOR** Murder On The Dance Floor

**3 SPEAKER HIGH** Make Me Dance All Night

**ALYNDIA** The Night Is Young (Groovy Disco Mix)

**BENNY PRESENTS THE BIZ BENASSI** No Matter What...

**MOYA BRENNAN** Show Me (Jalattita Mix)

**TUBE AND BERGER UCHRISSE HYNDE** Straight Ahead

**MILK AND SUGAR** Brandnew Feeling

**SOPHIE ELLIS-BEXTOR** I Won't Change You

### ADULT ALTERNATIVE

**Stephanie Mondello**

**MY MORNING JACKET** Golden

### ADULT CONTEMPORARY

**Jason Shift**

**JOSH KELLEY** Everybody Wants You

**GUSTER** Careful

**3 DOORS** Down Away From The Sun

### RAP/HIP-HOP

**Mark Shands**

**TWISTA** Overnight Celebrity

**TWISTA** So Sexy

**TWISTA** Hope

**TWISTA** Sunshine

**YUKMOUTH** Various Tracks

**DO OR DIE** Various Tracks

## AOL Radio@Network

Ron Nenni • 415-934-2790

### Top Alternative

**Ron Nenni**

**WYES** Ride

### Top Pop

**Mark Hamilton**

**JET** Are You Gonna Be My Girl  
**TWISTA (KANYE WEST & JAMIE FOXX)** Slow Jamz  
**MAROON 5** This Love  
**JANET JACKSON** Just A Little While

### Top Country

**Lawrence Kay**

**SHAMIA TWAIN** It Only Hurts When I'm Breathing  
**GEORGE STRAIT** Desperately

### Top Jams

**Davey D**

**CYPRESS HILL** What's Your Name

**LIL' FLIP** Game Over

**MURPHY LEE** Luv Me Baby

**G UNIT** Popping Them Thangs

### Smooth Jazz

**Stan Dunn**

**NORAH JONES** Sunrise

**MAJEE** Eye 2 Eye

## abc RADIO NETWORKS

Phil Hall • 972-991-9200

### Hot AC

**Steve Nichols**

**JOHN MAYER** Clarify

### Touch

**Vern Catron**

**GERALD LEVERT** Wear It Out

**JAGGED EDGE** Walked Outta Heaven

### Doug Banks Morning Show

**Stan Boston**

**LUDACRIS** Splash Waterfalls

**JAY-Z** Dirt Off Your Shoulder

### Tom Joyner Morning Show

**Vern Catron**

**BABYFACE** The Loneliness

**BEYONCÉ** Me, Myself & I

### Country Coast To Coast

**Dave Nicholson**

**KENNY CHESNEY** When The Sun Goes Down  
**MONTGOMERY GENTRY** If You Ever Stop Loving Me

### Real Country

**Richard Lee**

**RHONDA VINCENT** If Heartaches Had Wings



Ken Moultrie • 800-426-9082

### Alternative

**Steve Young/Kristopher Jones**

**GARY JULES** Mad World

**PHANTOM PLANET** Big Brat

**POSTAL SERVICE** Such Great Heights

**RYAN ADAMS** So Alive

**LIVING END** Who's Gonna Save Us?

**HOOBASTANK** The Reason

### Active Rock

**Steve Young/Kristopher Jones**

**JET** Cold Hard Bitch

**TRAPT** Echo

### Heritage Rock

**Steve Young/Kristopher Jones**

**FUEL** Million Miles

### CHR

**Steve Young/Josh Hosler/John Fowlkes**

**ENRIQUE IGLESIAS** Vuelves Not In Love

**YING YANG TWINS (LIL' JON...)** Salt Shaker

**CHINGY (JASON WEAVER)** One Call Away

### Soft AC

**Mike Bettelli/Teresa Cook**

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

### Mainstream AC

**Mike Bettelli/Teresa Cook**

**MICHAEL MCDONALD** Ain't No Mountain High Enough

### Belifah

**Mike Bettelli**

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

**Marie And Friends (Marie Osmond Show)**

**Mike Bettelli/Teresa Cook**

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

### The Alan Kabei Show

**Steve Young/John Fowlkes**

**MAROON 5** This Love

### Mainstream Country

**Ray Randall/Hank Aaron**

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

**DAVID LEE MURPHY** Loco

### New Country

**Hank Aaron**

**JOHN MICHAEL MONTGOMERY** Letters From Home  
**MONTGOMERY GENTRY** If You Ever Stop Loving Me

**Lia**

**Ken Moultrie/Hank Aaron**

**BLUE COUNTRY** Good Little Girls

### 24 HOUR FORMATS

**Jon Holiday • 303-784-8700**

### Adult Hit Radio

**Jon Holiday**

**LIZ PHAIR** Extraordinary

### U.S. Country

**Penny Mitchell**

**TRACY LAWRENCE** Paint Me A Birmingham

### GREAT AMERICAN COUNTRY

**Jim Murphy • 303-784-8700**

**RDSARIE CASH** September When It Comes

**SHEDAISY** Passenger Seat

**DOLLY PARTON** Welcome Home

## WESTWOOD ONE

Charlie Cook • 661-294-9000

### Soft AC

**Andy Fuller**

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

### Bright AC

**Jim Hays**

**NORAH JONES** Sunrise

### Mainstream Country

**David Felker**

**SHEDAISY** Passenger Seat

### Hot Country

**Jim Hays**

**SHAMIA TWAIN** It Only Hurts When I'm Breathing

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

### Young & Verna

**David Fel**

72 million households



Lori Parkerson  
202-380-4425

**BPM (XM81)**

**Blake Lawrence**  
ANGEL CITY Love Me Right...

**SQUIZZ (XM48)**

**Charlie Logan**  
DROWNING POOL Step Up  
P.O.D. Change The World  
SOIL Redefine  
UPO Free  
MUSHROOMHEAD Crazy

**U-POP (XM29)**

**Ted Kelly**  
FRANZ FERDINAND Take Me Out  
BUSTED Who's David  
JAMELIA Thank You  
SITA Come With Me  
MYLENE FARMER Pounou Ou'elles Soient Douces

**THE LOFT (XM50)**

**Mike Marrone**  
DIDO See You When You're 40  
NORAH JONES Toes  
NORAH JONES What Am I To You?  
NORAH JONES Don't Miss You At All  
NORAH JONES The Long Way Home  
STEVE POLTZ You Remind Me  
STEVE POLTZ Stax  
STEVE POLTZ California  
WILLARD GRANT CONSPIRACY River In The Pines  
WILLARD GRANT CONSPIRACY Beyond The Shore  
WILLARD GRANT CONSPIRACY Twisted Fiction

**RAW (XM66)**

**Leo G.**  
TRILLVILLE Neva Eva  
LIL SCRAPPY Head Bussa

**REAL JAZZ (XM70)**

**Maxx Myrick**  
BRAD MELOAU Anything Goes  
MIGUEL ZENON Ceremonial  
CARMEN LUNDY Something To Believe In

**WATERCOLORS (XM71)**

**Trinity**  
EDGE GROOVE Livin' Large  
JEFF BRADSHAW Can You Come Over  
JEFF BRADSHAW Smooth Soul  
LARRY CARLTON Night Sweats  
PETE BELASCO Deeper

**XM CAFÉ (XM45)**

**Bill Evans**  
AJA Talkie Walkie  
GRANT-LEE PHILLIPS Virginia Creeper

**XMILM (XM42)**

**Ward Cleaver**  
DAMAGEPLAN New Found Power  
GLASS CASSET We Are Gathered Here Today...  
SYX A Cold Breath Of What It Takes

**X COUNTRY (XM12)**

**Jessie Scott**  
BLAZERS Seventeen Jewels  
ROSIE FLORES Aromatherapy Cowgirl  
DOUG MORELAND Everybody Knows My Name  
BOTTLE ROCKETS Men & Women  
WADE BOWEN & WEST 84 Not Finished Yet  
KEROSENE BROTHERS Katy Daily  
JACK INGRAM Dim Lights, Thick Smoke  
DELBERT MCCLINTON Old Weakness  
FLATLANDERS Eggs Of Your Chickens  
BERNIE LEADON Hay Now Now  
BROTHERS COSMOLINE More Than Fine  
PAUL BURCH Fool For Love  
MARK FRELLI Troubadour Blues  
KACEY JONES How Do You Like These Babies Now  
JIMMY RYAN I Am Lost  
DUANE JARVIS & OAVE COLEMAN New Madrid  
CHIP TAYLOR & CARRIE RODRIGUEZ Laredo  
HARRY MANX Bend In The Water  
NATHAN HAMILTON & NO DEAL Two Penny Vengeance  
LITTLE FEAT Walking As Two

36 million households

Cindy Mahmood,  
VP/Music Programming  
& Entertainment

**VIDEO PLAYLIST**

CHINGY One Call Away  
KANYE WEST Though The Wire  
CASSIDY (R. KELLY) Hotel  
RUBEN STUDDARD Sorry 2004  
LUDACRIS Splash Waterfalls  
OUTKAST... The Way You Move  
BEYONCÉ Me, Myself & I  
YING YANG TWINS (LIL JON)... Salt Shaker  
AWANT Read Your Mind  
G UNIT Stunt 101

**RAP CITY TOP 10**

CHINGY One Call Away  
LUDACRIS Splash Waterfalls  
CASSIDY (R. KELLY) Hotel  
YING YANG TWINS (LIL JON)... Salt Shaker  
JUVENILE (MANNIE FRESH) In My Life  
KANYE WEST Though The Wire  
JAY-Z Encore  
T.L. Rubber Band Man  
TWISTA... Slow Jamz  
PETEY PABLO Freek-A-Lek

Video playlist is frozen.



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

**ADDS**

No New Adds

**TOP 20**

	Plays	TW	LW
GARY ALLAN Songs About Rain	30	21	
SHANIA TWAIN She's Not Just A Pretty Face	29	28	
JOSH TURNER Long Black Train	27	30	
ALAN JACKSON Remember When	27	27	
BRAD PAISLEY Little Moments	27	27	
TOBY KEITH American Soldier	27	26	
KENNY CHESNEY There Goes My Life	26	30	
TRACE ADKINS Hot Mama	26	24	
SARA EVANS Perfect	25	26	
JIMMY WAYNE I Love You This Much	25	24	
BUDDY JEWELL Sweet Southern Comfort	24	28	
MINDY SMITH Jolene	20	11	
KEITH URBAN You'll Think Of Me	20	6	
BROOKS & DUNN You Can't Take The Honky...	19	28	
CLAY WALKER I Can't Sleep	18	22	
BILLY CURRINGTON I Got A Feelin'	16	21	
SHERYL CROW The First Cut Is The Deepest	14	26	
JOE NICHOLS Cool To Be A Fool	12	18	
DIERKS BENTLEY My Last Name	12	14	
CLINT BLACK Spend My Time	12	12	

Airplay as monitored by Mediabase 24/7  
between Feb. 2-7.



Jim Murphy, VP/Programming  
19 million households

**ADDS**

ROSANNE CASH September When It Comes  
SHEDAISY Passenger Seat  
DOLLY PARTON Welcome Home

**TOP 20**

JOSH TURNER Long Black Train	
KENNY CHESNEY There Goes My Life	
TOBY KEITH American Soldier	
ALAN JACKSON Remember When	
BRAD PAISLEY Little Moments	
BILLY CURRINGTON I Got A Feelin'	
BILLY RAY CYRUS Always Sixteen	
GARY ALLAN Songs About Rain	
BUDDY JEWELL Sweet Southern Comfort	
SARA EVANS Perfect	
BROOKS & DUNN You Can't Take The Honky Tont...	
TRACE ADKINS Hot Mama	
PATTY LOVELESS On Your Way Home	
DIERKS BENTLEY My Last Name	
RHONDA VINCENT If Heartaches Had Wings	
JOE NICHOLS Cool To Be A Fool	
EMERSON DRIVE Last One Standing	
SHANIA TWAIN She's Not Just A Pretty Face	
BLUE COUNTY Good Little Girls	
CLAY WALKER I Can't Sleep	

Information current as of Feb. 13.



Pos.	Artist	Avg. Gross (in 000s)
1	SIMON & GARFUNKEL	\$2,440.7
2	SHANIA TWAIN	\$1,032.8
3	AEROSMITH & KISS	\$959.0
4	BETTIE MIDLER	\$916.3
5	DAVE MATTHEWS & FRIENDS	\$747.8
6	LUIS MIGUEL	\$633.4
7	TOBY KEITH	\$419.0
8	MANHEIM STEAMROLLER	\$368.6
9	ALAN JACKSON	\$329.6
10	AMY GRANT/VINCE GILL	\$311.1
11	JOHN MAYER	\$268.1
12	TONY HAWK'S BOOM ROOM HUCKJAM	\$265.2
13	MATCHBOX TWENTY	\$233.3
14	TRANS-SIBERIAN ORCHESTRA	\$222.7
15	HARRY CONNICK JR.	\$221.7

This week's chart and tour list are frozen.

BOB DYLAN  
THE DARKNESS  
N.E.R.D./BLACK EYED PEAS  
THE VINES/JET  
YEAM YEAM YEAMS

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

TELEVISION

TOP TEN SHOWS

Total Audience  
(105.5 million households)

- 1 American Idol (Tuesday)
- 2 CSI
- 3 American Idol (Wednesday)
- 4 46th Annual Grammy Awards
- 5 Friends
- 6 Survivor: All-Stars
- 7 E.R.
- 8 American Idol (Monday, 8pm)
- 9 CSI: Miami
- 10 Without A Trace

Source: Nielsen Media Research

Jan. 26-Feb. 1

Adults 18-34

- 1 American Idol (Tuesday)
- 2 American Idol (Wednesday)
- 3 46th Annual Grammy Awards
- 4 Friends
- 5 American Idol (Monday, 8pm)
- 6 E.R.
- 7 The Apprentice
- 8 CSI
- 9 My Big Fat Obnoxious Fiance
- 10 Survivor: All-Stars

COMING NEXT WEEK

Friday, 2/13

- KC & The Sunshine Band, The Ellen DeGeneres Show (check local listings for time and channel).
- Starsailor, The Tonight Show With Jay Leno (NBC, check local listings for time).
- Barenaked Ladies, Late Night With Conan O'Brien (NBC, check local listings for time).
- Simply Red, Late Late Show With Craig Kilborn (CBS, check local listings for time).
- Death Cab For Cutie, Last Call With Carson Daly (NBC, check local listings for time).

Saturday, 2/14

- Snoopy Dogg, Mad TV (Fox, 11pm ET/PT).
- Kelis, Saturday Night Live (NBC, 11:30pm ET/PT).

Sunday, 2/15

- Nick Lachey portrays Tom Jones on NBC's American Dreams (9pm ET/PT).

Monday, 2/16

- Queen Latifah guest-stars on Eve (UPN, 8:30pm ET/PT).
- Starsailor, Craig Kilborn.
- Elephant, Carson Daly.

Tuesday, 2/17

- Will Smith guest-stars on All of Us (UPN, 8pm ET/PT).
- Melissa Etheridge, Ellen DeGeneres.
- Cyndi Lauper, The Sharon Osbourne Show (check local listings for time and channel).
- JC Chasez, Jay Leno.
- The Shins, Conan O'Brien.
- Diane Schuur, Craig Kilborn.
- Eve and Jack Johnson w/G. Love, Carson Daly.

Wednesday, 2/18

- Jennifer Love Hewitt, Jay Leno
- Ben Harper, Late Show With David Letterman (CBS, check local listings for time).
- Melissa Etheridge, Carson Daly

Thursday, 2/19

- JC Chasez, Ellen DeGeneres.
- John Mayer, Jay Leno.
- Nelly Furtado, David Letterman.
- Story Of The Year, Jimmy Kimmel Live (ABC, check local listings for time).
- Kenny Chesney, Conan O'Brien.
- JC Chasez, Craig Kilborn.
- Super Furry Animals, Carson Daly.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Feb. 6-8

Title/Distributor	\$ Weekend	\$ To Date
1 Barbershop 2: Back In Business (MGM/UA)*	\$24.24	\$24.24
2 Miracle (Buena Vista)*	\$19.37	\$19.37
3 You Got Served (Sony)	\$7.51	\$25.86
4 Along Came Polly (Universal)	\$6.84	\$75.04
5 The Butterfly Effect (New Line)	\$6.51	\$41.31
6 Catch That Kid (Fox)*	\$5.82	\$5.82
7 Lord Of The Rings: Return... (New Line)	\$4.29	\$351.13
8 Mystic River (WB)	\$3.63	\$69.88
9 Monster (Newmarket)	\$3.51	\$15.29
10 Cold Mountain (Miramax)	\$3.24	\$82.86

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

COMING ATTRACTIONS: This week's openers include 50 First Dates, starring Adam Sandler. The film's Maverick soundtrack is made up of covers of '80s songs, including 311's take on "Love Song" and Dryden Mitchell's version of "Friday, I'm in Love," both originally done by The Cure. Covers by Wayne Wonder (Thompson Twins' "Hold Me Now"), Seal & Mikey Dread (Echo & The Bunnymen's "Lips Like Sugar"),

Wyclef Jean & Eve (The Outfield's "Your Love"), Ziggy Marley (The Cars' "Drive"), Will.I.A.m & Fergie (Spandau Ballet's "True"), Elan Atlas (Bryan Ferry's "Slave to Love"), UB40 (The Police's "Every Breath You Take"), Sugar Ray frontman Mark McGrath (Psychedelic Furs' "Ghost in You"), Jason Mraz (Modern English's "I Melt With You") and others complete the ST.

— Julie Gidlow

75 million households



Paul Marszalek  
VP/Music Programming

**ADDS**

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

Plays	
50	NORAH JONES Sunrise
37	OUTKAST... The Way You Move
36	NO DOUBT It's My Life
35	NICKELBACK Someday
24	ALICIA KEYS You Don't Know My Name
24	JESSICA SIMPSON With You
22	SHERYL CROW The First Cut Is The Deepest
22	EVANESCENCE My Immortal
22	BRITNEY SPEARS Toxic
17	JET Are You Gonna Be My Girl
16	MAROON 5 This Love
15	FIVE FOR FIGHTING 100 Years
15	FUEL Falls On Me
14	BEYONCÉ Me, Myself & I
14	MELISSA ETHERIDGE Breathe
13	DARKNESS I Believe In A Thing Called Love
13	GODD CHARLOTTE Hold On
13	JOHN MAYER Clarity
13	JOSS STONE Fell In Love With A Boy
13	PINK God Is A DJ
10	WIDELIFE All Things Just Keep Getting Better
8	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
6	SEAL Love's Divine
4	JOSH GROBAN You Raise Me Up
4	KID ROCK Feel Like Makin' Love
4	KYLIE MINOQUE Slow
2	RUBEN STUDDARD Sorry 2004

Video playlist for the week of Feb. 2-8



## Linda Chavez: DC Insider

**Liberty Broadcasting host aims to make her mark in Talk radio**

The term "insider" is often used — and misused — in our business. By definition an insider is "a person who is in a position to have special knowledge" and "someone who is in a position of access to confidential information." That definition definitely fits Liberty Broadcasting talk host Linda Chavez.

A longtime political insider, Chavez is intimately familiar with navigating the often treacherous waters inside the Beltway. A regular political analyst for the cable TV news channels and author of the best-selling books *An Unlikely Conservative: The Transformation of an Ex-Liberal and Out of the Barrio: Toward a New Politics of Hispanic Assimilation*, Chavez has walked the halls of power in DC, from the White House to the Capitol building.

Part of one of New Mexico's oldest political families, Chavez opted to take on the role of talk host with her recently launched syndicated radio show, which airs Monday-Friday, noon-2pm ET, on Liberty (formerly Talk America). I recently caught up with Chavez to see how she likes having a daily forum to discuss and analyze the subjects she is passionate about and to get her insights on the upcoming presidential

election and other issues in the news.

**R&R:** What attracted you to the idea of hosting a daily radio show?



Linda Chavez

LC: I've always loved radio and have always found it to be a much more intimate medium than television, something I have done a lot of in my career. I have also done a lot of radio, but mostly as a guest, although I did guest-host for Michael Reagan on his show a few times. I like

the way you can talk one-on-one with a radio audience without the separation that the screen imposes in television.

It wasn't something I was actively pursuing, but when the folks from IDT Media called and told me they were launching this new venture and asked if I'd be interested, I found their ideas to be very appealing. I felt I could offer a show that was a little different from what I'd

heard out there. With my background in government, I know what it is to be the subject of media coverage. I think that gives me a different perspective that makes my show a little different from some of the other major shows out there.

**R&R:** How do you like being on the other side of the microphone so far?

LC: I admit that there was certainly a learning curve in the early days of the program, but I'm feeling very comfortable and relaxed about it all now. I think our show is getting better by the day. Radio is a wonderful forum for someone like me who has a lot of ideas and a lot of opinions, and I like having the time to explore a subject in as much depth as radio offers.

**R&R:** Can you give us a sense of the essence of the program? Are you on a particular mission with your show, as some hosts are?

LC: I'm not on a mission, but I do have a very strong point of view, and I'm certainly not shy about sharing that with listeners. But I also like to have people on who disagree with me. I'm not afraid of controversy or debate. I like being able to disagree with people without poking fun at them. It's always a more interesting show when there are differing points of view and we can debate the issues and let the audience make up their own minds.

## Final Week To Pre-Register For TRS 2004

There's still time to save on the upcoming R&R Talk Radio Seminar before pre-registration closes out next Friday, Feb. 20. After that, registration will be available on-site only.

Don't miss your opportunity to join News/Talk radio's leading managers, programmers and hosts at the format's only annual event designed exclusively for News and Talk radio professionals. This year's guest speakers include ABC News' Peter Jennings, Fox News' Tony Snow, Premiere Radio Networks' Matt Drudge and our 2004 Lifetime Achievement Award honoree, legendary CBS News reporter and commentator Mike Wallace.



Register for TRS 2004 now by logging on to [www.radioandrecords.com](http://www.radioandrecords.com) and clicking on "Conventions/Seminars" at the top of our homepage. Or fill out the registration form on Page 7. The ninth annual R&R Talk Radio Seminar takes place Feb. 26-28 at the Renaissance Washington, DC Hotel.

**R&R:** Where does your passion for politics come from?

LC: I come from a political family. A cousin of mine, Dennis Chavez, was a senator from New Mexico for many years. Someone asked me recently if I was related to Cesar Chavez, and I explained to them, no,

my family has been here since 1601. In fact, the last territorial governor of New Mexico was a great-great-uncle of mine. So politics has run in my family for literally hundreds of years.

**R&R:** As an admitted liberal-turned-conservative, you've looked at politics from both sides of the aisle. What brought about your change?

LC: There were two issues that had the most influence. One was foreign policy and defense. In 1980, when Ronald Reagan was running for president, I saw in him a man who I thought could rebuild our defenses. I was appalled at Jimmy Carter's presidency. I thought he made the world a more dangerous place and let our defense budgets decline to the point where we were in jeopardy, as we faced a very serious threat at that time from the Soviet Union. So I voted for Reagan first and foremost on foreign-policy grounds.

The second thing that was a breaking point for me with regard

Continued on Page 18

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Source: Arbitron, Fall 2002, Fall 2003, Metro, Persons 12+, Program Exact Times, AQH Share

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**Linda Chavez: DC Insider**

Continued from Page 16

to liberal ideology was affirmative action. I have always believed in equal opportunity and the Civil Rights Act, and I believe we always need civil-rights enforcement. But I also believe that people should be judged by the job they do and how hard they work, not by the color of their skin. I don't think giving preferences to blacks and Hispanics has benefited the country, and I don't think it has benefited the minorities who are the supposed beneficiaries.

**R&R:** *As a Republican and a woman of Hispanic heritage, why do you think Republicans have not been as successful as they might be with minorities?*

**LC:** Actually, the party has been quite successful, particularly with Mexican Americans, going back to Richard Nixon's presidency. Republicans have won 40% or more of the Hispanic vote in a number of elections, including Reagan's re-election in 1984. But I also think that immigration is one of the issues that has hurt Republicans.

Even though many Hispanics in the U.S. are also not crazy about the increasing number of immigrants coming to the country, and they certainly don't like the idea of a lot of illegal immigrants coming in, when you talk about these issues they sometimes get reduced to racial issues. When you act like you're not upset about illegal aliens, per se, but you are upset about illegal aliens coming from Mexico, that ends up making many Hispanics feel unwelcome. But I think President Bush is well positioned to reach out to Hispanic-American voters, and he is doing that today in a number of ways.

Blacks, however, are a different issue. As a rule, they are very much accustomed to more of an entitlement mentality. They're dependent on government programs and even

on government work, being disproportionately represented in the government work force. But I do think there is a distinction between native-born blacks, who tend to be overwhelmingly Democrat, and foreign-born blacks — whether from Africa or the Caribbean — who tend to be more entrepreneurial and increasingly more open to the Republican party on issues that matter to them, like family values and a number of others.

**R&R:** *As someone who was originally slated to be part of the current administration, how do you think the Bush White House is doing these days?*

**LC:** The president has really grown in the office, and that is something, frankly, that I expected. From my dealings with him, I have very favorable views of President Bush. When I was up for the labor secretary nomination, I found him to be bright, engaging, well informed and very unlike the caricatures portrayed on shows like *Saturday Night Live* or the latest one in Paul O'Neill's book about his tenure as Secretary of the Treasury.

I think that 9/11 gave President Bush a platform that enabled him to really display his leadership abili-

ties. Most Americans — even many who voted for Al Gore — breathed a sigh of relief that Gore was not the president on that terrible day. President Bush's ability to be decisive and assured in his decisionmaking, to move the country forward, to win two wars — one right after the other — and to make changes in our internal security have all been very evident. I don't think it's an accident that we haven't had another terrorist attack on American soil since that day.

**R&R:** *Will Iraq be the central issue of the 2004 presidential campaign, in your opinion?*

**LC:** It will be a major issue, coupled with the economy. Those will be the two big issues of this campaign. But, frankly, if things are going on as they are currently in Iraq — if we continue to make progress and continue to see a decrease in insurgent attacks as we have since the capture of Saddam Hussein — unless we see some sort of major change there, this is something that is going to go the president's way. I think most Americans understand that we are safer without Saddam in power. The 300,000-plus bodies that have been unearthed over there are proof of what a genocidal maniac he was, and the world is a better place without him.

**R&R:** *Let's talk about some of the Democrats the president could face next November. John Kerry?*

**LC:** He's trying to run a lot on his military service record, but I don't think he really connects with voters. If I were a Democrat, I wouldn't pin my hopes on John Kerry.

**R&R:** *John Edwards?*

**LC:** He's more positive than the others and has more personality that can potentially win over voters. I think he's a more interesting candidate than Kerry.

**R&R:** *While he has slipped considerably from his early front-runner status, how about Howard Dean?*

**"Radio is a wonderful forum for someone like me who has a lot of ideas and a lot of opinions, and I like having the time to explore a subject in as much depth as radio offers."**

**LC:** He is the most far-left candidate we have seen since George McGovern. He is irresponsible and represents the far left of the Democratic Party that was repudiated by Bill Clinton, who showed that the only way Democrats can get elected to the White House is when they run someone who is more centrist, and certainly Howard Dean is not that.

**R&R:** *If President Bush wins another term, what changes do you think we might see in his team?*

**LC:** I think a lot of people will go. He's had an extraordinary run with the people he currently has in his administration. Bill Clinton probably had some in his White House who stayed longer, but, as I like to joke, the best-paying job a Democrat ever has is in a Democratic administration. That's generally not the case with Republicans. But I do expect that there could be some big changes. I wouldn't expect Rumsfeld or Powell to last the whole eight years, for example. As in any administration, it won't be surprising to see some of the people leave to return to the private business sector.

**R&R:** *Do you see any rising stars in the Republican party today?*

**LC:** Governor Bill Owen of Colorado is one. He's a Westerner — that's in his favor — he's a very human and down-to-earth kind of guy, and he's very smart. Another one I see is Sen. John Kyle of Ari-

zona; he's very appealing. It will also be interesting to see what happens with Jeb Bush should there be a second George W. Bush administration. If he were to run in 2008, surely some will complain about a political dynasty, but that never seemed to stop the Kennedys from running.

**R&R:** *What's the chance we'll see Linda Chavez make a run for office?*

**LC:** I don't think that will happen. I enjoy what I am doing these days. The *National Journal* did a profile on me recently called "All for the Best" in which they talked about my failed labor secretary nomination, etc. Even some of my enemies were complimentary, saying I am better suited to doing what I do, which is being an advocate and having a public voice on issues that concern me. Not running for office allows me to take unpopular positions that need to be taken, and most politicians won't or can't take those same positions. I like what I am doing now, so I think I'll stick with my life the way it is.

**TALK BACK TO R&R!**

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

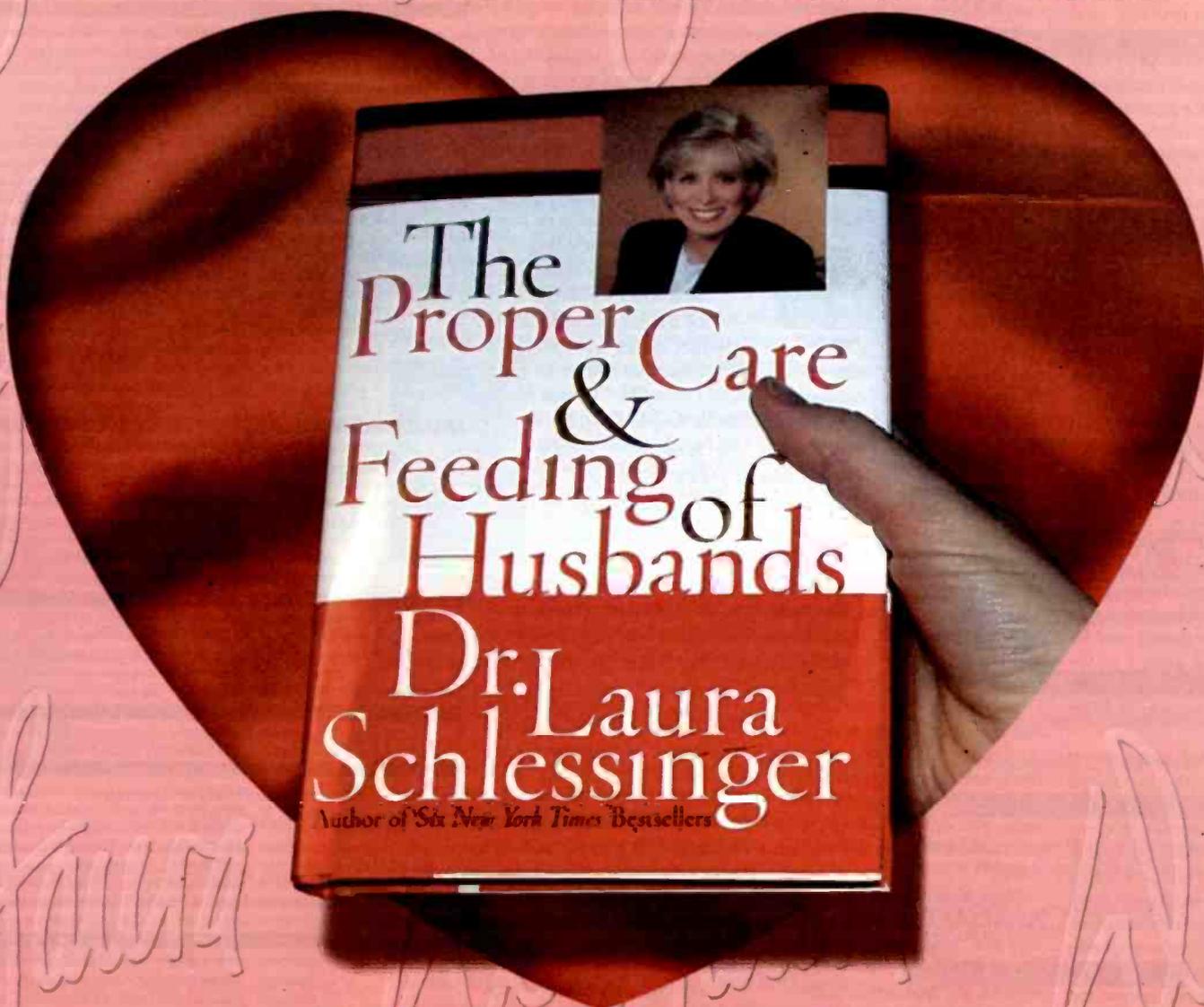
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*-Atlantic Monthly*

### Best Selling Ratings Persons 25-54

KSFO San Francisco	2.6 to 3.5	Up 35%
KLIF Dallas	1.7 to 2.7	Up 59%
WFMP-FM Minneapolis	0.6 to 1.9	Up 317%
KEX Portland	1.5 to 3.3	Up 220%
KOGO San Diego	3.4 to 3.6	Up 6%
KCMO Kansas City	2.9 to 4.7	Up 62%
WBEN Buffalo	4.7 to 5.6	Up 19%
KLBJ Austin	5.4 to 5.8	Up 8%
WHAM Rochester	5.0 to 5.9	Up 18%

### Best Selling Book

Dr. Laura's latest bestseller, *The Proper Care and Feeding of Husbands*, continues to dominate the book charts for the week of Feb. 1, 2004.

- #2 Barnes & Noble Bestseller List
- #2 Wall Street Journal
- #2 Publishers Weekly
- #3 Amazon.com Sales Rank
- #4 New York Times Bestseller List (Advice Books)
- #4 Waldon Books
- #6 Borders Bestseller List

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## RAB

Continued from Page 1

of the game have been changed. Accountability has become a critical focus to prove your delivery," said TargetCast TCM President/CEO Steven Farella, who, along with Padin & Estabrook Partner Ed Padin, conducted the research. Their analysis showed that radio is viewed as an "imperfect medium" restrained by schedule-integrity problems and poor ratings for audience-measurement credibility and data timeliness.

### Better Verification Systems Will Bring Dollars

Farella and Padin found that while radio's ability to substantiate media delivery and performance is "marginal to low," the good news is that there's some indication that advertisers would increase their radio budgets if radio's accountability standards in its verification systems were as good as TV's.

Farella told R&R, "The threats are from local blue-chip clients with real money, and the opportunity is with national clients looking to advertise with radio. Radio doesn't need incremental fixes, it needs a watershed. But I like the prognosis, because the patient wants to do things to get better."

Farella reported that some of radio's best advertisers, such as those in telecommunications, automotive, television and film, major retail and, potentially, packaged-goods brands, lead the pack among categories where radio needs to address its value. Agencies and advertisers said that buying issues, better schedule integrity, station accountability, audience verification and proof of performance outweigh programming factors.

These findings, to be augmented by a quantitative analysis coming this spring, reflect continuing warnings from the RAB, which commissioned the Arbitron-funded report. In a particularly stern "State of the Industry" address, RAB President/

CEO Gary Fries said emphatically, "Advertisers are starting to change the way they view the expenditure of their money. It's about getting true value. We have to be able to document ROI [return on investment]."

### RAB Takes The Offensive

To that end, Fries revealed details of a \$3 million Radio Advertising Effectiveness Lab campaign designed to show radio as an effective medium. There will be three studies that will identify archetypal perceptions of radio, TV and newspaper; build contrast maps of radio vs. other media; illustrate the power of radio when combined with TV or newspaper on ad campaigns; and examine various consumer-goods categories comparing ad campaigns with and without radio in the mix.

The RAB has redirected over \$1 million of its budget to aggressive national marketing efforts targeting advertisers and agencies. There will be new offices in Chicago, Dallas and Los Angeles; an expansion in New York; and the reopening of the Detroit office. "We have retooled and refocused," Fries said. "Our story will be told and proven. I have finally seen the industry say, 'We are going to make a change,' and I guarantee you we will deliver on the promise that we are moving forward."

These initiatives are designed to narrow what Fries later characterized as a "grand canyon" between advertiser and agency perceptions of network and spot radio's audience-measurement and schedule integrity and radio's own view of its performance in those areas.

The study found that radio overall received the lowest ratings from the client side on credibility of audience measurement and very low ratings for schedule accuracy compared to all forms of TV, magazine, news-

paper, out-of-home, place-based and Internet advertising.

In addition to nearly 100 panels and workshops, RAB2004 included the presentation of the seventh annual Kevin B. Sweeney Award for excellence in radio sales and marketing to former KYW/Philadelphia GM Roy Shapiro, as well as keynotes by Gallup Organization's Ken Tucker, AutoNation Exec. VP/Marketing John Drury and psychologist/work-balance expert Mary LoVerde and a hilarious discourse on gender differences by *Negotiation for Dummies* author Mimi Donaldson.

### Group Heads Raise Indecency Concerns

When the discussion turned to indecency during a session called "The Future of Radio: A Group Head Perspective," Greater Media President/CEO Peter Smyth said, "We have to get to the point where we judge our own efforts before we let legislators do it for us. When we compromise ourselves with trash, we open ourselves to scrutiny. [If that happens], shame on us; we'll get what's coming to us. I challenge us, as broadcasters, to do something. If we don't come together as leaders, you're going to see a license revoked."

Buckley Broadcasting COO Joe Bilotta agreed. "A revocation would be a serious and legitimate slam against indecency," he said.

Meanwhile, Cromwell Group President Bud Walters noted the shortage of strong sales and programming personnel. He said, "Young people aren't thinking of radio as a career, or for even more than two years. They want more training and more competitive benefits."

To keep up with the major public groups, Archway Broadcasting President/CEO Al Vicente said, "We're missing the show biz. We started relying on 'B' students because we weren't willing to pay for the 'A' talent. The big companies aren't willing to train them, so they've raided us indies with big raises, promises and bonuses and stolen our best people. We need to bring in more 'A' students to radio."

Many delegates commented on the high quality of the RAB2004 sessions overall. Although no official attendance figures were released by press time, Fries called the turnout one of the event's "top five." By all accounts, the crowd did not match the 1,600 who gathered in New Orleans last year or the 2,200 from 2001, but it did appear larger than the 800 reportedly on hand in Orlando in 2002. Traffic among the 30-plus exhibitors was described as moderate. Next year's conference will take place in Atlanta, with dates and location to be announced.

For more details on the RAB advertiser-agency perceptual study, the RAEL initiative and the most popular RAB2004 sessions, see upcoming issues of R&R.



Farella

## Reid

Continued from Page 1

music and an incredibly successful track record in building the careers of world-class artists. I am confident that we will have a smooth transition and begin a new era of growth and excitement for Island Def Jam."

UMG President Zach Horowitz said, "Antonio is a terrific choice to head Island Def Jam. He has the talent and commitment to carry on the proud and dynamic traditions of one of the world's finest music companies."

At Arista Reid worked with such artists as Pink, Avril Lavigne, Sarah McLachlan, Dido and 2004 Album of the Year Grammy winners OutKast. He formerly served as co-President of LaFace Records, which he co-

founded in 1989 with producer-songwriter Kenneth "Babyface" Edmonds. Prior to that, Reid garnered 33 No. 1 singles and three Grammy Awards with Babyface as the producing-songwriting duo behind such chart-topping acts as Whitney Houston, Boyz II Men, The Jacksons, Bobby Brown, Paula Abdul and Sheena Easton.

"This is an amazing opportunity to work with the most talented artists and executives in the recording industry, including Doug, Zach and [Interscope/Geffen/A&M CEO] Jimmy [Iovine], who are the absolute best in the business," said Reid. "The Island and Def Jam brands have had such a tremendous impact on popular music culture, and it's an honor to carry this legacy into the future."



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## Dees Packing Light For Humidity

It certainly didn't take long for the lucrative offers to begin pouring in to suddenly available former KIIS/Los Angeles morning legend **Rick Dees**, like this one from Pittman Broadcasting, which plans to hire Dees for mornings at KQLK in exotic Lake Charles, LA. "We want to negotiate with Rick as soon as it is legally possible," says a sincere-sounding Pittman VP/Operations **Michael Schutta**. "We intend on getting the best talent we can, and adding Rick to our already strong morning show will only help. The ball is clearly in Rick's court. This addition will fit well with our strategic plan for the station." Uh-huh. Pittman has asked Dees to kindly get back to him as soon as he legally can so they can hammer out the few remaining sticking points in his deal.

### KROQ Shows Smith The Money

Infinity Alternative KROQ/Los Angeles names **Matt Smith** to fill its incredibly vacant MD position. The gig has been open since last September, when MD Lisa Worden traded sunny L.A. for the frozen tundra that is DC to become PD of sister WHFS. Smith, who used to do Alternative promotion for DreamWorks, has had a long-running gig doing morning sports reports on KROQ under the truth-in-advertising name "Money."



Wipe that damn smirk off your face!

Here's Important Infinity Sr. VP Guy & KROQ PD Kevin Weatherly: "Matt knows KROQ, has an incredible passion for music and is an extremely bright and funny guy. He has built his reputation on great relationships and a strong work ethic and is a natural for this position." Weatherly then wrestled personality **John Michael** to the ground and pinned Music Coordinator stripes on him. Prior to joining KROQ last year, Mr. Michael had programmed WAQZ/Cincinnati and KFMA/Tucson — at different times.

### When News Breaks, So Does Our Spirit

• On the heels of Lyor Cohen's move from IDJMG to Warner Music Group as Chairman, Def Jam President **Kevin Liles** has also exited. Liles has been with Def Jam for his entire label career, starting as a street-marketing field person in the DC/Baltimore region. It's unconfirmed at this time

whether or not he will reunite with Cohen over at WMG.

• Sirius VP/Programming Operations **Joel Salkowitz** has left the company. "This is the third time that Joel and I have worked together," Sirius Exec. VP/Programming **Jay Clark** tells ST. "He's a good guy, and we wish nothing him the best in his future endeavors."

### We Forgot To Buy A Card

Feb. 10 marked the eight-year anniversary of **WKTU/New York's** relaunch. To properly mark the occasion, afternoon legend **Bill Lee** (pictured) did something special at 5pm that day: He replayed the original first hour of the station when it relaunched back in 1996, kicking off the festivities with 'KTU's first song, "Gonna Make You Sweat (Everybody Dance Now)" by C&C Music Factory.



They say the neon lights are bright....

"The funny part of this was that we thought of the idea at 1pm!" says PD **Jeff Z**. "We were scrambling to assemble all the elements to make this great." Here's the really great part: During this very special hour, Lee blew out \$103 every minute — even during the stopsets — for a total of \$6,180, if our fifth-grade math skillz can be trusted. "The fun part was being in the studio watching Bill, who was just glowing," says Z. Lee also received congratulatory calls from original 'KTU staffers **Hollywood Hamilton**, **Michelle Visage** and **Freddie Colon**.

As we previously reported, terminally creepy Philadelphia dude **William Passarella** allegedly hijacked the request lines of **WIOQ (Q102)/Philadelphia** (and possibly other local stations), posed as a Q102 jock and lured a 17-year-old girl to his house, where sexually assaulted her ... allegedly. Last week he was charged with yet another kidnapping and ordered to undergo a mental-health evaluation. According to the *Philadelphia Inquirer*, Passarella picked up an 18-year-old girl at a Greyhound station on New Year's Day by posing as the friend of a friend, then took her to the infamous "Unknown Location," where he attempted to molest her. Passarella remains in police custody, having failed to cough up the \$800,000 bail.

Continued on Page 22

## RR Timeline

### 1 YEAR AGO

- **Marc Morgan** and **Dick Ferguson** are promoted to Executive VPs of Cox Radio.
- **Mark Krieschen** named VP/GM of WGN-AM/Chicago.
- Infinity names **Beth Davis** and **Michael Young Sr.** VP/Market Managers in St. Louis and Pittsburgh, respectively.

### 5 YEARS AGO

- **Peter Smyth** becomes Group VP for Greater Media.
- Greater Media VP/COO **Tom Milewski** dies of cancer. He was 49.
- **Rob Dalton** named VP/Promotion for Epic/Nashville.



Rob Dalton

### 10 YEARS AGO

- **Nick Verbitsky** and **Dick Clark** form United Stations Radio Networks.
- **Kraig Kitchin** and **Tim Kelly** named Executive VP/Dir. of Sales and Executive VP/Dir. of Programming, respectively, for Premiere Radio Networks.
- **Rick Ballis** becomes PD at KSD-FM/St. Louis.



Kraig Kitchin

### 15 YEARS AGO

- **Warren Potash** becomes President of the Radio Advertising Bureau.
- **Dick Harris** elevated to Group W Chairman.

### 20 YEARS AGO

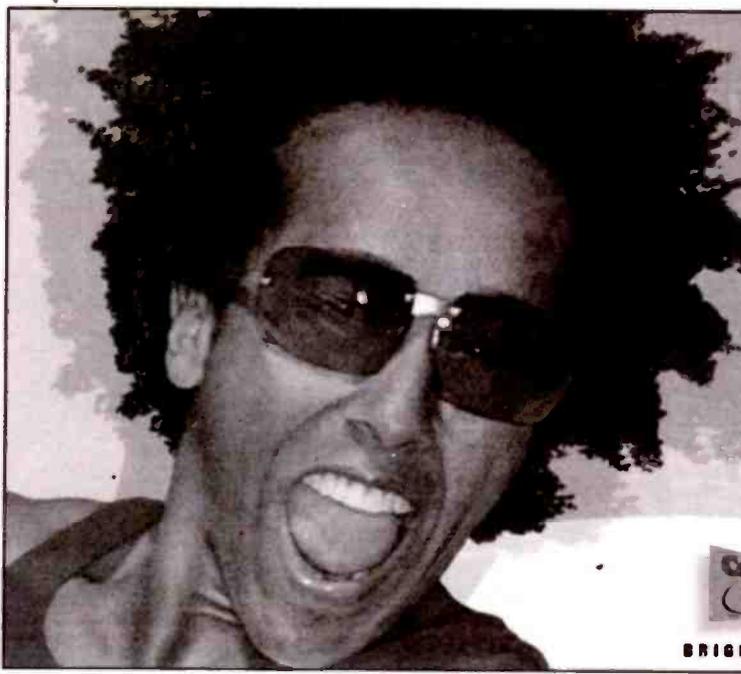
- **Phil Redo** promoted to PD at WLTV/New York.
- **Howard Bloom** becomes VP/GM for KLAC/Los Angeles.
- **Dennis Collins** promoted to VP/GM at WGBS & WLYF/Miami.

### 25 YEARS AGO

- WBCN/Boston staff strikes in support of dismissed staffers.
- **Frank Cody** exits KLOS/Los Angeles PD position.



Frank Cody



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Continued from Page 21

## The Programming Dept.

• Say hello to **Scott Petibone**, the new PD of Galaxy Alternative trimulcast WKRL, WKRH & WKLL (K-Rock)/Syracuse & Utica, NY. He replaced Abbie Weber, who recently segued to the sales side. Thankfully, Petibone won't have to change his license plates, as he'll simply drive over from his OM gig at Backyard Broadcasting's Elmira, NY cluster. Petibone's previous (and far warmer) PD stops include WPLA/Jacksonville and WXSJ/Tallahassee, FL.

• **Steve Williams**, most recently PD of Smooth Jazz KKSF/San Francisco, has been named as consultant and right-hand man to Sirius Adult Genre Manager Shirley Maldonado. Williams' first task is to serve as acting PD of the Sirius Jazz Cafe channel during Teresa Kincaid's maternity leave.

• Artistic Media Partners Director/Top 40 Programming **Casey Daniels** is stepping down from her position to spend more time with her family. For the past six years Daniels has also programmed CHR/Pop WNDV (U93)/South Bend, IN, and she recently added PD duties at clusterbuddies WZOW & WWLV. She will retain an airshift at one of Artistic's stations.

• After seven years at Triad CHR/Pop WHTF (Hot 104.9)/Tallahassee, FL, PD Brian O'Conner exits. He's replaced by morning guy **Karson Tager**, a.k.a. **Karson With A K**, whose first order of business was to hire an old radio buddy as his new Asst. PD/MD/midday jock: **Scott "Lugnut" Dwyer**, who most recently programmed WZND/Dothan, AL.

• **Eric Chaney**, already busy being the Asst. PD/MD/afternoon guy at Citadel AC WSUY/Charleston, SC, now assumes the lofty role of Station Manager, with all of the rights and privileges thereof. And, yes, he'll continue to do everything else as well.

• Infinity Alternative KZON (101.5 The Zone)/Phoenix PD Kevin Mannion finally fills his former MD slot: Meet **Mitzie Lewis**, who used to work at The Zone as Promotions Coordinator/afternoon co-host.

• KBLR/Omaha PD **Steve Fisk** exits and returns to Tucson for family reasons. MD **Bizzy B** (may not be his real name) assumes the programming position.

## Fun With Don & Mike

Westwood One syndicated duo **Don & Mike** are set to return from their latest no-expenses-paid two-week vaca-

tion for "violation of company policy." Translation: Don Geronimo said "bullshit" on the air — just for fun. It was perfect timing on his part, considering the indecency meter was still cranked up to 11 following Janet Jackson's little Super Bowl stunt. Geronimo deliberately deployed the word during a tirade about Don Imus, whom Geronimo believed got away with saying the same word during his show that morning. Turns out that Imus' "bullshit" *did* make it onto the MSNBC simulcast of his show, but Infinity spokeswoman Karen Mateo says the word was dumped by his flagship, WFAN/New York. D&M's own flagship, WJFK/Washington, and all of their affiliates ran best-of shows through Feb. 13.

## Quick Hits

• Saga AC WSNY/Columbus, OH welcomes **Sandy Bennett** for middays from WMJ/Cleveland, where she did an evening request and dedication show. Bennett replaces Billie Jones, who inexplicably turned to the dark side and is now doing radio sales.



*Brickman: Someone the whole office can agree on.*

• Upper demo heartthrob **Jim Brickman** has inked a deal to do his own three-hour, syndicated weekly AC show for WestStar TalkRadio Network, conveniently named *Your Weekend With Jim Brickman*.

• Former WPYO (Party 95.3)/Orlando afternoon talent **Carson** lands in Houston as the new night jock at KRBE, where he will team up with co-host **Lauren**. He replaces Atom Smasher, who moved to afternoons last October.

• WPEG/Charlotte night personality **No Limit Larry** (may not be his birth name) moves to mornings to join *The Breakfast Brothers*, replacing BJ Murphy.

• Enjoy these changes in Clear Channel's Chattanooga, TN cluster: Active Rock WRXR promotes **Opie** to MD/midday guy, as **Dave Spain** segues to Classic Rock sister WTUN as Asst. PD/afternoon driver. WTUN was formerly WSGC, which flipped from Classic Hits to Classic Rock on Jan. 1.

• Travis Media Alternative **WZZI (Z101)/Roanoke, VA** flips to Oldies. Local houses of worship and supermarkets remained open late.

• Bonneville Classic Hits KRSP (Arrow 103.5)/Salt Lake City inks **Mike Parsons** as Asst. PD/afternoon personality. Most recently Parsons did mornings at Classic Rock KIOT/Albuquerque.

## ST Shot O' The Week



**WUSL (Power 99)/Philadelphia** is still cleaning up after a recent electrical fire that broke out in the office of MD **Coka Lani**. The blaze quickly spread to surrounding hallways and offices. While the suite suffered extensive smoke, fire and water damage, the studios were unaffected. "Everything in my office was destroyed — my laptop, my files, all my equipment ... and my platinum record plaques," Lani tells *ST*. She's not kidding — check out this extended-play version....

• And finally.... **KILO/Colorado Springs** fills its overnight gig with the best jock name we've heard in a while: the anatomically correct **Jack Mehoff**, who has paid his dues doing weekends for the past two years.

## Talk Topics

• Radio America has tapped **Blanquita Cullum** as Senior Correspondent. In her new role Cullum will broadcast special reports from Capitol Hill and the White House. She will continue to host her daily talk show in a new one-hour format in order to accommodate her new responsibilities.

• After 11 years, **WFAN/New York** lost its broadcast rights to New York Knicks and Rangers games to upstart ESPN flagship **WEPN**. Jumping right into a rebound relationship, WFAN goes and inks a multiyear deal to broadcast New Jersey Devils games.

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# The Mad Story Behind 'Mad World'

A cover song's two-year journey brings success to a hard-working duo

**T**ruth, they say, can be stranger than fiction. And for musicians Michael Andrews and Gary Jules, the true story behind the unlikely success of "Mad World" — a cover of the 1983 Tears For Fears song that Andrews and Jules originally cut for the soundtrack to the 2001 cult flick *Donnie Darko* — is a long, strange trip on par with the movie's outlandish storyline.

Those who haven't heard the track yet most likely will soon — either on a TV show or your local Alternative station or through a friend. Andrews and Jules' version strips away the new wave sounds of Tears For Fears, transforming the song into a heart-rending, melancholy ballad supported only by Andrews' piano and Jules' voice. And when you hear the line "I find it kind of funny/I find it kind of sad/The dreams in which I'm dying/Are the best I've ever had" you can't help but take notice.

Like Elton John once said, sad songs say so much. So much over in John's homeland, in fact, that "Mad World" spent Christmas 2003 in the No. 1 position on the chart there, making Jules and Andrews only the sixth American artists since 1970 to have England's top pop single.

**"It's been a great testament to the independent-record spirit. There isn't a record-company guy on the planet who would have put that song out."**

From there the duo appeared on *Top of the Pops* and *The Jonathan Ross Show*, England's answer to *The Late Show With David Letterman*. But while the track was licensed overseas, Jules still did not have a record deal back in the States.

Now the single has traveled back

across the pond to make an impact in the U.S. Initially gaining exposure on noncomm KCRW/Los Angeles, the track can now be heard on two other stations in the market, Alternative powerhouse KROQ and eclectic Alternative upstart simulcast KDLA & KDLE (Indie 103).

Last week it debuted on R&R's Alternative chart at No. 47 with strong support from KITS/San Francisco; San Diego's KBZT and XTRA-FM; KCNL/San Jose; KMYZ/Tulsa; and WWCD/Columbus, OH, among others. And with Valentine's Day around the corner, the sad "Mad World" is pulling top five phones at many outlets. On top of that, Jules just landed a deal with Universal.

So how, exactly, did a 2-year-old cover song from the soundtrack to a cult film become the next big thing?

## The Budget Boys

The story starts in San Diego, with childhood friends Andrews and Jules, who have worked together through the years on various musical projects and bands. After being discovered by then-KROQ personality Zeke Piestrup, Jules signed a deal with A&M Records. But the timing was all wrong for his debut, the Andrews-produced *Greetings From the Side*, and, thanks to the PolyGram/Universal merger, he was soon dropped.

"We fought very hard to have the album come out, only to have the company disappear about two weeks after that," Jules says. "I never really got a shot. I ended up getting dropped, but not necessarily black-listed as something that didn't work. It was a situational rather than a product failure, which is good."

Andrews says, "When the personnel changes at a record company, you

might as well leave. No one wants a hand-me-down project. The record never really came out. This record, which we made after that, was sort of a reaction. Gary came down to San Diego, and we worked, just the two of us and a 12-track tape machine. No engineer."

The two began putting together Jules' self-released second album, 2001's critically lauded *Trading Snake-oil for Wolf-tickets*. "Mike kind of called me up and told me to get off my duff and start making a new record," Jules says. "We did it on a 12-track for like \$90. About the time we were finishing up, Mike got the gig to do the *Donnie Darko* movie. He was doing the score for it."



Gary Jules & Michael Andrews

Andrews wanted a song that would mesh seamlessly with the score, and, with the movie set in the '80s, he chose "Mad World," albeit a drastically different take that was more in line with the film's melancholy pondering about life and the hereafter.

He performed it over the phone for *Donnie Darko* producer Nancy Juvonen, who approved it on the spot. Jules came by the following day, went into the hallway of Andrews' L.A. house, sang the song a few times and called it a day.

"I thought it was just going to be a demo," Jules says. "But Nancy and director Richard Kelly showed up and wanted it as-is. It went in the end titles. Very luckily for me, after they got back from Sundance they couldn't afford to license the U2 song that they wanted for that peak part of the movie. They dropped the budget boys in there, me and Mike, and that was pretty much it."

Andrews put the song at the end of the *Donnie Darko* score and agreed to let Jules use it at the end of *Snake-*

**"It's probably slated to be one of those lift-a-drink-and-cry-in-the-bar kinds of songs that everybody sings together — which is awesome, by the way."**

Gary Jules

oil. What happened then was beyond anyone's wildest dream.

## Around The World

The movie came and went in the U.S. in 2001, but it did build a strong cult following. With Andy Factor, co-founder of Everloving Records (formerly Enjoy, home to Jack Johnson), Andrews released the *Donnie Darko* score in the States while Jules toured for his own album, performing "Mad World" live. In England and other countries, however, the movie resonated more, and requests for the track started pouring in from overseas.

"We put out the original score about three months after the film came out here and quietly worked it to people who knew the film and to cult fans," Factor recalls. "The first time we knew something was up was when we got a call from Chrysalis in Israel, asking if they could license 'Mad World.' They had heard it on Armed Forces Radio."

The song spread around the globe, from England to Australia. "Just from the strength of the movie and people's memory of the song, it took root," says Factor. "Gary's having a chance to go over to the U.K. and shop the deal there put it in the right people's hands. We were just about to get our release in the U.K., and it was going to be an aftermarket catalog piece. That was our only plan. We weren't going to launch a single."

"Mad World" got another leg up in England when Paul Conroy, former head of Virgin U.K., heard the track and wanted to sign Jules to a deal. Since the song was also Andrews', Conroy licensed the *Donnie Darko* soundtrack while Jules did an indie deal with Conroy's Adventures In Music, which teamed with metal-friendly label Sanctuary/SRG.

The song took off in England, topping the charts at Christmas, and "Mad World" was soon rippling back across the Atlantic to U.S. shores.

## Haunted Harmonies

While the song may seem like an unlikely chart-topper for the holiday season, Andrews, Jules and Factor recognize why the solemn track is resonating with listeners.

"I hate to get all worldly, but it's those two words, *mad world*, that people identify with," Andrews says. "People think it's a crazy time, and it's a strange thing to juxtapose a very

simple, serene-sounding song with a very disturbing sentiment.

"It also doesn't feel like it was a commercial venture. There's an element of the population that's tired of music where the whole concept of it is to sell it. When people hear something earnest and relatively humble, it feels new. It's like tasting butter for the first time after eating margarine for your whole life."

For his part, Jules notes, "It's simply a beautiful melody and an intensely accurate yet abstract lyrical portrayal of the subject matter at hand — those quieter moments when you're checking yourself. A song like that comes along every once in a while and floors people."

"It was weird that it happened at Christmas, but as much as the holiday's about lights and presents and all of that, there's sort of that melancholic aspect to the end of the year and to any sort of celebration. It's probably slated to be one of those lift-a-drink-and-cry-in-the-bar kinds of songs that everybody sings together — which is awesome, by the way."

Factor says, "I think people recognize it without realizing they're recognizing it, and Gary's voice is just stunning on it. It captures a mood that isn't out there right now. The simple, haunting ballad — it's not a new formula, and yet applied to a song of that nature and kind of sneaking through the way it did, it's haunting, and there's a ghostly quality."

## A Dark Resurrection

As if the stars hadn't already aligned for "Mad World," the record will undoubtedly get another boost in March, when the director's cut of *Donnie Darko* will hit screens. "It has nothing to do with 'Mad World,'" Factor quickly clarifies. "The film did poorly here, but in places like New York and Washington, DC there are midnight revival showings. There's such a demand for it, they're re-launching it with a director's cut."

Meanwhile, the ghostly song continues to float up the playlists. "I've said this project was haunted from the beginning, because it took me two years just to finish my contracts with the film company," Factor says. "I've been working on this thing every day so hard to come avail, but to have all this come in at the end is amazing."

"It's also been a great testament to the independent-record spirit," Andrews says. "There isn't a record-company guy on the planet who would have put that song out."

**THE INDUSTRY'S NO. 1 RETAIL CHART February 13, 2004**

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	KENNY CHESNEY	When The Sun Goes Down	BNA	571,295	-
-	2	INCUBUS	A Crow Left Of The Murder	Epic	325,757	-
1	3	TWISTA	Kamikaze	Atlantic	175,906	-38%
14	4	JOSH GROBAN	Closer	143/Reprise	166,122	+222
-	5	HARRY CONNICK	Only You	Columbia	134,430	-
2	6	OUTKAST	Speakerboxxx/The Love Below	Arista	106,368	+26%
4	7	EVANESCENCE	Fallen	Wind-up	98,236	+33%
3	8	SHERYL CROW	Very Best Of	A&M/Interscope	83,991	+5%
10	9	TOBY KEITH	Shack'n Y'all	DreamWorks	75,584	+40%
7	10	CHINGY	Jackpot	DTP/Capitol	66,022	+12%
5	11	RUBEN STUDDARD	Soulful	J	65,935	-2%
19	12	ALAN JACKSON	Greatest Hits Vol.2	Arista	64,570	+52%
6	13	BRITNEY SPEARS	In The Zone	Jive	61,117	+3%
11	14	ALICIA KEYS	The Diary Of Alicia Keys	J	57,182	+6%
8	15	VARIOUS	Now That's What I Call...VOL. 14	Columbia	54,912	-3%
15	16	JESSICA SIMPSON	In This Skin	Columbia	54,862	+14%
13	17	VARIOUS	2004 Grammy Nominees	BMG	53,902	+4%
16	18	NICKELBACK	Long Road	Roadrunner/IDJMG	53,420	+12%
-	19	SOUNDTRACK	Barbershop 2: Back In Business	Interscope	53,065	-
9	20	NO DOUBT	The Singles 1992-2003	Interscope	52,733	-5%
-	21	FIVE FOR FIGHTING	The Battle For Everything	Aware/Columbia	50,333	-
22	22	BEYONCE	Dangerously In Love	Columbia	49,213	+31%
18	23	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	48,508	+12%
17	24	G-UNIT	Beg For Mercy	G Unit/Interscope	46,688	+4%
21	25	MAROON 5	Songs About Jane	Octone/J	45,068	+18%
20	26	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	42,443	+9%
26	27	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	41,254	+24%
23	28	LINKIN PARK	Meteora	Warner Bros.	41,083	+12%
27	29	NDRAH JONES	Come Away With Me	Blue Note	40,239	+25%
24	30	SARAH MCLACHLAN	Afterglow	Arista	38,804	+14%
38	31	JOSH TURNER	Long Black Train	MCA	38,240	+49%
12	32	VARIOUS	Fired Up!	Razor & Tie	36,685	-30%
35	33	MICHAEL MCDONALD	Motown	Motown	36,347	+38%
29	34	BLINK 182	Blink 182	Geffen	36,016	+21%
28	35	DIDO	Life For Rent	Arista	35,157	+15%
-	36	LOSTPROPHETS	Start Something	Columbia	35,087	-
42	37	DARKNESS	Permission To Land	Atlantic	33,506	+44%
32	38	3 DOORS DOWN	Away From The Sun	Republic/Universal	33,231	+18%
34	39	JUVENILE	Juve The Great	Cash Money/Universal	32,854	+22%
31	40	COLDPLAY	Rush Of Blood To The Head	Capitol	32,549	+14%
33	41	ROD STEWART	Great American Songbook 2	J	31,228	+14%
41	42	AVANT	Private Room	Geffen	30,449	+31%
25	43	WESTSIDE CONNECTION	Terrorist Threats	Hoo-Bangin'/Capitol	29,420	-13%
30	44	JET	Get Born	Elektra/EEG	28,051	-5%
-	45	SOUNDTRACK	You Got Served	Epic	27,651	-
-	46	TOBY KEITH	Unleashed	DreamWorks	25,459	-
36	47	KEITH SWEAT	The Best Of Keith Sweat: Make...	Elektra/EEG	25,195	-3%
-	48	CLAY AIKEN	Measure Of A Man	RCA	24,761	-
49	49	KID ROCK	Kid Rock	Atlantic	24,520	+19%
45	50	NELLY	Oa Derry Versions-Reinvention	Fo' Reel/Universal	23,043	+5%

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**ON ALBUMS**

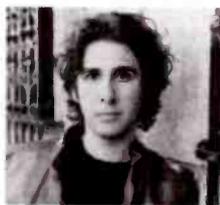
**Chasing Chesney**

Yeeee-haw! BNA country superstar Kenny Chesney earns dividends from his top-grossing, nonstop touring and a loyal fan base as his new album, *When the Sun Goes Down*, bows at No. 1 with a year-high 571,000-plus in sales.



Kenny Chesney

Epic rockers Incubus' *Crow* flies into the No. 2 slot, with sales of 325,000, while Columbia crooner Harry Connick Jr. comes marching in at No. 5, boasting a total of 134,000. 143/Reprise teen phenom Josh Groban parlays his Super Bowl appearance — in which he kept not only his shirt, but his scarf, on — into a No. 4 finish and an incredible 222% one-week boost.



Josh Groban

This week's chart features six titles selling more than 100,000, including Grammy

winner Arista's OutKast (No. 6), while fellow winners Wind-up's Evanescence (No. 7) finish just below that mark. The rest of the leaders include last week's top finisher, Atlantic's Twista (No. 3), A&M/Interscope's Sheryl Crow (No. 8), DreamWorks Nashville's Toby Keith (No. 9) and DTP/Capitol's Chingy (No. 10).

Other chart newcomers include Interscope's *Barbershop 2: Back In Business* soundtrack (No. 19), Aware/Columbia's *Five For Fighting* (No. 21) and Lostprophets (No. 36) and Epic/SMS's *You Got Served* soundtrack (No. 45).

Aside from Groban, chart increases of more than 40% are registered by Toby Kei-

th (+40%), Arista Nashville's Alan Jackson (No. 12, +52%), MCA Nashville's Josh Turner (No. 31, +49%) and Atlantic's *The Darkness* (No. 37, +44%),



Incubus

Next week: It's all about Blue Note's Norah Jones. She'll bow at No. 1, but can she approach the 600,000 mark? In addition, IDJMG's red-hot producer-performer Kanye West is expected to do almost 400,000 in sales.



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# Love Is In The Air

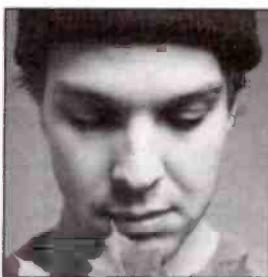
With Valentine's Day falling on a long weekend this year, it's guaranteed that love will definitely be in the air (and on the airwaves). Surprisingly, though there are new love songs to be added to your playlists, the labels are not inundating us with countless songs of a romantic nature. Not surprisingly, this being a long weekend, some formats have decided to take it easy next week.

Kelis stormed into music with the line "I hate you so much right now" from her song "Caught out There" and then wasn't heard from for years until her "Milkshake" brought all the boys to the yard. Next week she hopes to continue her momentum with "Trick Me," the latest track from her most successful album to date, *Tasty*. The CD features collaborations with OutKast, Nas and Raphael Saadiq. "Trick Me" is Going for Adds at Rhythmic and Urban.



**Kelis**

Jacksonville, TX native Lee Ann Womack chimes in with "The Wrong Girl," the only track debuting at Country next week. The song is from Womack's upcoming greatest hits CD, due to arrive in stores in May. Her good friend Ricky Skaggs asked Womack to contribute her talents to a compilation CD about the Civil War called *America Will Always Stand*. Skaggs, Darryl Worley, Collin Raye, Billy Dean, Blake Shelton and many more will be featured on *America*.



**Gavin DeGraw**

Gavin DeGraw doesn't want to be just another flash in the pan, and so far he and J Records are taking smart steps to prevent that. "I Don't Want to Be," the latest single from DeGraw's album *Chariot*, is hitting Pop, Hot AC and Triple A, but you've probably already heard it. The song was featured in a CBS

commercial starring the Super Bowl champion New England Patriots. "I Don't Want to Be" is also the theme song for the WB's new series *One Tree Hill*. DeGraw appeared and performed in the show's first episode.

Drowning Pool make their return to Rock, Active Rock and Alternative radio next week. A new lead singer has stepped up to fill the shoes of the late Dave Williams. Jason "Gong" Jones joins Mike Luce, CJ Pierce and Stevie Benton to present "Step Up," one of two lead singles from the soundtrack of the film *The Punisher*. The song also serves as our first look at the band's upcoming album, *Desensitized*. Johnny K returned to produce the album, which is slated for release on April 20. *The Punisher* soundtrack will hit stores March 23.

If you're wondering where Keb' Mo' came up with his name, you don't have to look any further than his driver's license: Keb' Mo' is actually a spin on his real name, Kevin Moore. Next week the skilled guitarist, vocalist and two-time Grammy winner is Going for Adds at Smooth Jazz with "Let Your Light Shine" from his just-released CD, *Keep It Simple*. The bluesy album was recorded in Los Angeles and Nashville and was produced by Moore himself. "I knew exactly what I wanted this album to sound like before I started," he says. "I was looking over a list of producers for this album with my manager, and I said, 'In the time it would take me to explain the sound in my head to a producer, I could just do it myself.' The instant those words came out of my mouth, I knew what I needed to do."



**Baby Bash**

Baby Bash follows up his breakthrough smash hit "Suga Suga" with "Shorty Doowop," the second single from his CD *The Smokin' Nephew*. Despite his newfound fame as an MC, Baby Bash doesn't consider himself a rapper. "I'm more of a spitter," he says. "I might rap, I might sing, I might make some funny noises. I don't try to freestyle and battle everybody; I just try to make something that'll stick to the ribs."

# R&R Going For Adds

Week Of 2/17/04

## CHR/POP

- BABY BASH Shorty Doowop (Universal)
- GAVIN DEGRAW I Don't Want To Be (J)
- IN-GRID You Promised Me (Benz Street/ZYX/Capitol)
- J-KWON Topsy (So So Def/Arista)

## CHR/RHYTHMIC

- CYPRESS HILL What's Your Number (Columbia)
- DO OR DIE (TWISTA) Oo U (Rap-A-Lot)
- KELIS Trick Me (Star Trak/Arista)
- MARIO WINANS (P. DIDDY) I Don't Wanna Know (Bad Boy/Universal)
- YERBA BUENA Guajira (I Love U 2 Much) (J)

## URBAN

- KELIS Trick Me (Star Trak/Arista)

## URBAN AC

No adds

## COUNTRY

- LEE ANN WOMACK The Wrong Girl (MCA)

## AC

- CYNDI LAUPER Stay (Epic)
- ROD STEWART Time After Time (J)

## HOT AC

- DAMIEN RICE Cannonball (Vector/Warner Bros.)
- GAVIN DEGRAW I Don't Want To Be (J)
- MATCHBOX TWENTY Downfall (Atlantic)

## SMOOTH JAZZ

- COUCH POTATO ALLSTARS Sex And The City (Shanachie)
- EARTH, WIND & FIRE Hold Me (Kalimba)
- JANITA More Than Fantasy (Faith)
- KEB' MO' Let Your Light Shine (Epic)
- RICK BRAUN Daddy-O (Warner Bros.)
- ROBERT LAMM I Could Tell You Secrets (Blue Infinity)
- TERRY OISLEY Side To Side (Disleyworld)
- URBAN JAZZ COALITION Momma's Eyes (Major 6th)

## ROCK

- DROWNING POOL Step Up (Wind-up)
- LINKIN PARK Lying From You (Warner Bros.)
- PUDDLE OF MUDD Heel Over Head (Geffen)
- SOIL Redefine (RCA)
- STATIC-X So (Warner Bros.)

## ACTIVE ROCK

- DROWNING POOL Step Up (Wind-up)
- HATEBREED This Is Now (Universal)
- LINKIN PARK Lying From You (Warner Bros.)
- PUDDLE OF MUDD Heel Over Head (Geffen)
- SOIL Redefine (RCA)
- STATIC-X So (Warner Bros.)
- STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)

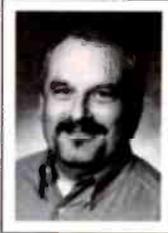
## ALTERNATIVE

- CYPRESS HILL What's Your Number (Columbia)
- DROWNING POOL Step Up (Wind-up)
- IMA ROBOT Alive (Virgin)
- LINKIN PARK Lying From You (Warner Bros.)
- MICHAEL ANDREWS (GARY JULES) Mad World (Universal)
- PEACHES (GGY POP) Kick It (XL Recordings/Beggars Group)
- PUDDLE OF MUDD Heel Over Head (Geffen)
- STATIC-X So (Warner Bros.)
- YEAH YEAH YEAS Maps (Interscope)

## TRIPLE A

- 4 WAY STREET Several Thousand (Sliced Bread/Sanctuary/SRG)
- ELVIS COSTELLO I'm In The Mood Again (Deutsche Grammophone)
- GAVIN DEGRAW I Don't Want To Be (J)
- JEM They (ATD)
- MICHAEL ANDREWS (GARY JULES) Mad World (Universal)
- MICHAEL FRANTI & SPEARHEAD What I Be (iMusic)
- PEACH Come Up And See Me Sometime (Blues Rock)
- ARTHUR ADAMS Soul Of The Blues (PMRC)
- MINUS FIVE In Rock (Yep Roc)
- PRESTON SCHOOL OF INDUSTRY Monsoon (Matador)

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 Maffel at gmaffel@radioandrecords.com.



## Fall 2003: What Went Right?

Among the ruins, some genuine success stories

**T**he fall book rolled in and knocked a good many of us flat on our asses. (Can we say that? We don't know what the limits are anymore, what with the errant breasts on TV and the fines and the FCC inquiries). However, as Monty Python suggest, let's look on the bright side of life.

After careful inspection, I was shocked and awed to find that there were standout winners in several markets. In fact, more than half a dozen stations posted huge gains—several over a full share point. I decided to take a fair and balanced look at four of these overachievers. (I now expect to be sued by Fox News for the use of multiple trademarked clichés.)

### Right Down The Middle

Quite possibly the biggest triumph in the fall book was that of WZEE (Z104)/Madison PD Tommy BoDean, whose station vaulted 7.3-8.4 12+ to capture first place in the market.

When asked for an explanation, BoDean hinted at the possibility that he might have purchased some extra books from Arbitron, citing an obscure 1856 tax law that allows him to write off the expense. Upon learning that I was recording our conversation for a column, he immediately retracted his statement.

"Overall, it was basically holding the road down the middle when it came to music," he said. "We're in such an extreme period. A lot of night records are getting on in the daytime on a lot of stations. I really use a lot of dayparting—an extreme amount—to try to maintain a good-sounding adult station during the day and a CHR in the afternoon and evening hours.

"During the day I'm much more down the middle. I'll hold on to a Josh Kelley record if it doesn't perform nationally. I'll hold onto the Stereofuses and the O.A.R.s that I know work for me, and I'll keep them in daytime rotations because they make sense for my market.

"At night our rotations tighten up, and I really bang the Chingys and the Nellys. It gets a lot more Rhythmic at night, absolutely. I don't open up those dayparts until a song has proven to be a 'Shake Ya

Tailfeather' or a 'Country Grammer' or something that I know is going to appeal to an adult audience too."

### It's The Music, Stupid

Oddly enough, BoDean was the only one of our big winners who found success with rhythmic product. The other three PDs I spoke with all emphasized that they held their ground with pop music, even leaning slightly toward the alternative or rock worlds.

"We had some really great pop alternative product, like Nickelback and Jason Mraz," says WSSX/Charleston, SC PD Mike

Edwards, whose station rocketed 3.6-5.4 12+. "We've been very successful as a pop alt station. Charleston has like nine Rhythmic or Urban stations anyway, so we definitely use rhythm very sparingly.

"We haven't really changed our musical focus for four or five years, so consistency is another important factor. Timing clicked in—we had some competitors that I believe were not delivering their best product, and the opportunity was perfect for our radio station."

WRVW (107.5 The River)/Nashville PD Rich Davis, who experienced a 4.8-5.5 jump, says, "Musically, there were a lot of artists you'd count as usual suspects—Beyoncé, Black Eyed Peas, Nelly, Maroon 5, 3 Doors Down, Santana, Christina Aguilera.

"It's all mainstream pop. It doesn't lean one way, and that's always been the great thing about the format: You play the best of the best, and when you don't lean any way, you can pick and choose what those records are from whatever genre they come from."

Interestingly, one of Davis' biggest competitors is a member of his own family: "The Urban station in our cluster is a big player in the market. WUBT [The Beat] is No. 1 18-34 and No. 2 12+, and the listenership is about 53% white. There's not a really high ethnic population in this market anyway—it's about 15%—so that station does as well with white people as it does with the ethnic population.

"The Beat has been a factor, no doubt about it. The best thing that management has both of our stations doing is saying, 'Hey, play the hits.' If it's a rhythmic record that's big for them and yet it's crossing over into the mainstream, we need to be on it. I think that was a good part of the plan as well."

### Core Expectations

While KXXM (Mix 96.1)/San Antonio PD Jay Shannon also did well with a rock and alternative lean, which gave him a nice 4.0-5.2 boost, he says it was almost necessary that the station go that way in order to get back to its core promise to its audience. It showed too: Mix took over the No. 1 spot with women 18-34 and 18-49.

"Some of the big songs we did well with in this past book were from Trapt, which was just a monster record, and 3 Doors Down. We had a lot of titles that were solely on Mix, like Michelle Branch, John Mayer, Dido and No Doubt. We shared Nickelback with [Cox Active Rocker] KISS a little bit, but with the exposure that Active Rock usually gives a record, it was easy to own them fairly quickly.

"Basically, we took a strategic look at the market and kind of went back to the station's heritage and the core's expectations, which is more of the pop-rock and even alternative styles of music. That's not to say that some of the pop didn't work.

We did play Stacie Orrico, Beyoncé and rhythm records like that.

"Hip-hop doesn't have a place on Mix when it comes to core expectations, but, in analyzing the market, there was a hole for a lot of those



Mike Edwards



Tommy BoDean



Rich Davis

## Hung Well

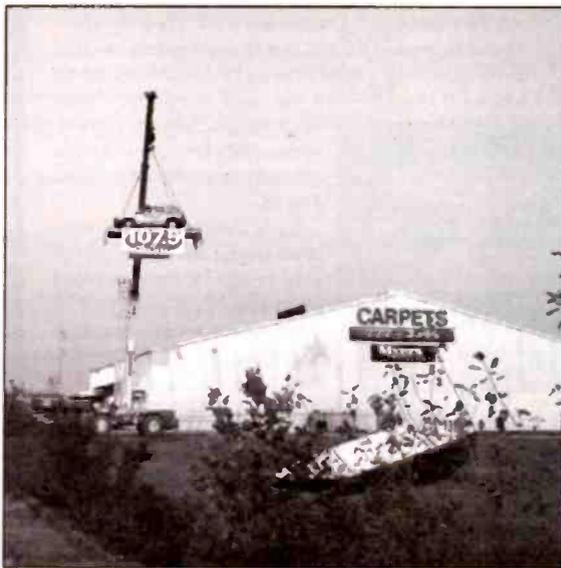
WRVW (107.5 The River)/Nashville pulled off an incredibly big, dumb, yet brilliant promo that we just had to get some photographic evidence of to believe. Here's PD Rich Davis to tell us more.

"We had been teasing the \$200,000 Treasure Truck," Davis says. "Basically, we had a ton of cash and prizes that we stuck in the back of our River Durango. On the first day of the fall book the morning show started talking about how they were going to send the stunt guy out in the truck to show off the prizes.

"When he went down to get the truck out of the garage, he found someone had 'stolen' it. So, for the rest of the week, instead of doing this big promotion, we were talking about our stolen truck full of prizes. That Friday morning we had the truck hoisted up in the air on a crane next to the highway, with the morning show broadcasting live.

"They said, 'Hey, we found the truck, and to make sure no one steals it again, we're hanging it up here next to the highway for everyone to see.' We hung big banners from the bottom of the platform the truck was sitting on, and at night we put strobe lights on it. It was great.

"Then we started the giveaways again. After three weeks we had an event at the site where people came out and won everything from home-entertainment centers to big-screen TVs to an opportunity to win \$200,000. It was great; it created a lot of talk in the market. We were joking about how we didn't have any billboard money, so we made our own billboard and hung it next to the freakin' highway."



I CAN SEE MY HOUSE FROM HERE! WRVW/Nashville says hoisting trucks aloft on cranes is more effective at combating theft than Lojack.

pop and pop rock titles that weren't being played, and they were exclusive to Mix, which you don't find very often anymore in today's radio.

"You would think in a market like this, where it's 55% Hispanic, that Rhythmic is the way to go, but we were proven wrong about what people come to Mix for. It's not rhythm. Had we gone that way out of gut or a stereotype of the market, we wouldn't have had a good book by any means."

### Promotions, Promotions, Promotions

BoDean's strategy when it comes to promotions can be summed up in a few words—"barrage" and "howitzer-style" come to mind. "We started fall with our Radio Music Awards trip, a Clear Channel collective contest," he says. "But we real-



Jay Shannon

ly do some wacky promotions. We really think outside the box.

"I believe in having a ton of promotions on at the same time. We don't clutter the station, but the more opportunities for someone to participate with your station, the better. Everyone likes to win something. We do a lot of daily giveaways.

"I probably have six different staples on the air every day where you know you're going to win something, whether it's a 'Top 8 at 8' or a 'Five O'Clock Workout' or any of those appointments that I set. I make sure there's always a prize there and a reason for people to join us."

Davis did an exclusive concert to get his listeners excited about WRVW: "We ended the fall book with our third annual Acoustic

# R&R CHR/POP TOP 50

February 13, 2004



LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	OUTKAST The Way You Move (Arista)	8348	-132	627252	12	124/0
3	2	NICKELBACK Someday (Roadrunner/IDJMG)	7843	+144	612716	19	125/0
2	3	OUTKAST Hey Ya! (Arista)	7216	-732	586823	20	125/0
4	4	JESSICA SIMPSON With You (Columbia)	7155	+594	593146	12	122/2
9	5	BRITNEY SPEARS Toxic (Jive)	6107	+978	500493	6	127/3
8	6	LINKIN PARK Numb (Warner Bros.)	5969	+511	466625	11	117/1
5	7	BABY BASH Suga Suga (Universal)	5923	-518	457937	23	111/0
12	8	EVANESCENCE My Immortal (Wind-up)	5450	+684	399896	8	120/5
6	9	NO DOUBT It's My Life (Interscope)	5383	-472	434136	15	123/0
7	10	3 DOORS DOWN Here Without You (Republic/Universal)	5361	-348	411988	26	120/0
14	11	EAMON F**k It (I Don't Want You Back) (Jive)	4550	+419	339109	14	109/2
10	12	SIMPLE PLAN Perfect (Lava)	4530	-478	339420	20	120/0
13	13	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3845	-655	283672	16	111/0
11	14	KELIS Milkshake (Star Trak/Arista)	3711	-1075	203661	10	115/0
24	15	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	3630	+1225	279217	3	109/7
16	16	GOOD CHARLOTTE Hold On (Epic)	3369	+220	223817	10	114/2
22	17	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3361	+776	216204	5	104/3
20	18	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3273	+348	226896	9	104/4
18	19	BEYONCE' Me, Myself And I (Columbia)	3226	+221	221668	10	109/6
17	20	FUEL Falls On Me (Epic)	3190	+164	185544	16	113/1
26	21	NICK CANNON Gigolo (Jive)	2568	+415	169644	6	87/12
29	22	HILARY DUFF Come Clean (Buena Vista/Hollywood)	2546	+534	199011	4	115/4
21	23	DIDO White Flag (Arista)	2407	-245	245859	17	84/0
23	24	KELLY CLARKSON The Trouble With Love Is (RCA)	2391	-142	183482	10	105/0
31	25	MAROON 5 This Love (Octone/J)	2332	+612	137117	3	104/3
32	26	SARAH CONNOR Bounce (Epic)	2107	+524	125414	4	96/14
28	27	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	2067	+45	129825	8	63/0
27	28	JC CHASEZ Some Girls (Dance With Women) (Jive)	2022	-38	128253	7	96/0
25	29	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	1866	-433	-97795	14	98/0
Debut	30	JANET JACKSON Just A Little While (Virgin)	1827	+1664	231918	1	106/27
30	31	ALICIA KEYS You Don't Know My Name (J)	1780	-93	102207	7	105/2
33	32	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1749	+202	68305	7	73/4
35	33	KYLIE MINOGUE Slow (Capitol)	1575	+215	88771	5	85/0
19	34	CHRISTINA AGUILERA The Voice Within (RCA)	1522	-1422	107179	13	122/0
43	35	NELLY Work It (Remix) (Fo' Reel/Universal)	1445	+594	168981	2	28/13
36	36	JASON MRAZ You And I Both (Elektra/EEG)	1356	+50	76995	8	69/0
37	37	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1221	+3	66779	5	72/2
41	38	KIMBERLEY LOCKE 8th World Wonder (Curb)	1153	+187	53879	2	75/6
39	39	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1130	+146	55376	3	66/6
42	40	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1125	+182	65612	3	44/9
Debut	41	CHINGY One Call Away (DTP/Capitol)	1088	+603	57181	1	75/23
50	42	CASSIDY f/R. KELLY Hotel (J)	1070	+406	82433	2	52/12
38	43	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	1013	-170	77124	17	68/0
48	44	FEFE DOBSON Everything (Island/IDJMG)	947	+179	32533	2	77/6
Debut	45	JET Are You Gonna Be My Girl (Elektra/EEG)	875	+418	32441	1	66/10
40	46	JAGGED EDGE Walked Outta Heaven (Columbia)	851	-130	53200	6	35/0
47	47	SARAH MCLACHLAN Fallen (Arista)	836	+19	54433	5	43/1
34	48	MYA Fallen (A&M/Interscope)	828	-659	47034	6	68/0
Debut	49	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	787	+185	57199	1	32/6
Debut	50	KID ROCK Cold And Empty (Top Dog/Atlantic)	629	+35	25546	1	48/3

## Most Added

www.rradcs.com

ARTIST TITLE (LABEL/S)	ADDS
3 DOORS DOWN Away From The Sun (Republic/Universal)	35
JANET JACKSON Just A Little While (Virgin)	27
MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)	27
CHINGY One Call Away (DTP/Capitol)	23
TOBY LIGHTMAN Devils And Angels (Lava)	23
SARAH CONNOR Bounce (Epic)	14
ENRIQUE IGLESIAS 'KELIS Not In Love (Interscope)	13
DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	13
NELLY Work It (Remix) (Fo' Reel/Universal)	13
HOOBASTANK The Reason (Island/IDJMG)	13

## Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
JANET JACKSON Just A Little While (Virgin)	+1687
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+1225
BRITNEY SPEARS Toxic (Jive)	+978
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+776
EVANESCENCE My Immortal (Wind-up)	+684
MAROON 5 This Love (Octone/J)	+612
CHINGY One Call Away (DTP/Capitol)	+603
JESSICA SIMPSON With You (Columbia)	+594
NELLY Work It (Remix) (Fo' Reel/Universal)	+594

## Most Played Recurrents

ARTIST TITLE (LABEL/S)	TOTAL PLAYS
TRAPT Headstrong (Warner Bros.)	2785
BEYONCE' f/ISEAN PAUL Baby Boy (Columbia)	2420
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2272
SANTANA f/ALEX BAND Why Don't You & I (Arista)	2083
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1987
MAROON 5 Harder To Breathe (Octone/J)	1854
50 CENT In Da Club (Shady/Aftermath/Interscope)	1800
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	1777
STAIN'D So Far Away (Flip/Elektra/EEG)	1714
BEYONCE' f/JJAY-Z Crazy In Love (Columbia)	1502
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1491
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1439
LIZ PHAIR Why Can't I? (Capitol)	1411
MATCHBOX TWENTY Bright Lights (Atlantic)	1278
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1222
EVANESCENCE Bring Me To Life (Wind-up)	1201
R. KELLY Ignition (Jive)	1127
MATCHBOX TWENTY Unwell (Atlantic)	1092
FABOLOUS f/TAMMA Into You (Desart Storm/Elektra/EEG)	1084
SEAN PAUL Get Busy (VP/Atlantic)	1063
KELLY CLARKSON Miss Independent (RCA)	916
CHINGY Right Thurr (DTP/Capitol)	909
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	863
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	819
3 DOORS DOWN When I'm Gone (Republic/Universal)	816

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

128 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 2/1-2/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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February 13, 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	NICKELBACK <i>Someday (Roadrunner/IDJMG)</i>	2890	-2	66605	20	49/0
3	2	JESSICA SIMPSON <i>With You (Columbia)</i>	2743	+225	64290	11	50/1
2	3	OUTKAST <i>The Way You Move (Arista)</i>	2696	+79	63656	11	47/0
6	4	LINKIN PARK <i>Numb (Warner Bros.)</i>	2473	+255	53267	12	49/1
5	5	OUTKAST <i>Hey Ya! (Arista)</i>	2286	+12	52051	17	47/0
4	6	NO DOUBT <i>It's My Life (Interscope)</i>	2244	-257	54075	15	45/0
11	7	BRITNEY SPEARS <i>Toxic (Jive)</i>	2172	+492	52121	5	48/0
12	8	EVANESCENCE <i>My Immortal (Wind-up)</i>	2072	+405	48968	10	50/0
8	9	3 DOORS DOWN <i>Here Without You (Republic/Universal)</i>	1819	-180	41024	27	43/0
9	10	BABY BASH <i>Suga Suga (Universal)</i>	1766	-56	41799	21	40/0
7	11	SIMPLE PLAN <i>Perfect (Lava)</i>	1764	-335	42065	18	43/0
17	12	GODD CHARLOTTE <i>Hold On (Epic)</i>	1390	+115	31809	8	42/1
16	13	SHERYL CROW <i>The First Cut Is The Deepest (A&amp;M/Interscope)</i>	1381	+84	31546	16	47/3
15	14	EAMON F**k It (I Don't Want You Back) (Jive)	1361	+42	28245	10	37/2
18	15	FUEL <i>Falls On Me (Epic)</i>	1318	+189	30154	11	42/3
10	16	KELIS <i>Milkshake (Star Trak/Arista)</i>	1274	-413	27501	9	38/0
14	17	DIDD <i>White Flag (Arista)</i>	1101	-280	26432	19	36/3
21	18	BEYONCE <i>Me, Myself And I (Columbia)</i>	1067	+98	24267	9	36/0
24	19	TWISTA f/KANYE WEST & JAMIE FOXX <i>Slow Jamz (Atlantic)</i>	971	+280	24265	5	43/3
13	20	CHRISTINA AGUILERA <i>The Voice Within (RCA)</i>	935	-505	21541	13	28/0
22	21	KELLY CLARKSON <i>The Trouble With Love Is (RCA)</i>	932	+15	19699	10	35/2
29	22	USHER f/LUDACRIS & LIL' JON <i>Yeah (Arista)</i>	895	+343	23474	3	40/4
26	23	HILARY DUFF <i>Come Clean (Buena Vista/Hollywood)</i>	895	+251	22699	3	42/1
20	24	LUDACRIS f/SHAWNNA <i>Stand Up (Def Jam South/IDJMG)</i>	861	-237	20055	14	32/0
27	25	MAROON 5 <i>This Love (Octone/J)</i>	831	+205	18906	4	39/6
23	26	ALICIA KEYS <i>You Don't Know My Name (J)</i>	774	-121	19520	7	34/0
25	27	LIMP BIZKIT <i>Behind Blue Eyes (Flip/Interscope)</i>	701	+44	16731	11	34/1
31	28	NICK CANNON <i>Gigolo (Jive)</i>	611	+127	16163	3	30/5
37	29	SARAH CONNOR <i>Bounce (Epic)</i>	561	+144	14988	2	33/6
34	30	KIMBERLEY LOCKE <i>8th World Wonder (Curb)</i>	533	+86	12895	4	33/3
32	31	JC CHASEZ <i>Some Girls (Dance With Women) (Jive)</i>	532	+65	12850	6	23/1
36	32	KYLIE MINOGUE <i>Slow (Capitol)</i>	499	+76	13634	5	26/4
Debut	33	JANET JACKSON <i>Just A Little While (Virgin)</i>	459	+426	10885	1	36/17
35	34	BLACK EYED PEAS <i>Hey Mama (A&amp;M/Interscope)</i>	459	+25	9735	4	33/2
28	35	CHINGY f/SNOOP DOGG & LUDACRIS <i>Hollada In (DTP/Capitol)</i>	417	-172	13086	14	17/0
38	36	JASON MRAZ <i>You And I Both (Elektra/EEG)</i>	360	-2	8055	9	20/0
44	37	FEFE DOBSON <i>Everything (Island/IDJMG)</i>	354	+93	7900	2	25/2
33	38	MURPHY LEE f/JERMAINE DUPRI <i>Wat Da Hook Gon Be (Fo' Reel/Universal)</i>	343	-117	7545	6	18/0
30	39	MYA <i>Fallen (A&amp;M/Interscope)</i>	332	-208	7122	6	17/0
43	40	KID ROCK <i>Cold And Empty (Top Dog/Atlantic)</i>	322	+60	6302	4	23/2
Debut	41	ENRIQUE IGLESIAS f/KELIS <i>Not In Love (Interscope)</i>	318	+166	8566	1	31/5
42	42	SWITCHFOOT <i>Meant To Live (Red Ink/Columbia)</i>	314	+44	7234	3	21/0
47	43	JET <i>Are You Gonna Be My Girl (Elektra/EEG)</i>	279	+94	6365	2	17/3
40	44	MICHELLE BRANCH <i>Breathe (Maverick/Warner Bros.)</i>	272	-86	6174	18	8/0
39	45	CLAY AIKEN <i>Invisible (RCA)</i>	264	-75	7630	14	11/1
45	46	SARAH MCLACHLAN <i>Fallen (Arista)</i>	251	+25	5566	6	15/2
Debut	47	NELLY <i>Work It (Remix) (Fo' Reel/Universal)</i>	245	+142	4033	1	14/7
Debut	48	3 DOORS DOWN <i>Away From The Sun (Republic/Universal)</i>	183	+76	3665	1	27/19
41	49	PINK <i>God Is A DJ (Arista)</i>	181	-143	3102	9	7/0
Debut	50	CHINGY <i>One Call Away (DTP/Capitol)</i>	178	+120	5152	1	18/8

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 2/1 - Saturday 2/7.

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## Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
3 DOORS DOWN <i>Away From The Sun (Republic/Universal)</i>	19
JANET JACKSON <i>Just A Little While (Virgin)</i>	17
MICHELLE BRANCH <i>Til I Get Over You (Maverick/Warner Bros.)</i>	16
CHINGY <i>One Call Away (DTP/Capitol)</i>	8
NELLY <i>Work It (Remix) (Fo' Reel/Universal)</i>	7
MAROON 5 <i>This Love (Octone/J)</i>	6
SARAH CONNOR <i>Bounce (Epic)</i>	6
CASSIDY f/R. KELLY <i>Hotel (J)</i>	6
ENRIQUE IGLESIAS f/KELIS <i>Not In Love (Interscope)</i>	5
NICK CANNON <i>Gigolo (Jive)</i>	5
TOBY LIGHTMAN <i>Devils And Angels (Lava)</i>	5
USHER f/LUDACRIS & LIL' JON <i>Yeah (Arista)</i>	4
KYLIE MINOGUE <i>Slow (Capitol)</i>	4
DARKNESS <i>I Believe In A Thing Called Love (Must...Destroy/Atlantic)</i>	4
ADELAYDA <i>Not Tonight (Superkala)</i>	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS <i>Toxic (Jive)</i>	+492
JANET JACKSON <i>Just A Little While (Virgin)</i>	+426
EVANESCENCE <i>My Immortal (Wind-up)</i>	+405
USHER f/LUDACRIS & LIL' JON <i>Yeah (Arista)</i>	+343
TWISTA f/KANYE WEST & JAMIE FOXX <i>Slow Jamz (Atlantic)</i>	+280
LINKIN PARK <i>Numb (Warner Bros.)</i>	+255
HILARY DUFF <i>Come Clean (Buena Vista/Hollywood)</i>	+251
JESSICA SIMPSON <i>With You (Columbia)</i>	+225
MAROON 5 <i>This Love (Octone/J)</i>	+205
FUEL <i>Falls On Me (Epic)</i>	+189
ENRIQUE IGLESIAS f/KELIS <i>Not In Love (Interscope)</i>	+166
SARAH CONNOR <i>Bounce (Epic)</i>	+144
NELLY <i>Work It (Remix) (Fo' Reel/Universal)</i>	+142
NICK CANNON <i>Gigolo (Jive)</i>	+127
CHINGY <i>One Call Away (DTP/Capitol)</i>	+120
GODD CHARLOTTE <i>Hold On (Epic)</i>	+115
BEYONCE <i>Me, Myself And I (Columbia)</i>	+98
JET <i>Are You Gonna Be My Girl (Elektra/EEG)</i>	+94
FEFE DOBSON <i>Everything (Island/IDJMG)</i>	+93
KIMBERLEY LOCKE <i>8th World Wonder (Curb)</i>	+86
SHERYL CROW <i>The First Cut Is The Deepest (A&amp;M/Interscope)</i>	+84
DARKNESS <i>I Believe In A Thing Called Love (Must...Destroy/Atlantic)</i>	+80
OUTKAST <i>The Way You Move (Arista)</i>	+79
3 DOORS DOWN <i>Away From The Sun (Republic/Universal)</i>	+76
KYLIE MINOGUE <i>Slow (Capitol)</i>	+76
JC CHASEZ <i>Some Girls (Dance With Women) (Jive)</i>	+65
KID ROCK <i>Cold And Empty (Top Dog/Atlantic)</i>	+60
CLAY AIKEN <i>The Way (RCA)</i>	+49
LIMP BIZKIT <i>Behind Blue Eyes (Flip/Interscope)</i>	+44
SWITCHFOOT <i>Meant To Live (Red Ink/Columbia)</i>	+44



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# ON THE RECORD

With **Ron Roberts**  
PD/MD, KQID/Alexandria, LA



The biggest reaction record we're on right now is Limp Bizkit's "Behind Blue Eyes," which is getting plenty of adult male and female calls. If you're just jumping on Dido's "White Flag," welcome to what we've known here for months: Women love this song. We're coming down while most are coming up on that tune. • Evanescence's "My Immortal" has been a favorite of

mine since last spring, and I'm glad Wind-up realized this tune's potential. Two smaller-label acts getting the calls and reactions would be Adelayda's "Not Tonight" (thanks to Pablo at WABB-FM/Mobile for the tip on this one) and Contact's "Working Girl." While you might not have been serviced with Adelayda discs (call Superkala Records in Birmingham about 'em), you should have a copy of "Working Girl" in your stack. It's an adult-female reaction record. It's upbeat, and it's hip. Also, the ladies are all over Sheryl Crow and "The First Cut Is the Deepest." • The new stuff that seems to be generating a buzz for us so far includes Jason Mraz's "You and I Both" and Eamon's "I Don't Want You Back." Welcome-back nods to Dexter Freebish with "Prozac (Be Like Me)." • That's It from Central Louisiana. One last piece of advice to my programming brethren (and sistren — is that a word?): Listen to your request lines, and hook up an instant messenger to your studio so the younger demos can chat with the jocks. They'll never get a busy signal with that, ya know?

**G**rammy winners and Arista artists **OutKast** keep their hold on R&R's CHR/Pop chart with "The Way You Move" on top, but "Hey Ya!" slides 2-3 as Roadrunner/IDJMG's **Nickelback** haul up 3-2\* ... **Britney Spears'** "Toxic" (Jive) jumps 9-5\*, and the top 10 is reached by another Grammy-winning group: Wind-up's **Evanescence**, whose "My Immortal" rises 12-8\*. Labelmate **Eamon** says "F\*\*k It" but still climbs 14-11\* ... Big move for **Usher featuring Ludacris & Lil Jon** as "Yeah" (Arista) vaults 24-15\* ... Atlantic's **Twista featuring Kanye West & Jamie Foxx** move 22-17\* with "Slow Jamz" ... **Nick Cannon's** "Gigolo" (Jive) runs up 26-21\*, followed by Buena Vista/Hollywood's **Hilary Duff** with a 29-22\* jump for "Come Clean" ... Much love for Octone/J's **Maroon 5** as "This Love" hikes 31-25\* ... The now-controversial **Janet Jackson**, who is on Virgin but doesn't seem virginal, scores Most Increased Plays this week as "Just a Little While" debuts at No. 30\*, with 1,687 additional plays ... **Nelly's** "Work It (Remix)" (Fo' Reel/Universal) rises 43-35\* ... **Cassidy featuring R. Kelly's** "Hotel" (J) goes up 50-42\* ... **3 Doors Down** pick up Most Added with 35 adds for "Away From the Sun" ... Chart debuts: **Chingy, Jet, Kanye West** and **Kid Rock**.



— Keith Berman, Radio Editor

# ON THE RISE

ARTIST: **Jet**

LABEL: **Elektra/EEG**

By **MIKE TRIAS**/ASSOCIATE EDITOR



I am pleased to announce that I have officially joined the Mile High Club. For those of you who are not familiar with the club (or for those who may be aware of another club by the same name), allow me to elaborate. After watching Jet on a repeat of *Saturday Night Live* a couple of weeks ago, I decided that I would like to follow the Australian band's career, especially in the States. And what's one of the best ways to do that? Join their official street team — the Mile High Club.

Comprising brothers Nic (guitar, vocals) and Chris Cester (drums, vocals), Cameron Muncey (guitar, vocals) and Mark Wilson (bass), this Melbourne-based quartet is a throwback reminiscent of some of rock music's classic bands. "I think we were always interested in tracing the roots of rock 'n' roll," says Chris. "We wanted to look beyond the '60s and '70s and find out where that music came from. That's why we do a cover of Elvis' 'That's Alright Mamma' at the shows. It's just a natural exploration for us."

As they began their quest to bring classic rock back to the masses, grunge music took root in their homeland. "I couldn't stand the stuff," says Nic. "To me, that was real slit-your-wrists music. It didn't relate to this idea of rock 'n' roll I had in my head. I'd grown up loving The Who, The Easybeats, The Faces and The Stones, and these guys were taking music somewhere I didn't want to go. They didn't have that feeling in the music that all great bands have."

With "Are You Gonna Be My Girl," Jet bring back the good old days with half-screamed, half-sung vocals that are as raspy as the guitar parts. I immediately took note of the song during its initial release to Alternative. However, "Are You

Gonna Be My Girl" really became ingrained in my head thanks to its power rotation in Electronic Arts' *Madden 2004* football video game. The single has already enjoyed substantial success at Rock, Active Rock and Alternative, and early believers in Pop include KBKS/Seattle, KDND/Sacramento, WNOU/Indianapolis and WKZL/Greensboro.

*Get Born*, Jet's debut album, continues in the vein of "Are You Gonna Be My Girl." Distorted guitars and clear, standout vocals by Nic Cester dominate the soundscape. A foundation of catchy songwriting and crisp instrumentals holds down the tracks, making *Get Born* a solid listen all the way through. The band went to the legendary Sunset Sound Studios in Los Angeles to conjure up musical spirits of yesteryear for the album, which was produced by Dave Sardy (Red Hot Chili Peppers, Marilyn Manson).

As for the CD's title, Chris remarks, "I like the idea of *Get Born* having two meanings. It's basically a reminder to forget your problems and celebrate the moment instead. It's a rejection of all those feelings of negativity or depression you might get. It's a heartfelt thing, and that's where that primal energy comes through the music."

While their fame has reached great heights in Australia and continues to grow in the U.S., Jet are not quite content with having strong fan bases in only two countries. So, they are just finishing a tour of Japan and will head over to Europe for an extensive tour that includes opening at the NME Awards on Feb. 12. A spring U.S. tour is also in the works.

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Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
JESSICA SIMPSON With You (Columbia)	4.12	4.14	98%	20%	4.15	4.17	4.14
LINKIN PARK Numb (Warner Bros.)	4.09	4.05	93%	19%	4.20	4.18	3.81
NICKELBACK Someday (Roadrunner/IDJMG)	4.07	3.98	96%	30%	4.01	4.09	4.42
EVANESCENCE My Immortal (Wind-up)	4.04	3.96	90%	18%	4.05	4.05	4.00
3 DOORS DOWN Here Without You (Republic/Universal)	4.01	3.99	98%	43%	3.89	4.03	4.23
CHRISTINA AGUILERA The Voice Within (RCA)	3.94	4.09	97%	30%	3.93	3.96	3.89
SIMPLE PLAN Perfect (Lava)	3.93	4.04	96%	39%	4.09	3.96	3.58
KELLY CLARKSON The Trouble With Love Is (RCA)	3.93	3.99	90%	19%	4.05	3.98	3.83
BRITNEY SPEARS Toxic (Jive)	3.92	3.78	95%	20%	3.99	3.99	3.63
TRAPT Headstrong (Warner Bros.)	3.92	3.84	94%	41%	3.93	3.90	3.94
FUEL Falls On Me (Epic)	3.91	3.83	69%	13%	3.83	3.97	3.89
GOOD CHARLOTTE Hold On (Epic)	3.89	4.00	87%	22%	4.10	3.85	3.72
OUTKAST The Way You Move (Arista)	3.85	3.89	98%	36%	3.54	3.98	3.97
OUTKAST Hey Ya! (Arista)	3.79	3.87	99%	56%	3.66	3.75	3.91
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.75	3.73	85%	26%	3.75	3.68	4.02
NO DOUBT It's My Life (Interscope)	3.69	3.64	99%	48%	3.47	3.53	4.05
OIOO White Flag (Arista)	3.64	3.65	87%	31%	3.63	3.55	3.78
BABY BASH Suga Suga (Universal)	3.49	3.52	95%	50%	3.57	3.58	3.39
BEYONCE' #ISEAN PAUL Baby Boy (Columbia)	3.45	3.38	99%	67%	3.41	3.36	3.50
PINK God Is A DJ (Arista)	3.45	3.55	86%	28%	3.62	3.26	3.49
LUDACRIS #SHAWNNA Stand Up (Def Jam South/IDJMG)	3.39	3.35	94%	49%	3.49	3.51	3.25
EAMON F**k It (I Don't Want You Back) (Jive)	3.36	3.41	81%	34%	3.50	3.42	3.10
ALICIA KEYS You Don't Know My Name (J)	3.26	—	83%	31%	3.01	3.24	3.46
JC CHASEZ Some Girls (Dance With Women) (Jive)	3.26	—	69%	22%	3.37	3.45	3.06
CHINGY #SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	3.23	3.16	95%	51%	3.53	3.28	3.14
NICK CANNON Gigolo (Jive)	3.22	—	66%	24%	3.52	3.36	2.97
BEYONCE' Me, Myself And I (Columbia)	3.21	3.13	87%	34%	3.35	2.88	3.35
MURPHY LEE #JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	3.19	3.31	65%	27%	3.40	3.31	2.94
TWISTA #KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3.14	—	59%	24%	3.36	3.25	2.70

Total sample size is 487 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

**THREE DAYS GRACE** (I Hate) Everything About You (Jive)  
 Total Plays: 563, Total Stations: 56, Adds: 12

**ENRIQUE IGLESIAS** #KELIS Not In Love (Interscope)  
 Total Plays: 529, Total Stations: 58, Adds: 13

**ROONEY** I'm Shakin' (Geffen)  
 Total Plays: 486, Total Stations: 48, Adds: 5

**WESTSIDE CONNECTION** Gangsta Nations (Capitol)  
 Total Plays: 483, Total Stations: 16, Adds: 1

**YOUNGBLOODZ** #LIL' JON Damn! (Arista)  
 Total Plays: 445, Total Stations: 18, Adds: 0

**J-KWON** Tippy (So So Def/Arista)  
 Total Plays: 371, Total Stations: 23, Adds: 10

**OFFSPRING** Hit That (Columbia)  
 Total Plays: 338, Total Stations: 22, Adds: 0

**3 DOORS DOWN** Away From The Sun (Republic/Universal)  
 Total Plays: 329, Total Stations: 47, Adds: 35

**FIVE FOR FIGHTING** 100 Years (Aware/Columbia)  
 Total Plays: 303, Total Stations: 19, Adds: 3

**JAY-Z** Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)  
 Total Plays: 294, Total Stations: 16, Adds: 4

Songs ranked by total plays

## Fall 2003: What Went Right?

Continued from Page 26

Christmas, with Jason Mraz, Maroon 5, Josh Kelley and Kimberley Locke.

"Locke is a pretty good draw herself in this area, because she lived in Gallatin, TN. We did it at a small venue for about 500 people, so it's really an intimate way to say, 'Thanks for listening.'"

### The People

But we all know that it's not just what you

**"I believe in having a ton of promotions on at the same time. We don't clutter the station, but the more opportunities for someone to participate with your station, the better. Everyone likes to win something."**

Tommy BoDean

play, it's what's happening between the records. "The morning show really kicked in," Shannon says. "Woody & Jamie did a fantastic job this past book. We executed some different strategies, clock adjustments and content adjustments, and they did a great job. They had a 17 share with women 18-34. It was monstrous."

Edwards also had success with his morning show. "They've been very consistent in the ratings and in their popularity, and in the market as well," he says. "They did a lot of public-service things during the fall book that got them a lot of exposure in the newspaper and on the TV news and what-not."

BoDean's staff is so completely plugged in to the station that each member wears about three different hats, which he feels contributes to Z104's success. "Honestly, the reason why we had such a great book is that I have that team of people — I like to call them the Yankees," he says.

"My midday guy has done nights in St. Louis and at WPRO-FM/Providence, and he gets it. He's also my imaging guy and is a home run to have in this size market. My night guy is my promotions director, so he's absolutely in touch with what's going on out on the street all the time, and that comes out in our promotions.

"My morning show is really, really good and has the city's ear, especially in our demos. I do afternoon drive, and I've been here for almost a decade. It's a solid, solid lineup."



**KIISIN' QUEEN** Teen star Lindsay Lohan is not only starring in a new film, she also contributed to the soundtrack, and she wants everyone to know! So, of course, she went to KIIS/Los Angeles to tell all the listeners to go see Confessions of a Teenage Drama Queen and buy the soundtrack. Seen here at KIIS are (l-r) Hollywood Records' Tony Smith and Scot Finck, KIIS night guy JoJo, Lohan and Hollywood Records' Jeff Marks.

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Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Burlington, OH; Dayton, OH; Kansas City, MO; Mobile, AL; Portland, ME; San Antonio, TX; Tucson, AZ; Trenton, NJ) with their call letters, formats, and reporter names.

Monitored Reporters
178 Total Reporters
128 Total Monitored
50 Total Indicator
Did Not Report, Playlist Frozen (2):
WFC/Wausau, WI
WQGN/New London, CT



# One Programmer, Two Stations: Who Wins?

**Cadillac Jack's WJMN & WXKS go head to head**

Recently, R&R CHR/Pop and Street Talk Daily Editor Kevin Carter presented a rare interview with Cadillac Jack, Clear Channel VP/Programming, Boston (1/23). For those of you who missed it, Cadillac shared with R&R the successes WJMN and WXKS had in Arbitron's fall '03 ratings period.

The stations tied for third place in the market, with heritage CHR/Pop WXKS (Kiss 108) moving up 5.1-5.7 12+, while CHR/Rhythmic WJMN (Jam'n 94.5) was up 5.4-5.7. "When you really step back and look at everything, both stations have had a phenomenal year," Cadillac says. "Aside from the morning shows and the DJs, we did some great marketing this book as well."

Just as Cadillac programs both stations, Dennis O'Heron handles Marketing Director duties at WJMN and WXKS. He's also Asst. PD at Jam'n. "We've worked together for virtually my entire time at Jam'n," Cadillac says of O'Heron. "When you click that well, it's a great team."

In his CHR/Pop column Carter focused on the success Kiss had in Boston, sitting at No. 2.25-54 and No. 2 18-34 for the past eight books. You have to give the station props for that, but which Boston station was No. 1 with that all-important 18-34 demo? That would be Jam'n, of course — for the eighth consecutive book.

## We're All In The Same Game ... Sorta

I remember the fierce competition that went on in the San Francisco Bay Area between KMEL and



**Cadillac Jack**

KYLD. The stuff that took place on the street and on the air made for good radio, but once Clear Channel, which owned KYLD, purchased KMEL and made Michael Martin PD for both stations, everyone wondered whether the competition between the stations would be able to co-exist under the same roof.

Although WJMN and WXKS were already owned by Clear Channel, the same questions were raised when John Ivey left WXKS and Cadillac took over programming that station as well as Jam'n.

"I guess the job I have here in Boston is a little bit different than it might be for other people who program two stations," says Cadillac. "I spent three years at Kiss as MD, and then I spent seven years at Jam'n, five exclusively as PD. I then spent

two years doing both, so I was able to kind of get into both stations with a singular focus."

One often wonders what goes on in the head of a programmer who has two different stations that are going after the same audience. What makes it even trickier is when the programmer manages two big stations in the same market with entirely different staffs, both of which are busting their asses to be No. 1.

"If you want to be No. 1, you want to beat your sister station along with every other radio station in the market," says Cadillac. "These stations have slightly different goals, though, so it's possible for them both to be No. 1 and both to achieve their goals."

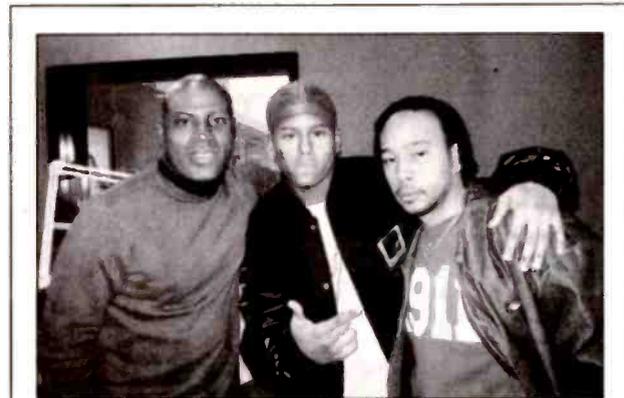
**"If you want to be No. 1, you want to beat your sister station along with every other radio station in the market."**

## Records That Fit

Does Cadillac favor one station over the other? "I just want to give everybody the greatest opportunity to succeed as much as possible," he says. "We have a great team in place at both radio stations, and they were set up for success at both radio stations."

"Jam'n wants to be the best station that it can be for hip-hop in the Boston marketplace. Kiss wants to be the best hit-music station that it can be and will be playing the strongest hits from any genre. They're both fulfilling their missions and their game plans."

When it comes to music on Kiss and Jam'n, which calls itself "Boston's



**HOOD HOP IN THE DIRTY** On a recent promo run to support his debut album, Hood Hop, Arista artist J-Kwon showed the folks at WBHJ/Birmingham how he gets "Tippy." Pictured here after drinking 40 ounces of Olde English 800 are (l-r) WBHJ PD Mickey Johnson, J-Kwon and WBHJ Asst. MD/night jock Lil Homle.

No. 1 for Hip-Hop and Today's Hottest Music," both stations take a more aggressive stance, since they share 40% of the cume in their market.

Cadillac points out that there are times when there's an overlap in titles at the two stations, based on musical trends, but he says that Kiss is skewed more adult than Jam'n.

Keeping Jam'n on top of all the blazin' hot joints is the job of MD Chris Tyler. Since his appointment two years ago, the station has enjoyed a streak of eight consecutive books as No. 1 18-34.

"Tyler is a real leader in the building," says Cadillac. "Dennis and I bounce back and forth between the radio stations, but Tyler is the constant in the building. He is the guy who people see five days a week or more. He's fanatical about every single music log, and he's very strategic in his thinking."

## Lifestyle Promotions

Coming up with promotional ideas is tough when you're working at one radio station, but think about how hard it must be when you're responsible for two. Cadillac and O'Heron have figured out how to get worthwhile promotions on the air for both Jam'n and Kiss without one station stealing the other's thunder.

"Beyoncé is such a big star that we wouldn't sit around saying, 'Well, jeez, that's more of a Jam'n promotion,'" Cadillac says. "If it's pop culture and of the moment and really hot, it will be on Kiss. And if it is hip-hop culture and bigger than life and all the other Jam'n brands, it will be on Jam'n."

"So we could conceivably be having promotions from the same artists on both stations. We wouldn't do it at the same time though. That's something we would orchestrate."

Music, marketing and mornings are the key elements in a radio station's success. Both Jam'n and Kiss are on point with their music and marketing, and they don't fall short in mornings either.

## Morning Madness

Both stations have very success-

**"Jam'n wants to be the best station that it can be for hip-hop in the Boston marketplace."**

ful morning shows. Kiss has had Matty Siegel for 23 years, and the Jam'n morning crew, Ramiro & Pebbles, along with Melissa, have made an impact in the market in a very short time.

"Ramiro is from Everett, MA; he's from the marketplace," says Cadillac. "He's edgy enough for Boston but not so edgy that he alienates a lot of the cume we have. Pebbles has been on the morning show here for almost a decade. She is a great voice of reason on the show. She's like a big sister, and the audience absolutely loves her."

"And Melissa is right there with them. She does all the music and entertainment news, and she's probably out in the clubs more than either one of the other hosts. It's a textbook young-end CHR/Rhythmic morning show."

"The station's been on the air over 10 years — over 40-something ratings books — and this is the first one where the morning show has been No. 1 18-34."

Not bad for Ramiro, who got his start seven years ago as an intern for Jam'n's nighttime DJ. "I just can't believe that I was lucky enough to stumble upon a guy who had that much raw talent," says Cadillac. "I've worked as hard as I could to do whatever I could for him, and he has busted his ass to develop every single ounce of raw talent that he has — and he'll do that for the rest of his career. He's not going to stop, no matter how successful he gets, and he's already been more successful than anyone else has on these frequencies."



**SUPER BOWL AT THE BOX** During Super bowl weekend in Houston, KBXX (92.9 The Box) was flooded with celebrities who took to the airwaves with *The Box* airstaff. P. Diddy, Kanye West, Biz Marloe, David Banner, Da Brat, Rev. Run and Russell Simmons were among the stars who visited the studio. Pictured here taking a break from the party are (l-r) Roc-A-Fella/IDJMG recording artist Kanye West and KBXX MD Carmen Contreras.

# R&R CHR/RHYTHMIC TOP 50

Powered By



February 13, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	5996	+59	713085	10	82/0
2	2	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	5716	+249	671722	6	82/1
3	3	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	4675	-4	528268	12	76/0
4	4	J-KWON Topsy (So So Def/Arista)	4476	+678	462129	6	80/1
12	5	CHINGY One Call Away (DTP/Capitol)	3962	+767	419983	6	78/1
5	6	CASSIDY f/R. KELLY Hotel (J)	3808	+168	489636	15	76/0
11	7	BEYONCE' Me, Myself And I (Columbia)	3453	+203	360912	13	65/1
8	8	NICK CANNON Gigolo (Jive)	3254	-105	318475	14	72/0
6	9	OUTKAST Hey Ya! (Arista)	3113	-490	305761	17	54/0
13	10	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	3077	+36	316925	10	75/1
10	11	WESTSIDE CONNECTION Gangsta Nations (Capitol)	3033	-260	312227	15	71/0
15	12	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	2993	+365	334220	7	77/0
17	13	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2835	+479	342474	6	75/1
7	14	ALICIA KEYS You Don't Know My Name (J)	2768	-685	335798	11	78/0
9	15	KELIS Milkshake (Star Trak/Arista)	2677	-636	244859	18	76/0
14	16	OUTKAST The Way You Move (Arista)	2608	-413	335025	22	71/0
18	17	EAMON F**k It (I Don't Want You Back) (Jive)	2538	+375	226489	11	59/2
16	18	JAGGED EDGE Walked Outta Heaven (Columbia)	2174	-447	189633	20	66/0
21	19	PETEY PABLO Freak-A-Leek (Jive)	1979	+255	181750	6	62/2
20	20	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	1822	-134	246282	29	74/0
23	21	G UNIT f/JOE Wanna Get To Know You (Interscope)	1808	+372	190241	5	69/4
24	22	RUBEN STUDDARD Sorry 2004 (J)	1532	+263	160253	6	58/2
27	23	2PAC f/EMINEM One Day At A Time (Amaru/Interscope)	1324	+181	157788	3	55/1
25	24	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	1286	+123	122856	4	69/2
28	25	T.I. Rubber Band Man (Grand Hustle/Arista)	1280	+164	106400	7	59/3
26	26	RYAN DUARTE You (Universal)	1250	+87	147294	11	35/0
34	27	MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1231	+335	184126	3	43/17
31	28	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1150	+123	126339	4	52/8
30	29	AVANT Read Your Mind (Geffen)	1143	+54	144569	13	38/0
38	30	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1081	+378	107173	3	60/5
32	31	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	1061	+93	95521	7	39/2
22	32	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	1032	-423	192132	17	50/0
29	33	BABY BASH Shorty Doo-wop (Universal)	1010	-83	100871	13	30/0
-	34	TOD SHORT f/LIL' JON Shake That Monkey (Short/Jive)	1008	+23	126504	15	51/0
35	35	MASTER P Them Jeans (New No Limit/Koch)	913	+30	76262	4	40/3
44	36	BRITNEY SPEARS Toxic (Jive)	725	+192	71292	2	24/3
33	37	G UNIT Stunt 101 (Interscope)	718	-183	101380	15	57/0
42	38	TRILLVILLE Neva Eva (BME/Warner Bros.)	637	+53	55382	9	22/1
46	39	BEENIE MAN f/MS. THING Dude (Virgin)	543	+62	72882	2	36/0
43	40	SEAN PAUL I'm Still In Love With You (VP/Arista)	528	-41	151046	10	23/1
40	41	R. KELLY Step In The Name Of Love (Jive)	499	-102	65073	19	41/0
Debut	42	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	477	+126	61085	1	16/6
36	43	B2K f/FABOLOUS Bada Boom (Epic)	475	-307	35930	8	43/0
Debut	44	JANET JACKSON Just A Little While (Virgin)	456	+422	71666	1	19/5
Debut	45	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	452	+233	40362	1	52/8
39	46	BOW WOW f/JAGGED EDGE My Baby (Columbia)	449	-185	43196	14	20/0
-	47	KNOC-TURN'AL f/SNOOP DOGG The Way I Am (L.A. Confidential/Elektra/EEG)	443	+140	22005	2	38/7
41	48	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	440	-157	49606	13	50/0
Debut	49	TECH N9NE Here Comes Tecca Nina (M S C Music)	423	+173	16325	1	34/5
49	50	BLACK EYED PEAS Hey Mama (A&M/Interscope)	415	+41	18307	2	27/4

## Most Added

www.radds.com

ARTIST TITLE (LABEL/S)	ADDS
NOTORIOUS B.I.G./P. DIDDY/BUSTA RHYMES/50 CENT/LOYD	
BANKS Victory 2004 (Bad Boy/Universal)	31
JAGGED EDGE What It's Like (Columbia)	30
M. WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	17
DILATED PEOPLES f/KANYE WEST This Way (Capitol)	17
DINA RAE And? (Motown/Universal)	15
MUSIQ Whoknows (Def Soul/IDJMG)	9
YOUNG GUNZ No Better Love (Def Jam/IDJMG)	8
M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	8
KNOC-TURN'AL f/S. DOGG The Way... (L.A. Confidential/Elektra/EEG)	7

## Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
CHINGY One Call Away (DTP/Capitol)	+787
J-KWON Topsy (So So Def/Arista)	+678
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+479
JANET JACKSON Just A Little While (Virgin)	+442
EAMON F**k It (I Don't Want You Back) (Jive)	+389
SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	+378
G UNIT f/JOE Wanna Get To Know You (Interscope)	+372
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	+365
M. WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	+335
BIG GEM Crazy For You (Independent)	+312

## New & Active

MEMPHIS BLEEK... Round Here (Roc-A-Fella/IDJMG)	Total Plays: 268, Total Stations: 10, Adds: 1
JOE f/G UNIT Ride Wit U (Jive)	Total Plays: 259, Total Stations: 10, Adds: 2
JAGGED EDGE What It's Like (Columbia)	Total Plays: 227, Total Stations: 38, Adds: 30
DAVID BANNER Crank It Up (SRC/Universal)	Total Plays: 214, Total Stations: 14, Adds: 0
BIG TYMERS This Is How We Do (Cash Money/Universal)	Total Plays: 176, Total Stations: 8, Adds: 0
TIFFANY VILLARREAL You, Yourself & You (Universal)	Total Plays: 152, Total Stations: 19, Adds: 2
TLC f/LIL' JON Come Get Some (Arista)	Total Plays: 75, Total Stations: 10, Adds: 0
NOTORIOUS B.I.G./P. DIDDY... Victory 2004 (Bad Boy/Universal)	Total Plays: 67, Total Stations: 31, Adds: 31
MUSIQ Whoknows (Def Soul/IDJMG)	Total Plays: 56, Total Stations: 9, Adds: 9
DILATED PEOPLES f/KANYE WEST This Way (Capitol)	Total Plays: 40, Total Stations: 17, Adds: 17

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).

84 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 2/1-2/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company. © 2004, The Arbitron Company. © 2004, R&R, Inc.

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February 13, 2004

RANK ARTIST TITLE LABEL

- 1 USHER f/LUDACRIS Yeah (Arista)
- 2 J-KWON Topsy (So So Def/Arista)
- 3 CASSIDY f/R. KELLY Hotel (JJ)
- 4 YING YANG TWINS Salt Shaker (TVT)
- 5 TWISTA f/K. WEST & J. FOXX Slow Jamz (Atlantic)
- 6 JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
- 7 WESTSIDE CONNECTION Gangsta Nation (Capitol)
- 8 PETEY PABLO Freak-A-Leek (Jive)
- 9 YOUNGBLOODZ f/LIL' JON Damn! (Arista)
- 10 NICK CANNON Gigolo (Jive)
- 11 G UNIT Wanna Get To Know You (Interscope)
- 12 BEYONCE' Me, Myself And I (Columbia)
- 13 CHINGY One Call Away (DTP/Capitol)
- 14 LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
- 15 2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Death Row/Interscope)
- 16 KELIS Milkshake (Star Trak/Arista)
- 17 TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)
- 18 KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
- 19 MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)
- 20 ALICIA KEYS You Don't Know My Name (JJ)
- 21 T.I. Rubber Band Man (Grand Hustle/Anti/Atlantic)
- 22 MARIO WINANS f/P. DIDDY I Don't Wanna Know (Universal)
- 23 YOUNG GUNZ No Better Love (Def Jam/IDJMG)
- 24 JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)
- 25 JUVENILE In My Life (Cash Money/Universal)
- 26 LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
- 27 OUTKAST The Way You Move (Arista)
- 28 TRILLVILLE Neva Eva (BME/Warner Bros.)
- 29 OUTKAST Hey Ya (Arista)
- 30 MASTER P Them Jeans (New No Limit/Koch)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/1-2/7  
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## PHAT MIX SIX

- LIL FLIP Game Over (Columbia)
- SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)
- P. DIDDY f/50 CENT, NOTORIOUS B.I.G. ... Victory 2004 (Bad Boy/Universal)
- JOE f/G UNIT Ride Wit U (Jive)
- PETEY PABLO Freak-A-Leek (Jive)
- MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)

## ON THE RECORD

### This Week's Hottest Music Picks

#### DJ Buck

Asst. PD/MD, WZLX/Hartford

Kayne West featuring Syleena Johnson's "All Falls Down" (Roc-A-Fella/IDJMG): He's back with another hot track that has a positive message. This one should be big.

Ghostface Killah featuring Missy Elliott's "Tush" (Independent): Ghost and Missy are on fire with a joint that should heat up dance floors and demand radio play.

Mr. Vegas' "Pull Up" (Interscope): We get curiosity phones every time we play this record. Mr. Vegas shows me that he hasn't lost a step since his last big hit, "Heads High."

#### Sam The Man

MD, KOOB/Honolulu

Usher featuring Lil Jon & Ludacris' "Yeah" (Arista): Huge on the radio, huge in the club. Britney Spears' "Toxic" (Jive): No. 1 phones and requests. Huge with the ladies.

#### Picazzo Stevens

PD, KWRP/Riverside

Big Sty's "It's a Problem" (Independent): Wow! More than an attention getter — this record is hot.

Cypress Hill's "What's Your Number?" (Columbia): Definitely stands out.

Pete Pablo's "Freak-A-Leek" (Jive): Just keeps growing; it's another Lil Jon banger.

#### Karen Wild

MD, KUBE/Seattle

Mario Winans featuring P. Diddy's "I Don't Wanna Know" (Bad Boy/Universal): Love it, love it, love it! Emotion you don't typically hear from a male, so it's refreshing. Put that together with those two amazing samples, and it's a done deal.

Lil Flip's "Game Over" (Sucka Free/Loud/Columbia): His style is smooth, simple and easy to love right away. I love the Pac Man sample to head up the game theme of the song.

Ludacris' "Splash Waterfalls" (Def Jam South/IDJMG): The video has given me a whole new life on this song. Luda is Luda — no one does it like him. I like this side of him.

#### Crash Kelley

PB, KSXY/Santa Rosa, CA

Mario Winans featuring P. Diddy's "I Don't Wanna Know": Flat-out smash. Already top five requests.

Janet Jackson's "Just a Little While" (Virgin): Super Bowl exposure aside, this is a great song. NB Ridaz featuring Gemini's "So Fly" (Upstairs): No. 2 most requested. Big with the Latino community.

Eamon's "F\*\*k It (I Don't Want You Back)" (Jive): No. 1 most requested. Quite a buzz in the market.

#### Murph Dawg

MD, WHZT/Greenville, SC

Lil Flip's "Game Over": This is my shit as far as a club song.

Murphy Lee featuring Nelly & Lil Jon's "This Goes Out" (Fo' Reel/Universal): My favorite track on the album.

#### Mark Arias

PD, KPTY/Houston

Lil Flip's "Game Over": Flip is back with another banger.

Juvenile's "In My Life" (Cash Money/Universal): Getting hot phones.

T.I.'s "Rubber Band Man" (Grand Hustle/Anti/Atlantic): Starting to heat up.

#### Nathan Reed

PD, WRCL/Flint, MI

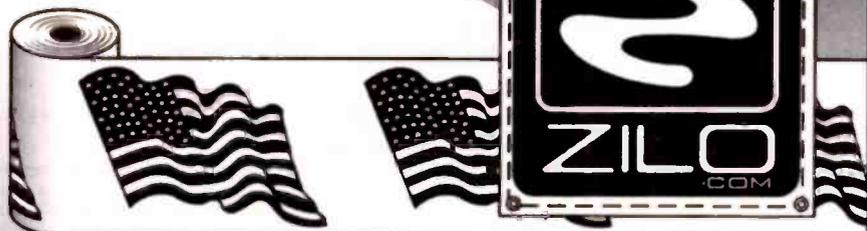
Ryan Duarte's "You" (Universal): This song is top five everything for WRCL (Club 93-7)/Flint, MI. Guerilla Black's "Guerilla Nasty" (Independent): Spell "Guerilla" properly in Selector and get this on the air. Hot!

Boo Yung featuring Teresa Victoria's "Get Naked" (Sin): My MD, Clay, called this one. Good tempo and vibe — we've committed.

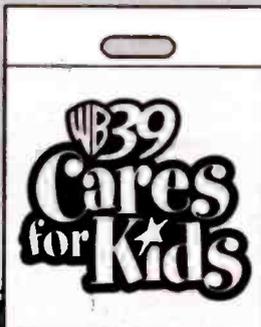
Eamon's "F\*\*k It (I Don't Want You Back)": Club 93-7 has been on this almost 20 weeks, and it is still top five phones.

Murphy Lee featuring Jazze Pha & Sleepy Brown's "Luv Me Baby" (Fo' Reel/Universal): Give it time — it's a hit.

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# Love Is In The Air (And On The Air)

Programmers pick their top 10 ballads of all time

With Valentine's Day upon us, most stations — even younger-focused ones — have some kind of programming devoted to love songs and/or dedications. Whether you're playing classics like Lenny Williams' "Cause I Love You" or R. Kelly's "Your Body's Calling," it's fun and interesting to take a walk down memory lane and recall some of our format's most popular ballads of all time. Recently, I asked programmers to send me lists of their top 10 favorite love songs, and after compiling the multitude of responses, I came up with some general observations.

The 70s led as the decade that produced the most songs mentioned by programmers as their favorites, followed closely by the '80s. The '90s came in a respectable third, with the new millennium and the '60s bringing up the rear. That being said, hip-hop still made several appearances, as some people's lists included the unofficial first-ever rap ballad, "I Need Love" by I.I. Cool J, and The Fugees' remake of "Killing Me Softly."

Overall, "Fire & Desire" by Rick James and Teena Marie earned more mentions than any other record, while Stevie Wonder's "Ribbon in the Sky" was not far behind. The artists who had the most titles mentioned were, not surprisingly, Luther Vandross and Marvin Gaye, each with

four (and these titles showed up on many lists).

Take a look at these lists, and maybe they'll jog your memory or, at the very least, spark debate at your station and with your listeners.

## Derrick Brown

PD, WHQT  
(Hot 105)/Miami

- RICK JAMES & TEENA MARIE Fire & Desire (1981)
- PATRICE RUSHEN Remind Me (1982)
- PEACHES & HERB Reunited (1979)
- SOS BAND Tell Me If You Still Care (1983)
- STACY LATTISAW & JOHNNY GILL Perfect Combination (1984)
- MARVIN GAYE & TAMMI TERRELL Your Precious Love (1967)



Fugees

- ISLEY BROTHERS For The Love Of You (1975)
- GINO VANELLI I Just Wanna Stop (1978)
- NATALIE COLE Our Love (1977)
- ONE WAY Lost Inside Of You (1982)

## Daisy Davis

Former PD, WOWI &  
WSVY/Norfolk

- HEATWAVE Always And Forever (1977)
- LUTHER VANDROSS A House Is Not A Home (1982)
- STYLISTICS Betcha By Golly Wow (1972)
- RICK JAMES & TEENA MARIE Fire & Desire (1981)
- ISLEY BROTHERS At Your Best (1976)
- O'JAYS Let Me Make Love To You (1975)
- WHISPERS Whip Appeal (1989)
- WHISPERS In The Mood (1980)
- LTD Love Ballad (1976)
- MARVIN GAYE Distant Lover (1974)

## Mark Gunn

PD, WGZB/Louisville

- "Back in the day, if you could sing any one of these songs, you got the girl, guaranteed!"
- ALICIA KEYS You Don't Know My Name (2003)
- BABYFACE Where Will You Go (1992)
- WHITNEY HOUSTON I Will Always Love You (1992)
- JODECI Lately (1993)
- KENNY LOGGINS Love Will Follow (1986)
- LL COOL J I Need Love (1987)
- MARIAH CAREY Vision Of Love (1990)
- STEVIE WONDER Ribbon In The Sky (1982)
- MARVIN GAYE Sexual Healing (1982)
- EARTH, WIND & FIRE Reasons (1972)

## Kevin Gardner

PD/OM, WJMO &  
WKJS/Richmond

- HEATWAVE Always And Forever (1977)

- LTD We Both Deserve Each Other's Love (1978)
- PEABO BRYSON I'm So Into You (1978)
- WHISPERS Whip Appeal (1989)
- ATLANTIC STARR Send For Me (1981)
- STEPHANIE MILLS Home (1989)
- MIKKI HOWARD Love Under New Management (1990)
- LUTHER VANDROSS Creepin' (1986)
- ISLEY BROTHERS At Your Best (1976)
- ROY AYERS You Send Me (1978)

## Stan Boston

Director/Programming,  
Doug Banks morning  
show

- NEW BIRTH It's Been Such A Long Time (1974)
- NEW BIRTH Wildflower (1974)
- DELLS Stay In My Corner (1968)
- NORMAN CONNORS You Are My Starship (1976)
- STYLISTICS Break Up To Make Up (1973)
- MANHATTANS Kiss And Say Goodbye (1976)
- ISLEY BROTHERS Voyage To Atlantis (1977)
- FRANKIE BEVERLY & MAZE Happy Feelings (1977)
- COMMODORES Just To Be Close To You (1976)
- RICK JAMES Spacey Love (1979)

## Dierdra 'D Rock' Williams

PD, KXHT/Memphis

- PRINCE Adore (1987)
- MAXWELL Fortunate (1999)
- JANET JACKSON Anytime, Anyplace (1993)
- ADINA HOWARD T-Shirt & Panties (1998)
- R. KELLY Never Leave/Trade My Life (2003)
- ANITA BAKER Angel (1983)
- MESHHELL NDEGECELLO Let Me Have You (1996)
- GINUWINE Differences (2002)
- INDIA ARIE Brown Skin (2001)
- D'ANGELO Untitled (How Does It Feel?) (2000)

## Thoa Mitchell

Director/Urban  
Programming, Clear  
Channel/Philadelphia

- "Wow, this is a hard one! Oh, yeah, I stayed away from the man-hating, you-broke-my-heart records. It's all about love for V Day!"
- R. KELLY Seems Like You're Ready (1993)
- STEVIE WONDER Ribbon In The Sky (1982)
- LL COOL J I Need Love (1987)
- HEATWAVE Always And Forever (1977)
- GUY Piece Of My Love (1988)
- EARTH, WIND & FIRE Reasons (1972)
- FUGEES Killing Me Softly (1996)
- LUTHER VANDROSS & CHERYL LYNN If This World Were Mine (1982)
- MARVIN GAYE Sexual Healing (1982)
- DEBARGE Love Me In A Special Way (1984)

## Derrick Corbett

PD, WQQK/Nashville

- LUTHER VANDROSS Superstar (1983)
- MARVIN GAYE Distant Lover (1974)
- LTD Love Ballad (1976)
- GLADYS KNIGHT If I Were Your Woman (1974)
- EARTH, WIND & FIRE Love's Holiday (1978)

- R. KELLY Your Body's Calling (1994)
- LENNY WILLIAMS 'Cause I Love You (1977)
- ALYSON WILLIAMS Just Call My Name (1989)
- RICK JAMES & TEENA MARIE Fire & Desire (1981)
- ANITA BAKER Angel (1983)

## Maxx Myrick

PD, Real Jazz and  
Latin Jazz, XM

- "This is an impossible request."
- ISLEY BROTHERS For The Love Of You (1975)
- MARVIN GAYE Let's Get It On (1973)
- BOYZ II MEN End Of The Road (1992)
- ANITA BAKER You Bring Me Joy (1987)
- O'JAYS Cry Together (1978)
- DELLS Stay In My Corner (1968)
- NORMAN CONNORS This Is Your Life (1978)
- PHYLLIS HYMAN Betcha By Golly Wow (1977)
- STYLISTICS You Are My Everything (1971)
- OHIO PLAYERS Heaven Must Be Like This (1974)

## Terri Avery

OM, WBAV, WGIV &  
WPEG/Charlotte

"I know this is old school, but these are classics in my book."

- LUTHER VANDROSS A House Is Not A Home (1982)
- ORIGINALS Baby I'm For Real (1969)
- RICK JAMES & TEENA MARIE Fire & Desire (1981)
- LIONEL RICHIE & DIANA ROSS Endless Love (1981)
- MINNIE RIPERTON Lovin' You (1975)
- PRINCE Purple Rain (1984)
- ANITA BAKER 365 Days Of The Year (1987)
- ARETHA FRANKLIN Something He Can Feel (1976)
- STEVIE WONDER Ribbon In The Sky (1982)
- NEW BIRTH Wildflower (1974)

## My Picks

In no specific order, because the order changes depending on my mood.

- PRINCE Adore (1987)
- LUTHER VANDROSS & CHERYL LYNN If This World Were Mine (1982)



Luther Vandross

- PATTI LABELLE If Only You Knew (1983)
- STEVIE WONDER Ribbon In The Sky (1982)
- SADE By Your Side (2000)
- MAXWELL This Woman's Work (2001)
- FOUR TOPS I Believe In You And Me (1982)
- RICK JAMES & TEENA MARIE Fire & Desire (1981)
- DONNIE HATHAWAY A Song For You (1971)
- CURTIS MAYFIELD The Makings Of You (1971)

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3828	-31	541904	11	67/0
2	2	BEYONCE' Me, Myself And I (Columbia)	3693	-37	511590	14	57/0
4	3	RUBEN STUDDARD Sorry 2004 (J)	3302	+334	456234	7	67/1
3	4	ALICIA KEYS You Don't Know My Name (J)	3171	-306	429668	14	69/0
5	5	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	3170	+296	423923	6	69/0
6	6	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	2842	+49	356920	11	60/1
7	7	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	2742	+280	361428	6	61/0
9	8	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)/2342	+232	271045	11	56/0	
13	9	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2146	+237	286428	6	68/0
8	10	AVANT Read Your Mind (Geffen)	2084	-74	332018	24	63/0
17	11	CHINGY One Call Away (DTP/Capitol)	2008	+397	241380	4	64/0
14	12	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	1919	+44	206185	9	47/0
11	13	OUTKAST The Way You Move (Arista)	1839	-118	223981	21	62/0
15	14	T.I. Rubber Band Man (Grand Hustle/Arista)	1830	+117	167401	8	60/1
19	15	CASSIDY f/R. KELLY Hotel (J)	1819	+374	329467	7	60/2
12	16	OUTKAST Hey Ya! (Arista)	1673	-272	216554	10	47/0
10	17	KELIS Milkshake (Star Trak/Arista)	1670	-302	164622	16	53/0
20	18	J-KWON Topsy (So So Def/Arista)	1655	+266	195024	4	63/0
23	19	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1327	+190	192109	5	61/3
22	20	TRILLVILLE Neva Eva (BME/Warner Bros.)	1326	+81	101111	13	51/1
24	21	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1242	+208	129988	3	61/3
25	22	PETEY PABLO Freak-A-Leek (Jive)	1105	+94	88627	7	56/2
27	23	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	1071	+94	114780	4	57/0
29	24	G UNIT f/JOE Wanna Get To Know You (Interscope)	1052	+248	109807	3	56/2
21	25	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	959	-397	115682	13	62/0
26	26	JOE More & More (Jive)	760	-218	106733	19	58/0
33	27	MASTER P Them Jeans (New No Limit/Koch)	702	+3	53597	4	46/4
30	28	GINUWINE Love You More (Epic)	693	-89	68788	19	24/0
31	29	WESTSIDE CONNECTION Gangsta Nations (Capitol)	660	-104	65855	8	33/1
35	30	CARL THOMAS She Is (Bad Boy/Universal)	654	+27	43250	9	23/0
49	31	JAGGED EDGE What It's Like (Columbia)	651	+217	70180	2	47/3
45	32	SEAN PAUL I'm Still In Love With You (VP/Arista)	615	+110	152311	2	29/3
28	33	MARY J. BLIGE f/EVE Not Today (Geffen)	597	-311	40319	9	52/0
42	34	MEMPHIS BLEEK f/T.I. AND TRICK DADDY Round Here (Roc-A-Fella/IDJMG)	581	+68	41931	4	22/1
32	35	MARQUES HOUSTON Pop That Booty (T.U.G./JEG)	560	-147	50146	10	34/0
Debut	36	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	551	+185	50509	1	47/4
46	37	BEENIE MAN f/MS. THING Dude (Virgin)	549	+81	58419	2	42/2
37	38	BOW WOW f/JAGGED EDGE My Baby (Columbia)	484	-103	58065	15	25/0
39	39	NICK CANNON Gigolo (Jive)	477	-85	45950	17	44/0
47	40	JAY-Z Encore (Roc-A-Fella/IDJMG)	460	+15	125131	3	1/0
50	41	KEYSHIA COLE Never (Geffen)	443	+12	36274	2	37/0
40	42	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	440	-86	58505	17	33/0
Debut	43	MUSIQ Whoknows (Def Soul/IDJMG)	422	+57	49736	1	51/49
44	44	BRAVEHEARTS f/LIL' JON Quick To Back Down (Columbia)	422	-84	35894	11	36/0
48	45	JAEHEIM f/JADAKISS Diamond In The Ruff (Divine Mill/Warner Bros.)	411	-24	42660	3	24/0
43	46	BIG TYMERS f/R. KELLY Gangsta Girl (Cash Money/Universal)	406	-104	52883	10	31/0
36	47	B2K f/FABOLOUS Bada Boom (Epic)	402	-185	47970	9	31/0
Debut	48	LIL SCRAPPY Head Bussa (BME/Reprise)	393	-30	22584	1	37/0
38	49	MUSIQ Forthenight (Def Soul/IDJMG)	391	-182	47083	15	41/0
Debut	50	2PAC f/EMINEM One Day At A Time (Amaru/Interscope)	388	+18	21107	1	34/0

## Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
AVANT Don't Take Your Love Away (Geffen)	61
MUSIQ Whoknows (Def Soul/IDJMG)	49
ATL Make It Up With Love (Noontime/Epic)	48
JACKI O Slow Down (Poe-Boy/Sobe/Warner Bros.)	42
DWELE Hold On (Virgin)	33
NOTORIOUS B.I.G./P. DIDDY... Victory 2004 (Bad Boy/Universal)	30
DILATED PEOPLES f/KANYE WEST This Way (Capitol)	16
TECH NONE Here Comes Tecca Nina (M S C Music)	12
TAMIA Questions (Elektra/EEG)	9
CREA U Lied (Aezra)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHINGY One Call Away (DTP/Capitol)	+397
CASSIDY f/R. KELLY Hotel (J)	+374
RUBEN STUDDARD Sorry 2004 (J)	+334
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+296
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	+280
J-KWON Topsy (So So Def/Arista)	+266
G UNIT f/JOE Wanna Get To Know You (Interscope)	+248
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+237
YING YANG TWINS f/LIL' JON... Salt Shaker (TVT)	+232
JAGGED EDGE What It's Like (Columbia)	+217

## New & Active

- AVANT Don't Take Your Love Away (Geffen)  
Total Plays: 298, Total Stations: 61, Adds: 61
- KNOC-TURN'AL f/S. DOGG The Way... (L.A. Confidential/Elektra/EEG)  
Total Plays: 257, Total Stations: 27, Adds: 2
- M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reed/Universal)  
Total Plays: 256, Total Stations: 35, Adds: 1
- JACKI O Slow Down (Poe-Boy/Sobe/Warner Bros.)  
Total Plays: 245, Total Stations: 42, Adds: 42
- DAVID BANNER Crank It Up (SRC/Universal)  
Total Plays: 240, Total Stations: 26, Adds: 0
- TAMIA Questions (Elektra/EEG)  
Total Plays: 222, Total Stations: 47, Adds: 9
- T. MOSES f/JADAKISS You'll Never Find (A Better Woman) (TVT)  
Total Plays: 217, Total Stations: 13, Adds: 0
- I-20 Fightin' In The Club (Priority/Capitol)  
Total Plays: 201, Total Stations: 24, Adds: 2
- ATL Make It Up With Love (Noontime/Epic)  
Total Plays: 198, Total Stations: 48, Adds: 48
- EAMON F\* "k It (I Don't Want You Back) (Jive)  
Total Plays: 174, Total Stations: 11, Adds: 2

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 2/1-2/7. 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.

### RULE # 1

"Always treat the customer right, because if you don't, someone else will."

### RULE # 2

Don't forget rule #1.

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R&R asks radio DJs for the hottest records jumping off.

# tha JUMP off



**DJ Kut**  
Mixer, WWPR (Power 105.1)/New York

**Tony Touch featuring Sean Paul's "Ay Ay Ay"** (Koch Records): I'm really seeing this record do its thing! Jamaican and Puerto Rican? Ja-Rican! • **J Kwon's "Topsy"** (So So Def): Or should we say, So So Def-Jam! E'rbody should be playing this record! Not just because he's from St. Louis, like me — this is a dope record. • **Baby Cham featuring Beenie Man's "Vitamin S/Dude"** (Virgin): Three words! Re-tar-ded! This is the next rhythm to blow up like "No Letting Go," "Get Busy" and "Never Leave You" by Lumi-who? Just kidding! • **Usher featuring Ludacris and Lil Jon's "Yeah"** (Arista): Look up! This record is outta here. If you're reading this and you don't know what I'm talkin' about, you're late!

**FOR THE RECORD**

Last week's mixer was DJ Bee, WOWI/Norfolk.

**Babysitter**  
PD, KILZ/Killeen, TX



We lost our longtime PD and morning man, Mychal Maguire, last year when he decided to take a programming job within Clear Channel at WSSP/Charleston, SC. We were very nervous about losing our leader after so many years, but he had taught us well and instilled in the staff that you have to work hard to see results. Well, I'm glad to say that we followed through and are still No. 1 12+, with an 8.7 share in the market. We've been the top-rated station for more than 16 years. • When Mychal left we had to find a new morning show. I've put together a team including longtime morning news anchor Julia Connor, former weekend jock

The Devastator and his new co-host, Wonder Woman. The morning show continued to win even with the new team. Everyone on our team picked up new responsibilities — something that Mychal used to handle almost single-handedly: Our midday hostess, Terry Steal, added Promotion Director duties, and the night guy, Tim B. Nasty, is now officially the Production Director. We also have two tight mixers who are running around doing a little bit of everything, DJ Q and Bad Boy Tre. In overnights, we got another old-school cat like myself, Dr. Jay. Our team is rounded out with our gospel host and coordinator, The Prodigal Son. Each person on the team has really pulled together to make sure we stay in the community. • In fact, right now we are in the midst of our Black History Month campaign. It really flowed over from the Martin Luther King Jr. holiday, right into February. We run a series of vignettes: One series spotlights black women in history, and the other focuses on black men. It's so important for us to bring this information to the listeners, because black radio is the only place in Killeen, TX you'll get that.

# STUDIO STATS

**ARTIST:** Trina Broussard  
**LABEL:** Motown/Universal  
**CURRENT PROJECT:** *Same Girl*  
**IN STORES:** May 25  
**CURRENT SINGLE:** "Losing My Mind"  
**HOMETOWN:** Houston, but now calls Atlanta home

by DANA HALL/URBAN EDITOR



**Personal Stats:** Trina Broussard is the youngest of six children. Both her parents were musicians, and she has an older brother who is a producer and plays drums and guitar. Growing up in Houston, Broussard got involved in theater and was voted "Best Actress" each of her four years in high school, which had an exceptional and well-known drama department. Her love of acting, along with writing poetry and performing improv, eventually led her to singing, songwriting and performing.

Broussard attempted to make her way in the real world by pursuing a nursing degree at Prairie View A&M University, but she quickly learned, "I couldn't fool myself. I just wasn't a regular person. I needed to be onstage and performing." She started her professional career as a backup singer touring with Mariah Carey. She also worked as a session singer with Pebbles, Babyface, Toni Braxton, BeBe and CeCe Winans and others.

**The Album:** Broussard wrote or co-wrote 11 of the album's 12 songs with her writing partner, Ra Re Valverde. She also worked with several renowned producers, including Jamie Jazz (Rashan Patterson, Shanice Wilson), Steve Harvey (Whitney Houston, Donnie), Gordan Williams (Lauryn Hill) and Carlos Santana. The album's highlights include the summer groove of "How I Miss Those Days," the

neo-soul sound of "Dreamin' of One," the instant classic "Losing My Mind" and what should surely become her signature song, "Still the Same Girl." Broussard's versatility is apparent on the track "Joy," which will be sure to get the attention of clubheads, while the Latin feel of "No Way Out" illustrates that her appeal is global. But it's the pure R&B sound of tunes like "Out/Gone" that will solidify her place in soul history.

**Past Successes:** Producer Jermaine Dupri discovered Broussard and tapped her as his studio-session singer and songwriter. She worked with Dupri on the Grammy-winning Aretha Franklin album *A Rose Is Still a Rose*. Originally signed to So So Def/Columbia Records in 1996, Broussard was featured on the 1997 smash soundtrack to *Love Jones*, performing a cover of Minnie Riperton's "Inside My Love." She recorded an album for So So that was, unfortunately, never released. Broussard nonetheless developed a huge fan base, and she went on to tour with Rashan Patterson and, later, jazz artist Boney James. She recorded the song "Heaven," which was featured on James' last album and garnered Urban AC radio play around the country.

## Urban AC Reporters

Stations and their adds listed alphabetically by market

<b>WBHM/Baltimore, MD*</b> PD: Tom Wells AP/MD: Ryan Foster BY/NET	<b>WLXC/Columbia, SC*</b> PD: Steve Williams AP/MD: Ryan Foster BY/NET	<b>WZZD/Ft. MI*</b> PD: Jamal Jackson MUSO	<b>KJLH/Kansas City, MO*</b> PD: Greg Love MD: Troy Mitchell ANTHONY HAMILTON	<b>WNCN/Raleigh, NC*</b> Sales Manager: Pamela Stewart MD: Steve Smith PD/MD: James Jackson 5 CHBLE 5 AMEL LARRELL 5 RHAN BENSON	<b>WVIL/Norfolk, VA*</b> MD: Don Lamb PD/MD: Don Lamb No Adds	<b>KJLH/St. Louis, MO*</b> MD: Chad Atkins PD: Eric Mychaels MD: Taylor J No Adds	<b>WHDN/Washington, DC*</b> PD/MD: David A. Dickerson BY/NET 3 WBL ST. SULA RHAN BENSON CHBLE	
<b>KOKL/Baton Rouge, LA*</b> PD/MD: Mya Verano CHBLE RHAN BENSON	<b>WWDN/Columbia, SC*</b> PD: Bill Lee 5 RHAN BENSON 1 CHBLE	<b>WFLM/Ft. Pierce, FL*</b> MD/MD: Bill James 7 MUSO RHAN BENSON CHBLE	<b>KNEK/Lafayette, LA*</b> PD/MD: John Kessit CHBLE RHAN BENSON CHRA	<b>WDLT/Mobile, AL*</b> PD: Steve Crumling MD: Holly Barter MUSO TRINA BROUSSARD	<b>WCFB/Olando, FL*</b> MD: Steve Hallmark MD: Joe Davis 5 SIL	<b>WBHM/Toledo, OH*</b> PD: Rocky Lane MD: Grand Avenue CHBLE RHAN BENSON CHRA	<b>WDBA/Washington, DC*</b> PD: Kathy Brown MD: Billie Chase CHBLE JAVIER	
<b>WBHM/Birmingham, AL*</b> PD: Jay Dixon AP/MD: Cheryl Johnson No Adds	<b>WAGH/Columbus, GA</b> MD: Bruce Steery PD/MD: Queen Fitzhugh MD: Ed Lamb CHBLE RHAN BENSON CHRA	<b>WOMG/Greensboro, NC*</b> PD/MD: AC Stone No Adds	<b>KOKY/Little Rock, AR*</b> MD: Joe Butler PD: Mark Dyer MD: James Jackson 3 RHAN BENSON 7 MUSO	<b>WQQK/Nashville, TN*</b> PD/MD: Dennis Cantel 1 CHBLE	<b>WDAS/Philadelphia, PA*</b> MD: Theo Mitchell PD: Jim Lamborn AP/MD: Jo Cantel BY/NET	<b>WBHM/Charlotte*</b> PD/MD: Tom Asby No Adds	<b>WRHB/Dayton, OH*</b> MD/MD: J.D. Kames No Adds	<b>WYBC/Raleigh, NC*</b> PD: Cy Young AP/MD: Joe Barry No Adds
<b>WVGL/Charleston, SC*</b> MD/MD: Terry Bate AP/MD: Belinda Parker CHBLE RHAN BENSON	<b>WRWB/Detroit, MI*</b> MD: RJ Halliday PD: Jonathan Muhammad AP/MD: Grand Avenue MD: Sam Little 71 MUSO 14 GORDON LVERT CHBLE	<b>WTLN/Indianapolis, IN*</b> PD: Steve Wallace AP/MD: Carl Adams No Adds	<b>KJLH/Las Vegas, CA*</b> PD/MD: Andrew Russell 7 MUSO 2 RHAN BENSON 1 CHBLE	<b>WYBC/New Haven, CT*</b> MD: Wayne Schmidt PD: Jim Castille AP/MD: Angela Martinez 1 CHBLE GOSPEL	<b>WFYC/Raleigh, NC*</b> PD: Cy Young AP/MD: Joe Barry No Adds	<b>WBAV/Charlotte*</b> PD/MD: Tom Asby No Adds	<b>WRWB/Dayton, OH*</b> MD/MD: J.D. Kames No Adds	<b>WYBC/Richmond, VA*</b> PD/MD: Steve Cantel RHAN BENSON
<b>WVAZ/Chicago, IL*</b> MD/MD: Elroy Smith AP/MD: Armando Rivera No Adds	<b>WUNL/Dayton, OH*</b> PD: Gerald Bizz MD: Colton Poe 7 CHBLE RHAN BENSON MUSO	<b>WJLH/Jackson, MS*</b> MD/MD: Dan Brannon CHBLE RHAN BENSON CHRA	<b>KJLH/Las Vegas, CA*</b> PD/MD: Andrew Russell 7 MUSO 2 RHAN BENSON 1 CHBLE	<b>WYBC/Roanoke, VA*</b> PD: Steve Hallmark MD: Joe Davis 5 SIL AMEL LARRELL RHAN BENSON TRINA BROUSSARD	<b>WVIL/Charlotte*</b> PD/MD: Tom Asby No Adds	<b>WVGL/Charleston, SC*</b> MD/MD: Terry Bate AP/MD: Belinda Parker CHBLE RHAN BENSON	<b>WRWB/Dayton, OH*</b> MD/MD: J.D. Kames No Adds	<b>WVIL/Charlotte*</b> PD/MD: Tom Asby No Adds
<b>WZAK/Cleveland, OH*</b> MD/MD: Tom Asby AP/MD: Armando Rivera No Adds	<b>WVGL/Charleston, SC*</b> MD/MD: Terry Bate AP/MD: Belinda Parker CHBLE RHAN BENSON	<b>WVGL/Charleston, SC*</b> MD/MD: Terry Bate AP/MD: Belinda Parker CHBLE RHAN BENSON	<b>KJLH/Las Vegas, CA*</b> PD/MD: Andrew Russell 7 MUSO 2 RHAN BENSON 1 CHBLE	<b>WVIL/Charlotte*</b> PD/MD: Tom Asby No Adds	<b>WVGL/Charleston, SC*</b> MD/MD: Terry Bate AP/MD: Belinda Parker CHBLE RHAN BENSON	<b>WVGL/Charleston, SC*</b> MD/MD: Terry Bate AP/MD: Belinda Parker CHBLE RHAN BENSON	<b>WRWB/Dayton, OH*</b> MD/MD: J.D. Kames No Adds	<b>WVIL/Charlotte*</b> PD/MD: Tom Asby No Adds

**\*Monitored Reporters**

46 Total Reporters

42 Total Monitored

4 Total Indicator

Did Not Report, Playlist Frozen (1):  
WRBV/Macon, GA

February 13, 2004

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALICIA KEYS You Don't Know My Name (J)	1286	-50	162372	14	42/0
4	2	RUBEN STUDDARD Sorry 2004 (J)	1047	+136	142599	7	40/0
3	3	AVANT Read Your Mind (Geffen)	998	+71	101485	17	39/0
6	4	LUTHER VANDROSS Think About You (J)	911	+21	100250	12	42/0
2	5	R. KELLY Step In The Name Of Love (Jive)	897	-68	109781	39	21/0
5	6	JOE More & More (Jive)	844	-57	111811	17	40/0
7	7	GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	669	-149	88436	23	39/0
9	8	OUTKAST The Way You Move (Arista)	656	+28	101335	9	10/0
11	9	WILL DOWNING A Million Ways (GRP/VMG)	640	+60	53444	19	35/2
12	10	BABYFACE The Loneliness (Arista)	577	+86	58606	4	37/0
10	11	KEM Love Calls (Motown/Universal)	575	-44	83303	53	32/0
8	12	MUSIQ Forthenight (Def Soul/IDJMG)	527	-141	60908	13	33/0
15	13	SMOKIE NORFUL I Need You Now (EMI Gospel)	499	+22	66264	43	32/0
17	14	BEYONCE' Me, Myself And I (Columbia)	461	+98	50908	3	33/4
14	15	ERYKAH BADU Back In The Day (Motown)	458	-27	42028	15	27/1
13	16	JAGGED EDGE Walked Outta Heaven (Columbia)	412	-79	50414	11	20/0
18	17	GERALD LEVERT Wear It Out (Elektra/EEG)	409	+80	34390	3	36/2
16	18	ARETHA FRANKLIN Wonderful (Arista)	395	-71	62623	18	25/0
19	19	SILK Side Show (Liquid 8)	375	+52	24198	8	25/1
21	20	JAVIER Beautiful U R (Capitol)	355	+60	23368	6	24/1
20	21	VAN HUNT Seconds Of Pleasure (Capitol)	354	+31	25050	11	27/2
23	22	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	220	+23	19457	8	14/0
22	23	KEM Matter Of Time (Motown)	214	0	21341	13	16/0
24	24	ASHANTI Rain On Me (Murder Inc./IDJMG)	176	-7	22419	16	12/0
27	25	CARL THOMAS She Is (Bad Boy/Universal)	168	+18	8272	2	18/1
Debut	26	HIL ST. SOUL Pieces (Shanachie)	166	+38	9201	1	16/2
26	27	AL GREEN I Can't Stop (Blue Note/EMC)	161	-1	4230	8	12/0
25	28	BRIAN MCKNIGHT Back Seat (Gettin' Down) (Motown)	161	-8	15919	6	15/0
Debut	29	MONTELL JORDAN Bottom Line (Koch)	134	+10	13650	1	15/0
29	30	MANHATTANS Turn Out The Stars (Love-Lea)	131	-13	5647	19	9/0

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/1-2/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**MARY MARY** Dance, Dance, Dance (Integrity)  
Total Plays: 113, Total Stations: 12, Adds: 0

**ANTHONY HAMILTON** Charlene (So So Def/Arista)  
Total Plays: 92, Total Stations: 18, Adds: 3

**EN VOGUE** Ooh Boy (Funky Girl/Beat Exchange)  
Total Plays: 88, Total Stations: 14, Adds: 0

**MUSIQ** Whoknows (Def Soul/IDJMG)  
Total Plays: 69, Total Stations: 11, Adds: 9

**GOAPELE** Closer (Columbia)  
Total Plays: 65, Total Stations: 13, Adds: 1

**DWELE** Hold On (Virgin)  
Total Plays: 18, Total Stations: 19, Adds: 19

**SHIRLEY CAESAR** (Ifaith Evans) Hurting Woman (Word)  
Total Plays: 16, Total Stations: 4, Adds: 0

**RHIAN BENSON** Stealing My Peace Of Mind (DKG)  
Total Plays: 14, Total Stations: 15, Adds: 15

**CREA** U Lied (Aezra)  
Total Plays: 2, Total Stations: 4, Adds: 3

Songs ranked by total plays

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DWELE Hold On (Virgin)	19
RHIAN BENSON Stealing My Peace Of Mind (DKG)	15
MUSIQ Whoknows (Def Soul/IDJMG)	9
BEYONCE' Me, Myself And I (Columbia)	4
ANTHONY HAMILTON Charlene (So So Def/Arista)	3
CREA U Lied (Aezra)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RUBEN STUDDARD Sorry 2004 (J)	+136
BEYONCE' Me, Myself And I (Columbia)	+98
BABYFACE The Loneliness (Arista)	+86
GERALD LEVERT Wear It Out (Elektra/EEG)	+80
YOLANDA ADAMS The Battle Is The Lords (Verity)	+74
AVANT Read Your Mind (Geffen)	+71
WILL DOWNING A Million Ways (GRP/VMG)	+60
JAVIER Beautiful U R (Capitol)	+60
ANTHONY HAMILTON Charlene (So So Def/Arista)	+60
TEENA MARIE Still In Love (Universal)	+57

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HEATHER HEADLEY I Wish I Wasn't (RCA)	368
LUTHER VANDROSS Dance With My Father (J)	362
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	342
TAMIA Officially Missing You (Elektra/EEG)	299
DWELE Find A Way (Virgin)	293
FLOETRY Say Yes (DreamWorks/Interscope)	227
KINDRED Far Away (Epic)	225
YOLANDA ADAMS The Battle Is The Lords (Verity)	203
R. KELLY I'll Never Leave (Jive)	202
RUBEN STUDDARD Superstar (J)	201

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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# CRS 35 Is Comin' — Are You?

## People and panels set for Country confab

**W**e're less than three weeks away from Country's most important educational event. Almost 2,000 industry professionals will converge on Nashville March 3-5 for CRS 35, three days of sessions covering radio programming, promotions, music and sales. There are also a number of sessions designed to increase your productivity and enhance your management skills.

Spending a couple of days in Music City at CRS 35 is not only a golden opportunity to better yourself and sharpen your skills, it's a great attitude jump-start that will send you home pumped up for the spring book and recharged about this business.

Before detailing some of CRS 35's top sessions, I would first like to encourage you to arrive in Nashville a day early. This year, for the very first time, the dinner honoring the new inductees into the Country Music DJ Hall of Fame will be held the night before the CRS gets underway.

This is not only a fitting way to kick off Country radio's top week, it also seems most appropriate to hold this prestigious event at a time when so many Country radio professionals are able to come to the ceremony. Being welcomed into the hall Tuesday night, March 2, are Jaybird Drennan, Bob Duchesne, Jerry King, Dr. Bruce Nelson and Uncle Don Rhea.

Also set for that night are presentations of special-achievement awards to MCA/Nashville Chairman Emeritus Bruce Hinton and Alabama. Lonestar and Jeff Bates will perform a musical tribute to the boys from Ft. Payne, AL who have contributed so much to this format. Please come to Music City a day early to honor these folks and make the event a success.

Now, here are some of CRS 35's session highlights.

### Programming Panels

Thursday's three programming-oriented sessions deal with talent and handling the unexpected. Following the opening keynote session, from 10:30am-noon, is "Spring Training for Your Mind: Coaching Talent in the Broadcast and Showbiz Industry." Top talent coaches will share real-life examples of how they work and how you can use their principles.

WPOC/Baltimore PD Scott Lindy moderates a panel that includes

McVay Media's Mike McVay, Ozman Media's Loma Ozmon, Journal Broadcast Group/Wichita OM Beverlee Brannigan and WBRT/Harrisburg PD Shelly Easton.

Leading off the post-lunch program are a pair of concurrent programming sessions, running from 2-3:20pm. WIVK/Knoxville OM Mike Hammond heads "What to Do When All Hell Breaks Loose," a session offering advice on how to cover emergencies, how to establish a plan of action and how to execute that plan on the air.

In addition to radio experts, the session will feature some people whose job it is to deal with emergencies: Barry Pruitt of the Bowling Green, KY Police Department; Kurt Pickering of the Tennessee Emergency Management Association; and a representative from the American Red Cross.

Also on tap at this time is a session for those of you who have ever wondered "How Far Is Too Far?" KUBL/Salt Lake City PD Ed Hill, WKDF/Nashville morning personality Eddie Foxx and others will talk about dealing with extremes. When does a stunt go too far, or when has an artist said too much? How do you program music when it leans too religious — or too risqué? How edgy is too edgy for the morning show? Learn the limits — and how far to push them — here.

Friday gets underway (9-10:30am) with "Good Research Vs. Bad Research = Good Decisions Vs. Bad Decisions." If it's true that "garbage in equals garbage out," you won't want to miss this discussion of how to turn research into positive action. KMPS & KYCW/Seattle Asst. PD/MD/personality Tony Thomas moderates a session with KUZZ/Bakersfield PD Evan Bridwell, WAMZ/Louisville PD

Coyote Calhoun and research experts Coleman VP Chris Ackerman and former Moyes Research VP Mike Shepard, who now heads his own research firm.

Air talent is the topic at "Air Check Idol" (Friday, 2-3:20pm), with consultant Joel Raab doing his best impression of *American Idol*'s Simon Cowell. Personalities in the hot seat include KEEY/Minneapolis' Chris Carr, WUSN/Chicago's Lisa Dent, WXTU/Philadelphia's Cadillac Jack, WUBE/Cincinnati's Don Carpenter and KFDI/Wichita's Cornbread.

### Music Sessions

Thursday's blockbuster session examining the state of country record sales and radio's increasing resistance to playing new music and artists will take place between 2-3:20pm. Westwood One VP/Programming and Valencia Operations GM Charlie Cook will don

the flak jacket as he heads a panel featuring RCA Label Group (RCA, Arista, BNA) Chairman Joe Galante, Universal Music/Nashville (MCA, Mercury and Lost Highway) Chairman Luke Lewis and Sony/Nashville (Epic/Monument, Columbia and Lucky Dog) President John Grady. All three gentlemen are known for their honesty and for telling it like it is — as brutal as that may be.

For an update on the state of the music industry and a sample of what these label heavyweights think of radio today, this is surely one of this year's "don't miss" panels. (For the gamblers among you, the current over-under on the "f-word" is 131/2 minutes.)

CRS 35 will also feature a look into consumers' heads. From 10:30am-noon Thursday, DreamWorks/Nashville sales and marketing head Johnny Rose will chat with 10 anonymous

## Singing For Your Supper (And Lunch)

In addition to the after-CRS-hours showcases, a number of country artists will be performing during CRS 35. The event's official kickoff is the Super Faces Show & Dinner with Rascal Flatts, the evening of Wednesday, March 3. It is presented by the Academy of Country Music, United Stations Radio Networks and Coors Light.

Thursday's lunch is sponsored by Universal Music and will feature performances by Jedd Hughes, Julie Roberts, Sugarland and Lee Ann Womack.

The traditional WCRS Live! closes Thursday's official activities (3:30-5pm) once again, with country's top stars and songwriters in a guitar-pull setting. Set to entertain this year are Brad Paisley, Darryl Worley, Sherrie Austin and songwriter Jim Collins. WCRS Live! is brought to you by BMI and CRS Las Vegas.

Friday lunch is courtesy of Capitol/Nashville. Performing are Keith Urban and The Jenkins.

CRS 35 concludes Friday night with the traditional New Faces of Country Music Banquet and Performance. R&R is proud to once again sponsor this long-standing CRS gem, which spotlights five breakthrough artists of the prior year. Performing will be Dierks Bentley (Capitol), Pat Green (Universal South), Buddy Jewell (Sony), Craig Morgan (Broken Bow) and Jimmy Wayne (DreamWorks).

panelists during "Music Consumers: Getting Into Their Heads." The 10 people, ages 15-28, will share their views and habits in regard to listening to and purchasing recorded music.

### Promotions & Sales

One of the great things about every CRS is that you learn things you can take home and put on the air the next week. And every year a standout panel is the fast-paced promotions session.

On Thursday from 2-3:20pm, Clear Channel Regional VP/Programming and Charlotte OM Bruce Logan will moderate "More Ideas Than You Can Stand in 90 Minutes," with WUSN/Chicago OM Tom Rivers, KSON/San Diego PD John Dimick and CRS 35 Promotion Award winners from all market sizes leading the discussion.

A top-notch sales session is set for Friday at 10:30am. At "Superstar AEs," WFMS/Indianapolis' Tim Burns hosts a panel of top salespeople. Come hear what makes them tick, how they do what they do and their tricks and techniques for dealing with programmers.

### General Sessions

CRS 35 will be chock-full of thought-provoking sessions designed to stimulate and motivate. Leading the way on Friday, from 3:30-5pm, is "WLBS: World's Largest Brainstorming Session: Ideas and Solutions on Today's Hottest Topics." BNA VP/Promotion Tom Baldrice will don his Batman suit in an attempt to keep this session under control as folks from a variety of disciplines tackle today's toughest topics.

Providing their insights will be WQYK/Tampa's John Fennessy, KPLX (The Wolf)/Dallas personality Mr. Leonard, WFMS/Indianapolis PD Bob Richards, Citadel President/Pro-

gramming Eric Logan and KYGO/Denver Promotions Director Garret Doll.

Unfortunately, another of CRS 35's top sessions runs concurrently with the aforementioned "WLBS." In today's consolidated radio- and record-industry world, which has seen the business models of the past destroyed like so many vinyl 45s, new business paradigms are needed. Toward that end, Capitol Records President Mike Dungan moderates "Adapting to a New Business Model."

Offering their views on the future of the radio and records businesses are Universal South co-founder Tim DuBois, Curb VP/GM Dennis Hannon, DreamWorks/Nashville promotion and artist-development head Scott Borchetta, record-industry consultant Jack Lameier, Infinity Country Format Captain and KILT/Houston OM Jeff Garrison and KMPS & KYCW/Seattle OM Becky Brenner.

Consolidation in both the radio and records worlds means everybody is wearing lots of hats these days. If time management has become a casualty in your multitasking universe, take heart at a CRS panel called, appropriately enough, "Take Back Your Time." On Thursday from 10:30am-noon, Jan Jasper promises to open everyone's eyes to ways to handle business and life in the new high-speed paradigm in which we compete.

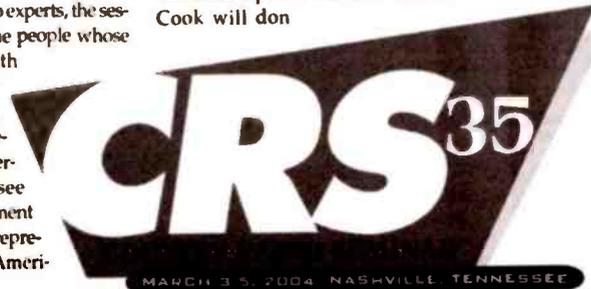
These are just a few of the panels set for CRS 35. For more information, including a registration form, be sure to go to [www.crs.org](http://www.crs.org). We'll see you here!

### TALK BACK TO R&R!

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

Call me at 615-244-8822 or e-mail:

[lhelton@radioandrecords.com](mailto:lhelton@radioandrecords.com)



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LOOK FOR MORE IN 2004

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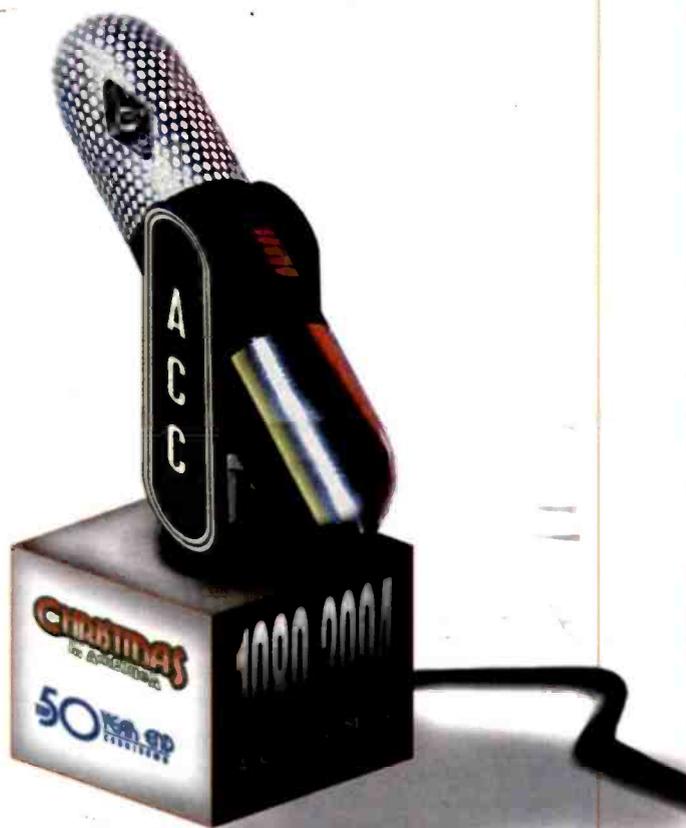
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# The Next Big Thing?

Josh Turner's fast start is a welcome change for Music Row

Success has been redefined over the past several years in Nashville, particularly for new artists. While several gold and a few platinum careers have been built of late, it's been seven years since a new act sparked a multi-platinum explosion.

That makes the launch of Josh Turner's *Long Black Train* look jack-rabbit quick. The album was certified gold in just 12 weeks, has maintained a top five position on the sales chart and, best of all, seems poised for even greater success. The title-track single, despite having been on the R&R Country top 50 chart for 34 weeks, only recently entered the top 15. With critical-mass airplay still ahead, Turner is redrawing country's blueprint for new-artist success.

## Twice Is Nice

"I remember the show like it was yesterday," says Grand Ole Opry GM Pete Fisher. Fisher was introduced to Turner by publisher Jody Williams in late 2001. At the time Fisher was seeking new artists for

**"I don't think he even got to the first chorus before the audience started applauding."**

Pete Fisher

the Opry to support, so he decided to give the young hopeful a shot. On Dec. 21, 2001, Turner made his Opry debut at the Ryman Auditorium.

"We put him on Bill Anderson's segment," Fisher recalls. "Bill did a wonderful job introducing the audience to Josh, who then came out and performed 'Long Black Train.' It was the only song he was scheduled for.

"I don't think he even got to the first chorus before the audience started applauding. Bill just couldn't let him off the stage after that. A lot of times when an artist is well received, we'll ask them to play a little bit of another tune as a mini-encore, but Josh had only worked up that one song with the Opry band.

"He came back out to do a little more of 'Long Black Train' and ended up playing it all the way through again, and the audience loved it even more. So he played the same song twice, back to back, in his Opry debut and got a standing ovation. It was incredible."

## Litmus Test

MCA and the rest of the support team decided to stick with the song when it was time to introduce Turner to radio. "The feeling was that 'Long Black Train' best represented who Josh is as a person and artist," says Turner's manager, Brinson

Strickland. "There were safer alternatives, but Josh, management and [MCA VP/National Promotion] Royce Risser felt we should find out right up front, sink or swim."

Strickland says the response at radio has been a groundswell. "A lot of larger markets weren't sure how their listeners would react," he says. "The strategy was to use personal relationships at some stations to get a few spins, even in overnight. One



Josh Turner

by one, guys called back saying that the phones were off the hook."

The label began to see sales very quickly. "We put out a commercial single and knew instantly that this song was special," says Universal Music/Nashville Sr. VP/Sales & Marketing Ben Kline. "We were selling singles in markets that had spun the record five times, and you don't see that a lot. So we sort of had

## Writing That 'Long Black Train'

Hank Williams, Josh Turner and the dark walk home

Josh Turner was a student at Nashville's Belmont University when he wrote the song that launched a half-million album sales and counting. Fittingly for a song that seems plucked from another era of country music, "Long Black Train" originated in a musical communion between its writer and one of the genre's legends.

"The complete Hank Williams box set had just come out, and I was listening to it one night at the college's music library," Turner says. "I was sitting at one of those little cubicles with my headphones on and was real excited about hearing it, the unreleased songs especially. It made me feel like I was in the same room with him.

"When I was done I had to walk from the library to the other side of campus to get home. As I left the library, I noticed there was something unusually dark about the night, and halfway home I had this vision of a wide-open space out on the plains somewhere. From out of the darkness came this long, black, beautiful, shiny train roaring down a track. I could see people standing out to the sides, watching this train go by.

"As I walked, I kept asking myself what the vision meant. What's going through these people's minds? It dawned on me that the train was a physical metaphor for temptation, and the people were caught up in the decision of whether to get on the train. When I realized that, I knew I had something really powerful and special. I got home, sat down with the guitar and it all just poured out of me."

our own little built-in litmus test, and it worked very well."

Singles sales provided direction when it was time to release the album. "We only put out 25,000 singles, but it was such an immediate reaction and matched statistically so beautifully with airplay that it was hard to ignore," says Kline. "It gave us a lot of focus on where we needed to go with the album."

## No Doubt

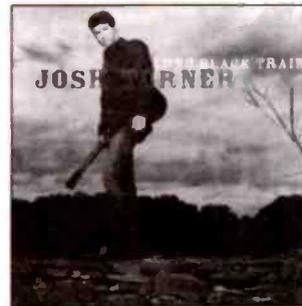
Now that the song and the album have proven themselves, the Turner camp must transition from getting the project off the ground to seeing how high it will go. "Every week we're getting new markets on board, and we almost have to approach them the same way we approached things four months ago," Kline says.

Word-of-mouth enthusiasm is pushing the project forward with the general public, retail and radio. "It crosses every kind of boundary," Kline says. "Everybody in this office knows someone who loves this song but who might not know anything else we've ever put out.

"Retail has been phenomenal. Wal-Mart is our No. 1 account, but mall-based Trans World is doing double-digit market share on Turner every week. They believed, stepped out early, and it's paid off. We've even had success at Christian radio, but not because of a full-on effort. It's worked its way in there and been successful."

Strickland marvels at the song's pull, saying, "We ran the numbers a few weeks back and realized that every time 'Long Black Train' would spin, we'd sell 12 records. Josh is being given media opportunities that usually aren't afforded brand-new artists. He's also touring with Brooks & Dunn."

Radio, in many ways, is still



warming to the Josh Turner phenomenon. And that, to Kline, means even greater success is in store. "It's not like we've hit the top and are living off the back end," he points out. "We have a lot of growth left. It's pretty exciting."

**"It was such an immediate reaction and matched statistically so beautifully with airplay that it was hard to ignore."**

Ben Kline

Strickland says, "There are still a few stations that haven't added the record, but we're not going to change our strategy. What works is letting the record find its own way, and MCA has handled this perfectly with radio. Any time you do something outside the lines, there will be doubters. But let the doubters doubt. We know what we've got, and we're thrilled beyond belief."



**HERE COMES MY ROYALTY** BMI celebrates the No. 1 success of Kenny Chesney's "There Goes My Life" with songwriters Wendell Mobley and Neil Thrasher. Pictured (l-r) are BMI's Perry Howard, BNA's Tom Baldrica, Chesney, producer Buddy Cannon, Mobley, Warner-Tamerlane's Dale Bobo and Thrasher.



**America's Best Testing Country Songs 12 +  
For The Week Ending 2/13/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
KENNY CHESNEY There Goes My Life (BNA)	4.35	4.30	100%	25%	4.35	4.43	4.27
ALAN JACKSON Remember When (Arista)	4.34	4.45	99%	25%	4.43	4.47	4.39
BRAD PAISLEY Little Moments (Arista)	4.30	4.30	98%	22%	4.28	4.24	4.29
TOBY KEITH American Soldier (DreamWorks)	4.22	4.28	99%	25%	4.25	4.26	4.25
KEITH URBAN You'll Think Of Me (Capitol)	4.20	4.07	84%	11%	4.17	4.41	3.94
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	4.12	4.06	100%	31%	4.19	4.11	4.27
TERRI CLARK I Wanna Do It All (Mercury)	4.11	4.11	97%	25%	4.18	4.13	4.23
SARA EVANS Perfect (RCA)	4.10	4.02	92%	17%	4.05	4.01	4.10
JIMMY WAYNE I Love You This Much (DreamWorks)	4.07	4.05	94%	21%	4.12	4.25	3.99
BUDDY JEWELL Sweet Southern Comfort (Columbia)	4.07	4.05	89%	17%	4.11	4.25	3.97
TRACY BYRD Drinkin' Bone (RCA)	4.06	4.03	95%	24%	4.10	3.96	4.24
CLAY WALKER I Can't Sleep (RCA)	4.04	3.97	54%	5%	4.03	4.06	4.00
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	4.00	3.98	72%	10%	3.99	3.95	4.03
DIERKS BENTLEY My Last Name (Capitol)	3.99	3.99	83%	13%	4.04	4.02	4.06
BLUE COUNTY Good Little Girls (Asylum/Curb)	3.98	3.94	73%	14%	3.99	4.05	3.94
JO DEE MESSINA I Wish (Curb)	3.97	4.04	91%	23%	3.98	4.12	3.82
JOE NICHOLS Cool To Be A Fool (Universal South)	3.97	3.96	90%	19%	3.97	3.93	4.01
GARY ALLAN Songs About Rain (MCA)	3.97	3.96	86%	14%	3.96	3.99	3.94
CRAIG MORGAN Every Friday Afternoon (BBR)	3.95	3.88	75%	16%	3.93	3.97	3.90
TIM MCGRAW Watch The Wind Blow By (Curb)	3.93	3.98	95%	24%	3.96	4.08	3.85
RASCAL FLATTS Mayberry (Lyric Street)	3.93	3.92	75%	13%	3.87	3.96	3.77
RODNEY ATKINS Honesty (Write Me A List) (Curb)	3.92	3.98	92%	31%	3.91	4.02	3.79
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	3.91	4.03	97%	30%	3.97	4.08	3.85
BRIAN MCCOMAS You're In My Head (Lyric Street)	3.91	3.84	81%	10%	3.95	4.04	3.87
JOSH TURNER Long Black Train (MCA)	3.90	3.91	91%	23%	4.02	3.99	4.05
CLINT BLACK Spend My Time (Equity Music Group)	3.90	3.97	86%	17%	3.93	3.87	4.00
CAROLYN DAWN JOHNSON Simple Life (Arista)	3.86	3.85	65%	10%	3.91	3.75	4.03
TRACE ADKINS Hot Mama (Capitol)	3.81	4.00	96%	29%	3.86	3.85	3.88
KELLIE COFFEY Texas Plates (BNA)	3.80	3.86	69%	10%	3.85	3.83	3.86

Total sample size is 416 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 Medlabase Research, a division of Premiere Radio Networks.

**New & Active**

**SCOTTY EMERICK** The Coast Is Clear (DreamWorks)  
Total Plays: 82, Total Stations: 11, Adds: 5

**COLT PRATHER** I Won't Go On And On (Epic)  
Total Plays: 32, Total Stations: 18, Adds: 9

Songs ranked by total plays

**Please Send Your Photos**

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

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**C O U N T R Y  
FLASHBACK**

**1 YEAR AGO**

• No. 1: "19 Somethin'" — Mark Wills

**5 YEARS AGO**

• No. 1: "I Don't Want To Miss" — Mark Chestnutt

**10 YEARS AGO**

• No. 1: "I'd Like To Have That One Back" — George Strait

**15 YEARS AGO**

• No. 1: "Highway Robbery" — Tanya Tucker

**20 YEARS AGO**

• No. 1: "Roll On" — Alabama

**25 YEARS AGO**

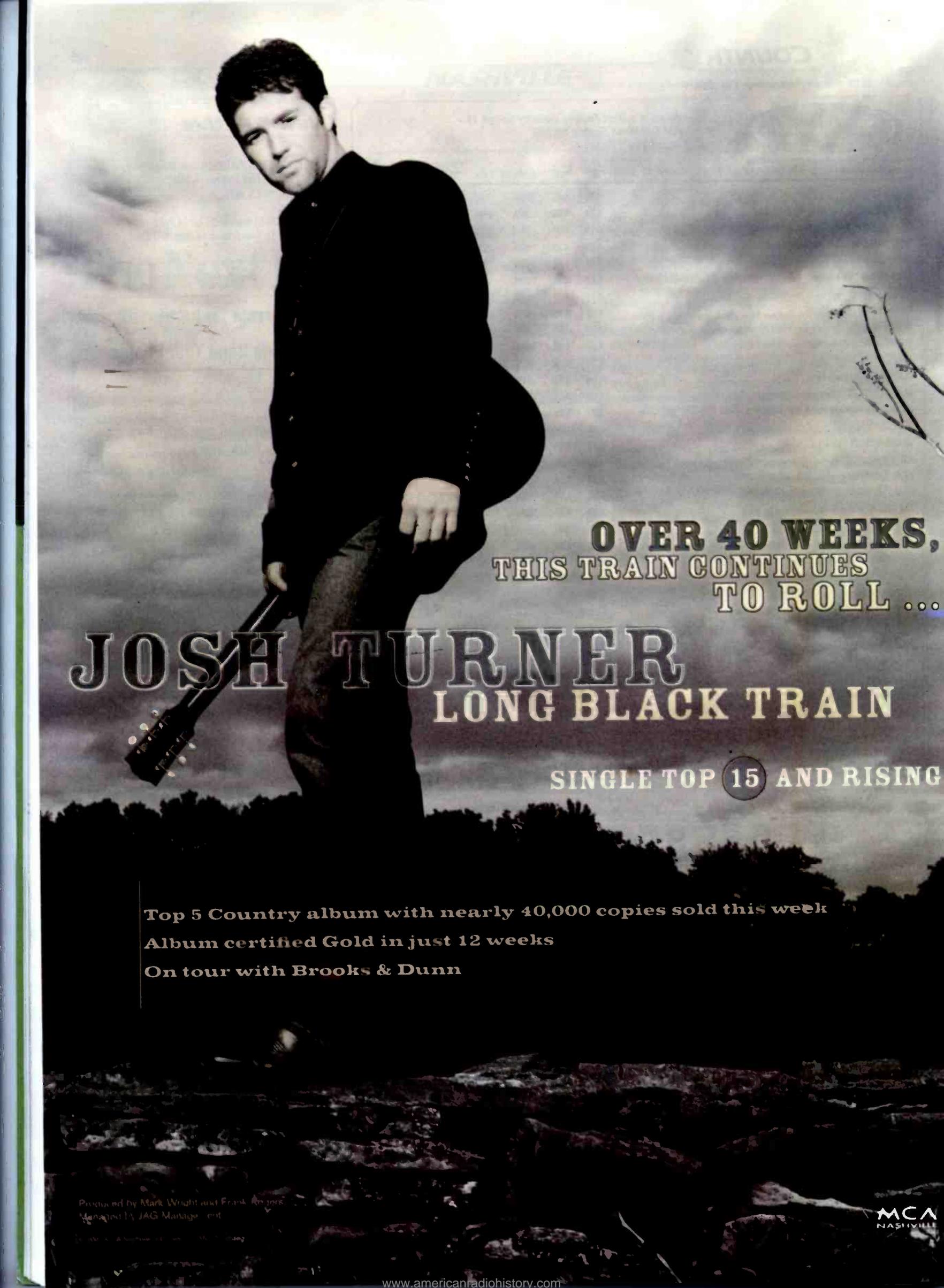
• No. 1: "Back On My Mind Again" — Ronnie Milsap

**30 YEARS AGO**

• No. 1: "Daddy What If" — Bobby Bare

**Most Played Recurrents**

ARTIST TITLE (LABELS)	TOTAL PLAYS
KENNY CHESNEY There Goes My Life (BNA)	3720
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	2618
TOBY KEITH I Love This Bar (DreamWorks)	1900
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	1723
TRACY BYRD Drinkin' Bone (RCA)	1691
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	1661
LOWESTAR My Front Porch Looking In (BNA)	1511
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	1484
SHARMA TWAIN She's Not Just A Pretty Face (Mercury)	1419
MONTGOMERY GENTRY Hell Yeah (Columbia)	1286



**OVER 40 WEEKS,  
THIS TRAIN CONTINUES  
TO ROLL ...**

**JOSH TURNER  
LONG BLACK TRAIN**

**SINGLE TOP 15 AND RISING**

**Top 5 Country album with nearly 40,000 copies sold this week  
Album certified Gold in just 12 weeks  
On tour with Brooks & Dunn**

Produced by Mark Wright and Frank Antonio  
Managed by JAG Management

**MCA  
NASHVILLE**

# R&R COUNTRY TOP 50

February 13, 2004

Powered By



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	ALAN JACKSON Remember When (Arista)	14936	-400	4825	-68	451787	-7454	14	112/0
2	2	TOBY KEITH American Soldier (DreamWorks)	14860	588	4734	+263	442375	8908	12	112/0
4	3	TIM MCGRAW Watch The Wind Blow By (Curb)	12460	454	3994	+212	367480	18666	15	112/0
5	4	TERRI CLARK I Wanna Do It All (Mercury)	12083	414	3894	+112	356481	17887	23	112/0
6	5	BRAD PAISLEY Little Moments (Arista)	11320	358	3705	+183	326534	6316	21	111/0
8	6	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	10800	1081	3446	+371	309993	19283	12	109/0
9	7	TRACE ADKINS Hot Mama (Capitol)	8978	292	2933	+105	256543	12955	20	109/0
11	8	SARA EVANS Perfect (RCA)	8475	693	2757	+207	237545	15815	21	112/1
10	9	JIMMY WAYNE I Love You This Much (DreamWorks)	8363	341	2790	+62	241340	12543	24	112/1
14	10	KEITH URBAN You'll Think Of Me (Capitol)	8243	1175	2588	+283	229745	37120	8	111/0
12	11	BUDDY JEWELL Sweet Southern Comfort (Columbia)	7589	424	2602	+160	211655	13209	15	110/1
15	12	JOSH TURNER Long Black Train (MCA)	7214	149	2480	+23	202126	10933	34	109/1
16	13	RASCAL FLATTS Mayberry (Lyric Street)	6802	771	2212	+275	187381	25400	6	109/0
17	14	GARY ALLAN Songs About Rain (MCA)	6557	692	2093	+230	169877	14395	12	107/3
24	15	KENNY CHESNEY (UNCLE KRACKER) When The Sun Goes Down (BNA)	6417	2338	1933	+726	193904	67690	3	106/18
18	16	CLINT BLACK Spend My Time (Equity Music Group)	6081	303	2004	+85	158181	3972	15	106/1
20	17	JOE NICHOLS Cool To Be A Fool (Universal South)	5402	225	1754	+92	139577	5759	21	107/4
21	18	BLUE COUNTY Good Little Girls (Asylum/Curb)	5058	235	1599	+75	134947	8535	16	98/2
23	19	DIERKS BENTLEY My Last Name (Capitol)	5049	747	1637	+230	129302	23103	15	100/2
22	20	CAROLYN DAWN JOHNSON Simple Life (Arista)	4695	194	1514	+74	118843	5814	10	102/5
26	21	KELLIE COFFEY Texas Plates (BNA)	4112	253	1344	+68	93302	2766	18	96/2
27	22	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	3788	477	1302	+145	99830	14821	14	79/5
30	23	GEORGE STRAIT Desperately (MCA)	3524	918	1182	+341	100249	25337	5	86/10
31	24	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	3341	765	987	+259	100176	19020	4	81/14
28	25	BRIAN MCCOMAS You're In My Head (Lyric Street)	3304	160	1023	-1	86369	7840	16	79/2
29	26	BIG & RICH Wild West Show (Warner Bros.)	3228	569	969	+167	71960	9202	6	78/2
32	27	CLAY WALKER I Can't Sleep (RCA)	2435	181	791	+32	50987	2098	8	79/4
34	28	PATTY LOVELESS On Your Way Home (Epic)	2200	63	770	-9	50349	-984	13	78/1
Breaker	29	REBA MCENTIRE Somebody (MCA)	2146	294	736	+111	59476	9339	5	68/5
33	30	PAT GREEN Guy Like Me (Republic/Universal South)	2120	-65	641	+6	52252	5222	13	52/2
36	31	DAVID LEE MURPHY Loco (Audiom)	1928	371	587	+84	47277	8637	5	51/7
Breaker	32	SHEDAISY Passenger Seat (Lyric Street)	1868	528	569	+181	49398	8161	3	71/14
Breaker	33	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	1707	1068	532	+333	42520	24324	2	72/36
37	34	LEANN RIMES This Love (Asylum/Curb)	1550	82	527	+40	39103	281	7	49/0
38	35	SONYA ISAACS No Regrets Yet (Lyric Street)	1410	34	504	-1	29762	-205	10	47/1
41	36	EMERSON DRIVE Last One Standing (DreamWorks)	1323	84	412	+21	34382	6059	4	56/6
42	37	BILLY CURRINGTON I Got A Feelin' (Mercury)	1297	180	364	+50	28789	1905	4	47/6
50	38	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	1064	738	320	+236	28638	18388	2	45/27
46	39	WYONONNA (NAOMI) JUDD Flies On The Butter... (Curb)	1044	355	322	+131	35083	11787	5	32/4
44	40	JEFF BATES I Wanna Make You Cry (RCA)	954	39	336	+7	19592	1470	4	55/6
43	41	MARK WILLS That's A Woman (Mercury)	938	-102	352	-33	18834	-4270	10	44/0
45	42	RACHEL PROCTOR Oidn't I (BNA)	723	-146	303	-35	11295	-3449	7	48/2
48	43	GEORGE STRAIT Honk If You Honky Tonk (MCA)	495	-16	73	+3	14289	-86	7	3/0
Debut	44	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	469	458	150	+144	8216	7860	1	27/25
Debut	45	JOE DIFFIE Tougher Than Nails (BBR)	448	218	158	+69	10339	2680	1	30/5
Debut	46	CHRIS CAGLE I'd Be Lying (Capitol)	362	241	134	+85	7324	4916	1	25/8
Debut	47	AMY DALLEY Men Don't Change (Curb)	304	178	106	-5	6873	2660	1	24/8
-	48	DIAMOND RIO We All Fall Down (Arista)	300	21	128	+15	6379	811	2	31/11
49	49	RHONDA VINCENT If Heartaches Had Wings (Rounder)	283	50	113	-52	4406	-1674	2	15/0
-	50	MERCYME I Can Only Imagine (INO/Curb)	267	-19	42	-4	9149	-382	4	3/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	36
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	27
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	25
K. CHESNEY (UNCLE KRACKER) When The Sun Goes Down (BNA)	18
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	14
SHEDAISY Passenger Seat (Lyric Street)	14
DIAMOND RIO We All Fall Down (Arista)	11
GEORGE STRAIT Desperately (MCA)	10
COLT PRATHER I Won't Go On And On (Epic)	9

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
K. CHESNEY (UNCLE KRACKER) When The Sun Goes Down (BNA)	+2338
KEITH URBAN You'll Think Of Me (Capitol)	+1175
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+1081
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+1055
GEORGE STRAIT Desperately (MCA)	+918
RASCAL FLATTS Mayberry (Lyric Street)	+771
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+756
DIERKS BENTLEY My Last Name (Capitol)	+747
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+700
SARA EVANS Perfect (RCA)	+693

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
K. CHESNEY (UNCLE KRACKER) When The Sun Goes Down (BNA)	+726
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+371
GEORGE STRAIT Desperately (MCA)	+341
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+333
KEITH URBAN You'll Think Of Me (Capitol)	+283
RASCAL FLATTS Mayberry (Lyric Street)	+275
TOBY KEITH American Soldier (DreamWorks)	+263
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+259
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+236

## Breakers

**REBA MCENTIRE**  
Somebody (MCA)  
5 Adds • Moves 35-29

**SHEDAISY**  
Passenger Seat (Lyric Street)  
14 Adds • Moves 39-32

**MONTGOMERY GENTRY**  
If You Ever Stop Loving Me (Columbia)  
36 Adds • Moves 47-33

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 2/1-2/7. 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.



Country Radio's #1 Overnight Program



I HEAR THE TRAIN A COMIN'... Blair Garner hanging out in the After MidNite studio with Mr. Long Black Train, Josh Turner.



**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
2	1	TOBY KEITH American Soldier (DreamWorks)	5882	225	4335	+142	129375	4728	11	110/0
1	2	ALAN JACKSON Remember When (Arista)	5745	-272	4173	-222	128221	-5073	14	110/0
4	3	BRAD PAISLEY Little Moments (Arista)	5506	286	4044	+183	122330	6933	22	111/0
3	4	TIM MCGRAW Watch The Wind Blow By (Curb)	5431	177	3996	+115	121252	4128	15	110/0
5	5	TERRI CLARK I Wanna Do It All (Mercury)	5178	57	3845	+38	114876	992	23	108/0
6	6	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	4955	373	3708	+284	107269	9133	12	108/0
8	7	JIMMY WAYNE I Love You This Much (DreamWorks)	4533	192	3344	+155	100421	3957	24	108/0
9	8	TRACE ADKINS Hot Mama (Capitol)	4430	123	3234	+111	98399	2637	21	109/1
10	9	SARA EVANS Perfect (RCA)	4318	220	3171	+166	93593	5472	20	109/1
11	10	BUDDY JEWELL Sweet Southern Comfort (Columbia)	3980	312	2868	+217	87035	7097	16	106/1
12	11	KEITH URBAN You'll Think Of Me (Capitol)	3771	297	2812	+217	82585	5966	9	109/0
14	12	GARY ALLAN Songs About Rain (MCA)	3516	197	2602	+153	76435	3961	12	109/0
15	13	JOSH TURNER Long Black Train (MCA)	3432	142	2578	+106	74366	2450	30	102/2
16	14	RASCAL FLATTS Mayberry (Lyric Street)	3423	348	2541	+244	75123	7003	6	110/2
17	15	CLINT BLACK Spend My Time (Equity Music Group)	2832	124	2043	+81	63643	2813	15	98/1
18	16	JOE NICHOLS Cool To Be A Fool (Universal South)	2725	35	2097	+56	57680	1206	21	102/4
20	17	BLUE COUNTY Good Little Girls (Asylum/Curb)	2424	84	1803	+74	55279	1637	17	89/1
32	18	KENNY CHESNEY (U. KRACKER) When The Sun Goes Down (BNA)	2413	1211	1870	+888	52065	26001	3	103/22
21	19	DIERKS BENTLEY My Last Name (Capitol)	2388	110	1832	+97	51652	2472	15	89/2
22	20	CAROLYN DAWN JOHNSON Simple Life (Arista)	2379	154	1821	+118	52223	3607	10	98/5
23	21	GEORGE STRAIT Desperately (MCA)	2350	400	1790	+278	50588	9484	5	102/8
25	22	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	1837	225	1349	+163	40948	5484	15	76/3
34	23	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	1726	529	1310	+432	38410	12096	4	88/18
26	24	BRIAN MCCOMAS You're In My Head (Lyric Street)	1650	97	1223	+86	37076	2150	19	74/3
27	25	REBA MCENTIRE Somebody (Warner Bros.)	1635	167	1229	+127	36158	3657	6	77/0
31	26	BIG & RICH Wild West Show (Warner Bros.)	1557	288	1147	+215	33710	5851	6	79/3
28	27	KELLIE COFFEY Texas Plates (BNA)	1506	70	1171	+45	32195	1765	18	74/0
29	28	CLAY WALKER I Can't Sleep (RCA)	1464	77	1041	+40	32530	1837	9	68/1
30	29	PAT GREEN Guy Like Me (Republic/Universal South)	1404	61	1096	+54	29561	1255	6	76/1
33	30	PATTY LOVELESS On Your Way Home (Epic)	1222	16	963	+21	25792	6	13	61/0
35	31	DAVID LEE MURPHY Loco (Audiom)	1006	139	736	+86	21594	2408	5	61/10
36	32	EMERSON DRIVE Last One Standing (DreamWorks)	938	58	707	+52	19632	1074	5	61/5
37	33	SONYA ISAACS No Regrets Yet (Lyric Street)	807	32	583	+21	17307	849	11	43/0
44	34	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	784	445	623	+343	16613	9521	2	53/24
40	35	LEANN RIMES This Love (Asylum/Curb)	773	84	582	+64	16277	1860	8	39/0
49	36	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	766	520	566	+347	16559	11760	2	56/29
42	37	BILLY CURRINGTON I Got A Feelin' (Mercury)	733	230	622	+177	14798	4278	5	50/14
46	38	SHEDAISY Passenger Seat (Lyric Street)	714	387	556	+270	14122	8039	2	59/23
39	39	MARK WILLS That's A Woman (Mercury)	643	-73	506	-69	13066	-1608	11	38/0
41	40	WYNONNA (NAOMI) JUDD Flies On The Butter... (Curb)	599	79	485	+68	11447	1718	4	39/4
43	41	JEFF BATES I Wanna Make You Cry (RCA)	536	59	411	+39	10653	1330	5	38/3
Debut	42	JOE DUFFIE Tougher Than Nails (BBR)	411	265	286	+198	8761	4901	1	31/11
38	43	JAMES OTTO Days Of Our Lives (Mercury)	356	-407	272	-330	8233	-7124	17	42/0
50	44	DIAMONO RIO We All Fall Down (Arista)	343	94	268	+78	6991	2103	4	26/4
45	45	RACHEL PROCTOR Didn't I (BNA)	329	-2	272	+5	6589	-263	7	24/0
47	46	RHONDA VINCENT If Heartaches Had Wings (Rounder)	250	24	204	+6	5254	-245	5	18/1
48	47	MEMARIE Leave Me Alone (Capit Music)	238	-15	213	-16	3999	-304	6	16/0
Debut	48	AMY DALLEY Men Don't Change (Curb)	212	116	133	+45	5280	2285	1	16/6
Debut	49	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	207	207	172	+172	4012	4012	1	21/20
Debut	50	CHRIS CAGLE I'd Be Lying (Capitol)	204	76	169	+72	3829	1284	1	21/8

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 2/1 - Saturday 2/7.  
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**Most Added\***

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	29
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	24
SHEDAISY Passenger Seat (Lyric Street)	23
K. CHESNEY (U. KRACKER) When The Sun Goes Down (BNA)	22
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	20
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	18
BILLY CURRINGTON I Got A Feelin' (Mercury)	14
JOE DUFFIE Tougher Than Nails (BBR)	11
DAVID LEE MURPHY Loco (Audiom)	10

**Most Increased Points**

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
K. CHESNEY (U. KRACKER) When The Sun Goes Down (BNA)	+1205
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+529
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+516
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+445
GEORGE STRAIT Desperately (MCA)	+400
SHEDAISY Passenger Seat (Lyric Street)	+386
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+373
RASCAL FLATTS Mayberry (Lyric Street)	+348
BUDDY JEWELL Sweet Southern Comfort (Columbia)	+312
KEITH URBAN You'll Think Of Me (Capitol)	+297

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
K. CHESNEY (U. KRACKER) When The Sun Goes Down (BNA)	+888
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+432
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+347
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+343
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+284
GEORGE STRAIT Desperately (MCA)	+278
SHEDAISY Passenger Seat (Lyric Street)	+270
RASCAL FLATTS Mayberry (Lyric Street)	+244
KEITH URBAN You'll Think Of Me (Capitol)	+217
BUDDY JEWELL Sweet Southern Comfort (Columbia)	+217



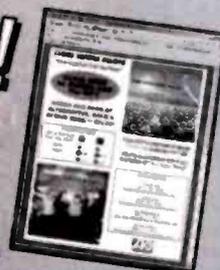
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**EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 13, 2004**

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 4-10.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
BRIAN MCCOMAS You're In My Head (Lyric Street)	45.3%	67.5%	20.6%	94.7%	6.1%	0.6%
TOBY KEITH American Soldier (DreamWorks)	42.6%	73.5%	17.4%	95.3%	3.5%	1.0%
ALAN JACKSON Remember When (Arista)	39.7%	71.9%	17.1%	93.9%	4.6%	0.3%
KENNY CHESNEY There Goes My Life (BNA)	38.7%	72.0%	19.1%	98.4%	3.4%	3.9%
CAROLYN DAWN JOHNSON Simple Life (Arista)	38.1%	63.9%	22.8%	89.4%	2.8%	0.0%
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	37.7%	64.8%	22.1%	93.3%	5.7%	0.7%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	36.8%	68.7%	20.8%	94.3%	3.7%	1.2%
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	36.4%	64.4%	23.2%	99.0%	5.1%	6.4%
BIG & RICH Wild West Show (Warner Bros.)	36.0%	60.5%	25.5%	90.0%	4.0%	0.0%
TRACE ADKINS Hot Mama (Capitol)	35.8%	64.4%	25.0%	96.1%	4.7%	2.0%
TIM MCGRAW Watch The Wind Blow By (Curb)	35.8%	63.6%	22.1%	90.5%	4.2%	0.6%
JOE NICHOLS Cool To Be A Fool (Universal South)	35.6%	61.7%	23.1%	90.8%	5.0%	1.0%
CLAY WALKER I Can't Sleep (RCA)	35.6%	66.1%	16.4%	85.3%	2.8%	0.0%
JO DEE MESSINA I Wish (Curb)	35.4%	64.7%	21.9%	98.8%	5.8%	6.3%
BLUE COUNTY Good Little Girls (Asylum/Curb)	35.1%	64.9%	23.3%	94.1%	4.5%	1.4%
DIERKS BENTLEY My Last Name (Capitol)	35.1%	64.1%	21.2%	88.8%	2.9%	0.6%
KEITH URBAN You'll Think Of Me (Capitol)	33.9%	62.1%	19.4%	86.0%	4.4%	0.2%
JIMMY WAYNE I Love You This Much (DreamWorks)	33.2%	66.3%	21.2%	93.8%	4.3%	2.0%
TERRI CLARK I Wanna Do It All (Mercury)	32.7%	63.6%	23.7%	99.3%	5.5%	6.5%
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	32.5%	66.8%	20.6%	99.9%	5.2%	7.2%
CLINT BLACK Spend My Time (Equity Music Group)	32.5%	59.0%	23.4%	85.5%	2.7%	0.3%
BRAD PAISLEY Little Moments (Arista)	31.5%	65.8%	22.1%	95.3%	4.5%	2.8%
JOSH TURNER Long Black Train (MCA)	31.2%	57.4%	23.4%	99.5%	9.7%	9.0%
CRAIG MORGAN Every Friday Afternoon (BBR)	31.0%	65.0%	21.4%	93.1%	4.5%	2.2%
KENNY CHESNEY #UNCLE KRACKER When The Sun Goes Down (BNA)	30.7%	50.7%	21.4%	76.4%	2.9%	1.4%
SARA EVANS Perfect (RCA)	30.1%	64.4%	22.9%	93.9%	5.4%	1.1%
KELLIE COFFEY Texas Plates (BNA)	29.7%	59.5%	28.1%	98.2%	5.1%	5.5%
PATTY LOVELESS On Your Way Home (Epic)	29.6%	58.4%	20.2%	83.3%	4.7%	0.0%
REBA MCENTIRE Somebody (MCA)	29.5%	61.0%	17.5%	81.0%	2.5%	0.0%
PAT GREEN Guy Like Me (Republic/Universal South)	28.5%	52.5%	27.0%	81.0%	1.5%	0.0%
GEORGE STRAIT Desperately (MCA)	28.4%	52.7%	23.3%	77.5%	1.1%	0.4%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	27.9%	57.4%	30.5%	93.7%	5.1%	0.7%
GARY ALLAN Songs About Rain (MCA)	26.2%	54.7%	26.0%	87.5%	6.2%	0.7%
RASCAL FLATTS Mayberry (Lyric Street)	25.9%	61.4%	20.4%	86.7%	5.0%	0.0%
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	21.0%	43.0%	29.0%	74.0%	2.0%	0.0%

**CALLOUT AMERICA®  
HOT SCORES**

**Password of the Week:** Ettlinger.  
**Question of the Week:** When you listen to your favorite radio station, what is the single most important thing to you?

**Total**

DJs/Air personalities: 9%  
News/traffic/weather info: 3%  
New music from current artists: 28%  
Less talk and more music: 40%  
Older music from big stars: 11%  
Contests and giveaways: 9%

**P1**

DJs/Air personalities: 11%  
News/traffic/weather info: 2%  
New music from current artists: 29%  
Less talk and more music: 41%  
Older music from big stars: 10%  
Contests and giveaways: 7%

**P2**

DJs/Air personalities: 4%  
News/traffic/weather info: 4%  
New music from current artists: 26%  
Less talk and more music: 35%  
Older music from big stars: 13%  
Contests and giveaways: 18%

**Male**

DJs/Air personalities: 10%  
News/traffic/weather info: 3%  
New music from current artists: 31%  
Less talk and more music: 38%  
Older music from big stars: 6%  
Contests and giveaways: 12%

**Female**

DJs/Air personalities: 8%  
News/traffic/weather info: 2%  
New music from current artists: 26%  
Less talk and more music: 42%  
Older music from big stars: 14%  
Contests and giveaways: 8%

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<sup>rd</sup> 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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aperelli@radioandrecords.com

## Celebrating 20 Years On Top For WLTW/New York

Continued from Page 1

pressure. I don't want Louis Kaplan [PD of WLTW/Atlanta] going, "Oh, you finally fell from the top, huh?" I'm sure there's a ton of people rooting for us to have some misery, but it hasn't happened yet.

**R&R:** How are you celebrating WLTW's 20th anniversary?

**JR:** We're doing an extra-special One Night With Lite, our annual concert, this year. We've got the whole station branded with "our 20th year" on the air. In all the IDs we say, "Celebrating 20 years of the most music with less talk," and our TV campaign talks about how we're celebrating our 20th year.

When you've been a consistent brand and you're appealing to adults, it's great to point out that you've been there for them for the last 20 years. We've been through a lot together in New York, particularly in the last few years.

**"When you've been a consistent brand and you're appealing to adults, it's great to point out that you've been there for them for the last 20 years. We've been through a lot together in New York, particularly in the last few years."**

It would be a lot different if we were a CHR station. When you're targeting 18-year-olds and you say you've been around 20 years, they go, "Jesus God, that's old!" But for somebody who's 40, it shows that you've got integrity. And if you've been around 20 years and you're the

# 106.7 Litefm

most listened-to radio station in New York, you'll probably be around for a while.

**R&R:** How did the staff celebrate off the air?

**JR:** We had a great party. We had a private room at a New York steakhouse and drank a lot of wine, told a lot of stories and reminisced about days gone by. It was great. You know what's funny? Most of the staff has been here the whole time, particularly on the programming side. Half the airstaff has been here since the very beginning.

Al Bernstein, our midday guy, was here before it was Lite-FM. He was here when it was Country. Valerie Smaldone started two weeks after the station went on the air, Feb. 4, 20 years ago, in 1984. She's on from noon to 4pm. Bill Buckner is on from 5-9am. Steve Roy is on from 4-8pm. He's been here since the beginning. From 8pm-midnight is JJ Kennedy. She was here when it was Country, went to WPLJ/New York and then came back about 16 years ago.

I've been PD for seven years, and Kurt Johnson was PD for five years before me. Between the two of us, until this fall, when my overnight person passed away, Kurt and I had never hired a full-time air talent at this radio station. How weird is that? The morning guy, Bill Buckner, was relieved that we finally hired someone new, because he's been the new kid for the last 14 years. He finally has seniority over someone.

I hired Victor Sosa when overnight jock Robin Taylor passed away. Victor is much younger than the rest of the staff. He's Hispanic, a Bronx native, and he was programming two Urban stations for Clear Channel in Jacksonville. Already he's been great programming help. He has given me great insight into

some of our ethnic competitors in the market.

**R&R:** Tell me about your arrival at WLTW. When did you get there?

**JR:** It was the summer of 1996. The station was in a weak spot when I walked in. It was going through a weak period because of the sign-on of WKTU, which was siphoning a lot of numbers off the station. Lite-FM was No. 3 with women 25-54.

But here's the amazing stat: I've been here for 29 books, and we've been No. 1 in all 29 of them with women 25-54. It wasn't that the station hadn't been No. 1 a lot before I got here though: In the 80 books over the last 20 years, we've been No. 1 women 25-54 in 63 of them, which is a pretty damn incredible average in a market this size.

**"When we put the station on, our target audience was a 41-year-old woman, and our target is still a 41-year-old woman today."**

**R&R:** What do you think has driven all those No. 1 books?

**JR:** It's a testament to the marketing. It goes back to Viacom, when they put the station on the air. [Viacom VP/Programming and then President/Viacom Radio] Bill Figenshu spent \$2 million every year on building the brand. And we've always been true to the brand expectation on the air — the light music station, the most music with less talk. We've always fulfilled that. The airstaff had the discipline, and we really were the station playing the most music, and we really were the lightest thing on the dial.

We were also able to evolve the definition of light music so that we can now play edgier songs in power rotation, like Matchbox Twenty's



**SEAL'S DIVINE** WLTW (Lite-FM)/New York recently featured Warner Bros. recording artist Seal at one of its Up Close and Personal concerts. About 150 Lite listeners and VIPs were on hand for a spectacular acoustic performance. Seen here (l-r) are WLTW middayer Valerie Smaldone, Clear Channel VP/Programming and Lite PD Jim Ryan, Seal, Lite Program Coordinator Morgan Prue, Warner Bros.' Brian Mandler and WLTW Promotion & Marketing Director Bridget Sullivan.

"Unwell" and 3 Doors Down's "Here Without You." It all fits.

**R&R:** What about when the economy went south a few years ago? Did you still spend millions?

**JR:** We've always stayed true to branding the radio station. It has always been a necessity. Once in the history of the radio station we went a period of three books without any marketing money, and I have every number documented from that time. Our cume dropped under 2 million for the first time in years. You just can't do that. One point of revenue is worth too much money in New York. If you can spend \$2 million to make \$9 million, who wouldn't take that deal?

**R&R:** How do the personalities represent the brand?

**JR:** They know how to sell the radio station. An interesting thing I've found that enables us to have songs by groups like 3 Doors Down and Matchbox Twenty sound lighter on Lite than on most other stations is that we don't talk up the intros of the songs. They tend to sound lighter.

If Valerie Smaldone goes, "Here's 3 Doors Down on Lite-FM," it sounds a whole lot different than when [WHTZ (Z100)/New York afternoon driver] Paul "Cubby" Bryant talks all the way up to the vocal. It changes the energy. It's that respect for the music that everybody on the airstaff has.

But we have made the station a lot more foreground. There was a time eight years ago when we would segue three songs a row with no talk. Now we have sweepers on the air. Some of them are a little shorter than most radio stations', but we're a lot more produced now. Rarely do you hear a dead-roll segue on this radio station. As a matter of fact, you only do in the night show.

**R&R:** Do the personalities talk about anything other than the music?

**JR:** I've always said that the use of words is always key. What is too much talk? People listen to Howard

**"In the 80 books over the last 20 years, we've been No. 1 women 25-54 in 63 of them, which is a pretty damn incredible average in a market this size."**

Stern and say he doesn't talk too much, and all he does is talk. What's important is how you touch an emotion.

I can reflect on certain breaks that I remember that are great examples of how our personalities connect with the audience on an emotional level. I remember Al Bernstein a couple of weeks ago, when New York Mets pitcher Tug McGraw, father of Tim McGraw, passed away. He was going into Josh Groban and dedicated it to Tug McGraw. Tug had coined the phrase "You gotta believe" when he was part of the Mets. Al said, "We lost a great one in Tug McGraw, who taught us that we had to believe. We'll miss you." Little things like that really set a radio station apart.

Also, the first time that Valerie played Five For Fighting's "100 Years" stands out for me. We were probably the first station in the country to play that song. I ran it into the studio and said, "You've got to play this song. It may make you cry." She said, "What's it about?" and I said, "Life." She told that story when she came out of the song. "Our program director came in and said I have to play this song, and I

Continued on Page 52

To Jane RYAN and everyone  
at WHTW,

Thank you so much for all  
the years of support... and  
congratulations on 20 great  
years on the air in N.Y.C.

Here's to the next 20 yrs.

All the Best!!

LO Rick

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WLTW/New York....

Continued from Page 50

asked him what it was about, and he said "life." Then she said, "Yes, it is." What a way to come out of that song. That's good radio.

R&R: How has the station changed since you've been there?

JR: We have become much more foreground. We do the annual One Night With Lite concert now, and we do call-in-to-win contests on the weekends. It's a full radio station now.

We also do our Up Close and Personal concerts. We're doing one with Seal next week. Lite ACs usually don't think out of the box that way, but all it comes down to is giving listeners something they can't buy: an opportunity to be in a small room with an artist like Seal or Phil Collins or Rod Stewart or any of the other people we've had do these intimate shows. The listeners get to experience something they're going to talk about for the rest of their lives.

You go to an auditorium test and ask if anyone has ever won a radio contest. You get, "Yes, I won a CD," or, "I won this or that." But the star in the room is always the person who won something like a meet-and-greet with The Rolling Stones 25 years ago from WNEW/New York or an opportunity to attend our Up Close and Personal concert with Cyndi Lauper and meet Cyndi. Those things are so memorable.

taken care of. It ends up being about the whole experience.

R&R: Personally, what is your most memorable moment at WLTW?

JR: We did this event with Luther Vandross, a live performance and question-and-answer session. It was great. When it was over, Luther came up to me, put his arm around

**"What is too much talk? People listen to Howard Stern and say he doesn't talk too much, and all he does is talk. What's important is how you touch an emotion."**

me and said, "You know, I'm a New Yorker, and I watch TV in New York all the time, and I see your TV commercials. I see Celine Dion in there, and Elton John and all these great stars, but I don't see me. How come I'm not in your TV commercials?" I said, "Luther, I'm going to put you in the TV spot." And we did.

Last year I got a letter from Luther thanking me and telling me how much it meant to him to have all his friends and the people he grew up with in New York see him on TV in our commercial. In the letter he told me he had just written a song that he thought was his career song, "Dance With My Father." He said [Arista head of promotion] Richard Palmese would be sending it over for me to hear in a few days. Unfortunately, a week later he had the stroke, but the song was one of our biggest songs of the year last year. That was very cool for me.

That's how this radio station is perceived in New York. So many radio stations around the country have difficulty getting permission to use an artist in a spot. Meanwhile, we've got someone like Luther Vandross saying, "How come I'm not in your spot?" That's because we've built a brand, and we've always lived up to expectations. The spots are always classy, and they've got a message of the music.

R&R: Are there any lessons you've learned along the way that you can share?

JR: The first time I walked an artist into the studio at Lite-FM and we had a very long conversation on the air, it became clearly apparent that that was not true to the brand. We had to find other ways to make artists part of our

radio station. We don't do artist interviews. It doesn't fit the radio station to stop the music to talk. That's sometimes regrettable, but we find other ways to use artists.

It's worked out well, like the Up Close and Personal concerts. We've broadcast some of them live on the air, and we've webcast some of them. We run a love-songs and dedications show at night, but our love songs show isn't quite as sappy as many of them are around the country, so it's not a huge departure when we do something like that.

The interesting thing that makes our love songs show so good is the ethnic component of the radio station. If you ask a 41-year-old Caucasian woman how she uses AC radio at night, she's going to say she doesn't. She watches West Wing and ER. But the Hispanic and African-American audiences tend to use radio more at night. If you look at the names on the dedications, they clearly reflect that the audience is much more multicultural in the evenings. If anything, we steer a little slower on our rock product in the night show. We keep the rock songs out of the night show and lean a little more Luther Vandross and Marc Anthony — and a lot of Barry White.

R&R: Do you think consolidation has helped Lite-FM?

JR: Yes. We share ideas and resources with other Clear Channel stations. We do cool things, like we had the people from Selector come up to show us everything on Selector that we may not have known.

We came up with a cool trick: I put the research scores of the songs in the Beats Per Minute space on the song card. Then you can go to historical analysis, schedule composition, and it gives you your average research score for every hour. You might see that one hour's score is lower than the other hours. You can go to the manual scheduler and see all the scores over in the right-hand column. You can go, "Well, there's a couple of 60s. Let's take one of those out and plug in an 80. OK, now I've got it up to my average."

Here's another great thing about Clear Channel: Jim Cook, who is VP/Creative Services in Atlanta, puts together our sweepers, but our annual concert promos were produced by [Imaging Director] Dave Fox at Z100. I'm able to go around the company and shop for the most ingenious imaging guys to put together my stuff.

R&R: How is the station going to be successful for another 20 years?

JR: I always think of our biggest

Adult/Contemporary NYC RATINGS ROUNDUP WLTW In A Good "Mood" Progress

LITE TIME CAPSULE In the Aug. 3, 1984 issue of R&R, then AC editor Ron Rodrigues profiled the good fortune of WLTW/New York after its switch from Country to AC. From the outset the station has been one of America's marketing leaders, effectively using television to market its unique blend of AC music and personality.

competitors as the stations that flank us: WRRS (KISS-FM) and WSKQ, because the portion of the population that is growing in New York is the Hispanic population. It's just a matter of tuning yourself in. I can't freak out and worry about a WPLJ, because they're only targeting one segment of our audience. I have to be concerned as well about WRKS (Kiss-FM) and WSKQ, because that's an important part of our audience and, quite frankly, one that I get a lot of TSL from.

R&R: Looking to the future, how will the audience change?

**"One point of revenue is worth too much money in New York. If you can spend \$2 million to make \$9 million, who wouldn't take that deal?"**

JR: When we put the station on, our target audience was a 41-year-old woman, and our target is still a 41-year-old woman today. The music has changed though. Twenty years ago a 41-year-old woman had a whole different frame of reference because of what she grew up listening to. A 41-year-old woman today was 20 years old when Z100 went on the air, so the big songs that Z100 played in the '80s are part of our music composition. There are also still a few songs from the late '60s and early '70s that WABC played. That's the frame of reference of our audience, the great Top 40 stations from the history of New York, so that's the music we play. It's all hits.

What so many programmers don't realize is that it's in the little details. You have to look over stuff like the log. Music is your biggest product. Why throw it together in a haphazard manner? Every quarter-hour on this radio station reflects all the musical diversity that we play.

OK, you're listening now. You're hearing the new Alicia Keys. If you don't like that song, you're certainly going to like the next one, which may be a Journey song from the '80s. And if you don't like the Journey song from the '80s, well, Enrique Iglesias' "Hero" is coming up next. It's a little bit of something for everybody.

**A STANDING OVATION FOR  
OUR FRIENDS AT LITE-FM**

**JIM AND ALL AT WLTW,  
CONGRATULATIONS ON  
20 YEARS OF SUCCESS...  
HERE'S TO ANOTHER 20!**

**Thank you for all your support!**

**From your friends at  
The RCA Music Group**



# WLTW/New York: Its Launch And Evolution

Ex-Viacom VP/Programming Bill Figenshu tells the tale

**T**wenty years ago, in January 1984, Bill Figenshu and the brain trust at Viacom decided to launch what would become one of the legendary music stations of our time. WLTW (Lite-FM)/New York, now both the No. 1-rated station in New York and the No. 1-billing station in America, was a Country station in a market with dwindling Country listeners. Figenshu, now Regional President of Citadel Broadcasting, has a very clear memory of how Lite-FM started.

"The original idea of Lite-FM was to be the next generation of Easy Listening, which was pretty interesting at the time but doesn't seem terribly radical today," he says. "We thought we'd be the alternative to 101 Strings playing 'Karma Chameleon.' We thought, 'Why don't we just play the original?'"

At that time, the 106.7 frequency was Country WKHK. "We had just beaten the big Country station, WHN/New York," Figenshu says. "The good news was, we were the most listened-to Country station in America. The bad news was, we were 19th.

"We were trying to sell country music to the boroughs of New York City. We were trying to appeal to men and women whose name ends in 'e' — Vinnie, Louie. They weren't going for it. It wasn't happening. And by the time we got to where the Country audience was, we ran out of signal. We figured we had to do something."

## The Meaning Of Lite

They looked to AC for the answer. "Actually, the Lite format started at our Chicago station, WLTJ," Figenshu says. "It had been on the air there six months and had started to have success, so we thought it would be a good idea for New York. The AC competition at the time was NBC, which owned WYNY, and Tribune, which owned WPIX. There were also two Beautiful Music stations, WPAT and WRFM.

"We started to do research. We sat in the focus groups and started asking about names. The No. 1 connotation for 'Lite' was 'religious,' because of the 'head toward the light' and 'healing light' overtones. We thought, 'Oh, man, if we're gonna use this name, we'd better really explain what Lite-FM is and what it does.' We went with it anyway."

In brainstorming ways to sell the meaning of Lite, they came up with

the idea of selling the usage of the format. Figenshu says, "We started saying things like, 'Use Lite-FM in the car, at home, in the office' — stuff that seems automatic today but was breakthrough then. We thought, 'Let's build an owner's manual, much like for a car, and teach people how to use it.' Then we were really shocked when people did learn how to use it.

"We didn't know any better. We thought, 'The other station has jingles, so we won't have jingles. The other station talks up all the intros, so we won't talk up all the intros. The other station doesn't tell the names of the artists, so let's tell the names of the artists.' It wasn't like a big secret meeting; it was just, 'Let's do everything they're not doing.'"

## Flipping Out

Viacom flipped the format from Country to AC on a cold winter weekend in 1984 without any kind of stunting, like a whole weekend of "Grandma Got Run Over by a Reindeer." "We didn't do any of that," Figenshu says. "I remember that day vividly. We blew up the Country station and put on the first song, 'Up Where We Belong' by Jennifer Warnes and Joe Cocker.

"Norm Feyer was President of Viacom Radio at the time, and I was the head of programming. We turned the radio station on, and, of course, the phones lit up. People were saying things like, 'I just drove through the Lincoln Tunnel. I went in and you were a Country station, I came out the other side and you weren't,' or, 'I went to the store and came home, and you weren't playing country anymore.' Our response was, 'Well, you shouldn't have driven through the tunnel or gone to the store or whatever.'"

Figenshu fondly remembers the anticipation before the station's first Arbitrends: "Arbitron had just start-

ed Arbitrends, and we signed up, because there we were, a new station, and we were all excited.

"The first book came out, and we had like 5,000 listeners, which in New York City is like the population of one building. We had a point-nothing. We watched our careers pass before our eyes. We literally started at the bottom."

## Casting Characters

Figenshu hired Phil Rado as the first PD of WLTW. "He's now some big muckety-muck at WNYC, New York's public radio station, but at the time he had been doing weekends on the Country station," Figenshu says. "We made him PD.

"In hiring people, we never took the logical route. We always looked for the second right answer. Rather than sound like the competitors, we did everything we could to sound like nobody else."

Again taking the path less traveled, WLTW hired unknown Valerie Smaldone from a suburban Talk station. She had never done the AC format before. "We didn't care about her ability to be a disc jockey," Figenshu says. "We cared about people communicating. So the people we hired — and most of them are still there today — none of them were hired from major-market AC stations. They were all interesting voices.

**"Because Lite was famous for what it wasn't, it was harder to keep stuff off the radio than it was to decide what to put on it."**

"We hired people like we were casting characters. Al Bernstein, one of the nicest guys in the business, was doing production at WBLS/New York. Steve Roy was doing voicework at the RAB.

"We didn't say, 'Let's get the big shots from across the street'; we said, 'Let's find the best people.' Every one of them has an interesting voice

## Looking Back

By Valerie Smaldone  
Middayer, WLTW/New York

I have a few thoughts I would like to share about my time at WLTW. I joined the station just two weeks after Lite-FM was born, and it has been extremely satisfying to me to see the incredible growth of what started out to be "the little radio station that could."



Valerie Smaldone

I really believe in the power of consistency and remaining true to a vision, and beginning with the creators of Lite-FM and continuing through every program director and general manager thereafter, that's exactly the course of action that was taken.

The 106.7 Lite-FM product has been developed and nurtured and consistently delivered to our audience throughout the past 20 years. In addition, each area of the radio station is run by true professionals. This contributes to the overall success of the station.

Moving forward, I see the station continuing to build upon the Lite-FM brand, finding new ways to engage listeners and, of course, delivering the familiarity and consistency that we have been faithful to.

A favorite moment for me has to be when Harry Connick Jr. was being interviewed by our sister station in Chicago. He said, in his charming "N'awfins" accent, that whenever he lands in New York, he knows he's home when he hears Lite-FM. He asks the cab driver to turn on Lite-FM and Valerie Smaldone in the car. As you can imagine, I saved that piece of audio.

and every one of them gets it, which is why they've all lasted so long."

## Building The Brand

Another reason WLTW has continued to be successful is the consistency of its marketing. "Lite-FM never took advantage of its audience," Figenshu says. "It always understood what it wasn't as much as it understood what it was.

"You have a station that consistently markets year after year, and, over 20 years, my guess is they've spent at least \$35 million on the brand, between television and outdoor campaigns.

"When you think about it in those terms, think of all the equity they've built up over the years in the brand name. No wonder you can't go in and kick them around."

Figenshu believes that Lite-FM is as true to itself today as it was 20 years ago. He says, "The music has changed with the times, and it's a little different in the production, but the principle that it was founded on is absolutely replicated today: Talk to the people, not at them. There was always a healthy respect for the audience."

Over the years, like every radio station, Lite-FM had to fight the urge to clutter itself with unimportant stuff. "We had to fight off the temptation to go get a wacko morning show or to play too many new songs," Figenshu says. "Because Lite was famous for what it wasn't, it was harder to keep stuff off the radio than it was to decide what to put on it.

"You know, half the time the job is to say no to the sales department and to the record people. Everybody else's job is to get their stuff

on your station. The difficult job for the PD, especially with a brand like Lite, is to keep only the best stuff on."

## Respecting The Product

Over 20 years and four program directors — Phil Rado, Gary Nolan, Kurt Johnson and Jim Ryan — no one has come in at Lite and said, "Let me put my own personal mark on here."

"Everybody came in with a healthy respect for the airstaff and the product," Figenshu says. "And everyone made a contribution to make it better and left it in better shape than they got it in, amazingly enough."

He also credits each of the three different companies that has owned the station for staying true to the Lite brand. "There have only been three owners in 20 years," he says. "You have to hand it to them — Viacom, Jimmy DeCastro's gang of Evergreen/Chancellor/AMFM and then Clear Channel. None of them came in and really messed with it. It was built to stand the test of time.

"Lite never wavered from the basic principles, and that's a real credit to not only the programmers and the management, but to the airstaff, which is, I believe, one of the most incredible airstaffs in the country. They absolutely know who their audience is.

"You try to sell 'Time in a Bottle' every day for 20 years and see if you don't go nuts. I have the most respect for that airstaff. They consistently sell the station like it's the first time. You gotta love that.

"We always said, 'Nobody likes what we do but the people.'"

Obviously, the people have spoken.



**CYNDI  
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**CONGRATULATIONS 106.7 Litefm  
ON 20 YEARS OF BEING NEW YORK'S  
ONE AND ONLY LITE MUSIC STATION!!!**

**FROM YOUR EPIC FAMILY**



**HERE'S TO 20 MORE!**

# Night Moves

## The top 10 post-sundown tracks

With Valentine's day this weekend, we thought it would be an appropriate time to look at what songs are on after dark at AC radio. While we are aware that not all stations play love songs at night, a good majority of them do. Therefore, this is a list of the 100 most-played songs in the 7pm-midnight daypart. Also of note: We are using stations that do not run Delilah. While her show is clearly the love-songs leader, those plays would have skewed the data.

Peter Cetera is getting the most plays, with three songs in the top 10. His duet with Cher, "After All," ranks as the most played song. In addition, "Hard to Say I'm Sorry" and "You're the Inspiration," two huge songs that Cetera recorded as the lead singer of Chicago, rank third and eighth, respectively.

It's Rod Stewart, however, who appears most often, showing up five times in the top 100. James Taylor comes in second with four

appearances, while The Backstreet Boys, Bette Midler, Elton John and Phil Collins all post three showings.

No single year stood out for producing the most love songs. Seven songs released in each of the following years made the top 100: 1984, 1989, 1990 and 1999. Six songs from 1997 showed up, while 1982, 1983 and 1991 were represented by five songs each. All data is courtesy of Mediabase 24/7.

Rank	ARTIST/Title	Year Released
1.	CHER/PETER CETERA After All	1989
2.	EXTREME More Than Words	1990
3.	CHICAGO Hard To Say I'm Sorry	1982
4.	MANHATTANS Shining Star	1980
5.	ELTON JOHN Circle Of Life	1994
6.	SELENA Dreaming Of You	1995
7.	SAVAGE GARDEN Truly Madly Deeply	1997
8.	CHICAGO You're The Inspiration	1984
9.	RICHARD MARX Right Here Waiting	1989
10.	BILLY JOEL She's Got A Way	1982
11.	ROD STEWART Forever Young	1988
12.	TINA TURNER What's Love Got To Do With It	1984
13.	ELTON JOHN I Guess That's Why They Call It The Blues	1983
14.	FOREIGNER I Want To Know What Love Is	1984
15.	STEVIE WONDER You Are The Sunshine Of My Life	1973
16.	BENNY MARDONES Into The Night	1980
17.	BEACH BOYS Kokomo	1988
18.	BRIAN MCKNIGHT Back At One	1999
19.	MIKE & THE MECHANICS The Living Years	1988
20.	EDWIN MCCAIN I'll Be	1997
21.	ERIC CARMEN Hungry Eyes	1988
22.	PATTI AUSTIN & JAMES INGRAM Baby, Come To Me	1982
23.	JOE COCKER & JENNIFER WARNES Up Where We Belong	1982
24.	LEANN RIMES How Do I Live	1997
25.	JAMES TAYLOR Your Smiling Face	1977
26.	BEN E. KING Stand By Me	1961
27.	BRYAN ADAMS (Everything I Do) I Do It For You	1991
28.	B. MEDLEY & J. WARNES (I've Had) The Time Of My Life	1987
29.	ROD STEWART Downtown Train	1989
30.	GEORGE BENSON On Broadway	1978
31.	LONESTAR Amazed	1999
32.	SOPHIE B. HAWKINS As I Lay Me Down	1995
33.	SHANIA TWAIN You're Still The One	1998
34.	REO SPEEDWAGON Can't Fight This Feeling	1985
35.	JOURNEY Open Arms	1982
36.	WHITNEY HOUSTON I Will Always Love You	1992
37.	ROD STEWART Have I Told You Lately (Unplugged)	1993

Rank	ARTIST/Title	Year Released
38.	JOURNEY Faithfully	1983
39.	POLICE Every Breath You Take	1983
40.	BRYAN ADAMS Heaven	1985
41.	BONNIE RAITT Something To Talk About	1991
42.	SHANIA TWAIN From This Moment On	1998
43.	CELINE DION Because You Loved Me	1996
44.	PHIL COLLINS You'll Be In My Heart	2000
45.	ROD STEWART So Far Away	1995
46.	BETTE MIDLER Wind Beneath My Wings	1989
47.	HALL & OATES You've Lost That Lovin' Feelin'	1980
48.	BILLY VERA & THE BEATERS At This Moment	1986
49.	MARIAH CAREY Hero	1993
50.	ERIC CLAPTON Tears In Heaven	2000
51.	DES'REE You Gotta Be	1994
52.	SARAH MCLACHLAN I Will Remember You (Live)	1999
53.	ERIC CLAPTON Wonderful Tonight	1978
54.	ROXETTE It Must Have Been Love	1990
55.	DON HENLEY The Heart Of The Matter	1989
56.	STEVE WINWOOD Higher Love	1986
57.	PHIL COLLINS True Colors	1998
58.	ROD STEWART Reason To Believe (Unplugged)	1993
59.	STING Fields Of Gold	1993
60.	LIONEL RICHE You Are	1983
61.	JOE COCKER You Are So Beautiful	1974
62.	JAMES TAYLOR Fire And Rain	1969
63.	BONNIE TYLER Total Eclipse Of The Heart	1983
64.	LINDA RONSTADT & AARON NEVILLE Don't Know Much	1989
65.	BETTE MIDLER The Rose	1980
66.	CHER The Shoop Shoop Song (It's In His Kiss)	1990
67.	'N SYNC (God Must Have Spent) A Little More Time On You	1999
68.	BILL WITHERS Lean On Me	1972
69.	CHICAGO Will You Still Love Me?	1986
70.	HEATWAVE Always And Forever	1978
71.	JIMMY CLIFF I Can See Clearly Now	1993
72.	LUTHER VANDROSS Here And Now	1989
73.	JAMES TAYLOR You've Got A Friend	1971
74.	AMY GRANT Baby, Baby	1990
75.	WHAMI Careless Whisper	1984
76.	JAMES TAYLOR How Sweet It Is (To Be Loved By You)	1975
77.	HUEY LEWIS & THE NEWS If This Is It	1984
78.	BACKSTREET BOYS As Long As You Love Me	1997
79.	BACKSTREET BOYS I Want It That Way	1999
80.	MARIAH CAREY I'll Be There	1992
81.	PAULA COLE I Don't Want To Wait	1997
82.	BEE GEES How Deep Is Your Love	1977
83.	BACKSTREET BOYS Show Me The Meaning Of Being Lonely	1999
84.	FAITH HILL Breathe	1999
85.	BILLY JOEL She's Always A Woman	1978
86.	BETTE MIDLER From A Distance	1990
87.	JIM CROCE I'll Have To Say I Love You In A Song	1974
88.	FIREBALL You Are The Woman	1976
89.	AARON NEVILLE Everybody Plays The Fool	1991
90.	DAN FOGELBERG Rhythm Of The Rain	1990
91.	AEROSMITH I Don't Want To Miss A Thing	1998
92.	SEAL Kiss From A Rose	1994
93.	MICHAEL BOLTON When A Man Loves A Woman	1991
94.	BONNIE RAITT I Can't Make You Love Me	1991
95.	PHIL COLLINS Against All Odds	1984
96.	ELTON JOHN Can You Feel The Love Tonight	1994
97.	SARAH MCLACHLAN Angel	1997
98.	JOHN WAITE Missing You	1984
99.	PAUL YOUNG Oh Girl	1990
100.	JEWEL You Were Meant For Me	1995

# michael bublé "sway"

**MOST ADDED!**

New This Week:

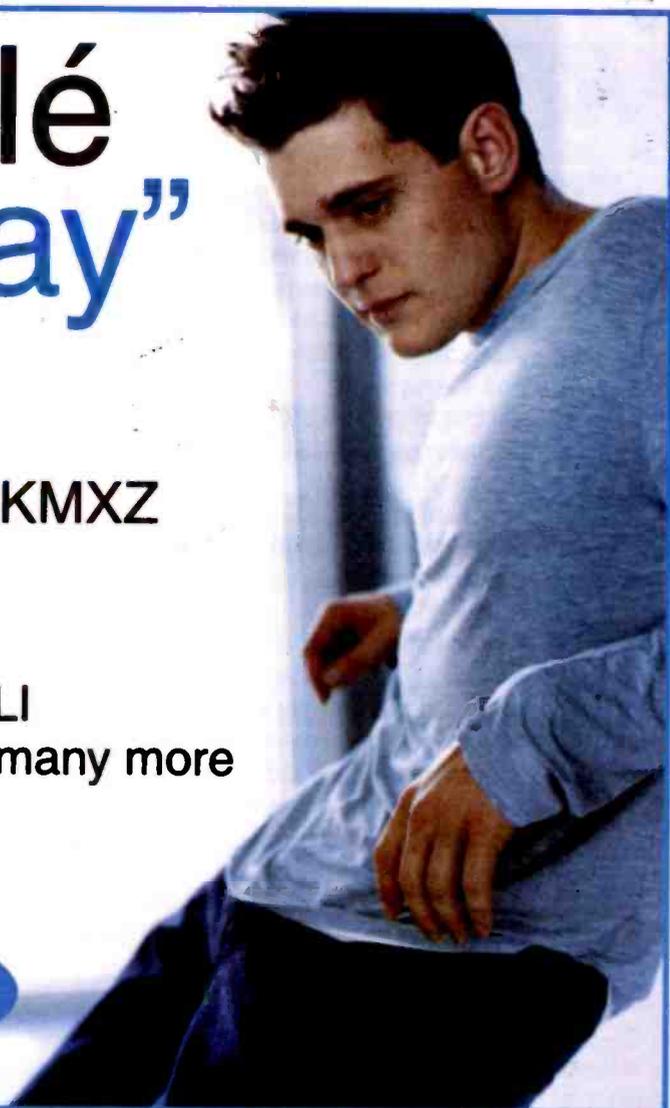
WLTE KUDL KBAY WTPI KMXZ  
WYJB KTSM KGFM WTFM

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WNIC KOSI WLTJ KKCW WWLI  
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	SHANIA TWAIN Forever And For Always (Mercury/DJMG)	2282	+16	223439	40	120/0
2	2	TRAIN Calling All Angels (Columbia)	2257	-7	211417	31	109/0
3	3	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	2061	-102	179154	48	105/0
5	4	JOSH GROBAN You Raise Me Up (143/Reprise)	1999	+170	177680	15	109/3
4	5	MATCHBOX TWENTY Unwell (Atlantic)	1984	-22	202759	38	100/0
6	6	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1819	+74	193968	18	93/5
9	7	DIDO White Flag (Arista)	1543	+73	169338	18	85/4
7	8	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	1524	-63	104311	20	100/0
8	9	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1436	-55	126832	39	94/0
11	10	CLAY AIKEN Invisible (RCA)	1359	-43	121656	16	92/0
13	11	SIMPLY RED Sunrise (simplyred.com)	1309	-70	87672	30	90/0
12	12	CELINE DION Have You Ever Been In Love (Epic)	1285	-107	104853	41	108/0
10	13	LUTHER VANDROSS Dance With My Father (J)	1279	-132	143202	34	101/0
16	14	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1196	+190	98006	6	97/12
14	15	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1179	+84	98918	14	66/1
15	16	SARAH MCLACHLAN Fallen (Arista)	1010	-29	69198	17	67/3
17	17	SIMPLY RED You Make Me Feel Brand New (simplyred.com)	898	+167	82035	3	78/9
19	18	MARTINA MCBRIDE This One's For The Girls (RCA)	817	+160	45768	4	80/15
18	19	TIM MCGRAW Tiny Dancer (Curb)	695	-32	23213	16	75/0
20	20	CHRISTINA AGUILERA The Voice Within (RCA)	634	+37	40309	11	66/2
21	21	SANTANA f/ALEX BAND Why Don't You & I (Arista)	532	+5	84356	13	33/0
22	22	HALL & OATES Getaway Car (U-Watch)	510	+47	14023	15	70/4
24	23	3 DOORS DOWN Here Without You (Republic/Universal)	481	+27	87713	7	27/1
23	24	ROD STEWART f/CHER Bewitched, Bothered And Bewildered (J)	331	-126	20381	14	50/0
27	25	SEAL Love's Divine (Warner Bros.)	294	+117	48413	2	52/14
28	26	SUZY K. Gabriel (Valium)	213	+43	3333	5	35/3
25	27	CELINE DION Stand By Your Side (Epic)	213	-8	10095	19	25/0
29	28	RUBEN STUDDARD Sorry 2004 (J)	168	+28	2961	3	34/4
<b>Debut</b>	29	NO DOUBT It's My Life (Interscope)	161	+41	24341	1	7/1
30	30	ABENAA Song 4 U (Nkumini)	152	+16	2356	2	32/1

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 2/1-2/7. 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

**WYNONNA** I Want To Know What Love Is (Curb)  
Total Plays: 147, Total Stations: 40, Adds: 12

**BABYFACE** The Loneliness (Arista)  
Total Plays: 119, Total Stations: 27, Adds: 3

**MICHAEL BUBLE** Sway (143/Reprise)  
Total Plays: 107, Total Stations: 30, Adds: 9

**KENNY LOGGINS** I Miss Us (All The Best)  
Total Plays: 104, Total Stations: 25, Adds: 9

Songs ranked by total plays

### Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
MARTINA MCBRIDE This One's For The Girls (RCA)	15
SEAL Love's Divine (Warner Bros.)	14
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	12
WYNONNA I Want To Know What Love Is (Curb)	12
MICHAEL FEINSTEIN Only One Life (Concord)	11
SIMPLY RED You Make Me Feel Brand New (simplyred.com)	9
MICHAEL BUBLE Sway (143/Reprise)	9
KENNY LOGGINS I Miss Us (All The Best)	9
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	5
DARLENE ZSCHECH (I Love) Everything About You (Epic)	5

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+190
JOSH GROBAN You Raise Me Up (143/Reprise)	+170
SIMPLY RED You Make Me Feel Brand New (simplyred.com)	+167
MARTINA MCBRIDE This One's For The Girls (RCA)	+160
NORAH JONES Don't Know Why (Blue Note/Virgin)	+141
PHIL COLLINS Can't Stop Loving You (Atlantic)	+133
SEAL Love's Divine (Warner Bros.)	+117
CELINE DION A New Day Has Come (Epic)	+92
JOSH GROBAN To Where You Are (143/Reprise)	+90
WYNONNA I Want To Know What Love Is (Curb)	+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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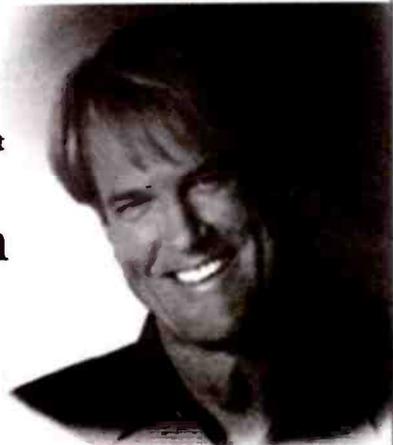


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## ON THE RECORD

With  
**Robin Daniels**  
MD, WDEF/Chattanooga, TN

Sunny  
**92.3fm**  
WDEF

One of the advantages of living in Chattanooga is that, while we do get a touch of winter, we're far south enough that spring usually comes early. Next to college basketball, the best thing about March is being able to roll down the window and crank up the radio. • As we head toward March, our rotation rolls with a rather eclectic mix. My current favorite is Sarah McLachlan's "Fallen." While I had some reservations before, I now believe her name can be added to the must-play list of mainstream AC's core artists. • "This One's for the Girls" by Martina McBride has generated quite a buzz. It has an infectious hook and a message that women can't ignore. • Brand new to our heavy current rotation is "You Make Me Feel Brand New" by Simply Red. I hate to admit it, but I can remember playing The Stylistics' version as a current many years ago. Simply Red's version is true to the original and just sounds good coming through the speakers. • Not yet a heavy current, "One Hundred Years" by Five For Fighting should be there by the time March Madness tips off. • At Chattanooga's WDEF (Sunny 92.3), March brings warm days seasoned with hits and hoops. I can't wait!

**3** Doors Down hold the top spot on the Hot AC chart for a ninth consecutive week with "Here Without You" (Republic/Universal) ... Songs 2-9 on the chart remain exactly the same, while **Evanescence** squeak into the top 10 with "My Immortal" (Wind-up) ... **Maroon 5** are on a roll with "This Love" (J), now top 15 after moving 16-14\* ... **Fuel** crack the top 20 with "Falls on Me" (Epic), moving 21-19\* ... Nice move for Lava newcomer **Toby Lightman**, who surges 26-21\* with "Devils and Angels" ... Big debuts this week for **Guster's** "Careful" (Palm/Reprise), at 31\*, and **Blue October's** "Calling You" (Universal), at No. 34 ... Be on the lookout for two cover songs sure to make an impact: **Gary Jules'** remake of Tears For Fears' "Mad World" (Universal) and **311's** rendition of The Cure's "Love Song" (Maverick/Volcano) are starting to spread ... **Barenaked Ladies** are Most Added at Hot AC, with 3 Doors' "Away From the Sun" coming in second.

— Angela Perelli, AC/Hot AC Editor

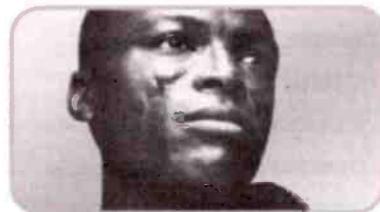


## artistactivity

ARTIST: Seal

LABEL: Warner Bros.

By MIKE TRIAS/ASSOCIATE EDITOR



Sealhenry Samuel, better known as Seal, first broke on to the scene in 1991 with his self-titled debut album. His distinctive voice and masterful songwriting earned him a large fan base, while his looks also commanded attention — his sense of style and even the scars on his face from a childhood fight with tuberculosis turned him into something of a sex symbol. In 1994 Seal's second self-titled album spawned the Grammy Award-winning hit "Kiss From a Rose."

His album *Seal IV* marked his return to the music world after a five-year hiatus. Though he began the recording of the album three years prior to its release last September, everything finally started coming together in 2002.

"I wrote and recorded a whole other album," he explains. "But when it was all said and done, it just wasn't good enough. It took a while to accept that fact, and a while longer to regain my perspective. But I don't think I could have done this album without going through that experience. It allowed me to begin again, to rediscover what I loved about music and how to best express that love."

To facilitate the creation of *Seal IV*, the artist moved from Los Angeles to where it all started — London — to draw inspiration from his homeland. He also reunited with Alan Griffiths and Mark Batson, songwriters with whom he has had a long working relationship. Probably the most crucial move in his bid to create a work he could be proud of was his recruitment of longtime producing partner Trevor Horn, who was responsible for "Kiss From a Rose." Says Seal of Horn, "He reads music, knows theory, is multi-instrumental

and has the invaluable social skills to motivate people to do what even they don't know they can do."

Seal says that during the re-energized process of recording *Seal IV* he was "able to create the perfect conditions to stimulate great productivity. It was like breaking a code, opening up a valve. I'm in the midst of the most creative period of my life and I think you can hear it on this album."

He adds, "My songs are like kids. I love them all. I encourage them to grow, to reach their full potential, and then send them out into the world."

The result is a collection of songs reminiscent of Seal's previous works. The current single, "Love's Divine," rose to No. 25\* on both R&R's AC and Hot AC charts this week. Says the singer of the song, "It's a catalyst for something fresh and unexpected and at the same time sets a new standard for me."

Though the album was released a while ago, the promotional push for *Seal IV* is about to begin anew. To date, the album has been certified platinum in Germany, France, Switzerland and Austria, and Gold in Canada and the U.K. Seal embarks on a headlining European tour beginning March 5 in Vienna, Austria. He has also been nominated for two high-profile awards. He is in contention for Best International Male at the 2004 Echo Awards, taking place at the Berlin International Congress Centre on March 8, and the NAACP has nominated him for Outstanding Male Artist at their Image Awards, airing March 11 on Fox.

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F: 25-54, 4.1-5.6, 6th to 5th
- **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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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)	3809	-92	262518	26	94/0
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3658	+34	263382	19	95/0
3	3	MATCHBOX TWENTY Bright Lights (Atlantic)	3358	-133	242130	26	94/0
4	4	NO DOUBT It's My Life (Interscope)	3298	+39	248488	15	93/0
5	5	SANTANA w/ALEX BAND Why Don't You & I (Arista)	3160	-99	241724	34	94/0
6	6	DIDO White Flag (Arista)	3120	-25	241338	29	89/0
7	7	NICKELBACK Someday (Roadrunner/IDJMG)	3081	+104	198343	20	88/0
8	8	SARAH MCLACHLAN Fallen (Arista)	2831	-122	199949	21	94/0
9	9	TRAIN When I Look To The Sky (Columbia)	2691	-59	159857	15	95/0
11	10	EVANESCENCE My Immortal (Wind-up)	2443	+336	135182	11	89/1
10	11	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2375	+178	151336	12	97/0
14	12	MELISSA ETHERIDGE Breathe (Island/IDJMG)	1916	+196	128935	7	90/1
12	13	MATCHBOX TWENTY Unwell (Atlantic)	1911	-38	148798	51	95/0
16	14	MAROON 5 This Love (Octone/J)	1867	+309	116882	5	86/7
13	15	OUTKAST Hey Ya! (Arista)	1795	+73	117773	10	41/1
17	16	JASON MRAZ You And I Both (Elektra/EEG)	1527	-20	72414	17	73/1
18	17	JOHN MAYER Clarity (Aware/Columbia)	1455	+142	77807	5	75/2
20	18	LIZ PHAIR Extraordinary (Capitol)	1232	+115	66590	7	74/4
21	19	FUEL Falls On Me (Epic)	1001	+66	34656	13	44/2
19	20	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	902	-218	42709	17	53/0
26	21	TOBY LIGHTMAN Devils And Angels (Lava)	646	+114	24087	4	46/5
23	22	SIMPLE PLAN Perfect (Lava)	600	-33	19380	9	32/0
27	23	KID ROCK Cold And Empty (Top Dog/Atlantic)	555	+81	18986	4	40/3
24	24	CLAY AIKEN Invisible (RCA)	505	-113	34757	12	25/0
29	25	SEAL Love's Divine (Warner Bros.)	481	+145	23216	2	36/4
28	26	NORAH JONES Sunrise (Blue Note/EMC)	440	+62	20900	3	36/4
25	27	COUNTING CROWS She Don't Want Nobody Near (Geffen)	423	-171	23071	13	39/0
30	28	DEFAULT (Taking My) Life Away (TVT)	366	+44	10066	6	21/0
34	29	FEFE DOBSON Everything (Island/IDJMG)	364	+93	7773	2	29/1
33	30	CHRISTINA AGUILERA The Voice Within (RCA)	280	-9	23182	8	10/0
Debut	31	GUSTER Careful (Palm/Reprise)	274	+119	6480	1	25/3
38	32	BOB GUINEY Girlfriend (Wind-up)	259	+37	6562	3	25/1
40	33	LINKIN PARK Numb (Warner Bros.)	252	+45	13963	3	7/2
Debut	34	BLUE OCTOBER Calling You (Universal)	231	+86	10028	1	17/0
36	35	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	220	-23	10165	10	5/0
Debut	36	JESSICA SIMPSON With You (Columbia)	215	+81	13731	1	10/2
37	37	TRAPT Headstrong (Warner Bros.)	212	-16	8712	12	5/0
35	38	KELLY CLARKSON The Trouble With Love Is (RCA)	207	-48	7037	9	17/0
32	39	HOWIE DAY Perfect Time Of Day (Epic)	207	-91	16240	19	16/0
Debut	40	JOSH KELLEY Everybody Wants You (Hollywood)	199	+156	6778	1	33/9

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	30
3 DOORS DOWN Away From The Sun (Republic/Universal)	18
STEADMAN Wave Goodbye (Elektra/EEG)	10
JOSH KELLEY Everybody Wants You (Hollywood)	9
MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)	9
BLONDIE Good Boys (Sanctuary/SPG)	8
MAROON 5 This Love (Octone/J)	7
JANET JACKSON Just A Little White (Virgin)	6
TEARS FOR FEARS Closest Thing To Heaven (Arista)	6
TOBY LIGHTMAN Devils And Angels (Lava)	5

WTIC KAMX WBMX  
WKRQ KEZR KQMB  
KMXB WOZN WIXM  
KOSO KLCA

Already know  
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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EVANESCENCE My Immortal (Wind-up)	+338
MAROON 5 This Love (Octone/J)	+309
MELISSA ETHERIDGE Breathe (Island/IDJMG)	+196
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+178
JANET JACKSON Just A Little White (Virgin)	+168
JOSH KELLEY Everybody Wants You (Hollywood)	+158
SEAL Love's Divine (Warner Bros.)	+145
JOHN MAYER Clarity (Aware/Columbia)	+142
GUSTER Careful (Palm/Reprise)	+119
LIZ PHAIR Extraordinary (Capitol)	+115

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

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 2/1-2/7. 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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America's Best Testing Hot AC Songs 12+  
For The Week Ending 2/13/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 18-34	Women 18-24	Women 25-34
<b>MAROON 5</b> This Love (Octone/J)	4.35	4.24	73%	5%	4.32	4.31	4.36
<b>MATCHBOX TWENTY</b> Bright Lights (Atlantic)	4.20	4.17	95%	25%	4.21	4.08	4.50
<b>NICKELBACK</b> Someday (Roadrunner/IDJMG)	4.18	4.07	97%	29%	4.16	4.11	4.28
<b>3 DOORS DOWN</b> Here Without You (Republic/Universal)	4.17	4.06	99%	39%	4.20	4.10	4.43
<b>TRAIN</b> When I Look To The Sky (Columbia)	4.15	4.02	84%	14%	4.11	4.11	4.10
<b>MATCHBOX TWENTY</b> Unwell (Atlantic)	4.14	4.06	98%	41%	4.18	4.02	4.53
<b>EVANESCENCE</b> My Immortal (Wind-up)	4.11	4.10	89%	18%	4.10	4.13	4.02
<b>SANTANA</b> f/ALEX BANO Why Don't You & I (Arista)	4.10	3.94	95%	33%	4.14	4.06	4.33
<b>MICHELLE BRANCH</b> Breathe (Maverick/Warner Bros.)	4.08	3.95	95%	25%	4.11	4.19	3.94
<b>FUEL</b> Falls On Me (Epic)	4.08	4.00	79%	11%	4.08	4.11	4.00
<b>JASON MRAZ</b> You And I Both (Elektra/EEG)	4.05	4.02	86%	16%	4.01	4.13	3.70
<b>JOHN MAYER</b> Clarity (Aware/Columbia)	4.03	4.04	59%	8%	3.85	3.90	3.73
<b>FIVE FOR FIGHTING</b> 100 Years (Aware/Columbia)	3.98	3.79	69%	10%	3.94	3.85	4.18
<b>TRAIN</b> Calling All Angels (Columbia)	3.92	3.74	98%	40%	3.92	3.80	4.18
<b>SARAH MCLACHLAN</b> Fallen (Arista)	3.91	3.89	88%	22%	3.95	3.95	3.94
<b>SIMPLE PLAN</b> Perfect (Lava)	3.89	3.82	90%	30%	3.86	3.97	3.60
<b>HOWIE DAY</b> Perfect Time Of Day (Epic)	3.83	3.70	61%	11%	3.84	3.79	3.95
<b>DIDD</b> White Flag (Arista)	3.82	3.73	96%	33%	3.80	3.74	3.93
<b>COUNTING CROWS</b> She Don't Want Nobody Near (Geffen)	3.79	3.78	54%	9%	3.77	3.79	3.72
<b>NO DOUBT</b> It's My Life (Interscope)	3.74	3.74	97%	39%	3.75	3.66	3.94
<b>SNERYL CROW</b> The First Cut Is The Deepest (A&M/Interscope)	3.73	3.69	96%	35%	3.94	3.96	3.89
<b>MELISSA ETHERIDGE</b> Breathe (Island/IDJMG)	3.69	3.50	60%	11%	3.67	3.72	3.58
<b>OUTKAST</b> Hey Ya! (Arista)	3.64	3.57	95%	51%	3.61	3.48	3.92
<b>LIZ PHAIR</b> Extraordinary (Capitol)	3.63	3.53	61%	12%	3.56	3.64	3.41
<b>NELLY FURTADO</b> Powerless (Say What You Want) (DreamWorks/Interscope)	3.59	3.53	77%	19%	3.60	3.59	3.62
<b>DAVE MATTHEWS</b> Save Me (RCA)	3.58	3.62	58%	15%	3.53	3.53	3.55
<b>CLAY AIKEN</b> Invisible (RCA)	3.51	3.46	94%	36%	3.36	3.25	3.63

Total sample size is 438 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**

**JET** Are You Gonna Be My Girl (Elektra/EEG)  
Total Plays: 192, Total Stations: 14, Adds: 1

**KIMBERLEY LOCKE** 8th Wonder (Curb)  
Total Plays: 188, Total Stations: 22, Adds: 4

**JANET JACKSON** Just A Little While (Virgin)  
Total Plays: 168, Total Stations: 14, Adds: 6

**3 DOORS DOWN** Away From The Sun (Republic/Universal)  
Total Plays: 160, Total Stations: 26, Adds: 18

**HOOBASTANK** The Reason (Island/IDJMG)  
Total Plays: 160, Total Stations: 14, Adds: 4

**LOS LONELY BOYS** Heaven (Or/Epic)  
Total Plays: 116, Total Stations: 10, Adds: 2

**MICHELLE BRANCH** 'Til I Get Over You (Maverick/Warner Bros.)  
Total Plays: 33, Total Stations: 11, Adds: 9

**BARENAKED LADIES** Testing 1, 2, 3 (Reprise)  
Total Plays: 21, Total Stations: 30, Adds: 30

**STEADMAN** Wave Goodbye (Elektra/EEG)  
Total Plays: 3, Total Stations: 10, Adds: 10

Songs ranked by total plays

**Indicator**

**Most Added**

**FIVE FOR FIGHTING** 100 Years (Aware/Columbia)

**MORAH JONES** Sunrise (Blue Note/EMC)

**JET** Are You Gonna Be My Girl (Elektra/EEG)

**JANET JACKSON** Just A Little While (Virgin)

**Reporters**

<b>WKOD</b> Raleigh, NC OH: Kevin Thomas MD: Justin Thomas TOBY LIGHTMAN	<b>WCOO</b> Cape Cod, MA OH: Greg Cassidy WD: Glenn Platt PD: Jeff Robinson 21 PERE JOHNSON 20 BARENAKED LADIES 13 JIMMY JACKSON	<b>WKYS</b> Columbus, OH OH: Dan You Stone PD: Jeff Robinson MI: Robin Cole No Adds	<b>WKOD</b> Dalton, AL OH: David Taylor PD: John Houston 11 MORAH JONES 1 BUBB PARK 7 BOB CLUREY	<b>WENS</b> Indianapolis, IN OH: Chris Taylor PD: Bernice Egan MD: Jan Carone No Adds	<b>WABC</b> Memphis, TN OH: Chris Taylor MD: Tom St. James 4 BARENAKED LADIES JANET JACKSON	<b>WYZZ</b> Oklahoma City, OK OH: Jim Scholtz PD: Bob Smith MD: Camie Wiley 1 LUGER PARK STADIUM MICHELLE BRANCH	<b>KLCA</b> Reno, NV OH: Jim Scholtz PD: Bob Smith MD: Camie Wiley 1 LUGER PARK STADIUM MICHELLE BRANCH	<b>WZZM</b> Ann Arbor, MI KIMBERLEY LOCKE	<b>KSZR</b> Tucson, AZ OH: Herb Crane MD: Herb Crane MD: Linda Lutz BLONDIE
<b>WRVE</b> Albany, NY PD: Randy McCarver AP: Anne Bush MD: Fred Nuber No Adds	<b>WHTI</b> Cedar Rapids, IA PD: JJ Cook 2 NICKELBACK 4 JET	<b>WKCP</b> Corpus Christi, TX OH: Courtney Nelson PD: Mike Clark 7 BRITNEY SPEARS 1 BLONDIE	<b>KSVE</b> Paso, TX OH: Courtney Nelson PD: Mike Clark 7 BRITNEY SPEARS 1 BLONDIE	<b>WZPL</b> Indianapolis, IN PD: Scott Sands OH: Bob Walker PD: Don Judd MD: Dave Decker FOURTEENS OF WAYNE JOHN KELLY	<b>WYTI</b> Milwaukee, WI OH: Bob Walker PD: Don Judd MD: Dave Decker 7 JOHN KELLY	<b>WOMX</b> Orlando, FL PD: Joe Goodman MD: Laura France No Adds	<b>WYZZ</b> Richmond, VA PD: Tom Beltram BAROON 5	<b>WYOR</b> Rochester, NY PD: Dan LeFron MD: Jim Hensack 3 DOORS DOWN BARENAKED LADIES	<b>WYZZ</b> Tucson, AZ OH: Herb Crane MD: Herb Crane MD: Linda Lutz No Adds
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# ON THE RECORD

With **Steve Hibbard**  
OM JRN Smooth Jazz



I've spent some time with the new Special EFX CD, *Party*. This one lives up to its title — it's a collection of fresh, upbeat tunes. Chieli Minucci has been making smooth jazz longer than almost anyone, and this may be his best project to date. Beyond the lead track, "Ladies Man," there's plenty more here for radio, especially "Ready for Anything." • We just added "Allright"

by Grady Nichols. This could be the breakout record for this sax player. Similarly, Richard Smith's "Sing a Song" and Paul Jackson Jr.'s "Walk-in" bring some great energy to the format. • On the softer side, Pete Belasco is back with the song "Deeper." Reminiscent of his first CD, *Get It Together*, it's a mellow groove, impeccably produced, that fits Smooth Jazz perfectly. • We now have releases from two rival bands, both representing original members of the legendary Crusaders: The latest one, from The Jazz Crusaders with trombonist Wayne Henderson, includes "Clima Suave," featuring Ronnie Laws on sax. Not only does this track recapture the powerful Crusaders sound, but it sounds fresh in today's musical context. • We've begun online music testing at JRN, working with Troy Research. This enables us to simultaneously survey our listeners in 30 markets. Recently we asked the panel about holiday music. There were hardly any Scrooges! They do prefer the instrumentals, and they really liked our blending of holiday and regular smooth jazz tracks, as opposed to the 100% holiday fare elsewhere.



Now in its fourth week at No. 1, **Jazzmasters'** "Puerto Banus" (Trippin' 'N Rhythm) appears poised for a fall from grace precipitated by the likely move of **Chris Botti's** "Indian Summer" (Columbia), which, at 2\*, is also No. 1 Most Increased with a gain of 102 plays ... **Steve Cole** bursts into our top 10 with a 16-9\* quantum leap, two adds and the third Most Increased title at +71 ... **Peter White's** "Talkin' Bout Love" (Columbia) leaps 18-15\* and picks up four new adds, including big guns WQCD/New York and WVMV/Detroit ... **Paul Brown's** "24/7" (GRP/VMG) is breaking with a move 23-18\* and is second Most Increased, at +79 plays ... **Richard Smith's** cover of "Sing a Song" (A440) zips 25-22\* and wins three new adds ... Very strong chart debut at 23\* for **Euge Groove's** "Livin' Large" (Narada), which gets three new adds, including KIFM/San Diego and WQCD ... At 26\*, **Paul Taylor** steps up with "Steppin' Out" (Peak) by getting four new adds, including KWJZ/Seattle and WQCD ... **Mindi Abair's** "Save the Last Dance" (GRP/VMG) is off to a bit of a slow start, but five adds this week should begin to change her momentum. When Abair's track breaks, we can credit WJJZ/Philadelphia and KIFM for leading the way ... **KJCD/Denver PD Mike Fischer** is over the top for **Marc Antoine's** "Mediterraneo" (Rendezvous), and he's given it 18-20 plays for more than five weeks ... Current faves: **Keb' Mo'** and **John Stoddard**.

— Carol Archer, Smooth Jazz Editor

## Reporters

**WZMR/Albany, NY**  
OM: Michael Morgan  
PD: Kevin Callahan  
APD: ABAR  
SLEE: MARK ANTOINE

**KAJZ/Albuquerque, NM**  
PD: Paul Lavie  
APD/BD: Jeff Young  
No Adds

**KMVK/Anchorage, AK**  
OM/BD: Aaron Walkender  
14 HL ST. BOUL

**WJZZ/Atlanta, GA**  
PD/BD: Nick Francis  
No Adds

**KSAJ/Bakersfield, CA**  
OM/BD: Chris Treuschend  
APD: Matt Ralby  
SIC: MARC ANTOINE  
PETER WHITE

**WNUA/Chicago, IL**  
OM: Bob Kaska  
PD/BD: Steve Siles  
No Adds

**WNVV/Cleveland, OH**  
OM/BD: Bernie Kimble  
BRANTON BROTHERS

**WJZA/Columbus, OH**  
PD/BD: Bill Harman  
RICHIE CRONIN  
BASS: I  
RICHARD SMITH  
BRANTON BROTHERS  
HUBERT LAWS

**KOAL/Dallas, TX**  
OM/BD: Kurt Johnson  
MD: Mark Sanford  
BASS: I

**KJCD/Denver, CO**  
PD/BD: Michael Fischer  
7 BILL DOWNING

**WVMV/Detroit, MI**  
OM/BD: Tom Siroker  
BD: Sandy Kowalski  
PETER WHITE

**KEZL/Fresno, CA**  
PD/BD: J. Weidenheimer  
No Adds

**WDRR/Ft. Myers, FL**  
OM: Steve Smart  
PD: Joe Turner  
BD: Randi Bachman  
11 BRUCE ANTOINE  
1 RICHARD SMITH  
8 MARC ANTOINE  
8 DAVID SANBORN

**KJLZ/Houston, TX**  
PD: Maxine Ford  
APD/BD: Greg Morgan  
18 RENZOCE BLUTHER YANDESS  
10 BASS: I

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

**KOAS/Las Vegas, NV**  
PD/BD: Erik Fess  
PAUL TAYLOR  
COUCH POTATO ALLSTARS

**KSBR/Los Angeles, CA**  
OM/BD: Terry Wood  
BD: Susan Keshary  
JANE COCHRAN  
1 BRUCE ANTOINE  
1 MARC ANTOINE  
1 BRANTON BROTHERS

**KTWV/Los Angeles, CA**  
PD: Paul Goldstein  
APD/BD: Sonoma Widmann  
No Adds

**WELV/Macon, GA**  
OM: Eric West  
PD/BD: Rick Smith  
No Adds

**WJZN/Memphis, TN**  
PD/BD: Norm Miller  
No Adds

**WLVE/Miami, FL**  
OM: Rob Roberts  
PD/BD: Rich McMillan  
SULEE

**WJZI/Milwaukee, WI**  
OM/BD: Steve Scott  
MD: Jeff Peterson  
J. JEFF GOLUB

**KRYR/Modesto, CA**  
OM/BD: Doug Wulf  
PD: Jim Gross  
1 ERIC ANTOINE  
1 BRUCE ANTOINE  
1 PAUL TAYLOR  
1 EUGE GROOVE  
1 JEFF KASHNER

**Jones Smooth Jazz/Network**  
PD/BD: Steve Hibbard  
7 MARC ANTOINE  
1 HL ST. BOUL  
1 BRUCE ANTOINE

**WQCD/New York, NY**  
OM: John Butler  
PD/BD: Charley Connolly  
REYNOLCE BLUTHER YANDESS  
PAUL TAYLOR  
PETER WHITE  
EUGE GROOVE

**WJCD/Norfolk, VA**  
OM/BD: Darcy Davis  
APD/BD: Larry Hollowell  
STEVE COLE

**WLOO/Orlando, FL**  
PD: Brian Morgan  
BD: Patricia James  
SULEE Y. MD

**WJJZ/Philadelphia, PA**  
PD: Michael Tazzi  
MD: Frank Chiles  
No Adds

**WJZW/Richmond, VA**  
PD: Russ Souder  
SULEE  
EUGE GROOVE

**KSSJ/Sacramento, CA**  
PD/BD: Lee Hansen  
APD: Ken Jones  
ROGER SMITH

**KBZN/Salt Lake City, UT**  
OM/BD/MD: Dan Jessop  
1 MARK SHAM  
1 PETER WHITE  
1 EUGE GROOVE

**KIFM/San Diego, CA**  
OM: Mike Vannoy  
PD: Mike Vannoy  
APD/BD: Keith Cole  
3 EUGE GROOVE

**KKSF/San Francisco, CA**  
OM: Michael Martin  
PD: Michael Erickson  
No Adds

**KJZY/Santa Rosa, CA**  
PD: Gordon Ziel  
APD/BD: Rob Singleton  
7 KERRY JORDAN

**KWJZ/Seattle, WA**  
PD: Carol Handley  
MD: Dianne Rose  
11 SPINICE  
1 RICHARD SMITH  
9 RUSSELL FREEMAN  
PAUL JACKSON, JR.  
PAUL TAYLOR

**WEIB/Springfield, MA**  
PD: Carol Cutting  
BD: Jeanette Shavers  
No Adds

**WSSM/St. Louis, MO**  
PD: David Blum  
1 COUCH POTATO ALLSTARS

**WSJT/Tampa, FL**  
PD: Ross Black  
MD: Ruby Curtis  
No Adds

**WJZW/Washington, DC**  
OM: Tommy King  
PD: Carl Anderson  
BD: Renee Dupuy  
HL ST. BOUL  
AL GREEN  
PAUL BROWN

\*Monitored Reporters

41 Total Reporters

Did Not Report, Playlist Frozen (2):  
KJZZ/Fresno, NY  
KVOT/Phoenix, AZ

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PART TWO OF A TWO-PART SERIES

# Are Radio And Records Still In Sync?

## Music execs on promotion-budget cutbacks, including CDs for giveaways

**P**art One of this column (1/30) explored the recent tightening of smooth jazz label promotion budgets from radio's perspective, particularly in terms of cutbacks in CDs for on-air promotional giveaways, which PDs consider to be crucial. This time record executives consider the importance of giving away product to support artists' airplay.

Record people I sampled were unanimously in favor of providing promotional CDs for radio giveaways. One legendary major-label non-smooth jazz promotion titan defended CD giveaways in simple, unequivocal terms, calling the practice "the single most effective tool to support new airplay, and by far the cheapest." He said, "Smooth jazz would be crazy to abandon it. That should be the last-gasp effort, and perhaps that's exactly what we're seeing."

Concord Jazz/Peak's Rebecca Risman concurs: "Promotional product for giveaway is the least expensive route to spread the word. During giveaways, when jocks back-announce and talk about the record, it's another layer of promotion. We will continue to support

radio as long as they support us. In fact, support us, and I'll be your slave."

### Tools & Development

This is not to say that some labels are not feeling the pinch. Rendezvous Entertainment partner Frank Cody says, "It's a corporate edict when cost-cutters come in with axes: No further promotional copies will be provided. When promotion people are given that as their marching orders, they have to do what they're told, unless they want to go do something else."

Rendezvous Music President Hyman Katz offers the following insight: "We have always found a way to work together with radio to provide them with the tools they need to help maintain the stars of today and help create those of tomorrow. Though we are certainly mindful of the financial realities of today's soft retail environment, we recognize that radio is tremendously important."

"When you compare the cost to buy time on radio with the hard cost of creating a CD, which is marginal, giving away CDs is a pretty good deal — good bang for your marketing dollar. There is hysteria about how bad things are, and when one lives in that kind of constant fear of the dollar and the economy, it tends to create even more bleak realities."

"This is the business we're in: We are here to develop artists and have them played on the radio. We are doing this because, ultimately, it's going to be good business to do it. But if you're constantly in the mindset of cutting this and cutting that,

you are probably contributing more to the downturn than helping it."

### 'We're Doing Something Right'

Shanachie Entertainment's Marla Roseman says, "Our business model hasn't changed much. We've always been lean and mean. Let's face it: Ours is an independent label, so we have to be very resourceful. It's not like we are a big company. Even before I joined Shanachie, when I was an independent promoter, I wasn't extravagant."

**"On-air repetition can only help to strengthen an artist's brand name, as well as deepen the connection between the radio station, the artist and the listener."**

*All That Jazz*

"We just run a tight ship, and we try to be as fair as we can. I've never had a problem, as far as giveaways are concerned, with our supporters. They are our big supporters, so we support them. We're very lucky, because usually our records get played. Of course, we don't like to act until we see the whites of their ads, but that's the way we have to be."

"Shanachie VP/Promotion & Artist Development Bill Cason and I are very close, and we see things the same way. We don't get bogged down in committees, and I don't

**"When you compare the cost to buy time on radio with the hard cost of creating a CD, giving away CDs is good bang for your marketing dollar."**

*Hyman Katz*

have to make an appointment to talk to him. We talk all the time, and he knows what time it is. It's very good to work with someone who knows so much about promotion, and the two of us have great chemistry, which really comes across.

"Obviously, we're doing something right. We have always worked within certain constraints, so when we send something to radio, it's going to be as good as it can possibly be. That we are lean and mean is probably why we are so successful during the downturn."

Similarly, Narada's Sue Schradler says, "Narada has always taken a grass-roots approach to marketing and promotion. Although we've been part of EMI since 1998, we maintain an independent mentality, which allows us to work with stations in ways that some of the majors cannot."

"For example, we aggressively send out CD giveaways for contests, fundraisers and 'win it before you can buy it' promotions. We have also begun new partnerships with stations to reach their audiences via e-newsletter campaigns and sponsorships."

### Name Recognition Is Key

All That Jazz's Cliff, Jason and Julie Gorov suggest, "There have undoubtedly been budget cutbacks in the last couple of years at many labels. However, most labels still realize the importance of supporting radio's airplay of their artists by supplying stations with promotional CDs to give away on-air."

"Our hope for now and the future is that record labels continue to realize the importance of doing so. On-air giveaway CDs are a very inexpensive way for companies to promote their artists to key listeners, no matter the market size."

"At the R&R Smooth Jazz Label Summit this past October, we saw research from Broadcast Architecture that suggested that listeners of Smooth Jazz radio may not necessarily know who the artists are that they are hearing. This was alarming to all present."

"The record and radio communities must work together to continue to educate listeners about the artists and their music in order to keep selling significant numbers of units and to allow labels to continue to

release music that keeps listeners engaged — and hopefully motivated to purchase.

"Mentioning the name of an artist and a new CD as part of an on-air giveaway, especially when back-announced, is not only a great way to let listeners know who the artist is, but also to generate awareness of the artist's new release. On-air repetition can only help to strengthen an artist's brand name, as well as deepen the connection between the radio station, the artist and the listener."

### The Bottom Line

Smooth jazz promotion rep David Kunert says, "The sometimes uneasy alliance between radio and record labels seems to be at the forefront more and more these days. Our format is no exception. Although my clients and I certainly treasure our relationships with programmers, it does seem that more work needs to be done to accomplish our mutual goal of having the Smooth Jazz format continue to grow and flourish."

"The turnover of current music is always an issue, and with sales in our industry continuing their downward trajectory of the last three years or so, now, more than ever, honest dialogue must start happening between radio stations and labels."

"Where creative ideas are concerned, innovative and visionary minds like Kent Anderson and Suzy Le Clair of A440, Mark Wexler, Frank Cody and other veterans have much to offer radio stations, and their ideas have the potential to benefit the format as a whole."

"The bottom line is that if the labels don't survive, the format will have zero growth, which will ultimately be the demise of smooth jazz. Accordingly, there is no time like the present for radio and records to get together to help each other in our mutual quest to succeed."

### TALK BACK TO R&R!

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

Phone: 310-788-1665

E-mail:

carcher@radioandrecords.com

Fax: 310-203-9763

**"We just run a tight ship, and we try to be as fair as we can. I've never had a problem, as far as giveaways are concerned, with our supporters."**

*Marla Roseman*

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**SMOOTH JAZZ**

THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	± PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	JAZZMASTERS	Puerto Banus	(Trippin' 'N' Rhythm)	883	-23	108151	25	39/0
2	CHRIS BOTTI	Indian Summer	(Columbia)	836	+102	97001	20	41/0
3	NICK COLIONNE	High Flyin'	(3 Keys Music)	825	+64	87188	18	38/0
4	KIM WATERS	The Ride	(Shanachie)	776	+59	96175	12	41/0
5	DAVE KOZ	Honey-Dipped	(Capitol)	672	-75	66840	23	34/0
6	PRAFUL	Sigh	(Rendezvous/N-Coded)	562	-50	56352	29	32/0
7	RICHARD ELLIOT	Sly	(GRP/VMG)	514	+60	66770	10	37/0
8	MICHAEL MCDONALD	Ain't No Mountain High Enough	(Motown)	471	+3	41905	14	36/0
9	STEVE COLE	Everyday	(Warner Bros.)	434	+71	40859	17	34/2
10	JIMMY SOMMERS	Take My Heart...	(Gemini/Higher Octave)	421	-43	51430	24	31/0
11	SEAL	Touch	(Warner Bros.)	412	-10	33357	16	28/0
12	DAVID BENOIT	Watermelon Man	(GRP/VMG)	401	+19	47993	16	29/0
13	DARYL HALL	She's Gone	(Rhythm & Groove/Liquid 8)	397	-14	40790	20	28/0
14	HIL ST. SOUL	For The Love Of You	(Shanachie)	396	+49	29181	4	30/3
15	PETER WHITE	Talkin' Bout Love	(Columbia)	393	+51	38607	4	38/4
16	LEE RITENOUR	Inner City Blues	(GRP/VMG)	364	-10	42723	10	28/0
17	MARC ANTOINE	Funky Picante	(Rendezvous)	322	-16	32705	10	28/0
18	PAUL BROWN	24/7	(GRP/VMG)	309	+79	33867	3	29/1
19	BASS X VONNI	Liquid 8		302	+39	27914	13	28/3
20	DOWN TO THE BONE	Cellar Funk	(Narada)	281	-3	23383	10	23/0
21	PAMELA WILLIAMS	Afterglow	(Shanachie)	257	-17	33385	18	21/0
22	RICHARD SMITH	Sing A Song (A440)		257	+41	19226	9	24/3
23	EUGE GROOVE	Livin' Large	(Narada)	244	+91	26897	1	27/5
24	KIRK WHALUM	Do You Feel Me	(Warner Bros.)	224	+6	23280	13	19/0
25	NORAH JONES	Sunrise	(Blue Note/EMC)	214	+16	10571	2	16/0
26	PAUL TAYLOR	Steppin' Out	(Peak)	193	+16	23138	2	23/4
27	JEFF GOLUB	Pass It On	(GRP/VMG)	180	+22	16243	1	18/1
28	NAJEE	Eye 2 Eye (N-Coded)		167	+10	21653	7	19/3
29	BRIAN BROMBERG	Bobblehead	(A440)	158	+19	9298	1	14/0
30	HIROSHIMA	Revelation	(Heads Up)	150	-16	8947	13	14/0

**Most Added\***

www.rindicator.com

ARTIST	TITLE	LABEL(S)	ADDS
EUGE GROOVE	Livin' Large	(Narada)	5
MARC ANTOINE	Mediterraneo	(Rendezvous)	5
MINDI ABAIR	Save The Last Dance	(GRP/VMG)	5
PETER WHITE	Talkin' Bout Love	(Columbia)	4
PAUL TAYLOR	Steppin' Out	(Peak)	4
HIL ST. SOUL	For The Love Of You	(Shanachie)	3
BASS X VONNI	Liquid 8		3
RICHARD SMITH	Sing A Song (A440)		3
NAJEE	Eye 2 Eye	(N-Coded)	3
BRAXTON BROTHERS	When You Touch Me	(Peak)	3

**Most Increased Plays**

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
CHRIS BOTTI	Indian Summer	(Columbia)	+102
EUGE GROOVE	Livin' Large	(Narada)	+91
PAUL BROWN	24/7	(GRP/VMG)	+79
STEVE COLE	Everyday	(Warner Bros.)	+71
NICK COLIONNE	High Flyin'	(3 Keys Music)	+64
RICHARD ELLIOT	Sly	(GRP/VMG)	+60
KIM WATERS	The Ride	(Shanachie)	+59
PETER WHITE	Talkin' Bout Love	(Columbia)	+51
HIL ST. SOUL	For The Love Of You	(Shanachie)	+49
RICHARD SMITH	Sing A Song (A440)		+41

**Most Played Recurrents**

ARTIST	TITLE	LABEL(S)	TOTAL PLAYS
MINDI ABAIR	Flirt	(GRP/VMG)	339
CANDY DULFER	Finsbury Park, Gate 67	(Eagle Rock)	309
RICK BRAUN	Green Tomatoes	(Warner Bros.)	287
KENNY G	Malibu Dreams	(Arista)	279
SIMPLY RED	Sunrise	(simplyred.com)	245
RONNY JORDAN	At Last	(N-Coded)	199
LUTHER VANDROSS	Dance With My Father	(J)	185
PAUL JACKSON, JR.	It's A Shame	(Blue Note)	172
CHUCK LOEB	eBop	(Shanachie)	156
PAUL TAYLOR	On The Move	(Peak)	112
JEFF LORBER	Gigabyte	(Narada)	107
DAVID SANBORN	Comin' Home Baby	(GRP/VMG)	100
CHELI MINUCCI	Kickin' It Hard	(Shanachie)	70
URBAN KNIGHTS	Got To Give It Up	(Narada)	61
RICHARD ELLIOT	Corner Pocket	(GRP/VMG)	45
HEATHER HEADLEY	I Wish I Wasn't	(RCA)	45

41 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 2/1-2/7. 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**

- DAVID SANBORN Isn't She Lovely (GRP/VMG)  
Total Plays: 128, Total Stations: 15, Adds: 2
- ERIC MARIENTHAL Sweet Talk (Peak)  
Total Plays: 97, Total Stations: 12, Adds: 2
- WILL DOWNING A Million Ways (GRP/VMG)  
Total Plays: 79, Total Stations: 7, Adds: 2
- DAN SIEGEL /BONEY JAMES In Your Eyes (Native Language)  
Total Plays: 78, Total Stations: 9, Adds: 0
- BRIAN HUGHES Wherever You Are (A440)  
Total Plays: 63, Total Stations: 7, Adds: 0

- BEYONCÉ /LUTHER VANDROSS The Closer I Get To You (J/Columbia)  
Total Plays: 56, Total Stations: 5, Adds: 2
- MINDI ABAIR Save The Last Dance (GRP/VMG)  
Total Plays: 49, Total Stations: 8, Adds: 5
- PAUL JACKSON, JR. Walkin' (Blue Note/EMC)  
Total Plays: 49, Total Stations: 7, Adds: 1
- JEFF LORBER Under Wraps (Narada)  
Total Plays: 46, Total Stations: 4, Adds: 0
- MARC ANTOINE Mediterraneo (Rendezvous)  
Total Plays: 42, Total Stations: 8, Adds: 5

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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# The Hispanic Audience Rocks

## Demographic profiles of the format's subset of listeners

The increasing Hispanic population has been the topic of several articles in R&R over the past few months. As a resident of Los Angeles — the city with the largest Hispanic population in the U.S. — the phenomenon is old hat to me. Nevertheless, we are an industry that thrives on demographic information, and who am I to deprive you of your quota?

Enlisting the services of International Demographics' Media Audit, I sought to answer the question, "What do Hispanic Rock listeners want?" This takes for granted that Hispanics listen to Rock. (Do we have any market managers in Los Angeles reading this?) Of course, Hispanics listen to Rock — how else could Media Audit have done the research for this project?

Media Audit conducts a multimedia survey for the purpose of developing statistically reliable information about the audience levels and audience characteristics of radio stations, local TV news programs, cable TV channel viewing, daily newspapers and other selected local, regional and national media.

This report was culled from the August 2002 to August 2003 listening period. The survey is from the top 50 markets, with a representative sample beyond that to include all market sizes. There were 125,187,000 in this group overall. Of that group, 8,631,000 were partisans of an Active Rock and/or a Rock station.

### Nearly 1 Million Strong

Within the survey group, 18,322,000 people identified themselves as Hispanic with no language preference. We assume these are assimilated Hispanics. Of these, 794,000 were partisans of an Active Rock and/or a Rock station.

**As the Hispanic population continues to grow in this country, it's important for programmers in all formats to understand that a merging culture means that more things are crossing cultural boundaries.**

Also in the survey group were 12,141,000 people who identified themselves as Spanish-speaking, meaning they speak Spanish at home and/or work. Within that group, 336,000 were the Active Rock and/or Rock partisans.

So maybe Hispanic listeners are not poised to dramatically alter the face of Rock programming, but my point remains that they do exist. (Have the Los Angeles managers joined us yet?) In a future column we'll talk to Rock programmers with a significant number of Hispanics in their audience for a more in-depth conversation about what this means to their stations. This week, though, we'll examine the research.

Look at the chart "A Comparison of Partisans" on this page. From the reams of information provided by the Media Audit, I selected the categories where the combined Rock and Active Rock demo rated the highest. What I discovered was that the numbers carried through from overall Rock listeners to the Hispanic and Spanish-speaking listeners. That seems to indicate a similar psychographic profile for Anglo and Hispanic Rock listeners.

Another component to this research that can't be understood simply by looking at percentages is the format's index. Index is the audience's propensity to fall into a particular category. For example, there

is a 48% greater likelihood that a Rock listener will be in the 18-49 demo than there is that someone in the general population will be 18-49. For Hispanic Rock listeners, it's an 18% greater probability, and this drops to 13% for Spanish-speaking Rock listeners. But remember, that is still 18% and 13% greater probability than the overall population.

**Maybe Hispanic listeners are not poised to dramatically alter the face of Rock programming, but my point remains that they do exist.**

### Fast Facts

Here are more facts about the Hispanics in the Rock demo.

- They're 38% more likely to be men.
- They're twice as likely to be between 18-20.
- They're 74% more likely to be between 18-24.
- They're 39% more likely to be high school graduates.
- They're 21% more likely to have attended some college.
- They're 21% more likely to be in the \$35,000-\$49,999 income bracket.
- They're 51% more likely to be in the \$50,000-\$74,999 income bracket.
- They're 48% more likely to be in the \$75,000-\$99,999 income bracket.
- They're nearly 3 1/2 times more likely to be in the military.
- They're over 2 1/2 times more likely to have an occupation other than professional/technical, proprietor/manager, clerical worker, sales worker, blue-collar worker or student.
- They're 20% more likely to be sales workers.

## A Comparison Of Partisans

The figures below show the percentage of listeners within particular categories. Rock and Active Rock are combined and reflected by the word *Rock*. Overall is the general population; Overall Rock is the entire group of Active Rock and Rock partisans. Hispanic denotes the format's partisans who identify themselves as Hispanic with no language preference; and Spanish-Speaking refers to Hispanics who speak Spanish at home and/or work and listen to Rock.

Category	Overall Population	Overall Rock	Hispanic	Spanish-Speaking
Age 18-49	64%	94%	96%	93%
High school graduate	30%	37%	43%	43%
Family size: 3-4 persons	38%	48%	51%	46%
Income: \$35,000-\$49,999	24%	27%	29%	30%
Occupation: blue collar	17%	28%	29%	30%
Children at home, any age	42%	47%	45%	49%
Children over 6	33%	34%	32%	36%
MTV generation	20%	40%	32%	28%

### Average time, in minutes, exposed to media

Category	Overall Population	Overall Rock	Hispanic	Spanish-Speaking
Radio	179	224	242	251
Television	212	202	217	200
Newspaper	47	41	48	54
Internet (average minutes per week)	442	453	438	426

- They're 15% more likely to be clerical workers.
- They're 14% more likely to be blue-collar workers.
- They're 26% more likely to not be employed because they are full-time students.

### Stage In Life

Continuing with the fast-facts theme, here is how Rock's Hispanics fare with the various aspects of the life cycle.

- They're over 2 1/2 times more likely to be single, under 35, with no children.
- They're 54% more likely to be married, under 35, with no children.
- Interestingly, they are 42% less likely to speak Spanish when at home or when away from home. Again, these are assimilated Hispanics.
- They're 50% more likely to be in the MTV generation. The Media Audit explains this category as adults who are 18-44 who viewed MTV or VH1 on cable TV during the previous week. This market segment tends to be younger adults who are single or married without any children. They are financial optimists starting households who need new home furnishings. They are excellent prospects for new cars and trucks, electronic products, fast-food restaurants and foreign travel.
- They're 51% more likely to be affluent blue collar and 20% more likely to be financial optimists.
- Their favorite activities — defined as having participated in an activity sometime in the previous 12 months — include hunting (2 1/2 times more likely), attending rock/pop concerts (over twice as likely),

playing golf three times or more during the previous year (twice as likely), fishing (91% more likely) and attending country concerts (91% more likely).

I'm beginning to sense a theme here. The Hispanic portion of the Rock audience is very much like the rest of the Rock audience. Need more proof? How about this: Hispanic rockers are heavy or frequent users or buyers in the following areas.

- Beer: three times more likely
  - Auto Parts Stores: 51% more likely
  - Sporting Goods Stores: 35% more likely
  - Discount Stores: 41% more likely
  - Rent movies: 28% more likely
  - Attend movie theaters: 25% more likely
  - Jewelry stores: 23% more likely
  - Buy pre-recorded music: 20% more likely
- Here is one final category for the fact lover in all of you. Hispanic Rock listeners live in households that own:
- RV/Motor home: 95% more likely
  - Power or motorboat: 94% more likely
  - Sailboat: 79% more likely
  - Motorcycle: 63% more likely
  - Pickup truck: 41% more likely
  - Sport utility vehicle: 34% more likely

As the Hispanic population continues to grow in this country, it's important for programmers in all formats to understand that a merging culture means that more things are crossing cultural boundaries. It's up to you to make sure your format is one of them.



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)	651	+16	35434	13	25/1
2	2	AUDIOSLAVE I Am The Highway (Interscope/Epic)	532	+27	27145	19	21/0
4	3	LINKIN PARK Numb (Warner Bros.)	418	-5	26014	17	19/0
3	4	PUDDLE OF MUDD Away From Me (Geffen)	398	-41	18838	16	21/0
5	5	JET Are You Gonna Be My Girl (Elektra/EEG)	375	+24	18078	21	20/1
9	6	INCUBUS Megalomaniac (Epic)	338	+54	16212	6	20/2
6	7	THREE DAYS GRACE (I Hate) Everything About You (Jive)	323	-26	12878	16	17/0
10	8	TANTRIC Hey Now (Maverick/Reprise)	292	+14	15750	6	20/1
7	9	STAIN'D So Far Away (Flip/Elektra/EEG)	291	-21	20280	32	22/0
8	10	TRAPT Still Frame (Warner Bros.)	274	-34	15106	26	13/0
14	11	GODSMACK Re-Align (Republic/Universal)	261	+27	11547	10	15/0
13	12	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	251	-5	9358	8	17/0
11	13	OFFSPRING Hit That (Columbia)	249	-14	15044	12	12/0
12	14	STAIN'D How About You (Flip/Elektra/EEG)	243	-18	9716	11	18/0
15	15	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	234	0	12056	33	22/0
18	16	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	198	+30	8549	6	10/1
20	17	3 DOORS DOWN Away From The Sun (Republic/Universal)	195	+38	6941	3	15/2
17	18	FUEL Million Miles (Epic)	190	+13	8168	4	17/1
19	19	SHINEDOWN 45 (Atlantic)	177	+16	7383	8	15/1
21	20	TESLA Caught In A Dream (Sanctuary/SRG)	159	+14	7588	3	14/2
16	21	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	133	-53	8214	15	10/0
Debu	22	JET Cold Hard Bitch (Elektra/EEG)	126	+65	8923	1	13/3
22	23	A PERFECT CIRCLE The Outsider (Virgin)	122	-19	3030	4	12/1
Debu	24	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	116	+56	2283	1	14/2
23	25	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	113	-9	8150	11	9/0
28	26	TRAPT Echo (Warner Bros.)	89	+20	4284	2	9/0
25	27	CHEVELLE Closure (Epic)	83	-18	2951	16	8/0
26	28	METALLICA The Unnamed Feeling (Elektra/EEG)	79	+2	2810	3	11/0
Debu	29	FINGER ELEVEN One Thing (Wind-up)	75	+14	4604	1	6/0
24	30	DEFAULT (Taking My) Life Away (TVT)	75	-27	5505	14	10/0

25 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 2/1-2/7. 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**

**SEVENDUST** Broken Down (TVT)  
Total Plays: 74, Total Stations: 8, Adds: 0

**DAMAGEPLAN** Save Me (Elektra/EEG)  
Total Plays: 70, Total Stations: 9, Adds: 4

**PUDDLE OF MUDD** Heel Over Head (Geffen)  
Total Plays: 65, Total Stations: 12, Adds: 5

**LO-PRO** Sunday (Geffen)  
Total Plays: 57, Total Stations: 7, Adds: 1

**COURTNEY LOVE** Mono (Virgin)  
Total Plays: 51, Total Stations: 4, Adds: 0

**CHEAP TRICK** My Obsession (Big3)  
Total Plays: 50, Total Stations: 8, Adds: 1

**HOOBASTANK** The Reason (Island/IDJMG)  
Total Plays: 50, Total Stations: 8, Adds: 2

**P.O.D.** Change The World (Atlantic)  
Total Plays: 44, Total Stations: 7, Adds: 2

**DROPBOX** Wishbone (Re-Align/Universal)  
Total Plays: 44, Total Stations: 5, Adds: 1

**SMILE EMPTY SOUL** Nowhere Kids (Lava)  
Total Plays: 42, Total Stations: 3, Adds: 0

**Most Added\***

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PUDDLE OF MUDD Heel Over Head (Geffen)	5
DAMAGEPLAN Save Me (Elektra/EEG)	4
JET Cold Hard Bitch (Elektra/EEG)	3
INCUBUS Megalomaniac (Epic)	2
3 DOORS DOWN Away From The Sun (Republic/Universal)	2
TESLA Caught In A Dream (Sanctuary/SRG)	2
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	2
HOOBASTANK The Reason (Island/IDJMG)	2
P.D.D. Change The World (Atlantic)	2
LINKIN PARK Lying From You (Warner Bros.)	2

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JET Cold Hard Bitch (Elektra/EEG)	+65
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	+56
INCUBUS Megalomaniac (Epic)	+54
3 DOORS DOWN Away From The Sun (Republic/Universal)	+38
PUDDLE OF MUDD Heel Over Head (Geffen)	+37
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	+30
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+27
GODSMACK Re-Align (Republic/Universal)	+27
JET Are You Gonna Be My Girl (Elektra/EEG)	+24
DROWNING POOL Step Up (Wind-up)	+22

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Headstrong (Warner Bros.)	190
GODSMACK Serenity (Republic/Universal)	182
A PERFECT CIRCLE Weak And Powerless (Virgin)	179
SEETHER Gasoline (Wind-up)	176
WHITE STRIPES Seven Nation Army (Third Man/V2)	171
BLACK LABEL SOCIETY Stillborn (Spitfire)	170
FOO FIGHTERS Times Like These (Roswell/RCA)	135
LINKIN PARK Faint (Warner Bros.)	133
3 DOORS DOWN Here Without You (Republic/Universal)	126

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

Songs ranked by total plays

**Reporters**

<p><b>KZRR/Albuquerque, NM*</b> PB: John Riley PB: Pat Williams PB: Rick Williams 1 JET 2 SEVERE BACK JET</p>	<p><b>WBUF/Buffalo, NY*</b> PB: John Paul PB: Mike SHINEDOWN A PERFECT CIRCLE P.O.D. PUDDLE OF MUDD</p>	<p><b>KNCN/Corpus Christi, TX*</b> PB: Steve PB: Mike 1 PUDDLE OF MUDD 1 CROSSFACE</p>	<p><b>KFZX/Odessa, TX</b> PB: Steve PB: Mike 11 3 DOORS DOWN 9 FUEL 7 CROSSFACE</p>	<p><b>KDKB/Phoenix, AZ*</b> PB: John PB: Mike 11 3 DOORS DOWN 1 TESLA</p>	<p><b>WXRJ/Rockford, IL</b> PB: John PB: Mike 14 JET 9 KID ROCK 7 P.O.D. 5 DROWNING POOL LIMP BIZKIT PUDDLE OF MUDD</p>	<p><b>KTUX/Shreveport, LA*</b> PB: John PB: Mike 1 SEETHER 2 CHAMP WICK 3 PUDDLE OF MUDD 3 INCUBUS</p>	<p><b>KMOO/Tulsa, OK*</b> PB: John PB: Mike 40 KID ROCK INCUBUS</p>
<p><b>WZZO/Allentown, PA*</b> PB: John PB: Mike 6 LIMP BIZKIT</p>	<p><b>WROK/Canton, OH*</b> PB: John PB: Mike P.O.D. DAMAGEPLAN</p>	<p><b>KLAQ/El Paso, TX*</b> PB: John PB: Mike HOOBASTANK DAMAGEPLAN</p>	<p><b>KCLB/Palm Springs, CA</b> PB: John PB: Mike 1 TESLA PUDDLE OF MUDD</p>	<p><b>WHEB/Portsmouth, NH*</b> PB: John PB: Mike PUDDLE OF MUDD</p>	<p><b>KRXO/Sacramento, CA*</b> PB: John PB: Mike LIMP BIZKIT PUDDLE OF MUDD</p>	<p><b>WKLT/Traverse City, MI</b> PB: John PB: Mike PUDDLE OF MUDD HOOBASTANK</p>	<p><b>WMZK/Wausau, WI</b> PB: John PB: Mike 7 DROWNING POOL</p>
<p><b>KWHI/Anchorage, AK</b> PB: John 1 LIMP BIZKIT 2 PUDDLE OF MUDD 1 DROWNING POOL</p>	<p><b>WPXC/Cape Cod, MA</b> PB: John PB: Mike 1 PUDDLE OF MUDD VIBES</p>	<p><b>WMTT/Elmira, NY</b> PB: John PB: Mike No Adds</p>	<p><b>WRRX/Pensacola, FL*</b> PB: John PB: Mike 2 DROWNING POOL LIMP BIZKIT JET</p>	<p><b>WHLJ/Providence, RI*</b> PB: John PB: Mike KID ROCK</p>	<p><b>KBRS/Salt Lake City, UT*</b> PB: John PB: Mike PB: Mike PB: Mike No Adds</p>	<p><b>*Monitored Reporters</b></p>	<p><b>KSJO/San Jose, CA*</b> PB: John PB: Mike No Adds</p>
<p><b>KLBJ/Austin, TX*</b> PB: John PB: Mike 3 JET DAMAGEPLAN</p>	<p><b>WKLC/Charleston, WV</b> PB: John PB: Mike 6 LIMP BIZKIT 3 P.O.D. 4 TRAPT JET</p>	<p><b>WRDQ/Fayetteville, NC*</b> PB: John PB: Mike 1 DAMAGEPLAN P.O.D.</p>	<p><b>WWCT/Peoria, IL</b> PB: John PB: Mike KID ROCK PUDDLE OF MUDD HOOBASTANK</p>	<p><b>WBBB/Raleigh, NC*</b> PB: John PB: Mike No Adds</p>	<p><b>KZDZ/San Luis Obispo, CA</b> PB: John PB: Mike 1 LO-PRO 1 JET</p>	<p><b>37 Total Reporters</b></p>	<p><b>KCAL/Riverside, CA*</b> PB: John PB: Mike 1 DROWNING POOL</p>
<p><b>KOOJ/Baton Rouge, LA*</b> PB: John PB: Mike 1 SEVERE BACK LIMP BIZKIT</p>	<p><b>WBNM/Cincinnati, OH*</b> PB: John PB: Mike No Adds</p>	<p><b>WRKR/Kalamazoo, MI</b> PB: John PB: Mike JET HOOBASTANK</p>	<p><b>WMMR/Philadelphia, PA*</b> PB: John PB: Mike 3 DOORS DOWN HOOBASTANK TESLA</p>	<p><b>WROV/Roanoke, VA*</b> PB: John PB: Mike 3 DOORS DOWN 2 PUDDLE OF MUDD 1 JET</p>	<p><b>25 Total Monitored</b></p>	<p><b>12 Total Indicator</b></p>	<p><b>www.americanradiohistory.com</b></p>



America's Best Testing Active Rock Songs 12+  
For The Week Ending 2/13/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
LINKIN PARK Numb (Warner Bros.)	4.34	4.37	99%	28%	4.16	4.29	3.96
THREE DAYS GRACE (I Hate) Everything About You (Jive)	4.29	4.32	97%	22%	4.21	4.26	4.13
HOBBASTANK Out Of Control (Island/IDJMG)	4.13	4.12	90%	15%	4.15	4.29	3.90
SEVENDUST Broken Down (TVT)	4.13	-	59%	5%	4.26	4.40	4.03
TRAPT Still Frame (Warner Bros.)	4.12	4.10	93%	26%	3.92	3.97	3.84
SEETHER Gasoline (Wind-up)	4.12	4.00	77%	12%	4.19	4.20	4.18
GODSMACK Re-Align (Republic/Universal)	4.11	3.96	80%	12%	4.11	4.05	4.20
SMILE EMPTY SOUL Nowhere Kids (Lava)	4.06	4.01	71%	10%	4.00	3.91	4.16
STAIN'D So Far Away (Flip/Elektra/EEG)	4.05	3.97	99%	38%	3.90	3.91	3.87
STAIN'D How About You (Flip/Elektra/EEG)	4.04	3.94	86%	18%	3.88	3.95	3.80
PUDDLE OF MUDD Away From Me (Geffen)	4.00	4.06	94%	19%	4.02	3.84	4.30
FUEL Million Miles (Epic)	4.00	3.83	58%	6%	3.76	3.60	4.00
KORN Right Now (Epic)	3.99	4.07	83%	17%	3.98	3.97	4.00
LOSTPROPHETS Last Train Home (Columbia)	3.99	3.91	54%	7%	3.68	3.73	3.58
A PERFECT CIRCLE The Outsider (Virgin)	3.98	4.07	66%	10%	3.99	4.04	3.92
SHINEDOWN 45 (Atlantic)	3.98	4.08	59%	10%	4.07	4.02	4.13
CHEVELLE Closure (Epic)	3.97	4.01	90%	21%	3.93	3.97	3.86
INCUBUS Megalomaniac (Epic)	3.97	3.95	88%	14%	3.89	3.95	3.80
NICKELBACK Figured You Out (Roadrunner/IDJMG)	3.96	4.02	91%	21%	4.02	3.86	4.25
KORN Y'All Want A Single (Immortal/Epic)	3.92	4.05	59%	11%	3.95	3.83	4.12
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.77	3.68	92%	32%	3.62	3.64	3.60
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.73	3.85	93%	28%	3.48	3.44	3.54
OFFSPRING Hit That (Columbia)	3.72	3.81	95%	27%	3.64	3.61	3.68
TANTRIC Hey Now (Maverick/Reprise)	3.69	3.72	51%	8%	3.57	3.58	3.56
3 DOORS DOWN Away From The Sun (Republic/Universal)	3.67	-	67%	15%	3.51	3.52	3.50
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	3.48	3.48	90%	32%	3.41	3.45	3.35
METALLICA The Unnamed Feeling (Elektra/EEG)	3.41	3.36	64%	18%	3.30	3.52	3.05
JET Are You Gonna Be My Girl (Elektra/EEG)	3.32	3.36	96%	44%	2.94	2.81	3.13

Total sample size is 442 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

- MUSHROOMHEAD** Crazy (Republic/Universal)  
Total Plays: 140, Total Stations: 18, Adds: 2
- AUTOMATIC BLACK** Go Your Way (Arista)  
Total Plays: 140, Total Stations: 18, Adds: 1
- JOSH TODD** Shine (Todd Entertainment/XSRECORDS)  
Total Plays: 126, Total Stations: 17, Adds: 2
- SOIL** Redefine (RCA)  
Total Plays: 118, Total Stations: 14, Adds: 5
- SLOTH** Dead Generation (Hollywood)  
Total Plays: 114, Total Stations: 12, Adds: 1
- BURDEN BROTHERS** Beautiful Night (Kirtland/Trauma)  
Total Plays: 104, Total Stations: 16, Adds: 3
- EDGEWATER** Eyes Wired Shut (Wind-up)  
Total Plays: 63, Total Stations: 13, Adds: 3
- EVERLAST** White Trash Beautiful (Island/IDJMG)  
Total Plays: 26, Total Stations: 13, Adds: 11

Songs ranked by total plays

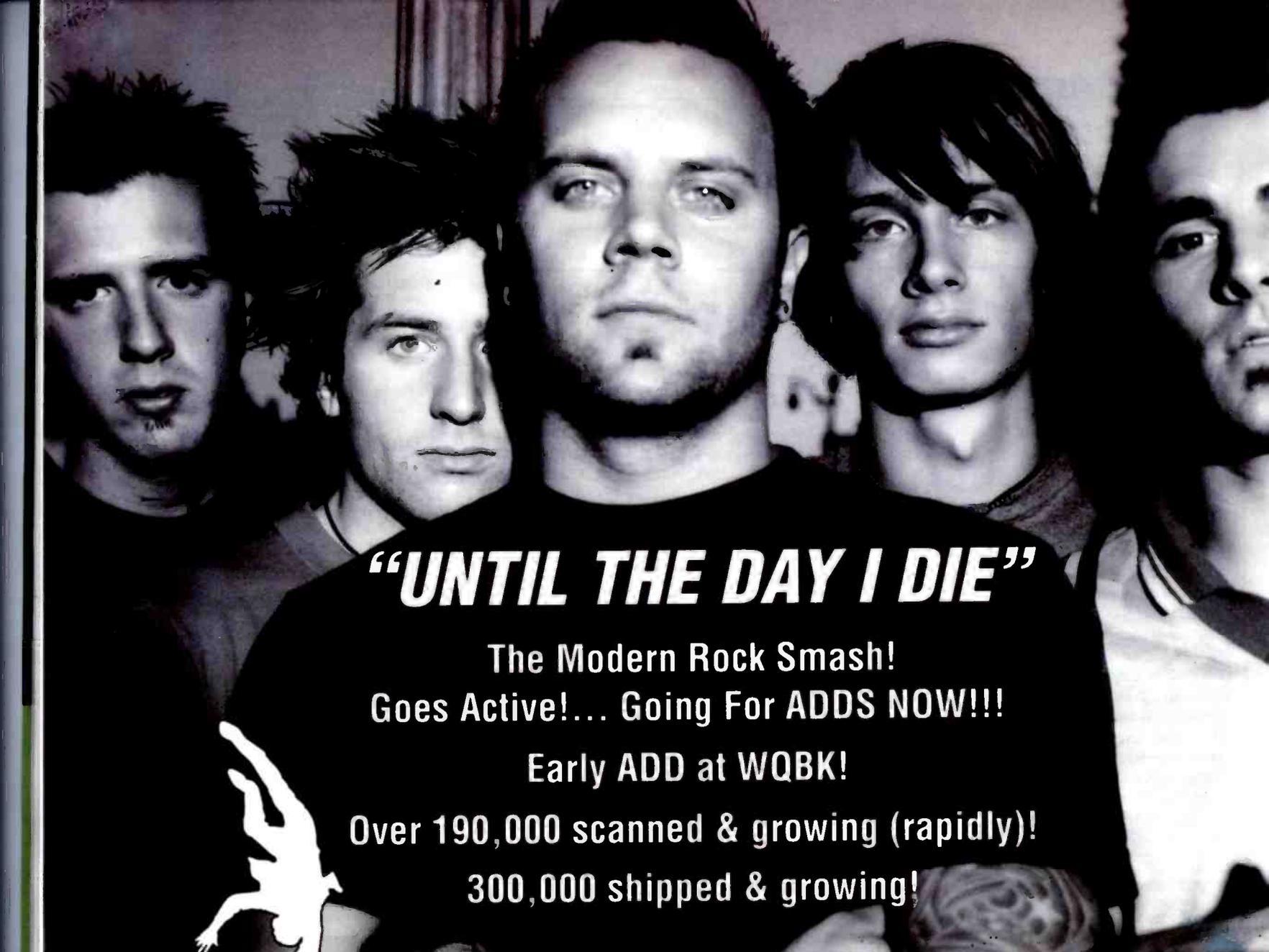
## Indicator

Most Added

- LINKIN PARK Lying From You (Warner Bros.)
- PUDDLE OF MUDD Heel Over Head (Geffen)
- DROWNING POOL Step Up (Wind-up)
- HOBBASTANK The Reason (Island/IDJMG)
- P.O.D. Change The World (Atlantic)
- STATIC-X So (Warner Bros.)
- SOIL Redefine (RCA)

## Reporters

<p><b>WOL/Albany, NY*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KRON/Chicago, CA</b> OM: Ron Woodard PD: Don Scorsone 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYNN/Flint, MI*</b> OM: Jay Foster PD: Don Scorsone 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WCC/Portland, CT*</b> OM: Bob Foster PD: Don Scorsone 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KRZ/Lincoln, NE</b> OM: Jim Stout PD: Don Scorsone 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WRAT/Mooshow, NJ*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KOR/Coral Gables, FL*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/South Bend, IN</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYD/Syracuse, NY*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>
<p><b>KZM/Amarillo, TX</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WMM/Cleveland, OH*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KRZ/Fresno, CA*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KPN/Houston, TX*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KDJE/Little Rock, AR*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WCLG/Morgantown, WV</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KDT/Provo, UT*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KTO/Spokane, WA*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Tampa, FL*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>
<p><b>WYWX/Appleton, WI*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KLO/Colorado Springs, CO*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYWR/Wayne, IN*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYWA/Wayne, IN*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WTF/Louisville, KY*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYD/Abilene Beach, SC</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYWR/Rochester, NY*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Springfield, IL</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KRT/Tulsa, OK*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>
<p><b>WYD/Augusta, GA*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYD/Columbus, OH*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Columbus, FL*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Montevideo, AL*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KYR/Lubbock, TX</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KAT/Chickasha City, OK*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Saginaw, MI*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Springfield, MA*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KCT/Mechanic, KS*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>
<p><b>KRA/Chattanooga, CA*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KCC/Carpas, CA*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Columbus, FL*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Montevideo, AL*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Lubbock, TX</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KAT/Chickasha City, OK*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Saginaw, MI*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>WYR/Springfield, MA*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>	<p><b>KCT/Mechanic, KS*</b> OM: Don Walker PD: Don Walker 1. 100% FAMILIARITY 2. 100% BURN 3. 100% FAMILIARITY 4. 100% BURN 5. 100% FAMILIARITY 6. 100% BURN 7. 100% FAMILIARITY 8. 100% BURN 9. 100% FAMILIARITY 10. 100% BURN</p>
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**"UNTIL THE DAY I DIE"**

The Modern Rock Smash!  
Goes Active!... Going For ADDS NOW!!!

Early ADD at WQBK!

Over 190,000 scanned & growing (rapidly)!  
300,000 shipped & growing!



# STORY OF THE YEAR

## "UNTIL THE DAY I DIE"

On Tour NOW with Linkin Park!

2/13 Tacoma, 2/14 Portland, 2/16 San Jose, 2/17 San Diego, 2/18 Sacramento, 2/20 Las Vegas....

Sold Out Headlining tour kicking off March 20th! Headlining WARPED!

AP "100 Bands to Watch" on stands NOW! Metal Edge feature on stands NOW!

AP Cover May - on stands April 1st! Rolling Stone "New Faces" feature on stands February 27th!

Revolver feature March!

Jimmy Kimmel February 19th!



blowtorch rotation  
handpicked



All Things Rock!



**Don't Miss This Story!**

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PRODUCED, ENGINEERED AND MIXED BY JOHN FELDMANN - MANAGEMENT JOHN REESE FOR FREEZE ARTIST MANAGEMENT



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	± PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	LINKIN PARK Numb (Warner Bros.)	2048	-44	98415	19	62/0
2	2	NICKELBACK Figured You Out (Roadrunner/IDJMG)	1985	+36	93444	13	62/1
6	3	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1715	+39	78932	20	63/0
3	4	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1702	-34	75687	36	56/0
5	5	OFFSPRING Hit That (Columbia)	1617	-74	66388	13	62/1
7	6	INCUBUS Megalomaniac (Epic)	1605	+42	60754	6	63/0
4	7	PUDDLE OF MUDD Away From Me (Geffen)	1488	-220	75625	16	57/0
8	8	GODSMACK Re-Align (Republic/Universal)	1466	+151	65572	12	63/0
9	9	STAIN'D How About You (Flip/Elektra/EEG)	1237	+75	47663	13	61/0
13	10	A PERFECT CIRCLE The Outsider (Virgin)	1089	+50	42708	10	63/1
10	11	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1052	-56	42384	16	46/0
11	12	JET Are You Gonna Be My Girl (Elektra/EEG)	1049	-23	41611	22	51/0
12	13	TRAPT Still Frame (Warner Bros.)	1027	-36	59842	33	54/0
14	14	TANTRIC Hey Now (Maverick/Reprise)	1002	+54	38822	7	57/2
17	15	SHINEDOWN 45 (Atlantic)	888	+31	33430	16	48/1
20	16	FUEL Million Miles (Epic)	782	+51	23585	7	49/3
15	17	SEETHER Gasoline (Wind-up)	766	-177	28719	25	44/0
28	18	TRAPT Echo (Warner Bros.)	732	+213	22189	4	52/2
21	19	LOSTPROPHETS Last Train Home (Columbia)	731	+41	18323	8	58/3
19	20	STAIN'D So Far Away (Flip/Elektra/EEG)	681	-56	38098	33	60/0
24	21	DAMAGEPLAN Save Me (Elektra/EEG)	674	+106	24184	5	54/6
23	22	KORN Y'All Want A Single (Immortal/Epic)	671	+47	20738	6	50/3
16	23	HOBBASTANK Out Of Control (Island/IDJMG)	630	-289	25438	16	45/0
26	24	SEVENDUST Broken Down (TVT)	605	+52	16743	5	48/2
22	25	SMILE EMPTY SOUL Nowhere Kids (Lava)	597	-44	15551	13	47/0
25	26	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	590	+27	18519	11	38/3
27	27	3 DOORS DOWN Away From The Sun (Republic/Universal)	578	+34	16745	4	36/1
29	28	LO-PRO Sunday (Geffen)	548	+30	13130	6	45/0
30	29	METALLICA The Unnamed Feeling (Elektra/EEG)	450	-66	10462	8	50/0
37	30	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	374	+108	13100	3	39/8
42	31	P.O.D. Change The World (Atlantic)	372	+166	7373	2	39/7
33	32	JET Cold Hard Bitch (Elektra/EEG)	372	+87	20380	6	41/21
31	33	KORN Right Now (Epic)	367	-113	21256	17	35/0
38	34	ILL NINO This Time's For Real (Roadrunner/IDJMG)	326	+66	10331	3	31/5
35	35	APARTMENT 26 Give Me More (Atlantic)	321	+52	6387	4	30/3
Debut	36	PUDDLE OF MUDD Heel Over Head (Geffen)	300	+176	8332	1	46/13
43	37	DROPBOX Wishbone (Re-Align/Universal)	282	+86	5670	3	30/4
47	38	CROSSFADE Cold (Columbia)	279	+118	8444	2	32/5
45	39	THOUSAND FOOT KRUTCH Rawklist (Tooth & Nail/EMC)	279	+92	8086	2	24/1
Debut	40	HOBBASTANK The Reason (Island/IDJMG)	277	+134	6592	1	29/3
Debut	41	DROWNING POOL Step Up (Wind-up)	252	+145	16555	1	17/6
49	42	LINKIN PARK Lying From You (Warner Bros.)	222	+63	8214	2	28/21
34	43	AFI Silver And Cold (DreamWorks/Interscope)	221	-56	3889	10	23/0
46	44	BLINDSIDE All Of Us (Elektra/EEG)	217	+34	3278	3	24/3
36	45	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	209	-59	7743	12	19/0
39	46	40 BELOW SUMMER Self Medicate (Razor & Tie)	203	-34	5130	15	21/0
41	47	COURTNEY LOVE Mono (Virgin)	202	-18	2200	4	17/0
Debut	48	TESLA Caught In A Dream (Sanctuary/SRG)	169	+71	9395	1	14/2
44	49	FINGER ELEVEN One Thing (Wind-up)	165	-27	7480	20	10/1
32	50	SKRAPE Stand Up (RCA)	160	-132	2191	14	26/0

## Most Added

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ARTIST TITLE LABEL(S)	ADDS
JET Cold Hard Bitch (Elektra/EEG)	21
LINKIN PARK Lying From You (Warner Bros.)	21
PUDDLE OF MUDD Heel Over Head (Geffen)	13
EVERLAST White Trash Beautiful (Island/IDJMG)	11
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	8
P.O.D. Change The World (Atlantic)	7
DAMAGEPLAN Save Me (Elektra/EEG)	6
DROWNING POOL Step Up (Wind-up)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAPT Echo (Warner Bros.)	+213
PUDDLE OF MUDD Heel Over Head (Geffen)	+176
P.O.D. Change The World (Atlantic)	+166
GODSMACK Re-Align (Republic/Universal)	+151
DROWNING POOL Step Up (Wind-up)	+145
HOBBASTANK The Reason (Island/IDJMG)	+134
CROSSFADE Cold (Columbia)	+118
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	+108
DAMAGEPLAN Save Me (Elektra/EEG)	+106
THOUSAND FOOT KRUTCH Rawklist (Tooth & Nail/EMC)	+92

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Faint (Warner Bros.)	724
DISTURBED Liberate (Reprise)	675
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	626
CHEVELLE Send The Pain Below (Epic)	592
TRAPT Headstrong (Warner Bros.)	574
CHEVELLE Closure (Epic)	525
MUDVAYNE Not Falling (Epic)	517
SEETHER Fine Again (Wind-up)	494
SHINEDOWN Fly From The Inside (Atlantic)	490
GODSMACK Serenity (Republic/Universal)	476

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

64 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/1-2/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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## ON THE RECORD

**Greg Gillispie**  
Director/Rock Programming,  
Federated Media, Ft. Wayne, IN



In the Jan. 30 "On The Record" there was discussion of radio's propensity to play music for cows rather than real people as a means of taking credit for new music. • Unfortunately, the record business is primarily at fault for radio taking this approach. Were the indies not promising sums of money extracted from the labels' marketing budgets, which probably come at the expense of the artist's royalties, as an incentive to play a song, chances are much greater that radio stations would have the respect they are currently not receiving — or at least the desire to truly expose and develop, rather than just play, new music. • I must disagree with the author's comment, "There is a renaissance of rock music going on right now, with more exciting new bands than there have been in over a decade." There are no bands, only songs. That's the label's approach, and KICT/Wichita PD D.C. Carter's comment in an R&R article a few pages before ["The Road Ahead"] compounds it. It will be interesting to see how many of these bands or songs are still an integral part of the format's library in just the next five years, let alone see how many pass the test of time that other bands mentioned in the piece, like Led Zeppelin, have. • Some of those interviewed, including a gray-haired consultant, enthuse, "Radio is still the No. 1 source of new music for consumers." They might want to spend some time talking to the young-but-larger-than-ever segment of the population that probably knows more about new music than radio, consultants or record companies do. • That is not to say that any of us are at fault or completely out of touch. It is, however, a strong indication that the time of long-term artists, such as Zep and any number of other '60s and '70s pioneers who came up in an era that was more open and less restricted by sales, research and ratings, may well be behind us, unless artists are given more time to develop and loving care.

It's another week of ties at Active Rock's Most Added, with Jet ("Cold Hard Bitch") and Linkin Park ("Lying From You") getting 21 adds each. LP make a nice move up the chart to No. 42. **Puddle Of Mudd** ("Heel Over Head") debut at 36 and pick up 13 more adds. **Everlast** ("White Trash Beautiful") gets 11 adds, including KISS/San Antonio, WLZR/Milwaukee and WNOR/Norfolk. **Trapt** ("Echo") keep going upward, with a solid bump of 28-18 this week. **Hoobastank** ("The Reason") win more believers as they debut at 40, thanks in part to plays in the low 20s by WNOR; KDJE/Little Rock; and WXZZ/Lexington, KY. **Godsmack** ("Re-Align") grab 151 new spins. I'll admit that I was so surprised when I heard "So" by **Static-X**. What a cool, radio-friendly track — perfect for Active Rock. If you don't agree, then you haven't listened. **MAX PIX: STATIC-X "So"** (Warner Bros.)

— Cyndee Maxwell, Active Rock/Rock Editor

### Rock/Active Rock

## ON THE RADIO

## Record Of The Week

**ARTIST:** Mastodon  
**TITLE:** *Remission*  
**LABEL:** Atlanta

Yeah, I know, this record's been out a while, but with a new EP making the rounds and the group stomping all over specialty radio, I figured it was high time to highlight an overlooked album. With *Remission*, Atlanta's Mastodon have truly delivered a monster. It's gigantic, sludgy riffs crush everything in their path. If you remember the scene in *Return of the King* when those giant elephantlike creatures join the battle, you'll have a sense of Mastodon's heaviness. Tracks like "Crusher Destroyer" speak for themselves, and "March of the Fire Ants" is one of the coolest metal tracks in a while, boasting hard-hitting riffage, sandpaper vocals and neck-snapping rhythms. An EP featuring two versions of "Ants" should be on your desks, and make sure to check out the cover of Thin Lizzy's "Emerald." Prepare to be crushed.



— Frank Correia, Rock Specialty Editor

# active INSIGHT

**ARTIST:** Edgewater

**LABEL:** Wind-up

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

I'm getting that weird deja-vu feeling. The room's spinning, I'm seeing spots, my Rob Zombie action figure's dancing on my desk, and my Tool poster is telling me to do bad things. Oh, wait — looks like I forgot to read the warnings on the side of my medication again. "Do not combine with alcohol"? Oh, whatever....

But seriously, folks, this really is cause for deja vu. About a year ago there was another unknown act on Wind-up with a single slated for a superhero movie. Remember that? That there Evanescence band with "Bring Me to Life" from the *Daredevil* soundtrack? Where'd that end up, huh? Probably at the top of your playlists.

And lightning could strike twice for Wind-up. This time out the band is a group of Dallas unknowns named **Edgewater**. The movie: *The Punisher*. The single: "Eyes Wired Shut." The sound: solid melodies riding atop a crest



of rock guitars that bring their big '80s heart into the new millennium.

"Our music is like our name," explains drummer Jeremy "Worm" Rees. "It's got that edge to it and it's crunchy and really thick in the hardest places, but the overlays and melodies flow like water over the top."

The pieces that form Edgewater came together slowly. Vocalist Matt Moseman formed the group six years ago and shortly thereafter met Rees and guitarist Micah Creel at a studio space in Wylie, TX. They were a perfect fit after one jam session, and a year later the group found a second guitarist in Justin Middleton. It wasn't until last year, however, that the group was finally able to solidify its lineup with ex-Nixons bassist Ricky Wolking.

Nowadays, the group's got a strong rock label in its corner, a muscular single teamed up with a superhero movie and a debut by the name of *South of Sideways* scheduled to drop this spring. "Eyes Wired Shut" has also managed to open ears at Active Rock, with recent adds at KQRC/Kansas City, WLZR/Milwaukee, KRQC/Omaha and — hey, is deja vu supposed to give you a rash? No? Just checking.

### TALK BACK TO R&R!

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

Call me at 310-788-1658

or e-mail:  
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## RR TOP 20 SPECIALTY ARTISTS

1. **PROBOT** (*Southern Lord*) "Shake Your Blood"
2. **DAMAGEPLAN** (*Elektra/EEG*) "New Found Power"
3. **PRONG** (*Locomotive*) "Scorpio Rising"
4. **GOD FORBID** (*Century Media*) "Better Days"
5. **RED TAPE** (*Roadrunner/IDJMG*) "Damage Control"
6. **ICED EARTH** (*SPV*) "Declaration Day"
7. **STAMPIN' GROUND** (*Century Media*) "Killer Of Society"
8. **INTO ETERNITY** (*Century Media*) "Splintered Visions"
9. **PREMONITIONS OF WAR** (*Victory*) "The Octopus"
10. **APARTMENT 26** (*Atlantic*) "88"
11. **MASTODON** (*Relapse*) "March Of The Fire Ants"
12. **DIRTY RIG** (*Music Cartel*) "Alcohol"
13. **MADBALL** (*Thorp*) "For My Enemies"
14. **GLASS CASKET** (*Abacus/Century Media*) "And So It Was Said"
15. **HATEBREED** (*Universal*) "Doomsayer"
16. **CANNIBAL CORPSE** (*Metal Blade*) "Force Fed Broken Glass"
17. **GOREROTTED** (*Metal Blade*) "Masticated By The Spasticated"
18. **SOIL** (*JRCA*) "Redefine"
19. **REMEMBERING NEVER** (*Ferret*) "The Grenade In Mouth Tragedy"
20. **KORN** (*Epic*) "Right Now"

Ranked by total number of shows reporting artist.



## PART TWO OF A TWO-PART SERIES

# Beer And Beyond

There's gold in them thar hills! But ya gotta be willin' to go git it

Last week Jacobs Media GM Paul Jacobs gave us a glimpse into the challenge this format faces in terms of retaining the beer dollars we have relied on for oh-so-many years. He talked about the Alcohol Summit his company convened, where GMs and PDs brainstormed new ideas, but he also pointed out that the beer problem may just be the tip of the iceberg. There are other youth dollars out there for radio, buckets of them, but radio, unlike most new cars today, is not equipped with a GPS navigator to show it how to get to them.

In the early years of the Alternative format — and I mean the '80s, not the early '90s — sales staffs at the handful of full-time outlets had a very difficult time explaining to national rep firms, and national advertisers in general, how we were generating fabulous ratings without playing the music that the rest of the country was playing. It was like a baby first learning to speak — the language wasn't really there yet.



Paul Jacobs

than beer dollars. Let's go back to our conversation, and you'll understand what I'm saying shortly. We pick up with a wrap on the Alcohol Summit.

**R&R:** Understanding that a lot of what you discussed at the summit is proprietary information to your clients, without discussing specific ideas, can you tell us what sort of parameters you explored?

**PJ:** We came up with an extensive list of major NTR-type events: smaller,

one-day, easier-to-pull-off events; merchandising campaigns; lifestyle-focused contests; and Internet as well as other new-technology strategies. We talked about third-party promotions with other media partners. We also discussed taking care of the trade, which means helping them take care of their best customers and working with them on their other needs. Those are the general categories of solutions we came up with. Everyone at the summit worked hard.

**R&R:** What about the rep firms, Katz and Interop? Had they weighed in with the stations or to tell you guys what they

**"I'd love to see a group put together — whether it's under the RAB or an independent consortium of radio companies — that is funded to go to advertisers and represent radio's power with youth."**

were hearing from the Heinekens and Coors of the world?

**PJ:** No, but the beer companies all work on a direct basis. There might be a few exceptions, but, generally speaking, that's the drill. So, no, we didn't mess with the rep firms.

**R&R:** Have any of the stations you've talked to felt any impact? Have any of them already lost buys? We heard a station out West had already taken a hit.

**PJ:** Some of the biggest damage is that Budweiser is spending less money at radio because of the Olympics. Here are some fun facts for you: In 2002 the alcohol industry spent \$1.9 billion in measured media; \$231 million went to radio. Of that \$231 million, 73% went to CHR, Urban Contemporary and Alternative.

**R&R:** Explain the transition at the summit from beer money to youth money in general.

**PJ:** Our premise going in was that the alcohol issue is not the problem, it's the symptom. The problem is, youth-based radio — and, in particular, Alternative, because that's our focus — is too focused on too few categories. There are billions of dollars of advertising and marketing targeted at youth.

For the sake of this conversation, let's say that 12-34 defines youth. Radio is not getting its fair share of the

money going to reach that demo, so the loss of beer dollars is devastating. If Alternative had dollars from Abercrombie, the Gap, EA and the hundreds and hundreds of advertisers you see in *Maxim* and *Ten People* and on Nickelodeon and MTV, if those categories were on radio, this alcohol thing would be a little problem, and the impact of it, proportionally, would be much lower.

The second part of the meeting was where we figured out what we could do for beer based on what we knew at the time. We brainstormed new categories of business for the radio stations. The stations came up with great ideas in terms of new categories, as well as new ideas to bring to them, both promotion ideas and positioning ideas.

Then we came up with other, non-beer-type promotions that could be sold to new categories of advertisers. We then took a broader view of where the stations needed to put their efforts in the context of the alcohol ruling. From there, I just turned to the group and said, "We're dealing with this from the wrong angle. The tail is wagging the dog."

WKQX (Q101)/Chicago is a huge radio station, but Q101 alone can't convince Target to buy youth radio, even though Target allocates a lot of dollars to youth in TV and magazines. I had done some homework. I found this article in *BrandWeek* about the media plans of many companies that are targeting youth. It showed what companies like Target and EA are spending in other media and showed that they're ignoring radio.

I said, "We can come up with great tactics to help you all make your 2004 budget, and I think we've done that, but the problem is radio. When consolidation happened, we were at 7%, and today what are we, 7.5%? We're trying to grow the radio pie, and here are all these companies that are targeting an entire generation and not using radio at the level they should."

"That's the problem. After this, go back and get your Budweiser orders, but the bottom line is that the radio industry is leaving money on the table. It is a company and an industry issue." That set the tone of the second part of the meeting. I've talked to a ton of CEOs in the past couple of weeks, and not one of them has said I'm out of my mind. What they've said is, "When can we meet?" The money left on the table is the issue; the alcohol issue is a transitional problem.

**R&R:** Where is the RAB on this? Has it weighed in?

**PJ:** I talked with the head of the RAB, Gary Fries, right after the meeting. We had a great conversation. He put me in touch with Mary Bennett, who is the person at the RAB who works in new business. We've worked together before in radio, so we're actually old friends. My feeling is that doing this with or under the auspices of the RAB would make sense on a variety of levels. It has an infrastructure, and these companies that I'm talking with are its members. It

has the authority to bring together a group like this, and, frankly, it has the resources and the time.

**R&R:** Where would you like to see this 12 months from now?

**PJ:** I'd love to see a group put together — whether it's under the RAB or an independent consortium of radio companies — that is funded to go to advertisers and represent radio's power with youth. Look at the numbers: Gen X and Gen Y, 12-34s, are 108 million people. Baby boomers are 76 million. Radio, as an industry, needs to embrace the youth market, and, candidly, because so many dollars have gone to 25-54 for so long, we haven't done a great job of doing so.

Yes, TSL is down with youth, it is down with 18-34s, but, still, over 90% of the youth market listens to the radio weekly, which is more than any other medium. So, radio has a great story with youth, but it is not being told. What I'd love to see is a group put together that is out there meeting with Apple, Washington Mutual, the Gap, Kellogg's and the unbelievable number of companies that are talking to our audience and aren't even thinking of radio.

**"Go back and get your Budweiser orders, but the bottom line is that the radio industry is leaving money on the table. It is a company and industry issue."**

Part of the problem is PR. You've had XM and Sirius out there for two years bashing radio: "Radio sucks, radio is boring, radio is corporate, radio is losing listeners. We're going to solve all your problems. We're going to be commercial-free, we're going to give you variety." I'm not saying that satellite radio is bad, I'm saying they've done a very effective job of marginalizing radio in advertisers' minds.

What we need to do is go back with our story and say, "Wait a minute! That's crap! Radio is great!" Is radio different from what it used to be? Yes. Show me a medium where listening or viewing or readership is not down. Look at network television. It fell from 100% 30 years ago to, what, 42%, 43% of viewing today? Look at newspaper readership. It's certainly not going up, and with the youth market, it doesn't exist. Radio has got a hell of a story. It's just poorly imaged right now.

**"Yes, TSL is down with youth, it is down with 18-34s, but, still, over 90% of the youth market listens to the radio weekly, which is more than any other medium. So, radio has a great story with youth, but it is not being told."**



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	INCUBUS Megalomaniac (Epic)	2804	+122	204005	6	81/0
1	2	LINKIN PARK Numb (Warner Bros.)	2690	-191	188298	22	74/0
5	3	AUDIOSLAVE I Am The Highway (Interscope/Epic)	2293	+69	148358	19	74/2
2	4	OFFSPRING Hit That (Columbia)	2182	-667	129573	13	76/0
4	5	JET Are You Gonna Be My Girl (Elektra/EEG)	2161	-218	165157	22	72/0
6	6	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1948	-47	145128	33	69/0
7	7	NICKELBACK Figured You Out (Roadrunner/IDJMG)	1877	+94	93953	11	61/1
8	8	LOSTPROPHETS Last Train Home (Columbia)	1848	+147	113949	8	73/0
12	9	BLINK-182 I Miss You (Geffen)	1734	+305	120053	7	70/0
11	10	FINGER ELEVEN One Thing (Wind-up)	1551	+80	99522	15	60/1
9	11	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1532	-161	86222	30	55/0
14	12	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1473	+67	78607	11	68/2
13	13	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	1441	+23	91062	22	63/0
10	14	STAIN'D How About You (Flip/Elektra/EEG)	1421	-152	78438	12	65/0
17	15	A PERFECT CIRCLE The Outsider (Virgin)	1302	+68	71077	10	69/2
18	16	AFI Silver And Cold (DreamWorks/Interscope)	1276	+76	86898	12	60/2
16	17	FOO FIGHTERS Darling Nikki (Roswell/RCA)	1240	-35	84940	14	47/0
19	18	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1147	+32	67330	10	43/0
22	19	COURTNEY LOVE Mono (Virgin)	1146	+86	64667	6	65/0
29	20	311 Love Song (Maverick/Volcano)	1118	+367	95268	3	61/8
15	21	BLINK-182 Feeling This (Geffen)	1026	-250	95765	17	58/0
27	22	TRAPT Echo (Warner Bros.)	968	+163	63272	4	60/6
35	23	HOOBASTANK The Reason (Island/IDJMG)	924	+417	53686	3	62/11
25	24	YELLOWCARD Ocean Avenue (Capitol)	911	+67	42080	6	57/1
20	25	CHEVELLE Closure (Epic)	864	-236	52925	20	54/0
32	26	WHITE STRIPES I Just Don't Know What To Do With Myself (Third Man/V2)	791	+72	63306	5	44/2
30	27	GODSMACK Re-Align (Republic/Universal)	763	+25	41520	10	37/0
26	28	CRYSTAL METHOD Born Too Slow (V2)	754	-83	31831	9	49/0
24	29	PUDDLE OF MUDD Away From Me (Geffen)	744	-206	33430	16	43/0
23	30	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	728	-300	43519	13	50/0
39	31	PHANTOM PLANET Big Brat (Daylight/Epic)	603	+131	34038	3	46/3
38	32	LO-PRO Sunday (Geffen)	589	+112	23201	4	46/3
28	33	HOOBASTANK Out Of Control (Island/IDJMG)	584	-218	30548	16	36/0
33	34	NO DOUBT It's My Life (Interscope)	558	-19	35178	12	20/1
44	35	JET Cold Hard Bitch (Elektra/EEG)	556	+185	63761	3	48/21
36	36	3 DOORS DOWN Away From The Sun (Republic/Universal)	544	+38	18650	4	33/1
37	37	STROKES Reptilia (RCA)	517	+19	31916	4	47/4
Debut	38	PUDDLE OF MUDD Heel Over Head (Geffen)	506	+286	36081	1	46/9
34	39	FUEL Million Miles (Epic)	478	-87	20855	6	32/0
31	40	SMILE EMPTY SOUL Nowhere Kids (Lava)	468	-266	15526	12	37/0
41	41	BRAND NEW Sic Transit Gloria...Glory Fad (Triple Crown/Razor & Tie)	442	+7	19788	7	27/0
40	42	DASHBOARD CONFESSIONAL Rapid Hope Loss (Vagrant)	420	-34	16237	7	33/0
43	43	LIVING END Who's Gonna Save Us? (Reprise)	409	+25	23488	2	40/6
Debut	44	LINKIN PARK Lying From You (Warner Bros.)	396	+159	36069	1	31/18
47	45	MICHAEL ANDREWS ft GARY JULES Mad World (Universal)	384	+93	40418	2	23/10
42	46	KORN Right Now (Epic)	367	-39	39530	17	19/0
Debut	47	P.O.D. Change The World (Atlantic)	349	+171	12073	1	37/8
48	48	SEVENDUST Broken Down (TVT)	322	+39	13281	2	20/0
46	49	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	317	+9	12396	8	16/0
50	50	APARTMENT 26 Give Me More (Atlantic)	294	+28	8546	2	23/0

## Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
VINES Ride (Capitol)	34
JET Cold Hard Bitch (Elektra/EEG)	21
LINKIN PARK Lying From You (Warner Bros.)	18
CYPRESS HILL What's Your Number? (Columbia)	13
HOOBASTANK The Reason (Island/IDJMG)	11
MICHAEL ANDREWS ft GARY JULES Mad World (Universal)	10
M.E.R.D. She Wants To Move (Virgin)	10
PUDDLE OF MUDD Heel Over Head (Geffen)	9
311 Love Song (Maverick/Volcano)	8
P.O.D. Change The World (Atlantic)	8

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HOOBASTANK The Reason (Island/IDJMG)	+417
311 Love Song (Maverick/Volcano)	+367
BLINK-182 I Miss You (Geffen)	+305
PUDDLE OF MUDD Heel Over Head (Geffen)	+286
JET Cold Hard Bitch (Elektra/EEG)	+185
CYPRESS HILL What's Your Number? (Columbia)	+185
P.O.D. Change The World (Atlantic)	+171
TRAPT Echo (Warner Bros.)	+163
LINKIN PARK Lying From You (Warner Bros.)	+159
LOSTPROPHETS Last Train Home (Columbia)	+147

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
WHITE STRIPES Seven Nation Army (Third Man/V2)	1013
TRAPT Still Frame (Warner Bros.)	1005
LINKIN PARK Faint (Warner Bros.)	951
STAIN'D So Far Away (Flip/Elektra/EEG)	889
TRAPT Headstrong (Warner Bros.)	709
QUEENS OF THE STONE AGE No One Knows (Interscope)	701
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	694
A PERFECT CIRCLE Weak And Powerless (Virgin)	674
CHEVELLE Send The Pain Below (Epic)	660
AUDIOSLAVE Like A Stone (Interscope/Epic)	649

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

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# ON THE RECORD

With **Dave Hubbell**  
Host of *Now Hear This*  
KFTE/Lafayette, LA



Slowly but surely it seems like the format we love, modern rock — which used to be “Alternative” until consultants got ahold of it — is getting back to its roots. One morning last week I was sitting at my computer listening to our morning show, and I realized that about 45 minutes had gone by, and I hadn’t cringed once. Then, of course, some nu-metal song came on — in the interests of diplomacy I will not mention

the artist — and broke the streak. But I can remember just a couple of years ago when I couldn’t get through a 20-minute set without some serious grimacing. ● My favorite things right now are the Orgy song (who knew?), the Josh Todd (straight-up rock will never die) and Murder By Death (I’ll never tire of intelligent songwriting). ● The glut of records being worked means that a lot of records that are not promoted to commercial radio get overlooked. I have an advantage over most in this regard, because I also do college radio and own a record store, so I get a *lot* of stuff in the mail. ● In this category, I’ve been playing Songs: Ohia pretty much every week, because singer Jason Molina is this generation’s Neil Young. I also think the kids need to hear Godspeed You Black Emperor and The Faint and A Silver Mt. Zion and a whole slew of indie bands that will never be worked to our format but make great music. ● And that is what specialty should be about, right? Great music?

**W**ell, once again **Linkin Park** are — wait, hold on, they’re not. They’re not No. 1 anymore? I, I don’t know what I’m supposed to do now ... someone help me ... please. Rob? Now it’s Epic’s turn, as **Incubus**, along with Jaqueline Saturn on the conference call from the delivery room, go No. 1 ... **Audioslave** move up to No. 3 ... **Nickelback** hold at No. 7, followed by **Lostprophets** holding at No. 8 and **Blink-182** right behind them at No. 9, up from No. 12 ... **Finger Eleven** hit the top 10, at No. 10 ... The rest of the teens are a dogfight among **Story Of The Year**, **A Perfect Circle**, **AFI**, **Limp Bizkit** and, please note, **Courtney Love**, who moves smartly up to No. 19 from No. 22 ... It takes only four weeks for **Hoobastank** to hit No. 23 ... **Yellowcard** continue to inch their way upward, now at No. 24 ... Of note: **Lo-Pro** (38-32), **Jet** (44-35) and **Andrews & Jules** (47-45) ... New to the chart: **Puddle Of Mudd**, **Linkin Park**, **P.O.D** ... Most Added: **The Vines**, **Jet**, **Linkin Park**, **Cypress Hill**, **Hoobastank**, **Andrews & Jules**, **N.E.R.D.**

— Max Tolkoff, Alternative Editor

# Alternative ON THE RADIO

# COMING RIGHT UP

ARTIST: **Phantom Planet**

LABEL: **Daylight/Epic**

By **FRANK CORREIA**/ALTERNATIVE SPECIALTY EDITOR



**F**ace it, guys, if you’re gonna get the girl, you’ve gotta have a dark side. No, you don’t have to be a full-on jerk — that crap went out with high school graduation. I’m talking a little rough edge, a little mystery. Is he gonna call, or is he gonna spend all night at the bar with the band? After all, it’s like Axl Rose said back in the ‘80s: Nice boys don’t play rock ‘n’ roll.

With their third album, the five-piece known as **Phantom Planet** are definitely playing the rock card. Fortunately, it doesn’t come off as some half-assed attempt to act tough. Through and through, **Phantom Planet** is a great night out, full of dirty guitars, background vocals that sound like barroom taunts and restless rhythms. The boys have clearly crossed the street, migrating from the coffeehouse to the crap-ass tavern where the jukebox is too loud and the beer completely American.

Oddly enough, it’s a group of West Coasters taking up the New York City garage flag. From the bombastic beats and scuzzy bass opening of “The Happy Ending,” you know this ain’t the same ol’ song and dance for the Planet-eers. You can almost picture them throwing the gauntlet down before **The Strokes**. Tracks like “Making a Killing” rumble along noisily, and “Badd Business” practically

spits at the front row. Bass player **Sam Farrar** is the group’s secret weapon; his infectious bass lines propel each song, and he works seamlessly with new drummer **Jeff Conrad**.

The shift shows a whole new side to a group that’s enjoyed more TV time than most up-and-coming actors. First up there was drummer **Jason Schwartzman**, who had a plum role in *Rushmore* and recently left the band to pursue acting full-time. Lead vocalist **Alexander Greenwald** has appeared in Gap commercials and played a sociopath in the 2001 cult flick *Donnie Darko*. Furthermore, bandmembers have enjoyed face time on shows like *Sabrina the Teenage Witch* and *Get Real*. Currently, “California,” the lead single from **Phantom Planet**’s 2002 album *The Guest*, can be heard by millions of TV viewers on the hit series *The OC*.

But don’t hate them because they’re beautiful. The group’s previous albums have proven beyond a doubt that they can play and write, and *Phantom Planet* confirms that talent. Lend an ear to the raucous lead single, “Big Brat,” and you’ll hear a confident rock swagger that sounds great on the air. Stations like **WPLY/Philadelphia**; **WKQX/Chicago**; and **WWCD/Columbus, OH** seem to think so. “Big Brat” has steadily pushed its way up the Alternative chart for the past month. See what a little attitude can do for ya?

## TALK BACK TO R&R!

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**America's Best Testing Alternative Songs 12+  
For The Week Ending 2/13/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
YELLOWCARD Ocean Avenue (Capitol)	4.21	4.11	52%	5%	4.09	3.91	4.22
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	4.20	4.05	84%	17%	4.11	4.13	4.09
FINGER ELEVEN One Thing (Wind-up)	4.16	3.99	73%	9%	4.14	4.04	4.23
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.15	4.14	87%	25%	4.07	4.18	3.97
HOOBASTANK Out Of Control (Island/IDJMG)	4.13	4.00	88%	14%	4.03	4.04	4.01
BLINK-182 I Miss You (Geffen)	4.12	4.14	85%	12%	4.12	4.07	4.18
INCUBUS Megalomaniac (Epic)	4.10	3.95	84%	11%	4.05	3.98	4.12
THREE DAYS GRACE (I Hate) Everything About You (Live)	4.09	4.01	97%	32%	3.96	3.69	4.21
LOSTPROPHETS Last Train Home (Columbia)	4.08	3.88	68%	5%	3.98	4.06	3.88
LINKIN PARK Numb (Warner Bros.)	4.05	4.03	99%	37%	3.98	3.98	3.98
AFI Silver And Gold (DreamWorks/Interscope)	4.01	4.04	68%	10%	4.03	4.18	3.96
BLINK-182 Feeling This (Geffen)	3.99	3.96	94%	26%	3.95	4.05	3.86
OFFSPRING Hit That (Columbia)	3.97	3.88	96%	23%	3.88	3.88	3.84
TRAPT Still Frame (Warner Bros.)	3.96	3.89	93%	32%	3.85	3.88	3.83
CHEVELLE Closure (Epic)	3.94	3.93	84%	20%	3.91	3.88	3.87
FOO FIGHTERS Darling Nikki (Roswell/RCA)	3.90	4.03	65%	12%	3.88	3.78	3.96
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	3.88	3.88	91%	22%	3.83	3.82	3.75
JET Are You Gonna Be My Girl (Elektra/EEG)	3.81	3.80	96%	35%	3.79	3.58	3.97
SMILE EMPTY SOUL Nowhere Kids (Lava)	3.81	3.83	67%	10%	3.71	3.57	3.84
STAIN'D How About You (Flip/Elektra/EEG)	3.76	3.74	79%	22%	3.74	3.60	3.85
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.72	3.72	88%	27%	3.79	3.78	3.83
NICKELBACK Figured You Out (Roadrunner/IDJMG)	3.71	3.69	87%	24%	3.68	3.67	3.68
A PERFECT CIRCLE The Outsider (Virgin)	3.71	3.79	59%	9%	3.76	3.75	3.76
PUDDLE OF MUDD Away From Me (Geffen)	3.67	3.72	90%	27%	3.51	3.49	3.52
GOODSMACK Re-Align (Republic/Universal)	3.52	-	65%	15%	3.38	3.37	3.38
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.49	3.56	87%	30%	3.50	3.37	3.62
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	3.45	3.24	79%	26%	3.42	3.17	3.64
WHITE STRIPES I Just Don't Know What... (Third Man/V2)	3.27	-	55%	18%	3.36	3.38	3.34

Total sample size is 391 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 818-377-5308. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

**R&R TOP 20 SPECIALTY ARTISTS**

1. IMA ROBOT (Virgin) "Alive"
2. DESCENDENTS (Fat Wreck Chords) "Nothing With You"
3. EARL SLICK (Sanctuary/SRG) "Believe"
4. YEAH YEAH YEAHS (Interscope) "Maps"
5. LIVING END (Reprise) "Who's Gonna Save Us"
6. MARS VOLTA (Universal) "Televators"
7. HIM (Universal) "Join Me"
8. BAYSIDE (Victory) "Masterpiece"
9. MIGHTY SIX NINETY (Unsigned) "Believable"
10. ROY (Fueled By Ramen) "Something That's Real"
11. MURDER BY DEATH (Eyeball) "Killbot 2000"
12. RED TAPE (Roadrunner/IDJMG) "Stalingrad"
13. AIR (Astralwerks) "Cherry Blossom Girl"
14. N.E.R.D. (Virgin) "She Wants Me To Move"
15. START (Nitro) "The 1,2,3,4"
16. JOHN FRUSCIANTE (Warner Bros.) "Song To Sing When I'm Lonely"
17. PHANTOM PLANET (Daylight/Epic) "Big Brat"
18. GREEN DAY (Lookout) "Going To Pasalacqua"
19. POLARBEAR (Long Live Crime) "Hula"
20. STELLASTAR (Capitol) "Silence Is Easy"

Ranked by total number of shows reporting artist.

**Record Of The Week**

ARTIST: Air  
TITLE: Talkie Walkie  
LABEL: Astralwerks



Sure, those NASA dorks have that Mars Rover poking and prodding (and occasionally roving) the Red Planet, but you know that you'll never have a vacation home there, right? Who needs it. I say, when you have the French duo Air, who bring space down to earth with their smoother-than-moon-cheese electronica. Following up 2001's somewhat faulty 10,000 Hz Legend, Air strip down the noise and return to the roots of their brilliant 1998 debut, Moon Safari, with a laid-back 10-track soundscape of alien atmospheres made familiar. Banjos and whistles flirt with electronics on the delightful "Alpha Beta Gaga," while the lead single, "Cherry Blossom Girl," is Xanax for your speakers. Meanwhile, "Surfing on a Rocket" sounds like the electronic tune that's evaded Billy Corgan all these years. Ditch the spacesuit, grab a cocktail, and let Air bring the heavens to you.

— Frank Corraia, Rock Specialty Editor

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## Beating The Odds

### Melissa Etheridge's triumphant return

It's been 20 years since Melissa Etheridge left Leavenworth, KS and headed to Southern California to give a music career a shot, and it's been 15 years since her self-titled debut was released. In that time she has had many hit songs, sold over 25 million albums worldwide, bared her personal life — the ups, the downs and the intimate details — to the public and come through it all stronger, wiser and happier.

Etheridge burst onto the scene in 1988 with her eponymous debut, which contained the hit "Bring Me Some Water." At the time her sound was a bit more rock-based, and she beat the odds by garnering quite a bit of Rock radio support — a format that is notorious for ignoring female artists.

In 1989 she returned with *Brave and Crazy*, and in 1992 she put out *Never Enough*, both selling well over gold and firmly establishing her career. But it was 1993's *Yes I Am* that catapulted Etheridge to superstar status. The album contained "I'm the Only One" and "Come to My Window," songs that propelled sales well over 6 million copies. She also won a Grammy that year for Best Female Rock Vocalist.

This was also when she decided it was time to reveal that she lived an alternative lifestyle. In short order her personal life and her relationship with Julie Cypher became an open



Melissa Etheridge

book. During that period she and Cypher had two children (fathered by David Crosby through artificial insemination).

#### All Hell Breaks Loose

Everything in her life seemed perfect, but then all hell broke loose. Her relationship with Cypher began to sour, and her creative spirit also seemed to be suffering, as her next

two albums, 1995's *Your Little Secret* and 1999's *Breakdown*, failed to maintain the momentum she had established with *Yes I Am*. It was time to regroup.

In 2001 Etheridge released the painfully introspective *Skin*, which chronicled the breakup of her relationship with Cypher and examined the self-doubt and second-guessing that one goes through after rejection. She also published an autobiography, *The Truth Is: My Life in Love and Music*, which ultimately helped her to close out a devastating period and begin the healing process.

Things began to turn around with the release of her DVD *Live ... and Alone*. Also, a new person came into her life, actress Tammy Lynn Michaels. Fortified by a strong new love, Etheridge set out to reinvent her career in several ways.

The result is the life-affirming and upbeat *Lucky*, which uses her rock roots as a foundation to explore new creative ideas. Originally conceived as a live album containing some new material, the project evolved into a studio effort of all new material recorded in a way that preserved the spontaneity of a live performance.

With her first single, "Breathe," riding high on several airplay charts and a Get Lucky Super Club Tour ready to get underway, Etheridge took a few minutes to talk about the universal quality of love, the wisdom that comes with age and surviving the demands of the music business.

**R&R:** What kind of obstacles did you face when you first started?

**ME:** To actually succeed in the music business is an accomplishment in and of itself. So many talented artists give it a go, and very few get to realize their dream. Add to that the fact that I was a woman breaking into the rock world and living an alternative lifestyle to boot, and the odds seemed pretty slim.

But I'm from the Midwest, and I still believe in hard work and perseverance. Believing in yourself and making sure you create the best product you possibly can makes the difference. I am very grateful for the success I have enjoyed over the years.

**R&R:** Today's rock — and Rock radio — is dramatically different from what it was when you first came on the scene. In your case, your musical approach has broadened enough to allow you new avenues of exposure.



**A SPECIAL OCCASION** Melissa Etheridge did a surprise walk-on performance at KINK/Portland, OR's big holiday show this past December. Pictured after the show are (l-r) Island/Lost Highway's Ray Di Pietro, KINK's Kevin Welch, Etheridge and KINK's Dennis Constantine.

**ME:** My musical expression progressed naturally over time, but that's not to say I didn't make some conscious choices to move on. If you want to continue to be successful but still speak for your fans, you have to give each step some serious thought.

I am starting to realize — especially with this new album — I can make something that comes directly from my soul and uses all my musical touchstones while still expanding my horizons. I am certainly still a rock-based artist, but I am also not afraid to reach out to some other styles.

**R&R:** I understand that, with this project, the search for the key song took a while, between what you wanted and what your label envisioned.

**ME:** It did. I was willing to be open-minded about this. The people who surround me — such as my manager and my label, who have been with me all along — had something in mind for me that may not have exactly fit my own vision at first, but I remained willing to accept the input. I think in a few years I'll look back and realize that is when I learned to compromise without selling myself out.

There were times when I just wanted to grab my ball and go home, but then I thought, "No, I should just keep listening and thinking and only take the step when I'm sure that it is right for me."

The song "Breathe," which is the first tune I've recorded that I didn't write, was the biggest leap I had ever taken. When the label said were sending me the song, I thought, "If this sounds like 'Soak Up the Sun,' I'm gonna shoot myself!" Don't get me wrong: I think that is a great hit song, but it is just not me.

But it didn't sound like that. I wasn't afraid of the song, and I respected it. I even felt it was something I could have written myself. It took me a while to understand that it wasn't about a broken heart, which is not where I am at today. I realized that it was about missing your loved ones back at home. That is something I could get next to.

**R&R:** A lot of changes happened in your life over the past few years. Lucky

clearly represents a different frame of mind than what was expressed on *Skin*. It's upbeat, confident and exuberant. Are these new feelings for you, or have they just matured?

**ME:** It's both — new feelings that have matured. I certainly did not know the extent of joy I could experience on so many levels: my children, my wonderful new relationship, the self-confidence and the centering of where and who I am. Over the past two years of making this album those feelings have matured to become an integral part of the way I think and act.

It was a revelation for me to get past my opinion of myself as the queen of doom and gloom, of unbridled desire and passion. Now I seem to have a more healthy balance in my life. I guess once you've experienced the darker side of things, it allows you to appreciate the other side that much more. I feel it makes one whole.

**R&R:** Lyrically, you seem more comfortable these days talking directly about your sexual preference. If you look back, one could say there has been double-entendre in many of your songs, but today you leave very little doubt.

**ME:** It has been an evolution for me. It was funny having recorded three albums and not being out publicly yet. I was never going to be singing, "Oh, how I love him," but I was also never going to say, "Oh, how I love her." I was going to remain universal, and I believe that much of what I still have to say should remain that way.

However, the songs on this album have lyrics that are more direct to the subject matter I am addressing. For example, when I wrote "Secret Agent," I realized that people were going to know what I was singing about because of what they know about me, but I could still remain somewhat mysterious about it. The point is, I was not trying to hide anything; it was simply a cool way to write that song.

I've realized that I can easily remain true to myself and who I am and still touch on universal themes that we can all relate to. Communicating with as many people as possible is job one, after all.

**MINDY SMITH**  
"Come To Jesus"

Scanned 8,245 OTB!  
And over 6,000 so far this week!

KINK, KGSR, WXRV, WRLT  
and 2 dozen more

"Every time we play Mindy Smith,  
the phones ring off the hook!"  
— Dennis Constantine/KINK

"'Come To Jesus' could be a monster  
hit for you guys. I get a crazy response  
to it. The jocks told me they got phone  
calls about it all week long!"  
— Scott Register/WRAX

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	NORAH JONES Sunrise (Blue Note/EMC)	449	+72	22119	5	21/0
1	2	COUNTING CROWS She Don't Want Nobody Near (Geffen)	416	-60	20292	14	23/0
4	3	MELISSA ETHERIDGE Breathe (Island/IDJMG)	406	+45	20251	6	21/0
3	4	GUSTER Careful (Palm/Reprise)	356	-7	14764	13	23/1
5	5	INDIGO GIRLS Perfect World (Epic)	336	+6	14767	7	22/0
7	6	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	322	+7	11561	9	17/1
9	7	THRILLS One Horse Town (Virgin)	304	+7	10871	10	23/3
11	8	STING Sacred Love (A&M/Interscope)	295	+16	15529	4	21/0
6	9	DAVE MATTHEWS Save Me (RCA)	278	-39	12434	15	20/0
17	10	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	275	+40	12001	4	22/1
8	11	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	274	-24	13941	11	21/0
15	12	JOHN MAYER Clarity (Aware/Columbia)	266	+29	12234	5	18/0
12	13	STEREOPHONICS Maybe Tomorrow (V2)	260	-11	11262	14	20/0
14	14	JET Are You Gonna Be My Girl (Elektra/EEG)	255	+13	10191	7	14/0
10	15	SARAH MCLACHLAN Fallen (Arista)	252	-28	16827	20	18/0
16	16	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	219	-17	15904	19	21/0
18	17	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Last Highway)	216	-4	4418	9	14/2
23	18	LOS LONELY BOYS Real Emotions (Or/Epic)	210	+24	6282	3	14/0
27	19	RYAN ADAMS Burning Photographs (Last Highway/IDJMG)	203	+33	8125	2	12/1
19	20	COLDPLAY Moses (Capitol)	173	-37	8158	16	9/0
21	21	JOE FIRSTMAN Breaking All The Ground (Atlantic)	171	-27	7776	19	17/0
26	22	ROONEY I'm Shakin' (Geffen)	170	-3	5060	7	14/0
25	23	R.E.M. Bad Day (Warner Bros.)	166	-8	10215	20	16/0
20	24	MATCHBOX TWENTY Bright Lights (Atlantic)	166	-36	10805	12	6/0
28	25	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	163	+11	11234	2	11/0
30	26	3 DOORS DOWN Here Without You (Republic/Universal)	155	+31	11449	3	5/0
29	27	KEB' MO' Let Your Light Shine (Epic)	150	+13	4249	3	13/1
24	28	THORNS Blue (Aware/Columbia)	143	-38	5278	14	14/0
Debut	29	MAROON 5 This Love (Octone/J)	137	+32	4571	1	10/1
Debut	30	BIG HEAD TODD AND THE MONSTERS Imaginary Ships (Sanctuary/SRG)	129	+21	4483	1	11/1

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	10
ROBERT RANDOLPH Going In The Right Direction (Warner Bros.)	7
INDIGENOUS Want You To Say (Silverstone)	4
THRILLS One Horse Town (Virgin)	3
JONNY LANG Give Me Up Again (A&M/Interscope)	3
TEARS FOR FEARS Closest Thing To Heaven (Arista)	3
STEADMAN Wave Goodbye (Elektra/EEG)	3
JOHN EDDIE If You're Here When... (Thrill Show/Last Highway)	2
STARSAILOR Silence Is Easy (Capitol)	2
ABRA MOORE I Do (Koch)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NORAH JONES Sunrise (Blue Note/EMC)	+72
HOWIE DAY She Says (Epic)	+48
TRUMAN Morning Light (Geffen)	+47
MELISSA ETHERIDGE Breathe (Island/IDJMG)	+45
DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	+40
MATT NATHANSON Suspended (Cherry/Universal)	+39
JONNY LANG Give Me Up Again (A&M/Interscope)	+34
RYAN ADAMS Burning Photographs (Last Highway/IDJMG)	+33
NICKELBACK Someday (Roadrunner/IDJMG)	+33
MAROON 5 This Love (Octone/J)	+32

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DIDO White Flag (Arista)	190
HOWIE DAY Perfect Time Of Day (Epic)	186
JONNY LANG Red Light (A&M/Interscope)	171
COLDPLAY Clocks (Capitol)	158
TRAIN When I Look To The Sky (Columbia)	153
WALLFLOWERS Closer To You (Interscope)	150
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	139
JOHN MAYER Bigger Than My Body (Aware/Columbia)	130
LOS LONELY BOYS Heaven (Or/Epic)	127
SANTANA/ALEX BAND Why Don't You & I (Arista)	109

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

24 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 2/1-2/7. 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

**HOWIE DAY** She Says (Epic)  
Total Plays: 124, Total Stations: 10, Adds: 0

**BEN HARPER** Brown Eyed Blues (Virgin)  
Total Plays: 110, Total Stations: 10, Adds: 0

**STARSAILOR** Silence Is Easy (Capitol)  
Total Plays: 102, Total Stations: 10, Adds: 2

**VAN MORRISON** Evening In June (Blue Note/EMC)  
Total Plays: 100, Total Stations: 9, Adds: 1

**JOHNNY A.** I Had To Laugh (Favored Nations/Red Ink)  
Total Plays: 96, Total Stations: 9, Adds: 0

**JONNY LANG** Give Me Up Again (A&M/Interscope)  
Total Plays: 90, Total Stations: 9, Adds: 3

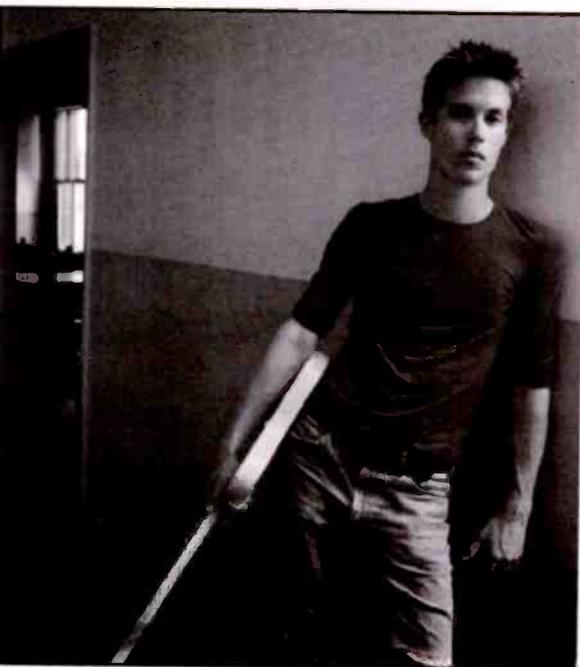
**WHEAT** I Met A Girl (Aware/Columbia)  
Total Plays: 90, Total Stations: 4, Adds: 0

**TEITUR** You're The Ocean (Cherry/Universal)  
Total Plays: 89, Total Stations: 9, Adds: 0

**JONATHA BROOKE** Better After All (Bad Dog/VMG)  
Total Plays: 83, Total Stations: 9, Adds: 1

**STRING CHEESE INCIDENT** Valley Of The Jig (SCI-Fidelity)  
Total Plays: 77, Total Stations: 7, Adds: 0

Songs ranked by total plays



# JONNY LANG

"give me up again"

**MOST ADDED AGAIN!**

New at: KBCO, WDET, WDOD, KTHX, WRNX, KCLC

Ranked #1 at WFBQ

New & Active

Sales = 300,000

on tour NOW

Produced by Ron Fair for Faircraft and Jonny Lang  
ProTools and Recorded by Tal Herzberg  
Mixed by Chris Lord-Alge



February 13, 2004

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

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ROBERT RANDOLPH Going In The Right Direction (Warner Bros.)	7
STEADMAN Wave Goodbye (Elektra/EEG)	5
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	5
BIG HEAD TODD AND... Imaginary Ships (Sanctuary/SRG)	4
LDS LONELY BOYS Real Emotions (Or/Epic)	3
MINDY SMITH Come To Jesus (Vanguard)	3
HOWIE DAY She Says (Epic)	3
GRANT-LEE PHILLIPS Mona Lisa (Zoe/Rounder)	3
MATT NATHANSON Suspended (Cherry/Universal)	3
TEARS FOR FEARS Closest Thing To Heaven (Arista)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS LONELY BOYS Real Emotions (Or/Epic)	+53
BIG HEAD TODD AND... Imaginary Ships (Sanctuary/SRG)	+51
NORAH JONES Sunrise (Blue Note/EMC)	+48
JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)	+43
GRANT-LEE PHILLIPS Mona Lisa (Zoe/Rounder)	+40
JONATHA BROOKE Better After All (Bad Dog/VMG)	+39
JONNY LANG Give Me Up Again (A&M/Interscope)	+39
MINDY SMITH Come To Jesus (Vanguard)	+35
HOWIE DAY She Says (Epic)	+34
RYAN ADAMS Burning Photographs (Last Highway/IDJMG)	+33

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	NORAH JONES Sunrise (Blue Note/EMC)	360	+48	7628	4	23/1
3	2	INDIGO GIRLS Perfect World (Epic)	322	+25	5360	6	21/0
1	3	COUNTING CROWS She Don't Want Nobody Near (Geffen)	297	-20	3448	13	16/0
8	4	JOHN MAYER Clarity (Aware/Columbia)	296	+28	5031	6	17/0
5	5	MELISSA ETHERIDGE Breathe (Island/IDJMG)	291	+9	4043	6	21/0
4	6	STEREOPHONICS Maybe Tomorrow (V2)	273	-16	3307	10	15/0
10	7	STARSAILOR Silence Is Easy (Capitol)	262	+26	4073	4	21/0
13	8	JONATHA BROOKE Better After All (Bad Dog/VMG)	261	+39	5257	4	22/0
6	9	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	258	-15	2497	11	14/0
11	10	THRILLS One Horse Town (Virgin)	252	+17	3875	13	15/0
9	11	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	251	+10	4048	4	23/0
7	12	GUSTER Careful (Palm/Reprise)	249	-20	2466	13	12/0
14	13	RYAN ADAMS Burning Photographs (Last Highway/IDJMG)	239	+33	4605	3	18/1
12	14	DAVE MATTHEWS Save Me (RCA)	215	-19	3906	15	13/0
18	15	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	212	+31	5297	5	18/2
22	16	JET Are You Gonna Be My Girl (Elektra/EEG)	199	+26	1757	6	13/0
21	17	STING Sacred Love (A&M/Interscope)	196	+22	4555	3	16/0
15	18	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Last Highway)	184	-12	2356	11	15/0
29	19	LOS LONELY BOYS Real Emotions (Or/Epic)	181	+53	3177	2	20/3
19	20	R.E.M. Animal (Warner Bros.)	181	+1	1531	7	13/0
17	21	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	175	-7	2194	7	10/0
20	22	KEB' MO' Let Your Light Shine (Epic)	172	-4	4216	3	19/1
30	23	MINDY SMITH Come To Jesus (Vanguard)	154	+35	3674	2	21/3
16	24	COLDPLAY Moses (Capitol)	148	-36	2142	15	10/0
24	25	SARAH MCLACHLAN Fallen (Arista)	146	-8	2354	17	8/0
Debut	26	VAN MORRISON Evening In June (Blue Note/EMC)	140	+23	3234	1	14/2
26	27	OWSLEY Be With You (Lakeview)	137	-2	1387	2	11/0
Debut	28	HOWIE DAY She Says (Epic)	136	+34	1204	1	13/3
Debut	29	JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)	135	+43	2438	1	17/2
Debut	30	MAROON 5 This Love (Octone/J)	132	+16	1416	1	10/0

25 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 2/1 - Saturday 2/7.  
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## Reporters

**WAPS/Akron, OH**  
PD/AD: Bill Greiber  
1 WALT MATTHEWS  
8 RYAN ADAMS  
1 STEADMAN  
1 STEVE POLTZ  
PNE BOY  
1 LOS LONELY BOYS  
1 BARENAKED LADIES

**KGSR/Austin, TX**  
DB: Jeff Carroll  
PD: Judy Demberg  
APD: Jeff Henderson  
MD: Susan Castle  
No Adds

**WRNR/Baltimore, MD**  
DB: Joe Peterson  
PD: Alex Carls  
1 ROBERT RANDOLPH  
1 WAVEFRICKS  
1 WREAY  
1 TRUMAN

**KNDZ/Billings, MT**  
DB: Cam Maxwell  
PD/AD: Danny Paul  
1 LOS LONELY BOYS  
1 BIG HEAD TODD AND THE MONSTERS  
1 JOHNNY A.  
1 KEB' MO'

**KRVB/Boise, ID**  
DB/AD: Dan McCauley  
VAN MORRISON

**WBOS/Boston, MA**  
DB: Bezz Knight  
PD: Michele Williams  
DB: David Goodson  
6 BARENAKED LADIES  
5 JEM

**WNCS/Burlington**  
PD/AD: Mike Abuzzahab  
1 GUSTER  
1 BEN SUPPER  
1 BARENAKED LADIES

**WBYV/Cape Cod, MA**  
PD/AD: Barbara Gacy  
1 ROBERT RANDOLPH  
1 HOLBE'S BROTHERS  
1 MINDY SMITH  
1 GRANT-LEE PHILLIPS

**WDDO/Chattanooga, TN**  
DB/AD: Danny Howard  
1 THRILLS  
1 GUSTER  
1 JOHNNY LANG  
1 RYAN ADAMS

**WXRT/Chicago, IL**  
PD: Berni Winer  
APD: John Fornada  
4 OUTCAST  
4 BEN SUPPER  
1 KEB' MO'  
1 MELISSA ETHERIDGE

**KBXR/Columbia, MO**  
DB: Jack Lawson  
PD/AD: Lane Trezzo  
APD: Jeff Swartzman  
1 MICHAEL ANDREWS  
1 GARY JULIS  
1 ETLES

**WCBE/Columbus, OH**  
DB: Tommy Allen  
PD: Dan Musko  
DB: Maggie Brennan  
1 VAN MORRISON  
1 ANNE MOORE  
1 RICKY MARTINEZ  
1 VICTOR KRAUSS  
1 PATRICK PAINE  
1 SHANE RICHARDSON

**KBCD/Denver, CO**  
PD: Scott Arbaugh  
MD: Kester  
10 BARENAKED LADIES

**WDET/Detroit, MI**  
PD: Judy Adams  
DB: Maria Bondye  
1 VAN MORRISON  
1 LOS LONELY BOYS  
1 ROBERT RANDOLPH  
1 JOHNNY LANG  
1 TEARS FOR FEARS  
1 GALACTIC  
1 RICKY MARTINEZ

**WVOD/Elizabeth City, NC**  
PD: Matt Cooper  
MD: Ted Hickey  
1 BEN SUPPER  
1 STRONG CHEESE INCIDENT  
1 NORAH JONES  
1 AIR

**WNCW/Greenville, SC**  
DB: Elna Pflumm  
PD/AD: Ron Clark  
APD: Marie Anderson  
1 GARRISON STAIRS  
1 ANNE MOORE  
1 DOLLAR STORE  
1 GREG GROWNS  
1 PETER HINCHELMAN  
1 TRISH SULLIVAN  
1 VICTOR KRAUSS

**WTTN/Indianapolis, IN**  
PD: Brad Herz  
DB: Todd Greenman  
1 DAMIEN RICE  
1 STEADMAN

**KTBC/Kansas City, MO**  
PD: Jim Hart  
DB: Bryan Johnson  
11 STEADMAN  
1 CLARENCE CLERSON  
1 LUCY SPRADLEY  
1 HOWIE DAY

**KZPL/Kansas City, MO**  
DB: Rick McCole  
PD: Ted Edwards  
MD: Jason Justice  
No Adds

**WOKI/Knoxville, TN**  
PD: Jim Ziegler  
DB: Alison Houser  
1 ROBERT RANDOLPH  
1 THRILLS  
1 JOHN EDDIE

**WHMM/Madison, WI**  
PD: Jim Treiber  
MD: Gobby Parsons  
1 STEVE POLTZ  
1 BARENAKED LADIES  
1 RIDGE BOYS  
1 ROBERT RANDOLPH  
1 MATTHEW RYAN

**WMPJ/Memphis, TN**  
PD: Steve Richards  
MD: Alexandra Hazer  
1 FIVE FOR FIGHTING

**KTZ/Minneapolis, MN**  
PD: Lauren MacLeash  
APD/AD: Mike Wolf  
10 BARENAKED LADIES  
11 BIG HEAD TODD AND THE MONSTERS

**WGVX/Minneapolis, MN**  
DB: Dave Hamilton  
PD: Jeff Collins  
No Adds

**WZEW/Mobile, AL**  
DB: Tim Camp  
PD: Brian Hart  
MD: Lou Ann Smith  
No Adds

**WBJS/Monmouth, NJ**  
DB/AD: Tom Brennan  
APD: Lou Zannini  
DB: Jeff Hester  
1 GRANT-LEE PHILLIPS  
1 PROCLAIMERS

**KPIG/Monterey, CA**  
PD/AD: Laura/Don Hopper  
APD: Aileen MacIntyre  
1 JOHNNY A.  
1 NORAH JONES  
1 CHRIS BROWN  
1 TOM RUSSELL  
1 JOHNNY A.

**WRIT/Masheville, TN**  
DB/AD: David Hall  
APD/AD: Roy Keith Coas  
1 BARENAKED LADIES  
1 JOHN BRISLEY HARDING  
1 BARENAKED LADIES  
1 BARENAKED LADIES  
1 BARENAKED LADIES  
1 ROBERT RANDOLPH  
1 ROBERT RANDOLPH

**WFUV/New York, NY**  
PD: Chuck Singleton  
DB: Rita Houston  
1 MICHAEL ANDREWS  
1 GARY JULIS  
1 WENDY BELUSO & CATYNA  
1 RICKY MARTINEZ

**KCTY/Omaha, NE**  
PD/AD: Ryan "Blitz" Morton  
1 JOHN EDDIE  
1 ROBERT RANDOLPH  
1 BARENAKED LADIES  
1 STEADMAN

**WYEP/Pittsburgh, PA**  
PD: Rosemary Wetsch  
DB: Mike Stuber  
1 ROBERT RANDOLPH  
1 JOHNNY LANG  
1 WREAY

**WCLZ/Portland, ME**  
PD: Herb Ivy  
DB: Alan Jones  
1 BARENAKED LADIES  
1 BIG HEAD TODD AND THE MONSTERS  
1 STEADMAN  
1 HOWIE DAY  
1 LOS LONELY BOYS  
1 MATTHEW RYAN

**KIMK/Portland, OR**  
PD: Dennis Castellano  
DB: Kevin Welch  
1 THRILLS

**WTRV/Portsmouth, NH**  
PD: Dan Hinchell  
DB: Dan Hinchell  
1 BARENAKED LADIES  
1 WREAY  
1 PUSH STARTS

**WOST/Poughkeepsie, NY**  
PD: Greg Galina  
DB: Roger Monod  
1 ROBERT RANDOLPH  
1 VAN MORRISON  
1 TEARS FOR FEARS  
1 STEVE POLTZ

**KTHX/Reno, NV**  
DB: Rob Brooks  
PD: Harry Reynolds  
APD/AD: David Harold  
1 JOHNNY LANG  
1 ROBERT RANDOLPH  
1 RIDGE BOYS

**WOCM/Salisbury, MD**  
PD: James Cleveland  
APD/AD: Debra Lee  
10 JEFF BATTISTONE  
1 DEBBIE FREEMAN  
1 LUCY SPRADLEY  
1 BEN SUPPER  
1 BOB HOPE  
1 FIVE FOR FIGHTING  
1 RANDALL BRIMBLETT  
1 JARS OF CLAY

**KENZ/Salt Lake City, UT**  
DB/AD: Bruce Jones  
MD: Karl Bushman  
1 BARENAKED LADIES  
1 SARAH MCLACHLAN

**KPRI/San Diego, CA**  
PD/AD: Deane Shaeff  
1 GARRISON STAIRS  
1 TEARS FOR FEARS  
1 STEADMAN

**KFOG/San Francisco, CA**  
PD: David Benson  
APD/AD: Malley Jones  
1 MICHAEL ANDREWS  
1 GARY JULIS

**KBAC/Santa Fe, NM**  
PD: Ira Gordon  
1 ROBERT RANDOLPH  
1 BIG HEAD TODD AND THE MONSTERS  
1 GRANT-LEE PHILLIPS  
1 ANNE MOORE

**KTAO/Santa Fe, NM**  
DB: Brad Miller  
PD: Brad Hochmeyer  
MD: Brad Hochmeyer  
1 TEARS FOR FEARS  
1 BARENAKED LADIES  
1 GALACTIC  
1 ANNE MOORE  
1 ROBERT RANDOLPH  
1 STEADMAN

**KRSN/Santa Rosa, CA**  
DB/AD: Dean Eastler  
DB: Michelle Marquez  
1 ANNE MOORE  
1 RIDGE BOYS  
1 ROBERT RANDOLPH  
1 TEARS FOR FEARS  
1 STEADMAN

**WVVV/Savannah, GA**  
DB/AD: Bob Henson  
APD/AD: Gene Murrell  
1 HOWIE DAY  
1 JESSIE STONE  
1 VAN MORRISON  
1 BIG HEAD TODD AND THE MONSTERS

**KDIT/Seattle, WA**  
PD: Chris Hays  
APD/AD: Susan Stewart  
1 BARENAKED LADIES  
1 KEB' MO'

**WRNX/Springfield, MA**  
PD: Tom Davis  
APD: Bonnie Houshous  
DB: Lisa Williams  
1 BARENAKED LADIES  
1 JONATHA BROOKE  
1 TEARS FOR FEARS  
1 STEADMAN  
1 ANNE MOORE  
1 RIDGE BOYS  
1 ROBERT RANDOLPH  
1 JOHNNY LANG

## National Programming

Added This Week



World Cafe

All Castelinni 215-898-6677

BIG HEAD TODD & THE MONSTERS Imaginary Ships  
DLABELLE Get Back To Temptation  
PAUL KELLY The Oldest Story  
VIKTOR KRAUSS Far From Enough



Acoustic Cafe

Rob Reinhart 734-761-2043

DAROL ANGER Higher Ground  
GREG BROWN Railroad Bill  
INDIGO GIRLS Perfect World  
PROCLAIMERS Dear Deirdre  
RON SEXSMITH Moonlight Becomes You  
STARSAILOR White Dove

\*Monitored Reporters

49 Total Reporters

24 Total Monitored

25 Total Indicator

Did Not Report, Playlist Frozen (2):  
WFPK/Louisville, KY  
WXPW/Philadelphia, PA



# ON THE RECORD

With **Lana Trezise**  
PD/MD, KBXR/Columbia, MO

I think the first time I heard Joss Stone was at R&R's Triple A Summit in Boulder, CO, or maybe I just heard about her there; the events are a little cloudy. When I came back home, my blues show host left me a promo copy of *The Soul Sessions*. Attached was a note with a lot of exclamation points. I think the last time that happened was with Susan Tedeschi. ● I took a listen, and although the album had a lot of



cool songs on it, the obvious choice for a station like KBXR/Columbia, MO was that White Stripes cover, retitled "Fell in Love With a Boy." ● We played the original, and it's a strong song no matter what. Anyone can do a cover, but the difference with Joss Stone is her ability to really reinterpret a piece — her sense of phrasing is fantastic. And then when you're able to tell a great story

after playing it, it's radio gold. ● The tough part is choosing just one thing to talk about. Is this break going to be about how she's so young? About ?uestlove from The Roots playing on the song? About the other covers on the album? About just who Betty Wright is? ● It's a great problem to have, and it's a song people are interested in. It's so fun to feel like you're letting your listeners in on a little secret, and this is definitely one of those records.

In just four weeks, Norah Jones' new song is at the top of the monitored airplay chart ... The rest of the top 10 is also pretty solid at the moment, with **Melissa Etheridge** moving up to 3\*, **Indigo Girls** holding at 5\*, **Five For Fighting** increasing to 6\*, **The Thrills** jumping up to 7\*, and **Sting** and **Damien Rice** (a seven-place jump!) cracking the top 10 at 8\* and 10\*, respectively ...



Other projects showing continued growth include **John Mayer** (15\*-12\*), **Los Lonely Boys** (23\*-18\*), **Ryan Adams** (27\*-19\*), **Joss Stone** (28\*-25\*), **3 Doors Down** (30\*-26\*) and **Keb' Mo'** (29\*-27\*) ... **Maroon 5** and **Big Head Todd & The Monsters** debut ... On the Indicator chart Jones also takes over at 1\*, with Indigo Girls moving up to 2\*, Mayer jumping to 4\*, Etheridge holding at 5\*, and Starsailor jumping to 7\* ... **Jonatha Brooke** and **The Thrills** move into the top 10 at 8\* and 10\*, respectively ... Other gainers include Adams, Stone, Sting, Jet, Los Lonely Boys and **Mindy Smith** ... **Van Morrison**, **Johnny A.**, **Howie Day** and **Maroon 5** debut ... In the Most Added category, **Barenaked Ladies** grab 15 first-week adds (No. 1 monitored, No. 2 Indicator), and **Robert Randolph & The Family Band** bring in 14 total adds (No. 1 Indicator, No. 2 monitored ... Others having a good first week include **Steadman**, **Indigenous**, **Tears For Fears** and **Abra Moore** ... The Thrills, **Jonny Lang**, **Grant-Lee Phillips**, **Howie Day**, **Los Lonely Boys**, **Matt Nathanson**, **Michael Andrews**, **Mindy Smith** and **Steve Poltz** close some important holes.

— John Schoenberger, Triple A Editor

# AAA ARTIST OF THE WEEK

ARTIST: **Norah Jones**

LABEL: **Blue Note/EMC**

BY **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Every now and then an artist comes along who defies the prevailing industry logic and strikes a sympathetic chord with the public. The most recent example of that is Norah Jones, whose 2002 debut, *Come Away With Me*, sold more than 8 million copies, garnered her five Grammy Awards and made her a household name.

With a soft and passionate style that incorporates pop, jazz, blues and country, she sweet-talked herself onto a wide variety of radio stations and into the hearts of a large segment of the listening public. But after such huge initial success, one wonders whether this sultry 24-year-old can once again mesmerize us with her alluring voice and gentle sound. All it takes is one listen to *Feels Like Home* to know that Jones will charm us once again.

Jones hasn't strayed too far from the vibe of her first album. *Feels Like Home* was produced by Jones and the legendary Arif Mardin, who also produced *Come Away With Me*. The sessions included Adam Levy and Kevin Breit on guitar, Lee Alexander on bass, Andrew Borger on drums and Daru Oda handling backing vocals. In addition, there are guest appearances by Dolly Parton, The Band's Levon Helm and Garth Hudson, Tony Scherr, Jesse Harris, Brian Blade, Rob Burger, Jane Scarpentoni and David Gold.

Jones insists that she wasn't overwhelmed with the pressure of producing another successful album, although she will admit that she wanted to make sure that outside influences didn't steer her in a musical direction that wasn't a natural fit for her. Clearly a good balance has been struck: The music on *Feels Like*

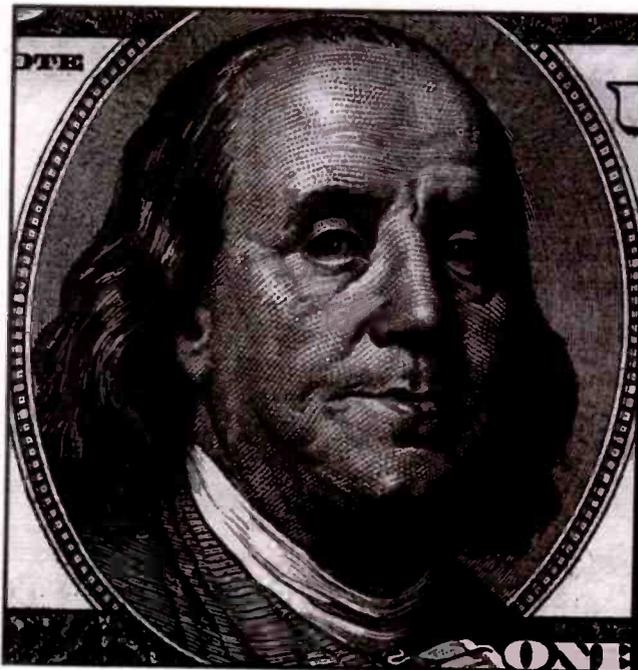
*Home* represents an honest progression for her, and although this album features more varied tempos, it in no way compromises the musical universe in which she is comfortable.

"These new songs have been a wonderful journey," says Mardin. "This album isn't about synthesizers and computers; it's about Norah being au natural. She doesn't need pitch correction. She's always in tune, and her voice touches you. Millions of people around the world feel the same way."

*Feels Like Home* features a nice balance of covers — which Jones easily makes her own — as well as several original compositions. From Townes Van Zandt's "Be Here to Love Me" and Tom Waits and Kathleen Brennan's "The Long Way Home" to the Jones-Alexander collaborations on "Sunrise" and "Carnival Town" to Adam Levy's "In the Morning," Jones takes great songs and gives them a special, timeless quality.

"I'm very proud of my first record, but I was ready for something a little different," says Jones. "This time I am not quite as mellow, but it is still pretty low-key. I am trying to keep my expectations low. I like having low expectations, because then if something turns out well, you're always surprised in a good way."

To kick things off, Jones was a presenter at this year's Grammy Award ceremony and is in the midst of doing all the important TV variety shows before she embarks on a three-month tour of the U.K. and Europe. Look for U.S. dates to be announced for later this year.



## A PENNY SAVED IS A PENNY EARNED.

Good advice, but today it's not as simple.

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AP RADIO

Bankrate.com

February 13, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	FLATLANDERS <i>Wheels Of Fortune (New West)</i>	801	+158	1892
1	2	C. TAYLOR & C. RODRIGUEZ <i>The Trouble With Humans (Lonestar)</i>	704	-26	11067
10	3	BR5-49 <i>Tangled In The Pines (Dualtone)</i>	588	+155	1407
3	4	ROBERT EARL KEEN <i>Farm Fresh Onions (Audium/Koch)</i>	547	-16	11799
4	5	BOTTLE ROCKETS <i>Blue Sky (Sanctuary/SRG)</i>	525	-25	5500
6	6	MAVERICKS <i>The Mavericks (Sanctuary/SRG)</i>	499	-29	11175
8	7	VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i>	493	+32	2038
5	8	LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	488	-49	11152
15	9	MARK ERELLI <i>Hillbilly Pilgrim (Signature Sounds)</i>	472	+116	1391
7	10	VARIOUS ARTISTS <i>Just Because I'm A Woman... (Sugar Hill)</i>	469	-29	9810
9	11	RODNEY CROWELL <i>Fate's Right Hand (Columbia)</i>	454	+1	14301
11	12	HOLMES BROTHERS <i>Simple Truths (Alligator)</i>	441	+39	1634
26	13	MINDY SMITH <i>One Moment More (Vanguard)</i>	391	+130	1259
12	14	ADRIENNE YOUNG <i>Plow To The End Of The Row (Addie Belle)</i>	387	-14	9137
13	15	EMMYLOU HARRIS <i>Stumble Into Grace (Nonesuch)</i>	359	-41	9447
17	16	VARIOUS ARTISTS <i>Living', Lovin', Losin'... (Universal South)</i>	316	-9	7093
35	17	OLD CROW MEDICINE SHOW <i>OCMS (Nettwerk)</i>	314	+109	592
14	18	ALBERT LEE <i>Heartbreak Hill (Sugar Hill)</i>	311	-70	6282
39	19	GREENCARDS <i>Movin' On (Independent)</i>	305	+116	1004
16	20	HOT CLUB OF COWTOWN <i>Continental Stomp (Hightone)</i>	303	-45	5045
18	21	DELBERT MCCLINTON <i>Live (New West)</i>	286	-26	3851
19	22	CHRIS KNIGHT <i>The Jealous Kind (Dualtone)</i>	286	-20	9069
20	23	KARL SHIFLETT AND BIG COUNTRY <i>Worries On My Mind (Rebel)</i>	265	-30	3868
22	24	MARTY STUART AND HIS... <i>Country Music (Columbia)</i>	262	-18	6164
21	25	PAUL BURCH <i>Fool For Love (Bloodshot)</i>	260	-33	3640
23	26	DARRELL SCOTT <i>Theatre Of The Unheard (Full Light)</i>	250	-21	8422
25	27	PATTY LOVELESS <i>On Your Way Home (Epic)</i>	246	-18	5271
24	28	SHELBY LYNNE <i>Identity Crisis (Capitol)</i>	237	-25	8605
27	29	LITTLE FEAT <i>Kickin' It At The Barn (Hot Tomato)</i>	230	-23	2370
28	30	THAD COCKRELL <i>Warmth &amp; Beauty (Yep Rac)</i>	224	-23	4279

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).

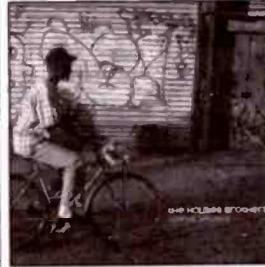
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## Americana Spotlight

by John Schoenberger

Artist: The Holmes Brothers

Label: Alligator



Hailing from Christchurch, VA, Sherman (bass, vocals) and Wendell (vocals, guitar) Holmes headed to New York City after high school. After playing in a series of bands, they formed their own ensemble with drummer Popsy Dixon in 1979. It was a decade before they entered the studio, but in 1990 The Holmes Brothers released their debut on Rounder. Over the next six years they recorded three more albums for Rounder before signing with Alligator. *Speaking in Tongues* came out in 2001, and through airplay, touring and press, the group reached new heights of popularity. In addition, they have recorded with such artists as Van Morrison, Joan Osborne, Peter Gabriel and Odetta over their career. The Holmes Brothers now return with *Simple Truths*, once again offering up their own brand of gospel, blues, soul, funk and even country. Produced by Craig Street, this outing features a diverse collection of covers of tunes by Townes Van Zandt ("If I Needed You"), Gillian Welch ("Everything Is Free"), Willie Nelson ("Opportunity to Cry") and Hank Williams ("I'm So Lonesome I Could Cry"), as well as originals such as "Run Myself Out of Town" and "We Meet, We Part, We Remember." *People* wrote, "The Holmes Brothers are the real thing: rugged, honest and undeniably soulful. What one hears in these voices is something round, real and even by turns ecstatic."

## Americana News

WYSO/Yellow Springs, OH's reporting status is on hold due to staffing changes ... Carol Blanchard is now the MD for WRNX/Springfield, MA's Americana specialty show, *Town + Country*. She needs product: WRNX, 98 Lower Westfield Road #3, Holyoke, MA 01044 ... Wilco multi-instrumentalist Leroy Bach has left the band, according to a post on the group's official website. His exit comes as the Chicago-based combo is completing the followup to 2002's acclaimed *Yankee Hotel Foxtrot* ... The Americana Music Association will be sponsoring a showcase at this year's SXSW Conference in Austin. Slated to perform are Adrienne Young, BR5-49, The Subdudes, The Derailers, Slaid Cleaves and Reckless Kelly ... Bluegrass star Doyle Lawson will commemorate the 25th anniversary of forming Quicksilver in a Nashville concert on April 1. Many of the band's previous members will be taking part in the event ... MerleFest 2004 will feature three outstanding instrumentalist contests during the first two days of the April 29-May 2 event. ... Mindy Smith sold out her record-release party at the Nashville club 12th & Porter on Saturday Jan. 31 ... Caexico will be releasing an EP called *Black Heat* in April. It features a number of exclusive B-sides, including remixes by Gotan Project and Jazzanova. The band is also planning a DVD, *Caexico Live at the Barbican: World Drifts In*, which is due for release in late May.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added\*

ARTIST TITLE LABEL(S)	ADDS
Grant-Lee Phillips <i>Virginia Creeper (Zoe/Rounder)</i>	16
James McMurtry <i>Live in Aught Three (Compadre)</i>	14
Old Crow Medicine Show <i>OCMS (Nettwerk)</i>	13
Mindy Smith <i>One Moment More (Vanguard)</i>	11
Tarbox Ramblers <i>Fix Back East (Rounder)</i>	10
Clumsy Lovers <i>After the Flood (Nettwerk)</i>	10

## Thank You, Radio! Applauding 65 Years of Community Service

The name, March of Dimes, was originated by Eddie Cantor on his radio show in 1937

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**RICK WELKE**  
 rwelke@radioandrecords.com

# The Elephant Debate

The lines between the formats continue to fade

I'm going to talk about the big gray elephant that's standing here in the middle of the room. After digging around the charts and talking with several people about the lines that separate the Christian AC, CHR and Inspo formats, I've decided to acknowledge the animal, though everyone else seems to be trying to ignore it. The gap between these formats is shrinking — faster than you might imagine.

Let me say first that I understand that there are natural ebbs and flows to the music industry that have to be taken into account. That said, however, rapid changes are taking place for this multiformat animal. Here's what I've noticed over the last year or so.

## A Little Meat, Please

Before I jump on this elephant that nobody has wanted to talk about — it's been discussed behind closed doors, but rarely brought before the industry for an open discussion — I'd like to offer up some hard facts for what I will call "The Elephant Debate."

I took R&R's charts for the Christian AC, CHR and Inspo formats and compared them to charts for the same formats a year ago. What I was looking for were some numbers to show how the playlists are coming together. Here's what I found.

Songs On Both Charts 1/23/03	
Inspo & CHR	2
AC & Inspo	6
CHR & AC	1

Songs On Both Charts 2/6/04		% Change
Inspo & CHR	2	Flat
AC & Inspo	9	+ 50%
CHR & AC	15	+ 67%

As you can see, there's been a dramatic increase in the number of songs appearing on two charts. If you compare the more recent AC chart to the equivalent Inspo chart — which has only 20 slots — you'll see that almost half the songs on the Inspo chart are also on the chart at AC.

There has also been a huge increase in overlap between AC and CHR — a 67% gain in just 12 months, so that fully half the charts now overlap. If you factor in New & Active tunes, a mind-boggling 22 songs appeared on both charts in the Feb. 6 issue.

## Whodunit?

So we've determined, simply by comparing charts from year to year, that the three formats are centralizing.

**There is something curious about someone who consults a CHR, then jumps on a plane and does the same thing for an Inspo station in another state.**

The next question I pose to the industry, who is responsible for this? The honest answer is that we all are.

Is it the labels' fault? As somebody reminded me just today, you need credit to get a credit line, and you can't get a credit line without having credit. So goes the industry. The labels service radio with the singles they believe that radio will play. Radio responds by playing the music they get from the labels that they believe their listeners want to hear — within the context of positive, Christian compositions.

The quandary at the moment is that radio holds most of the cards in deciding what happens next for the record labels. Radio promoters have had to make difficult decisions about which singles to service based on the trends they are seeing and hearing at radio. Remember when labels would service two, three or even four different singles to different formats at the same time? Those days are long gone.

## Safe For The Whole Industry

With the continued success of upper-echelon Christian AC stations, many within that format — and in CHR and Inspo — feel the pressure to go the way of safe radio.

Programmers are feeling the need to give in, in some cases, to the vocal minority in making playlist decisions for their stations.

If there are two singles they believe will connect with their audience, nine times out of 10 they'll pick the safer tune to put on the air. Why? The reasons may include not wanting to lose financial partners, not wanting to raise the eyebrows of their PIs and doing what their research or consultant tells them to do.

Speaking of research, many believe it shouldn't be allowed to become the be-all and end-all for programming decisions. One consultant said it this way: "If a programmer is going to base all of his music decisions solely on research, what does the station need a program director for?" There is a lot of truth to that observation.

Another big factor in where Christian radio is headed is consultants. There are a lot of great consultants working with Christian radio stations, and many of those stations are seeing increases in AQH, cume and TSL.

With that success, some consultancies have begun working all three Christian formats, many times with the same person serving all three. There is something curious about someone who consults a CHR, then jumps on a plane and does the same thing for an Inspo station in another state.

Maybe I'm reading too much into it, but it doesn't make a whole lot of sense to me, unless you want those stations to sound a lot alike in the long run. This could be part of why the three formats are moving toward common programming philosophies.

## The Passion Factor

I remember when I was a kid listening to radio, I was intrigued because the jocks and the PDs pushed the limits of where radio was at the time musically. They highlighted and focused on new music seemingly every minute of every day. They took chances. They tried new things. They challenged the very fabric of safe radio programming — and they were winning.

The passion of a young WNCI/Columbus, OH thumped the daylights out of what was then the radio-killer known as WXGT (92X)/Columbus. Jacor flipped WNCI to

Pop and stomped all over 92X until WXGT couldn't take it anymore. To this day WNCI is considered one of the top Pop stations in America.

What has happened to the passion for doing great radio and taking the risks necessary to grow cume, ratings, attention, exposure and listenership? I know many people in mainstream radio circles who have lost it. The desire and drive to infiltrate a market seem like things of the past.

With our marching orders coming from a higher power and with the very souls of potential listeners in the balance, shouldn't we be the ones taking the biggest risks and reaping the benefits of those efforts?

## The Elephant Speaks

While Christian AC continues to be the dominant player in the industry — even beginning to beat mainstream competitors in several markets — many AC programmers are coming to believe that gold is the way to go. More gold and recurrent music is popping up on playlists now than at any time in Christian-music history.

With heritage stations like KLTY/Dallas hitting the top five in their coverage areas, it's hard to dispute the strategy. But will gold-based programming work in new markets with a less educated pool of potential listeners? It depends on who you talk to, but, as of today, no gold-based station has hit the Arbitron top 10 in a city with a strong Christian radio station that is less than 5 years old.

Now please direct your attention to Inspo radio. If you were to take a survey of playlist decisionmakers at the format, you would get a wide variety of answers to your programming questions. But the bottom line is this: The format is seeking a new identity, and many in Inspo circles have crossed over into some type of AC programming, whether they want to admit it or not.

Then there is the young format called Christian CHR. If you take a look at individual playlists from re-

porting stations, you will see vast differences in musical viewpoints, with some skewing younger and others much older than the much-talked-about 18-34 demo CHR normally targets.

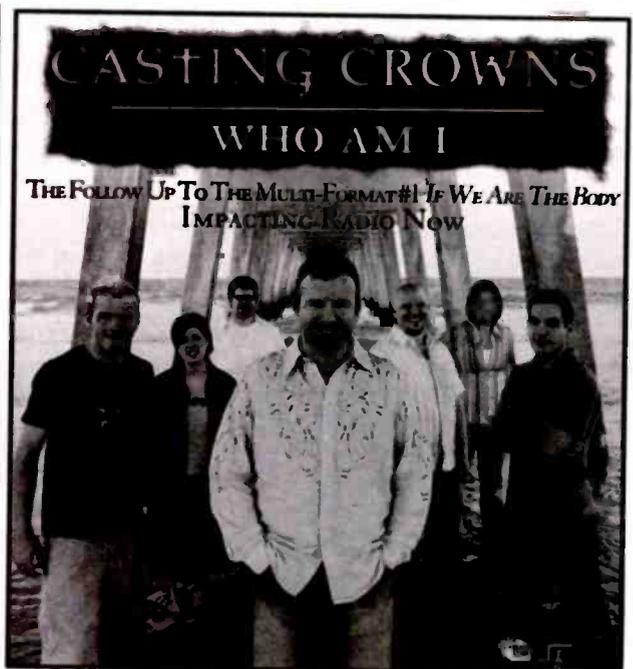
But many have decided to program in a way that positions them well with their current listenership and supporter base. Unfortunately for the future of this baby format, that means skewing to a much older listener than most are willing to talk about.

**With our marching orders coming from a higher power and with the very souls of potential listeners in the balance, shouldn't we be the ones taking the biggest risks and reaping the benefits of those efforts?**

## Fade To Black

So the three formats are moving ever closer together in their programming approaches, with CHR and Inspo continuing to move toward the center, where AC radio has already pitched its tent.

What is the industry to do? That is still to be seen. But we do know this: If we continue to go down the path we've been on over the past year, all of Christian radio will sound more and more alike before we know it.



# The CCM Update

Christian Retail, Radio & Records Newsweekly

The **CCM** Update

Editor  
Lizza Connor

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## Sneak Preview: Ginny Owens

Singer-songwriter redefines *Beautiful*

Ginny Owens fans should be eagerly anticipating the new Rockettown release from this insightful singer-songwriter. As one who's holding tight to my pre-release copy, I can vouch for it! Owens, 28, is currently putting the finishing touches on her April 6 release, *Beautiful* — her first full-length project since 2002's *Something More*.

In the interim Owens turned out a well-received EP called *Blueprint*, produced by one of her musical heroes, Margaret Becker. She's also been active on the road, touring and writing songs. Eleven tunes from her latest bout of inspiration made the cut for *Beautiful*, and the end result is an album that Owens says is the most honest, accurate picture of her life she's ever painted.



Ginny Owens

of God, not from overt signs and wonders, but rather "By the way You make the wind blow/And the way You stir my heart."

Apparent on this disc is that Owens has discovered the enduring goodness of God in her "finest hour and darkest moments" ("Always"). Owens recently talked with THE CCM UPDATE Editor Lizza Connor about the project.

CCM: Without giving away too much, since I know you want fans to listen and find meaning for themselves in this record, give us some background about *Beautiful*.

**"My sense of wonder has continued to grow over the years. Those physical places in nature have come to be inspiring, not only for my songwriting, but spiritually as well."**

GO: The reason I called it *Beautiful* was because lots of these songs point to the way the Lord is showing me how to view life — to see myself and others as the beautiful creatures He intended us to be.

CCM: As I listen through your body of work, you seem to be a real seeker.

GO: As a songwriter and a creative person, you're always searching for stuff, I think. I don't always know what I'm searching for, but I'm always in this place. In the most

contented times in my life, my mind is wandering.

If I'm going to continue with this, the only way to move forward is to have varied experiences, rather than doing the same thing every day. It's about me going to a place where I am more open, honest and comfortable with the story I have to tell. Because I know this, I don't mind doing a few uncomfortable things.

CCM: You lost your sight to a congenital eye disease at a very young age. How are you able to paint such vivid pictures in your songs?

GO: I think part of it is that most of my friends in life have been able to see. The people who've gotten to know me well are the ones who are comfortable with me. They don't change how they speak when they paint visual pictures with their words. I've learned something about visualization in my conversations with those people.

One of my first tours was A Night in Rockettown. [Singer-songwriter] Chris Rice was on that tour, and he and I got to be good friends. He, being the descriptive writer that he is, and a few others, including Wayne Kirkpatrick ["Change the World"], were kind enough to describe the world in detail. They did it in a way I'd never heard before — I called them the "Discovery Channel."

Because of that, I learned to be even more interested in the visual, and I started to love nature more. I had more of a mental picture when I'd go to the ocean or go on a hike, and those are the times that have made me aware of God.

For me, that's been a spiritually moving experience. The time on tour inspired an initial sense of wonder, and that was five years ago, right after my first record came out. My sense of wonder has continued to grow over the years. Those physical places in nature have come to be inspiring, not only for my songwriting, but spiritually as well, for me to be able to say, "I see God in these places."

Traveling has also inspired and created in me a sense of wonder. Meeting so many different people, hearing so many different church services and prayers and encountering

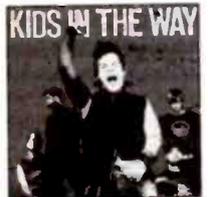
## SPINWORTHY

### Listen for driving rock from two new acts

Flicker Records' newest signees, Kids In The Way, and Inpop Records newbies Sky Harbor recently released records that top the rock pack and are sure to appeal to lovers of loud, obnoxious, punk rock music.

*Safe From Losing the Fight*, the debut from Indianapolis-based Kids In The Way, possesses an all-around aggressive sound driven by frontman Dave Pelsue's soaring, screaming vocals. Drummer Eric Carter, bassist Nathan Hughes and guitarists Nathan Ehman and Austin Cobb, along with producers Jason Burkum (Audio Adrenaline, The Swift) and Nathan Dantzler (Mortal Treason), add their respective talents to the mix for a record that radiates energy.

Pelsue, Carter and Ehman formed the Kids' foundation while they were still in high school and later added Cobb and Hughes. The quintet recorded a five-song EP that garnered attention from the Christian music community, and they ultimately landed at their current label home because of the freedom Flicker gave them to make the kind of record they envisioned.



Kids In The Way



SKY HARBOR

#### Sky Harbor

Arriving with a bit more modern, melodic pop rock sound than the punk leanings of Kids In The Way are Inpop's Sky Harbor. *Who Would Have Guesseed*, the Phoenix band's debut, leads off with the catchy, upbeat tune "In Stereo." Garth Bostic's smooth, warm vocals, especially on "Who Needs a Girl" and "Where Did You Come From," show more polish than grit and bring to mind Ed Roland of Collective Soul.

"What If I Doubt" and "Way Too Long" are layered with acoustic and electric six-strings, a dose of mild distortion and balanced drumming, and these tracks really merit a second listen. Willie Bostic (bass, vocals), Steve Houser (guitars, vocals) and Jonathan Russo (drums) hold down their parts with perfect timing, making for a record that's well written and articulated with skill. *Who Would Have Guesseed*, released a few months back, is a worthy debut that's good enough to compete in the current Christian rock arena.

so many different lives has made me go, "Gosh, God is really busy!"

CCM: Is there anything in particular that you're most curious about?

GO: I've always been a huge people analyzer. I can always guess something about the people I meet, like if they're large or small. I can tell a lot about what a person looks like from how they talk and how they respond to me, and I can often tell what they think about themselves.

It's interesting. I'm always thinking about people and wondering what they're like. That's never changed. That's part of my desire to be more involved actively in ministry. I don't get to know people very well, given the nature of touring. I

can't be best friends with everybody, but I'd like to get a better picture of people, and the only way to do that is to spend more time with them.

CCM: What does the word ministry mean to you?

GO: I don't think of what I do every night onstage as ministry. I think of it like this: The Lord has allowed me to do this, and the ministry comes as He's allowed me to write different songs. I think ministry is what happens offstage — the way you serve people, the way you love people.

For a more in-depth interview with Owens about *Beautiful*, pick up the April issue of CCM MAGAZINE.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	THIRD DAY Sing A Song (Essential/PLG)	1626	+8	12	60/2
3	2	MATTHEW WEST More (Sparrow/Universal South)	1570	+79	10	57/1
2	3	STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)	1439	-70	13	55/0
4	4	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	1251	-163	18	46/1
5	5	JARS OF CLAY Show You Love (Essential/PLG)	1205	0	16	44/1
11	6	AUDIO ADRENALINE Leaving 99 (ForeFront)	1127	+160	5	45/2
7	7	JEREMY CAMP Right Here (BEC)	1124	+15	12	45/2
10	8	AVALON All (Sparrow)	1121	+148	5	49/3
6	9	DARLENE ZSCHECH Pray (INO)	1029	-168	18	41/0
8	10	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	1017	-41	24	35/0
13	11	NATE SALLIE Whatever It Takes (Curb)	985	+49	7	40/0
9	12	CASTING CROWNS If We Are The Body (Beach Street/Reunion/PLG)	939	-98	24	30/0
14	13	WARREN BARFIELD Mistaken (Creative Trust Workshop)	892	+35	11	33/1
12	14	ERIN O'DONNELL Wide Wide World (Inpop)	884	-55	16	37/0
18	15	DELIRIOUS? Rain Down (Sparrow)	770	+130	4	33/4
15	16	MERCYME Word Of God Speak (INO)	661	-32	40	22/0
16	17	BIG DADDY WEAVE Fields Of Grace (Fervent)	627	-58	23	25/0
20	18	NICHOLE NORDEMAN Even Then (Sparrow)	626	+19	6	29/1
19	19	DAVID CROWDER BAND O Praise Him (All This For A King) (Sixsteps/Sparrow)	613	-7	9	25/0
21	20	JOY WILLIAMS I Wonder (Reunion/PLG)	526	+12	15	21/1
17	21	TAIT Lose This Life (ForeFront)	524	-117	12	26/0
24	22	TODD AGNEW Grace Like Rain (Ardent)	520	+43	3	27/2
27	23	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow)	517	+88	3	20/4
22	24	POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.)	499	+4	5	24/1
25	25	SONICFLOOD Shelter (INO)	497	+36	2	24/1
26	26	AMY GRANT Out In The Open (Word/Curb/Warner Bros.)	471	+13	6	18/0
29	27	PLUS ONE Be Love (Inpop)	430	+48	3	19/1
(Debut)	28	TREE63 Blessed Be Your Name (Inpop)	414	+59	1	20/2
30	29	KRISTY STARLING Something More (Word/Curb/Warner Bros.)	377	-4	2	17/0
-	30	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	364	+3	25	15/0

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 2/1 - Saturday 2/7.  
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## New & Active

**BETHANY DILLON** Beautiful (Sparrow)  
Total Plays: 361, Total Stations: 18, Adds: 2

**SARAH KELLY** Take Me Away (Gotee)  
Total Plays: 354, Total Stations: 16, Adds: 1

**ZOEGIRL** Beautiful Name (Sparrow)  
Total Plays: 350, Total Stations: 20, Adds: 13

**SCOTT RIGGAN** I Love You Lord (Spinning Plates)  
Total Plays: 338, Total Stations: 17, Adds: 1

**CHRIS RICE** Untitled Hymn (Come To Jesus) (Rocketown)  
Total Plays: 267, Total Stations: 10, Adds: 0

**DAVID PHELPS** Arms Open Wide (Word/Curb/Warner Bros.)  
Total Plays: 230, Total Stations: 13, Adds: 1

**JEFF DEYO** I/RITA SPRINGER Bless The Lord (Gotee)  
Total Plays: 221, Total Stations: 9, Adds: 0

**JILL PHILLIPS** God Believes In You (Fervent)  
Total Plays: 215, Total Stations: 11, Adds: 1

**MICHAEL GUNGOR** Move Me (Vertical)  
Total Plays: 202, Total Stations: 8, Adds: 0

**BUILDING 429** Glory Defined (Word/Curb/Warner Bros.)  
Total Plays: 198, Total Stations: 12, Adds: 9

Songs ranked by total plays

## Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ZOEGIRL Beautiful Name (Sparrow)	13
JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	11
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	9
REBECCA ST. JAMES The Power Of Your Love (ForeFront)	5
DELIRIOUS? Rain Down (Sparrow)	4
PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow)	4
SCOTT KRIPPAYNE Life (Spring Hill)	4
RUSS LEE How Can I Help But Sing (Christian)	4
AVALON All (Sparrow)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ZOEGIRL Beautiful Name (Sparrow)	+260
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	+161
AUDIO ADRENALINE Leaving 99 (ForeFront)	+160
AVALON All (Sparrow)	+148
JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	+136
DELIRIOUS? Rain Down (Sparrow)	+130
REBECCA ST. JAMES The Power Of Your Love (ForeFront)	+102
PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow)	+88
MATTHEW WEST More (Sparrow/Universal South)	+79
SCOTT KRIPPAYNE Life (Spring Hill)	+73

## Christian Activity

by Rick Welke

### Sing A No. 1

Third Day make it two for two as they go for a second week at No. 1 at Christian AC. Their lead shrinks sizably this week, however, as Matthew West (3-2, +79) sneaks to within 56 plays of the top spot. Other top 10 artists gaining ground include Audio Adrenaline (11-6, +160) and Avalon (10-8, +148). Expect one of these two tunes in the driver's seat in a few short weeks.

Delirious (18-15, +130) crack the top 15 with one of their biggest songs in years, "Rain Down," while Sparrow-mates Phillips, Craig & Dean move up a strong four slots (27-23, +88) to gain big-mover status.

New & Active chart seekers include Bethany Dillon (+45), who is a scant three plays off the chart; Sarah Kelly (+51); ZOEGirl (+260); and new act Building 429 (+161), who impact the list for the first time.

# BETHANY DILLON

## Beautiful IMPACTING RADIO NOW!

Already spinning: KHZR KADI KBNJ KCMS KDUV KJIL  
 KLFF KLRC KOBC KOFR KOKF KSBJ KTLI KTSL  
 KXOJ KZZQ WBVM WCQR WCVK WHMX WJIE WJTL  
 WLAB WNCB WONU WPER WPRJ WTCR WXHL

"In a 'skin deep' culture, it takes a lot to turn an ear, much less a heart. Bethany clearly lays out the late night, self-image mind struggles of a teenager...oh, and yes...the target as well. This is done with a strikingly competitive debut song, as she reminds 18-34 females that 'who I am is quite enough in God's eyes.' Rocking in BEAUTIFUL Medium rotation here at K-Lite!"  
 -Noonie Fugler, KLFF, San Luis Obispo, CA

"This song speaks right to the heart of the AC demo. 'Beautiful' brings to the surface those feelings with which every woman deals. In doing so, it gives voice to the thoughts and heart cries of generations of women. Programming for females? Then 'Beautiful' is a must add. The requests have been heavy at KXOJ for this one."  
 -Gary Thompson, KXOJ, Tulsa, OK



For more promotional information please contact Brian Dishon or Jenn Brinn at 800-347-4777.

sparrowrecords.com bethanydillon.com no hype. just hits.

## CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	JEREMY CAMP Right Here (BEC)	1063	+33	13	27/0
1	2	JARS OF CLAY Show You Love (Essential/PLG)	1045	+8	17	27/0
3	3	TODD AGNEW Grace Like Rain (Ardent)	946	+76	10	23/1
4	4	THIRD DAY Sing A Song (Essential/PLG)	824	+1	12	23/0
9	5	AUDIO ADRENALINE Leaving 99 (ForeFront)	746	+86	8	28/0
7	6	TAIT Lose This Life (ForeFront)	735	-4	15	21/0
8	7	MATTHEW WEST More (Sparrow/Universal South)	709	+36	8	20/0
6	8	CASTING CROWNS If We Are... (Beach Street/Reunion/PLG)	702	-42	21	18/0
5	9	PAUL WRIGHT Your Love Never Changes (Gotee)	675	-118	16	19/0
11	10	PLUS ONE Be Love (Inpop)	605	-7	10	19/0
12	11	SKILLET Savior (Ardent)	575	-12	12	16/0
15	12	DELIRIOUS? Rain Down (Sparrow)	569	+30	4	23/2
14	13	PILLAR Further From Myself (Flicker)	567	+27	6	19/1
16	14	SARAH KELLY Take Me Away (Gotee)	540	+47	7	17/1
10	15	FM STATIC Crazy Mary (Tooth & Nail)	536	-98	22	14/0
13	16	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	501	-60	24	15/0
17	17	JOY WILLIAMS By Surprise (Reunion/PLG)	487	+2	16	15/0
18	18	BARLOWGIRL Harder Than The First Time (Fervent)	449	+13	5	15/1
24	19	OUT OF EDEN Love, Peace & Happiness (Gotee)	435	+97	2	18/4
21	20	SANCTUS REAL Beautiful Day (Sparrow)	427	+54	7	12/0
20	21	TELECAST The Way (BEC)	418	+29	8	13/0
19	22	WARREN BARFIELD Mistaken (Creative Trust Workshop)	371	-18	4	13/1
22	23	DAVID CROWDER BAND O Praise Him... (Sarstaps/Sparrow)	369	+12	8	12/0
26	24	SEVEN PLACES Landslide (BEC)	347	+35	2	15/1
28	25	DOWNHERE Breaking Me... (Squint/Curb/Warner Bros.)	312	+12	6	12/0
29	26	JODY MCBRAYER... Never Alone... (Sparrow)	301	+7	14	11/0
27	27	MERCYME Word Of God Speak (INO)	301	-8	6	7/0
25	28	SWITCHFOOT Gone (Sparrow)	298	-26	31	8/0
23	29	PLUMB Unnoticed (Curb)	294	-52	9	11/0
30	30	JONAH33 Faith Like That (Ardent)	264	-27	13	8/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 2/1 - Saturday 2/7.  
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## New & Active

**BETHANY DILLON** Beautiful (Sparrow)  
Total Plays: 263, Total Stations: 11, Adds: 1

**NATE SALLIE** Whatever It Takes (Curb)  
Total Plays: 245, Total Stations: 10, Adds: 0

**TREE63** Blessed Be Your Name (Inpop)  
Total Plays: 234, Total Stations: 10, Adds: 1

**M. SCHULTZ** You Are A Child... (Word/Curb/Warner Bros.)  
Total Plays: 219, Total Stations: 8, Adds: 0

**ERIN O'DONNELL** Wide Wide World (Inpop)  
Total Plays: 176, Total Stations: 6, Adds: 0

**BIG DISMAL** Just The Same (Wind-up)  
Total Plays: 175, Total Stations: 8, Adds: 2

**ZOEGIRL** Beautiful Name (Sparrow)  
Total Plays: 150, Total Stations: 7, Adds: 2

**AVALON** All (Sparrow)  
Total Plays: 149, Total Stations: 10, Adds: 1

**STEVEN C. CHAPMAN** Moment Made For... (Sparrow)  
Total Plays: 148, Total Stations: 5, Adds: 0

**JEFF DEYD** IRITA SPRINGER Bless The Lord (Gotee)  
Total Plays: 140, Total Stations: 5, Adds: 1

## ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SANCTUS REAL Beautiful Day (Sparrow)	499	-4	11	32/0
2	2	PILLAR Further From Myself (Flicker)	480	-5	11	32/1
3	3	TAIT Numb (ForeFront)	472	-9	11	38/1
5	4	FALLING UP Broken Heart (BEC)	457	+36	8	27/1
4	5	KUTLESS Treason (BEC)	454	+1	10	35/0
6	6	SEVEN PLACES Landslide (BEC)	434	+39	11	28/0
7	7	KIDS IN THE WAY Hallelujah (Flicker)	361	-22	11	30/1
8	8	SKILLET Savior (Ardent)	315	-36	18	26/0
11	9	TREE63 The Answer To The Question (Inpop)	299	+45	3	30/2
17	10	THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	298	+77	3	25/5
10	11	LAST TUESDAY Retaliation (DUG)	295	+30	6	22/0
9	12	INSYDERZ Call To Arms (Floodgate)	267	+1	9	20/0
22	13	BIG DISMAL Just The Same (Wind-up)	257	+57	2	25/5
14	14	PLUS ONE Poor Man (Inpop)	250	+10	4	27/0
15	15	INHABITED Rescue Me (Independent)	229	+1	3	23/2
18	16	SKY HARBOR Welcome (Inpop)	217	0	3	20/4
12	17	STRANGE CELEBRITY Rise (Squint/Curb/Warner Bros.)	212	-34	10	24/1
20	18	BARLOWGIRL Harder Than The First Time (Fervent)	209	+1	6	23/0
21	19	TINMAN JONES Say Goodbye (Cross Driven)	207	0	6	22/0
23	20	DISCIPLE One More Time (Slam)	192	-3	6	20/1
(Debut)	21	CURBSQUIRRELS Six (DUG)	184	+39	1	9/1
19	22	DOWNHERE Breaking Me Down (Squint/Curb/Warner Bros.)	184	-31	13	18/0
28	23	MENDING POINT In Transit (Word Of Mouth)	179	0	3	12/0
(Debut)	24	P.O.D. Change The World (Atlantic)	176	+149	1	17/6
25	25	JONAH33 Faith Like That (Ardent)	176	-17	20	17/0
(Debut)	26	NUMBER ONE GUN Starting Line (Floodgate)	165	+136	1	10/6
13	27	P.O.D. Will You (Atlantic)	164	-78	17	20/0
24	28	GS MEGAPHONE Venom (Spindust)	160	-33	14	15/0
16	29	PLUMB Unnoticed (Curb)	160	-62	16	16/0
29	30	HOLLAND Shine Like Stars (Tooth & Nail)	157	-17	5	18/0

39 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 2/1 - Saturday 2/7.  
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## New & Active

**SEVENTH DAY SLUMBER** Spiraling (Crown)  
Total Plays: 147, Total Stations: 20, Adds: 5

**JONAH33** Watching You Die (Ardent)  
Total Plays: 145, Total Stations: 14, Adds: 8

**GRAND PRIZE** Will It Be The Same (Independent)  
Total Plays: 134, Total Stations: 15, Adds: 1

**BY THE TREE** Confessions (Fervent)  
Total Plays: 128, Total Stations: 15, Adds: 9

**LUCERIN BLUE** Chorus Of The Birds (Tooth & Nail)  
Total Plays: 110, Total Stations: 6, Adds: 0

**EARTHSUIT** Foreign (Math)  
Total Plays: 104, Total Stations: 5, Adds: 1

**PAUL WRIGHT** Your Love Never Changes (Gotee)  
Total Plays: 95, Total Stations: 5, Adds: 0

**BLINDSIDE** All Of Us (Elektra/EEG)  
Total Plays: 88, Total Stations: 7, Adds: 4

**MXPX** You Make Me, Me (A&M/Interscope)  
Total Plays: 68, Total Stations: 4, Adds: 1

**SARAH KELLY** Take Me Away (Gotee)  
Total Plays: 67, Total Stations: 5, Adds: 0

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~ Rod Kittleman, Program Director, KADI  
Springfield, MO



Amy Wilken, PraiseDisc Manager  
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**INSPO TOP 20**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	STEVEN C. CHAPMAN Moment Made... (Sparrow)	418	+29	13	21/0
	2	GEORGE ROWE Everlasting (Rocketown)	371	+1	14	19/0
	3	CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)	362	+20	11	20/1
	4	M. SCHULTZ You Are A... (Word/Curb/Warner Bros.)	310	0	15	18/0
	5	DARLENE ZSCHECH Pray (INO)	259	-46	18	15/0
10	6	C. BALLINGSLEY Your Love For Me (Perpetual Entertainment)	258	+39	5	17/1
6	7	POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros./255)	255	+5	11	15/0
8	8	MARTINS What Mercy Means (Spring Hill)	248	+12	14	16/0
17	9	JAMIE SLOCUM By Your Side (Curb)	246	+72	4	17/1
7	10	BIG DADDY WEAVE Completely Free (Fervent)	244	+2	10	15/0
12	11	WATERMARK... There Is None... (Creative Trust Workshop)	195	0	21	13/0
15	12	NICHOLE NORDEMAN Even Then (Sparrow)	194	+16	5	12/0
11	13	CASTING CROWNS If We Are... (Beach Street/Reunion/PLG)	182	-37	13	13/0
9	14	4HIM Fill The Earth (Word/Curb/Warner Bros.)	173	-49	20	9/0
18	15	CECE WINANS Thirst For You (PureSprings/INO)	171	+3	6	12/0
16	16	FFH Ready To Fly (Essential/PLG)	170	-7	19	9/0
19	17	PHILLIPS... Here I Am To Worship (Sparrow)	158	+21	3	11/0
13	18	VARIOUS ARTISTS The Gathering (Essential/PLG)	155	-28	17	8/0
14	19	RIVER Glorious (Ingrace)	147	-36	16	11/0
Debut	20	DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros./145)	145	+24	1	15/1

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 2/1 - Saturday 2/7.  
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**Rhythmic Specialty Programming**

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Move (Gotee)
2	L.A. SYMPHONY Gonna Be Alright (Gotee)
3	OUT OF EDEN Love, Peace & Happiness (Gotee)
4	VERBS Love Triangle (Gotee)
5	MARY MARY Dance, Dance, Dance (Integrity)
6	APT. CORE No Such Thing As Time (Rocketown)
7	STU DENT That's It (Illect)
8	T-BONE Still Preachin' (Flicker)
9	MARS ILL Breathe Slow (Gotee)
10	SINTAX.THE.TERRIFIC When I Don't Show (Illect)

**CHR Most Added**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
OUT OF EDEN Love, Peace & Happiness (Gotee)	4
DELIRIOUS? Rain Down (Sparrow)	2
BIG DISMAL Just The Same (Wind-up)	2
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	2
ZOEGIRL Beautiful Name (Sparrow)	2
SWITCHFOOT Dare You To Move (Sparrow)	2

**Rock Most Added**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BY THE TREE Confessions (Fervent)	9
JONAH33 Watching You Die (Ardent)	8
P.O.D. Change The World (Atlantic)	6
NUMBER ONE GUN Starting Line (Floodgate)	6

**Inspo Most Added**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	5
SILERS BALD My Heart Will Sing (Essential/PLG)	2
SHAUN GROVES Twilight (Rocketown)	2
PAUL BALOCHE My Reward (Hosanna)	2
KATHRYN SCOTT Heaven Is Our Home (Vertical)	2
BETHANY DILLON Beautiful (Sparrow)	2

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# Fuego Rock Burns Up The Airwaves

An interview with host Kike Posada

**F**uego Rock celebrated its first year on WRTO/Miami on Jan. 18. Host and show creator Kike Posada has been in the rock business for more than 10 years. He's been pushing the rock uphill, no pun intended, in a Latin market that cares little for rock music or anything that sounds alternative. Certainly, commercial radio has stayed away from this genre, embracing only those artists who become so popular, such as Juanes, that not programming them means losing ratings.

In the past year *Fuego Rock* has stood its ground in Miami, and Posada has managed to create a four-hour show on Sunday nights that gets great ratings. In a recent conversation he talked about the show and its success.

**R&R:** *Fuego Rock* just celebrated its first anniversary on WRTO. How has it been for you?

**KP:** We started last year. It was an important thing for me to return to the FM dial after almost five years. I didn't expect it, but I was given an opportunity by then-WRTO PD Leo Vela.

Fortunately, we have been able to keep going under the station's new management with MD Jesús Salas. From what I was able to see in the Arbitron books, we have an 8.0 share, and, as I understand it, that is the station's highest share. The show runs on Sunday nights, and we have a great audience.

*Fuego Rock's* music doesn't have many similarities to the rest of the station's

programming, but the management understands that there is an audience for this music. I'm very grateful to them for the opportunity. We've created something special on Sunday nights, because Miami didn't have a show like this. The city went from not having anything to having two rock shows on the FM dial [the other is *En Fuego* on WZTA], so now Sunday nights are all about Spanish-language rock.

**R&R:** How is the competition in Miami?

**KP:** We've developed a tight relationship with our audience, and it's based on longevity. Many people celebrated the fact that we were back on FM. Many other people found the show while listening to the station. There are people from long ago who still support us, and that's the advantage of having been in the industry for so long.

But I also focus on content. I try to present everything with a good introduction and presentation. I'm not too much into gossip, but I do like to talk

about the music. Another thing that has really helped are the many artist interviews I've recorded throughout all these years. When I introduce a song, I bring out those interviews, and we can all remember what the band or artists said about that tune, for example. I use a lot of sound bites from past interviews because there's an archive I can count on. People enjoy that.

**"We've developed a tight relationship with our audience, and it's based on longevity. There are people from long ago who still support us, and that's the advantage of having been in the industry for so long."**

**R&R:** You do the show alone?

**KP:** Yes. I'd like to have a co-host, but radio shows like mine are fragile. I don't have a contract. If I bring someone else to help me with the show, I may be affecting their plans, because I don't know when this might end. I can't guarantee them anything. And I can't go to the station and ask them to bring in a co-host and pay them; it's just not possible. I go in and do my job, and I do it alone. The main goal is for the show to go on.

**R&R:** The show runs four hours on Sundays, but has your audience let you know they want more?

**KP:** Yes, of course. They would like it to be at least one hour a day. I would suggest that the show start at 6pm, because it now runs from 8pm to midnight.

**R&R:** How do you program the show? What is the ratio of classic to new material?



**A TRUE ADMIRER** Robert Alvarez (l) of Angeles Del Infierno recently stopped by to congratulate Kike Posada on the one-year anniversary of *Fuego Rock*.

**KP:** The show is called *Fuego Rock*, but in reality it has become a space for everyone who is doing interesting pop, rock or alternative music that is not getting airplay elsewhere. It's music that has no outlet in Miami. Maybe in Los Angeles it does, because of stations like [KSSE] "Super Estrella," but Miami is a bit hostile to any product that is not traditional like salsa, ballads, etc. La Oreja De Van Gogh, for example, didn't get airplay until much later, when they were proven to be a success.

I find that I have to play music that is not rock, and I should be questioning why I play it. On the other hand, I understand that some of this pop music has no other outlet in the city. There are people who want to listen to the pop band Kabah, for example, and then there are others who prefer hard rock, metal, etc. I try to have a balance, and that's what the first three hours of the show are about. The last hour is all about classic tunes of all eras.

**R&R:** What's your audience like?

**KP:** Our audience is very strong. They call us a lot. The Mexican population is especially supportive. They live in Miami suburbs like Homestead. They request songs by bands like La Lupita, Caifanes and other Mexican bands, and we play them, but we also play recent Mexican material. We did a good campaign for the rock concert Lo Máximo De La Música, and it had a really great turnout. I'd say that about 80% of the audience was Mexican. That's news for us in Miami, because we always think of the area as being full of salsa lovers, but there's a growing Mexican population.

**R&R:** You also have a publication dedicated to rock and alternative music called *Boom*. Tell me about it.

**KP:** Every time there is a change in the radio station where I do the show, I remember why the magazine was born. There was a time when radio was very unstable — although it hasn't changed much. There were times when I had a show and times when I didn't. My future wasn't looking too clear, but at the same time I

had many opportunities to interview rock artists.

It was my mother who gave me some advice. She told me to pick a path. She told me to do something besides radio, something that I was good at and that could bring in some income to support myself. I saw how many people were in the concert business, signing artists, etc. I didn't see myself in that side of the industry, because I had been in the record business before.

**"The show is called *Fuego Rock*, but in reality it has become a space for everyone who is doing interesting pop, rock or alternative music that is not getting airplay elsewhere."**

I chose to do something I was good at and where I could use the skills I had learned from my journalism degree. That's how the magazine was born. *Boom* is a biweekly publication and is now 8 years old. We focus on music releases, new artists, established artists, concerts, artist interviews, etc.

## TALK BACK TO R&R!

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

Call me at 310-788-1670 or e-mail:

jmadrigal@radioandrecords.com



**TIME TO CELEBRATE** Friends of *Fuego Rock* stopped by to celebrate the show's first anniversary with host Kike Posada. Seen here (l-r) are Tony Yatim of Factor Sur, Jorge Correa, Federico Cogo of Factor Sur, Iván Irias and Ariel Himimely of Hoja Seca and Posada.

# RADIO MÚSICA<sup>®</sup> by R&R

This Week In Spanish-Language Music

## Radio Corner

**José Luis High**  
PD, KWLN/Wenatchee, WA

We changed everything at the station. There is nothing new in radio, but we wanted to revamp the station, the way it sounds and feels to the public. We began the year by changing the whole structure. The public's response has been great. I think they enjoy listening to something different. They like the contests, the news and the music.



José Luis High

We flipped the morning show with the night show. In the mornings we have great music to help people wake up and get started on their busy day, and we give local and national news, information, weather, etc. What is normally thought of a morning show we now have at night, from 9-11pm. That's when we do the morning-type things like jokes, gossip, commentaries and all the fun stuff. People have responded very well.

## Radio Y Música News



Alicia Machado

• Former Miss Universe Alicia Machado has signed a contract with Universal Music Latino under the label Jaleo Music. Her debut self-titled album is due out in March. The album's base is rock, but it also fuses ballads with pop. "Cómo Decirte Que No" is the first single, which hit radio in February. The song's video, directed by Alejandro González Padilla, who has worked with stars like Maná, Ricardo Arjona and Alejandro Fernández, was filmed in Mexico City's Zócalo.

"We at Universal believe in Alicia's extraordinary talent and tremendous potential and are eager to be part of this transition in her career," said Universal Music Latino President John Echevarría. "She has spent a long time dedicated to this, her life project. Alicia's dedication and energy are exemplary."

• José José received some much-deserved recognition for his long career when he was awarded a star on Hollywood's Walk of Fame. The Mexican superstar unveiled his star the morning of Feb. 10, and the celebration continued later that evening with a gala dinner. José José is among the few Latin singers who have been given this honor.



José José

• Aleks Syntek has released his new album, *Mundo Lite*. The Mexican singer-songwriter has had enormous success, and his material has often appeared on the soundtracks to Mexican films. "Te Soné" is the first single off the new record.

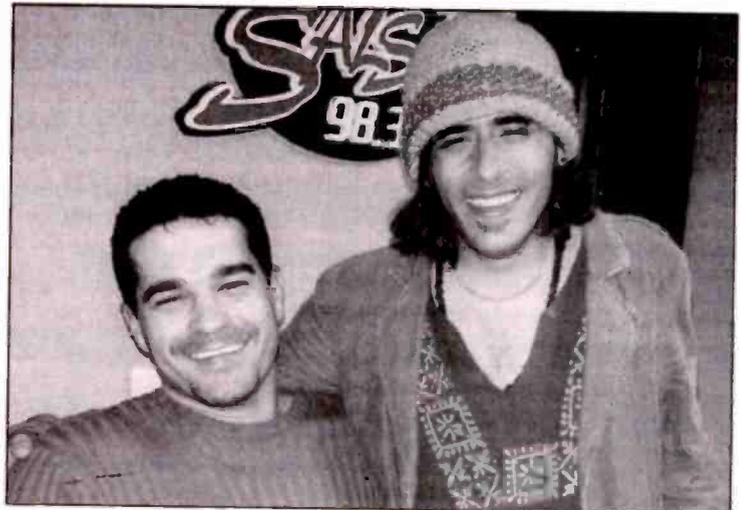
• Mexican actress Mariana Seoane has signed a recording contract with Univision Music Group. After a successful career in Mexican soap operas like *Rebeca*, Seoane has decided to move into the music business. She is doing it with the help of Los Temerarios leader Adolfo Angel, who produced the album, which is set to hit the streets at the end of February.

• Merengue band Grupo Manía are giving their genre a big push with the release of their new album, *Hombres De Honor*. This is the group's third album with Universal Music Latino, and they have another hit on their hands with the single "Sube Sube," which is already hot at radio.

• Son By Four are back in action with a new album, *Renace*. The band had an international hit with their self-titled second album and the single "A Puro Dolor." After two years of inactivity and changes, they are once again working on their music. The ballad "Pequeñas Cosas" is the first single, which also comes in a salsa version.



**BACK FOR MORE** After leaving the rock scene at the peak of their career, the pop rock band Fobia are back in action. They gave two stellar performances in Los Angeles and one in San Jose. Here they are during a stop at KSSE/Los Angeles.



**CHEERS** Jorge Correa (r) is nominated for a Premio Lo Nuestro as Best New Rock Artist. He's seen here with Universal Music Latino Southeast Promoter Javier Huerres during a recent stop at WRTQ/Miami.

**Hacemos lo que sea por los ratings**

**El Vacilón de la Mañana**  
Luis Jimenez y Moonshadow 6-10AM

**MOVING TO PUERTO RICO** Luis Jiménez and Moonshadow's No. 1 show El Vacilón De La Mañana, which is on WSKQ-FM/New York, debuted on WZET-FM, WZMT-FM & WZNT-FM (Zeta 93)/Puerto Rico. In typical vacilón style, the pair are promoting their entrance into Puerto Rican territory with this hilarious promo.

**CONTEMPORARY TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MAMA Te Llevaré Al Cielo (Warner M.L.)	126
2	PAULINA RUBIO Te Quise Tanto (Universal)	123
3	CRISTIAN Te Llamé (BMG)	115
4	CHAYANNE Cuidarte El Alma (Sony Discos)	109
5	THALIA Cerca De Ti (EMI Latin)	108
6	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	95
7	LUIS FONSI Quién Te Dijo Eso (Universal)	94
8	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	92
9	OBIE BERMUDEZ Antes (EMI Latin)	92
10	SIN BANDERA Mientes Tan Bien (Sony Discos)	85
11	LA OREJA DE VAN GOGH Rosas (Sony Discos)	75
12	JUANES La Paga (Universal)	71
13	LUIS MIGUEL Te Necesito (Warner M.L.)	70
14	DAVID BISBAL Quiero Perderme En Tu Cuerpo (Universal)	62
15	CHAYANNE Un Siglo Sin Ti (Sony Discos)	61
16	LA FACTORIA Todavía (Universal)	53
17	ALEJANDRO SANZ Regálame La Silla Donde Te Esperé (Warner M.L.)	49
18	TRANZAS Morí (J&N)	49
19	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	44
20	ALEX UBAGO Sin Miedo A Nada (Warner M.L.)	42
21	JUANES & NELLY FURTADO Fotografía (Universal)	39
22	OUTKAST Hey Ya! (Arista)	34
23	SIN BANDERA Que Llora (Sony Discos)	32
24	EDWITA NAZARIO Si No Me Amas (Sony Discos)	32
25	JUAN GABRIEL Inocente De Ti (BMG)	31

Data is compiled from the airplay week of February 1-7, and based on a point system.  
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**Going For Adds**

- DANNA De Corazón A Corazón (Universal)
- DAVID BISBAL Buleria (Universal)
- EDITH MARQUEZ Incondicional (Warner M.L.)
- LA LEY Surazul (Warner M.L.)
- SHERRY & SNEYLA Me Siento Echar (Universal)

**TROPICAL TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TOROS BAND Loca Conmigo (Universal)	166
2	VICTOR MANUELLE Tengo Ganas (Sony Discos)	109
3	TITO ROJAS El Gallo No Olvida (MP)	101
4	MG2 Quitémonos La Ropa (Sony Discos)	98
5	CHAYANNE Cuidarte El Alma (Sony Discos)	88
6	GRUPO MAMA Sube Sube (Universal)	85
7	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	73
8	JERRY RIVERA Mi Libertad (BMG)	72
9	PUERTO RICAN POWER Doctor (J&N)	61
10	AVENTURA Hermanita (Premium)	59
11	ANDY ANDY Voy A Tener Que Olvidarte (Sony Discos)	56
12	GLORIA ESTEFAN Hoy (Sony Discos)	52
13	TOÑO ROSARIO Y TEGO CALDERON Amigo Mío (Warner M.L.)	51
14	TITO NIEVES w/CONJUNTO CLASICO Vecinita (Warner M.L.)	47
15	MARIO FELICIANO A Tu Manera No (NH)	46
16	GILBERTO S. ROSA El Refrán Se Te Olvidó (Sony Discos)	43
17	PAPI SANCHEZ Enamórame (J&N)	43
18	SIN BANDERA Mientes Tan Bien (Sony Discos)	42
19	JUANES La Paga (Universal)	37
20	SEXAPPEL Meneando La Cola (J&N)	36
21	TONNY TUN TUN La Paga (Karon)	34
22	KAKOTE MIX f/DJ NELSON & VALERIE Te Exitaré (Cutting)	33
23	LA INDIA El Hombre Perfecto (Sony Discos)	33
24	EDDY HERRERA Y Tu Amor No Vuelve (J&N)	33
25	MANA Te Llevaré Al Cielo (Warner M.L.)	32

Data is compiled from the airplay week of February 1-7, and based on a point system.  
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**Going For Adds**

- ALEX "EL BIZCOCHITO" Porque Yo Te Amo (Sony Discos)
- CORAZON DE ACERO Una Probadita (Balboa)
- JUNIOR KLAN Jaleto (Balboa)
- LOS TINI-O Cómo Fui A Enamorarme De Ti (Sony Discos)
- PUNO CORAZON Que Digan (Balboa)



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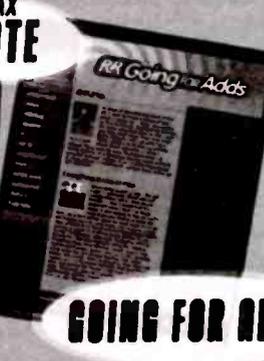
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• Listing Of Current Promotional Information  
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• Record Label Contact Information  
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## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	229
2	BANDA EL RECODO Que Te Ruegue Quien Te Quiera (Fonovisa)	158
3	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	156
4	INTOCABLE Soy Un Novato (EMI Latin)	148
5	LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	140
6	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	130
7	YOLANDA PEREZ Estoy De Ti Enamorada (Fonovisa)	111
8	TUCANES DE TIJUANA Amor Descarado (Universal)	106
9	PEPE AGUILAR A Pierna Suelta (Univision)	104
10	GERMAN LIZARRAGA Más Terco Que Una Mula (Disa)	88
11	VICTOR GARCIA Mi Funeral (Sony Discos)	84
12	AROMA Por Un Rato (Fonovisa)	82
13	TIGRES DEL NORTE Causame La Muerte (Fonovisa)	78
14	BRISEYDA Por Qué Me Haces Llorar (Platin)	73
15	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	70
16	JOAN SEBASTIAN Sentimental (Balboa)	68
17	CUISILLOS Vanidosa (Balboa)	61
18	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	59
19	K-PAZ DE LA SIERRA Jumbalaya (Procan)	56
20	PAQUITA LA DEL BARRIO Hombres Malvados (Balboa)	49
21	ADOLFO URIAS Que Me Lleve El Diablo (Fonovisa)	48
22	BRONCO "EL GIGANTE DE AMERICA" Dalo Por Hecho (Fonovisa)	47
23	RHELOS DEL NORTE Aquí En Cortito (Fonovisa)	45
24	LIBERACION Tres Noches (Disa)	43
25	CHON ARAUZA No Podrás (Disa)	38

Data is compiled from the airplay week of February 1-7, and based on a point system.  
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### Going For Adds

A.B. QUINTANILLA f/JOE LOPEZ Me Duele (EMI Latin)  
ALEJANDRO LIZARRAGA Sueño Sinaloense (Balboa)  
ANA BARBARA Deja (Fonovisa)  
BANDA MACHOS Te Vas (Warner M.L.)  
BANDA MAGUEY Porque El Amor Así (Fonovisa)  
CABALLO NEGRO Que Le Corten El Pi (Balboa)  
CONTROL Mi Najayita (EMI Latin)  
JUAN ACUÑA Y EL TERROR DEL NORTE La Herencia (Freddie)  
LOS ANGELES DE CHARLY Y Qué (Fonovisa)  
LOS RAZOS Me Quiero Morir Bien Loco (BMG)  
MOJADO Canciones Rancheras (Fonovisa)  
RAMON AYALA La Hoja Y Yo (Freddie)  
SERGIO DALMA Ya Lo Verás (Universal)  
SOLIDO Tal Vez (Freddie)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Soy Un Novato (EMI Latin)	216
2	PALOMINOS Callejón Sin Salida (Urbana)	166
3	DJ KANE La Negra Tomasa (EMI Latin)	161
4	DUELO Un Minuto Más (Univision)	123
5	JENNIFER PEÑA A Fuego Lento (Univision)	120
6	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	117
7	IMAN Ye No (Univision)	108
8	SOLIDO Tal Vez (Freddie)	98
9	JAIMÉ Y LOS CHAMACOS f/BOBBY PULIDO Conjunto No Morirá (Freddie)	98
10	RAM HERRERA Muchachita Color Canela (Tejas)	90
11	JIMMY GONZALEZ & GRUPO MAZZ Te Llevo En Mi Alma (Freddie)	87
12	SOLIDO Contando Los Segundos (Freddie)	79
13	BIG CIRCO Una Vez Más (EMI Latin)	64
14	LA TROPA F Me Dieron Ganas De Llorar (Freddie)	61
15	JAY PEREZ Mi Destino (La Voica)	58
16	COSTUMBRE Cuánto Te Amo (Warner M.L.)	50
17	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	49
18	FRJOLE ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	48
19	A.B. QUINTANILLA f/JOE LOPEZ Me Duele (EMI Latin)	41
20	LA ONDA Agárrame La Cintura (EMI Latin)	40
21	RAMON AYALA La Hoja Y Yo (Freddie)	39
22	ELIDA REYNA Te Voy A Olvidar (Tejas)	38
23	MARCOS OROZCO Como Dos Adolescentes (Catalina)	38
24	MARCOS OROZCO De Corazón A Corazón (Catalina)	37
25	ATM Nadie (Univision)	32

Data is compiled from the airplay week of February 1-7, and based on a point system.  
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### Going For Adds

CONTROL Mi Najayita (EMI Latin)  
JAIMÉ Y LOS CHAMACOS Quisiera Verte Y No Verte (Freddie)  
PRESENCIA Después De Ti (Freddie)

## Rock/Alternative

TW	ARTIST Title Label(s)
1	SUPERLITIO Qué Vo' Hacer (BMG)
2	KINKY Presidente (Nettwerk)
3	CONTROL MACHETE Bien, Bien (Universal)
4	JULIETA VENEGAS Andar Conmigo (BMG)
5	PLASTILINA MOSH Peligroso Pop (EMI Latin)
6	CURANDEROS Dolores (DMP Music)
7	JULIETA VENEGAS Lento (BMG)
8	MANA Te Llevaré Al Cielo (Warner M.L.)
9	LU Duele (Warner M.L.)
10	CONTROL MACHETE El Genio Del Dub (Universal)
11	CAFE TACUBA Eres (MCA)
12	HOJA SECA Vagabundo (Respek)
13	GUSTAVO CERATI Karaoke (BMG)
14	MALA RODRIGUEZ La Niña (Universal)
15	ANGELES DEL INFIERNO Cae La Noche (Warner M.L.)

Songs ranked by total number of points. 17 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	TITO ROJAS El Gallo No Olvida (MP)
2	BANDA GORDA Sueña (MP)
3	SON DE CALI Y Entonces (Univision)
4	GRUPD MANIA Sube Sube (Universal)
5	JERRY RIVERA Mi Libertad (BMG)
6	NUEVA ERA We Belong Together (Ole Music)
7	SONORA CARRUSELES Vengo Caliente (Fuentes)
8	RICKY Y DIANA Te Olvidé (Univision)
9	ILEGALES Dame Un Chin (Mock & Roll)
10	PUERTO RICAN POWER Doctor (J&N)
11	TOÑO ROSARIO f/TEGO CALDERON Amigo Mío (Warner M.L.)
12	YANI CAMARENA Noche De Estrellas (Ole Music)
13	BIG BOY & ANGEL LOPEZ Dónde Está El Amor (MP)
14	FRUKO Y SUS TESOS Pura Candela (Fuentes)
15	PAPI SANCHEZ Enamórame (J&N)

Songs ranked by total number of points. 23 Record Pool reporters.

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Hot AC Christian station Pulse FM is looking for a creative, upbeat, relatable morning drive talent to take our morning show to the next level. If you are a team player who knows how to work the phones and has great production skills, rush your demo package including brief testimony to: Mornings, Pulse FM, 61300 Ironwood, South Bend, IN 46614. EOE. No calls and no beginners please.

**News anchor sought.** T&R to Kevin Keith, White River Broadcasting, P.O. Box 1789, Columbus, IN 47202-1789. EOE.

**WEST**



**SHERMAN OAKS, CALIFORNIA- SALES/ CUSTOMER SERVICE POSITION AVAILABLE - RATETHEMUSIC.COM**

Premiere Radio Networks, a subsidiary of Clear Channel Worldwide, is currently seeking a qualified sales and customer service representative to focus exclusively on record labels and related Music Industry accounts for [RatetheMusic.com](http://RatetheMusic.com). [RatetheMusic.com](http://RatetheMusic.com) is the leading online provider of radio and music research to the broadcast and music industry. [RatetheMusic.com](http://RatetheMusic.com) is a division of Mediabase/M.I.S (Music Information Systems) and is based in Sherman Oaks, CA, with offices in New York, Nashville, Miami, and Orlando.

**JOB DESCRIPTION**

In this position you will be the primary liaison between our company and our Music Industry Clients, primarily in Los Angeles. The right candidate will report directly to the SVP Operations/Music Sales of the company, and will have excellent prospecting and selling skills, a passion for music, a knowledge of music research, and have experience closing in a short sales cycle. The perfect candidate must also possess the ability to maintain the highest standards of customer service, and build relationships with and manage multiple accounts within the Music Industry.

**QUALIFICATIONS**

- Minimum 3 years sales and/or client service at a successful company (record label, radio and/or related company experience preferred)
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- \*Computer Skills
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- \*Excel
- \*PowerPoint
- \*Excellent presentation and closing skills
- \*Excellent communication skills
- \*Passion/knowledge for Music
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- \*College degree required

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**POSITIONS SOUGHT**

**Mornings, Middays, Afternoons, Evenings, Overnights, Prod.** I've done them all for 11 years. Joe (231) 933-4195 [joemacdonald943@yahoo.com](mailto:joemacdonald943@yahoo.com). (2/13)

**Pro volcetracker looking for my next gig!** Multi-format exp. Call Steve Knight 509-276-7222 or [steve@theproductionguys.com](mailto:steve@theproductionguys.com). Online samples! (2/13)

**OM/PD available now.** Multi format experience w/strong leadership, organizational and people skills. Todd Martin (304) 295-7470 or email: [glenmar2@charter.net](mailto:glenmar2@charter.net). (2/13)

**Signature radio voice, non-regional delivery, team player, prefer jazz & smooth jazz formats, willing to relocate, Maxine 313. 259.2070. (2/13)**

**Ten year Country veteran with great pipes/ prod skills. Experienced in all day parts. Will move.** Joe (231) 933-4195 [joemacdonald943@yahoo.com](mailto:joemacdonald943@yahoo.com). (2/13)

**20 plus year pro, seeking production/ imaging lab to create. Good pipes, copywriting, on air too. Prefer Southwest.** Jeff Koski (361) 937-2272 [koski@sbcglobal.net](mailto:koski@sbcglobal.net). (2/13)

**RADIO & RECORDS**

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

**Deadline**

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: [linares@radioandrecords.com](mailto:linares@radioandrecords.com). Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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<b>R&amp;R ONLINE SERVICES:</b>	310-788-1635	310-553-4058	<a href="mailto:kmccabe@radioandrecords.com">kmccabe@radioandrecords.com</a>
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 ±**CURRENT #282.** KIIS/Valentine, WBCN/Nik Carter, WPOC/Michael J., WPGC/Donnie Simpson, Z100/Cubby, WJMK/Fred Winston, WMQX/Jack Armstrong, CD \$13.  
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## CHR/POP

LW	TW	ARTIST	SON	Label
1	1	OUTKAST	The Way You Move	(Arista)
2	2	NICKELBACK	Someday	(Roadrunner/IDJMG)
3	3	OUTKAST	Hey Ya!	(Arista)
4	4	JESSICA SIMPSON	With You	(Columbia)
5	5	BRITNEY SPEARS	Toxic	(Jive)
9	6	LINKIN PARK	Numb	(Warner Bros.)
5	7	BABY BASH	Suga Suga	(Universal)
12	8	EVANESCENCE	My Immortal	(Wind-up)
6	9	NO DOUBT	It's My Life	(Interscope)
7	10	3 DOORS DOWN	Here Without You	(Republic/Universal)
14	11	EAMON F**k It	(I Don't Want You Back)	(Jive)
10	12	SIMPLE PLAN	Perfect	(Lava)
13	13	LUDACRIS	ISHAWNNA Stand Up	(Def Jam South/IDJMG)
11	14	KELIS	Milkshake	(Star Trak/Arista)
24	15	USHER	(LUDACRIS & LIL' JON Yeah	(Arista)
16	16	GOOD CHARLOTTE	Hold On	(Epic)
22	17	TWISTA	(KANYE WEST & JAMIE FOX	(Atlantic)
20	18	SHERYL CROW	The First Cut Is The Deepest	(A&M/Interscope)
18	19	BEYONCÉ	Me, Myself And I	(Columbia)
17	20	FUEL	Falls On Me	(Epic)
26	21	NICK CANNON	Gigolo	(Jive)
29	22	HILARY DUFF	Come Clean	(Buena Vista/Hollywood)
21	23	DIDD	White Flag	(Arista)
23	24	KELLY CLARKSON	The Trouble With Love Is	(RCA)
31	25	MAROON 5	This Love	(Octone/J)
32	26	SARAH CONNOR	Bounce	(Epic)
28	27	M. LEE	(F.J. DUPRI) Wat Da Hook	(Fo' Reel/Universal)
27	28	JC CHASEZ	Some Girls	(Dance With Women) (Jive)
25	29	CHINGY	(SNOOP DOGG & LUDACRIS	(DTP/Capitol)
-	30	JANET JACKSON	Just A Little While	(Virgin)

### #1 MOST ADDED

3 DOORS DOWN Away From The Sun (Republic/Universal)

### #1 MOST INCREASED PLAYS

JANET JACKSON Just A Little While (Virgin)

### TOP 5 NEW & ACTIVE

- THREE DAYS GRACE (I Hate) Everything About You (Jive)
- ENRIQUE IGLESIAS FIKELIS Not In Love (Interscope)
- ROONEY I'm Shakin' (Geffen)
- WESTSIDE CONNECTION Gangsta Nations (Capitol)
- YOUNGBLOODZ FIL' JON Damn! (Arista)

CHR/POP begins on Page 26.

## CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	TWISTA	(KANYE WEST & JAMIE FOX	(Atlantic)
2	2	USHER	(LUDACRIS & LIL' JON Yeah	(Arista)
3	3	YING YANG TWINS	(LIL' JON... Salt Shaker	(TVT)
4	4	J-KWON	Tipsy	(So So Def/Arista)
5	5	CHINGY	One Call Away	(DTP/Capitol)
5	6	CASSIDY	(R. KELLY) Hotel	(J)
11	7	BEYONCÉ	Me, Myself And I	(Columbia)
8	8	NICK CANNON	Gigolo	(Jive)
8	9	OUTKAST	Hey Ya!	(Arista)
13	10	KANYE WEST	Through The Wire	(Roc-A-Fella/IDJMG)
10	11	WESTSIDE CONNECTION	Gangsta Nations	(Capitol)
15	12	LUDACRIS	Splash Waterfalls	(Def Jam South/IDJMG)
17	13	JAY-Z	Dirt Off Your Shoulder	(Roc-A-Fella/IDJMG)
7	14	ALICIA KEYS	You Don't Know My Name	(J)
9	15	KELIS	Milkshake	(Star Trak/Arista)
14	16	OUTKAST	The Way You Move	(Arista)
18	17	EAMON F**k It	(I Don't Want You Back)	(Jive)
16	18	JAGGED EDGE	Walked Outta Heaven	(Columbia)
21	19	PETEY PABLO	Freak-A-Leek	(Jive)
20	20	YOUNGBLOODZ	FIL' JON Damn!	(Arista)
23	21	G UNIT	(HJOE) Wanna Get To Know	(Interscope)
24	22	RUBEN STUDDARD	Sorry 2004	(J)
27	23	2PAC	(EMINEM) One Day At A Time	(Amaru/Interscope)
25	24	MISSY ELLIOTT	I'm Really Hot	(Gold Mind/Elektra/EEG)
28	25	T.I.	Rubber Band Man	(Grand Hustle/Arista)
26	26	RYAN DUARTE	You	(Universal)
34	27	MARIO WINANS	(P. DIDDY) I Don't Wanna	(Bad Boy/Universal)
31	28	YOUNG GUNZ	No Better Love	(Def Jam/IDJMG)
30	29	AVANT	Read Your Mind	(Geffen)
38	30	SLEEPY BROWN	(OUTKAST) I Can't Wait	(Interscope)

### #1 MOST ADDED

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

### #1 MOST INCREASED PLAYS

CHINGY One Call Away (DTP/Capitol)

### TOP 5 NEW & ACTIVE

- MEMPHIS BLEEK FT. J. AND TRICK DADDY Round Here (Roc-A-Fella/IDJMG)
- JOE FIG UNIT Ride Wit U (Jive)
- JAGGED EDGE What It's Like (Columbia)
- DAVID BANNER Crank It Up (SRC/Universal)
- BIG TYMERS This Is How We Do (Cash Money/Universal)

CHR/RHYTHMIC begins on Page 32.

## URBAN

LW	TW	ARTIST	SON	Label
1	1	TWISTA	(KANYE WEST & JAMIE FOX	(Atlantic)
2	2	BEYONCÉ	Me, Myself And I	(Columbia)
4	3	RUBEN STUDDARD	Sorry 2004	(J)
3	4	ALICIA KEYS	You Don't Know My Name	(J)
5	5	USHER	(LUDACRIS & LIL' JON Yeah	(Arista)
6	6	KANYE WEST	Through The Wire	(Roc-A-Fella/IDJMG)
7	7	LUDACRIS	Splash Waterfalls	(Def Jam South/IDJMG)
9	8	YING YANG TWINS	(LIL' JON... Salt Shaker	(TVT)
13	9	JAY-Z	Dirt Off Your Shoulder	(Roc-A-Fella/IDJMG)
8	10	AVANT	Read Your Mind	(Geffen)
17	11	CHINGY	One Call Away	(DTP/Capitol)
14	12	JUVENILE	(MANNIE FRESH) In My Life	(Cash Money/Universal)
11	13	OUTKAST	The Way You Move	(Arista)
15	14	T.I.	Rubber Band Man	(Grand Hustle/Arista)
19	15	CASSIDY	(R. KELLY) Hotel	(J)
12	16	OUTKAST	Hey Ya!	(Arista)
10	17	KELIS	Milkshake	(Star Trak/Arista)
20	18	J-KWON	Tipsy	(So So Def/Arista)
23	19	YOUNG GUNZ	No Better Love	(Def Jam/IDJMG)
22	20	TRILLVILLE	Neva Eva	(BME/Warner Bros.)
24	21	SLEEPY BROWN	(OUTKAST) I Can't Wait	(Interscope)
25	22	PETEY PABLO	Freak-A-Leek	(Jive)
27	23	MISSY ELLIOTT	I'm Really Hot	(Gold Mind/Elektra/EEG)
29	24	G UNIT	(HJOE) Wanna Get To Know	(Interscope)
21	25	JAY-Z	Change Clothes	(Roc-A-Fella/IDJMG)
26	26	JOE MORE & MORE	(Jive)	
33	27	MASTER P	Them Jeans	(New No Limit/Koch)
30	28	GINUWINE	Love You More	(Epic)
31	29	WESTSIDE CONNECTION	Gangsta Nations	(Capitol)
35	30	CARL THOMAS	She Is	(Bad Boy/Universal)

### #1 MOST ADDED

AVANT Don't Take Your Love Away (Geffen)

### #1 MOST INCREASED PLAYS

CHINGY One Call Away (DTP/Capitol)

### TOP 5 NEW & ACTIVE

- AVANT Don't Take Your Love Away (Geffen)
- KNOC-TURN'AL FISNOOP DOGG The Way I Am (I.A. Confidential/Elektra/EEG)
- M. LEE F.J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)
- JACKO O Slow Down (Poe-Boy/Sobe/Warner Bros.)
- DAVID BANNER Crank It Up (SRC/Universal)

URBAN begins on Page 36.

## AC

LW	TW	ARTIST	SON	Label
1	1	SHANIA TWAIN	Forever And For Always	(Mercury/IDJMG)
2	2	TRAIN	Calling All Angels	(Columbia)
3	3	UNCLE KRACKER	(BOBBIE GRAY) Drift Away	(Lava)
5	4	JOSH GROBAN	You Raise Me Up	(143/Reprise)
4	5	MATCHBOX TWENTY	Unwell	(Atlantic)
6	6	SHERYL CROW	The First Cut Is The Deepest	(A&M/Interscope)
9	7	DIDD	White Flag	(Arista)
7	8	PHIL COLLINS	Look Through My Eyes	(Walt Disney/Hollywood)
8	9	COUNTING CROWS	Big Yellow Taxi	(Geffen/Interscope)
11	10	CLAY AIKEN	Invisible	(RCA)
13	11	SIMPLY RED	Sunrise	(simplyred.com)
12	12	CELINE DION	Have You Ever Been In Love	(Epic)
10	13	LUTHER VANDROSS	Dance With My Father	(J)
16	14	FIVE FOR FIGHTING	100 Years	(Aware/Columbia)
14	15	MICHAEL McDONALD	Amn't No Mountain High Enough	(Motown)
15	16	SARAH MCLACHLAN	Fallen	(Arista)
17	17	SIMPLY RED	You Make Me Feel Brand New	(simplyred.com)
18	18	MARTINA MCBRIDE	This One's For The Girls	(RCA)
18	19	TIM MCGRAW	Tiny Dancer	(Curb)
20	20	CHRISTINA AGUILERA	The Voice Within	(RCA)
21	21	SANTANA	(ALEX BAND) Why Don't You & I	(Arista)
22	22	HALL & OATES	Getaway Car	(U-Watch)
24	23	3 DOORS DOWN	Here Without You	(Republic/Universal)
23	24	ROD STEWART	(ICHER) Bewitched, Bothered And Bewildered	(J)
27	25	SEAL	Love's Divine	(Warner Bros.)
28	26	SUZY K.	Gabriel	(Vellum)
25	27	CELINE DION	Stand By Your Side	(Epic)
29	28	RUBEN STUDDARD	Sorry 2004	(J)
-	29	NO DOUBT	It's My Life	(Interscope)
30	30	ABERNA	Song 4 U	(Akuma)

### #1 MOST ADDED

MARTINA MCBRIDE This One's For The Girls (RCA)

### #1 MOST INCREASED PLAYS

FIVE FOR FIGHTING 100 Years (Aware/Columbia)

### TOP NEW & ACTIVE

- WYNDY A I Want To Know What Love Is (Curb)
- BABYFACE The Loneliness (Arista)
- MICHAEL BUBLE Sway (143/Reprise)
- KENNY LOGGINS I Miss Us (All The Best)

AC begins on Page 58.

## 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)
3	3	MATCHBOX TWENTY	Bright Lights	(Atlantic)
4	4	NO DOUBT	It's My Life	(Interscope)
5	5	SANTANA	(ALEX BAND) Why Don't You & I	(Arista)
6	6	DIDD	White Flag	(Arista)
7	7	NICKELBACK	Someday	(Roadrunner/IDJMG)
8	8	SARAH MCLACHLAN	Fallen	(Arista)
9	9	TRAIN	When I Look To The Sky	(Columbia)
11	10	EVANESCENCE	My Immortal	(Wind-up)
10	11	FIVE FOR FIGHTING	100 Years	(Aware/Columbia)
14	12	MELISSA ETHERIDGE	Breathe	(Island/IDJMG)
12	13	MATCHBOX TWENTY	Unwell	(Atlantic)
16	14	MAROON 5	This Love	(Octone/J)
13	15	OUTKAST	Hey Ya!	(Arista)
17	16	JASON MRAZ	You And I Both	(Elektra/EEG)
18	17	JOHN MAYER	Clarity	(Aware/Columbia)
20	18	LIZ PHAIR	Extraordinary	(Capitol)
21	19	FUEL	Falls On Me	(Epic)
19	20	MICHELLE BRANCH	Breathe	(Maverick/Warner Bros.)
26	21	TOBY LIGHTMAN	Devils And Angels	(Lava)
23	22	SIMPLE PLAN	Perfect	(Lava)
27	23	KID ROCK	Cold And Empty	(Top Dog/Arista)
24	24	CLAY AIKEN	Invisible	(RCA)
29	25	SEAL	Love's Divine	(Warner Bros.)
28	26	ROHAR JONES	Sunrise	(Blue Note/EMC)
25	27	COUNTING CROWS	She Don't Want Nobody	(Geffen)
30	28	DEFAULT	(Taking My) Life Away	(TVT)
34	29	FEFE DOBSON	Everything	(Island/IDJMG)
33	30	CHRISTINA AGUILERA	The Voice Within	(RCA)

### #1 MOST ADDED

BARENAKED LADIES Testing 1, 2, 3 (Reprise)

### #1 MOST INCREASED PLAYS

EVANESCENCE My Immortal (Wind-up)

### TOP 5 NEW & ACTIVE

- JET Are You Gonna Be My Girl (Elektra/EEG)
- BIMBERLEY LOCKE 8th Wonder (Curb)
- JANET JACKSON Just A Little While (Virgin)
- 3 DOORS DOWN Away From The Sun (Republic/Universal)
- HOOBASTANK The Reason (Island/IDJMG)

AC begins on Page 58.

## ROCK

LW	TW	ARTIST	SON	Label
1	1	NICKELBACK	Figured You Out	(Roadrunner/IDJMG)
2	2	AUDIOSLAVE	I Am The Highway	(Interscope/Epic)
4	3	LINKIN PARK	Numb	(Warner Bros.)
3	4	PUDDLE OF MUDD	Away From Me	(Geffen)
5	5	JET	Are You Gonna Be My Girl	(Elektra/EEG)
9	6	INCUBUS	Megalomaniac	(Epic)
6	7	THREE DAYS GRACE	(I Hate) Everything About You	(Jive)
10	8	TANTRIC	Hey Now	(Maverick/Reprise)
7	9	STAINED	So Far Away	(Flip/Elektra/EEG)
8	10	TRAPT	Still Frame	(Warner Bros.)
14	11	GODSMACK	Re-Align	(Republic/Universal)
12	12	DARKNESS	I Believe In A Thing Called Love	(Must...Destroy/Arista)
11	13	OFFSPRING	Hit That	(Columbia)
12	14	STAINED	How About You	(Flip/Elektra/EEG)
15	15	AUDIOSLAVE	Show Me How To Live	(Interscope/Epic)
18	16	LIMP BIZKIT	Behind Blue Eyes	(Flip/Interscope)
20	17	3 DOORS DOWN	Away From The Sun	(Republic/Universal)
17	18	FUEL	Million Miles	(Epic)
19	19	SHINEDOWN	45	(Atlantic)
21	20	TESLA	Caught In A Dream	(Sanctuary/SRG)
16	21	STONE TEMPLE PILOTS	All In The Suit That You Wear	(Atlantic)
-	22	JET	Cold Hard Bitch	(Elektra/EEG)
22	23	A PERFECT CIRCLE	The Outsider	(Virgin)
-	24	KID ROCK	Jackson, Mississippi	(Top Dog/Arista)
23	25	RED HOT CHILI PEPPERS	Fortune Faded	(Warner Bros.)
28	26	TRAPT	Echo	(Warner Bros.)
25	27	CHEVELLE	Closure	(Epic)
26	28	METALLICA	The Unnamed Feeling	(Elektra/EEG)
-	29	FINGER ELEVEN	One Thing	(Wind-up)
24	30	DEFAULT	(Taking My) Life Away	(TVT)

### #1 MOST ADDED

PUDDLE OF MUDD Heel Over Head (Geffen)

### #1 MOST INCREASED PLAYS

JET Cold Hard Bitch (Elektra/EEG)

### TOP 5 NEW & ACTIVE

- SEVENDUST Broken Down (TVT)
- DAMAGEPLAN Save Me (Elektra/EEG)
- PUDDLE OF MUDD Heel Over Head (Geffen)
- LD-PRO Sunday (Geffen)
- COURTNEY LOVE Mono (Virgin)

ROCK begins on Page 67.

## URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	ALICIA KEYS	You Don't Know My Name (L)	
4	2	RUBEN STUDDARD	Sorry 2004 (L)	
3	3	AVANT	Read Your Mind (Geffen)	
6	4	LUTHER VANDROSS	Think About You (L)	
2	5	R. KELLY	Step In The Name Of Love (Live)	
5	6	JOE	More & More (Live)	
7	7	GERALD LEVERT	U Got That Love (Call It A Night) (Elektra/EEG)	
9	8	OUTKAST	The Way You Move (Arista)	
11	9	WILL DOWNING	A Million Ways (GRP/VMG)	
10	10	BABYFACE	The Loneliness (Arista)	
12	11	KEM	Love Calls (Motown/Universal)	
8	12	MUSIQ	Forthenight (Def Soul/IDJMG)	
15	13	SMOKIE NORFUL	I Need You Now (EM Gospel)	
17	14	BEYONCE	Me, Myself And I (Columbia)	
14	15	ERYKHA BADU	Back In The Day (Motown)	
13	16	JAGGED EDGE	Walked Outta Heaven (Columbia)	
18	17	GERALD LEVERT	Wear It Out (Elektra/EEG)	
16	18	ARETHA FRANKLIN	Wonderful (Arista)	
19	19	SILK	Side Show (Liquid 8)	
21	20	JAVIER	Beautiful UR (Capitol)	
20	21	VAN HUNT	Seconds Of Pleasure (Capitol)	
23	22	KINDRED THE FAMILY SOUL	Stars (Hidden Beach)	
22	23	KEM	Matter Of Time (Motown)	
24	24	ASHANTI	Rain On Me (Murder Inc./IDJMG)	
27	25	CARL THOMAS	She Is (Bad Boy/Universal)	
—	26	HIL ST. SOUL	Pieces (Shanachie)	
26	27	AL GREEN	I Can't Stop (Blue Note/EMC)	
25	28	BRIAN MCKNIGHT	Back Seat (Gettin' Down) (Motown)	
—	29	MONTELL JORDAN	Bottom Line (Koch)	
29	30	MANHATTANS	Turn Out The Stars (Love-Lee)	

**#1 MOST ADDED**  
DWELE Hold On (Virgin)

**#1 MOST INCREASED PLAYS**  
RUBEN STUDDARD Sorry 2004 (L)

**TOP 5 NEW & ACTIVE**  
MARY MARY Dance, Dance, Dance (Integrity)  
ANTHONY HAMILTON Charlene (So So Def/Arista)  
EN VOGUE Oh Boy (Funky Girl/Beat Exchange)  
MUSIQ Whoknows (Def Soul/IDJMG)  
GOAPELE Closer (Columbia)

URBAN begins on Page 36.

## ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	LINKIN PARK	Numb (Warner Bros.)	
2	2	NICKELBACK	Figured You Out (Roadrunner/IDJMG)	
6	3	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
3	4	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
5	5	OFFSPRING	Hit That (Columbia)	
7	6	INCUBUS	Megalomaniac (Epic)	
4	7	PUDDLE OF MUDD	Away From Me (Geffen)	
8	8	GOOSMACK	Re-Align (Republic/Universal)	
9	9	STAINED	How About You (Flip/Elektra/EEG)	
13	10	A PERFECT CIRCLE	The Outsider (Virgin)	
10	11	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
11	12	JET	Are You Gonna Be My Girl (Elektra/EEG)	
12	13	TRAPT	Still Frame (Warner Bros.)	
14	14	TABITHA	Hey Now (Maverick/Reprise)	
17	15	SHINEDOWN	45 (Atlantic)	
20	16	FUEL	Million Miles (Epic)	
15	17	SEETHER	Gasoline (Wind-up)	
28	18	TRAPT	Echo (Warner Bros.)	
21	19	LOSTPROPHETS	Last Train Home (Columbia)	
19	20	STAINED	So Far Away (Flip/Elektra/EEG)	
24	21	DAMAGEPLAN	Save Me (Elektra/EEG)	
23	22	KORN	Y'All Want A Single (Immortal/Epic)	
16	23	HOOBASTANK	Out Of Control (Island/IDJMG)	
26	24	SEVENDUST	Broken Down (TVT)	
22	25	SMILE EMPTY SOUL	Newborn Kids (Lava)	
25	26	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	
27	27	3 DOORS DOWN	Away From The Sun (Republic/Universal)	
29	28	LO-PRO	Sunday (Geffen)	
30	29	METALLICA	The Unnamed Feeling (Elektra/EEG)	
37	30	KID ROCK	Jackson, Mississippi (Top Dog/Atlantic)	

**#1 MOST ADDED**  
JET Cold Hard Bitch (Elektra/EEG)

**#1 MOST INCREASED PLAYS**  
TRAPT Echo (Warner Bros.)

**TOP 5 NEW & ACTIVE**  
AUTOMATIC BLACK Go Your Way (Arista)  
MUSHROOMHEAD Crazy (Republic/Universal)  
JOSH TODD Shine (Todd Entertainment/XSRECORDS)  
SOIL Redefine (RCA)  
SLOTH Dead Generation (Hollywood)

ROCK begins on Page 67.

## COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	ALAN JACKSON	Remember When (Arista)	
2	2	TOBY KEITH	American Soldier (DreamWorks)	
4	3	TIM MCGRAW	Watch The Wind Blow By (Curb)	
5	4	TERRI CLARK	I Wanna Do It All (Mercury)	
6	5	BRAD PAISLEY	Little Moments (Arista)	
8	6	MARTINA MCBRIDE	In My Daughter's Eyes (RCA)	
9	7	TRACE ADKINS	Hot Mama (Capitol)	
11	8	SARA EVANS	Perfect (RCA)	
10	9	JIMMY WAYNE	I Love You This Much (DreamWorks)	
14	10	KEITH URBAN	You'll Think Of Me (Capitol)	
12	11	BUDDY JEWELL	Sweet Southern Comfort (Columbia)	
15	12	JOSH TURNER	Long Black Train (MCA)	
16	13	RASCAL FLATTS	Mayberry (Lyric Street)	
17	14	GARY ALLAN	Songs About Rain (MCA)	
24	15	K. CHESNEY	HUNCLE KRACKER When The Sun Goes Down (BNA)	
18	16	CLINT BLACK	Spend My Time (Equity Music Group)	
20	17	JOE NICHOLS	Cool To Be A Fool (Universal South)	
21	18	BLUE COUNTRY	Good Little Girls (Asylum/Curb)	
23	19	DIERKS BENTLEY	My Last Name (Capitol)	
22	20	CAROLYN DAWN JOHNSON	Simple Life (Arista)	
26	21	KELLIE COFFEY	Texas Plates (BNA)	
27	22	TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)	
30	23	GEORGE STRAIT	Desperately (MCA)	
31	24	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)	
28	25	BRIAN MCCOMAS	You're In My Head (Lyric Street)	
29	26	BIG & RICH	Wild West Show (Warner Bros.)	
32	27	CLAY WALKER	I Can't Sleep (RCA)	
34	28	PATTY LOVELESS	On Your Way Home (Epic)	
35	29	REBA MCGENTIRE	Somebody (MCA)	
33	30	PAT GREEN	Guy Like Me (Republic/Universal South)	

**#1 MOST ADDED**  
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)

**#1 MOST INCREASED PLAYS**  
KENNY CHESNEY HUNCLE KRACKER When The Sun Goes Down (BNA)

**TOP NEW & ACTIVE**  
SCOTTY EMERICK The Coast Is Clear (DreamWorks)  
COLT PRATHER I Won't Go On And On (Epic)

COUNTRY begins on Page 41.

## ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
3	1	INCUBUS	Megalomaniac (Epic)	
1	2	LINKIN PARK	Numb (Warner Bros.)	
5	3	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
2	4	OFFSPRING	Hit That (Columbia)	
4	5	JET	Are You Gonna Be My Girl (Elektra/EEG)	
6	6	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
7	7	NICKELBACK	Figured You Out (Roadrunner/IDJMG)	
8	8	LOSTPROPHETS	Last Train Home (Columbia)	
12	9	BLINK-182	I Miss You (Geffen)	
11	10	FINGER ELEVEN	One Thing (Wind-up)	
9	11	SWITCHFOOT	Meant To Live (Red Ink/Columbia)	
14	12	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	
13	13	STORY OF THE YEAR	Until The Day I Die (Maverick/Reprise)	
10	14	STAINED	How About You (Flip/Elektra/EEG)	
17	15	A PERFECT CIRCLE	The Outsider (Virgin)	
18	16	AFI	Silver And Cold (DreamWorks/Interscope)	
16	17	FOO FIGHTERS	Daring Nikki (RCA)	
19	18	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
22	19	COURTNEY LOVE	Mono (Virgin)	
29	20	311	Love Song (Maverick/Volcano)	
15	21	BLINK-182	Feeling This (Geffen)	
27	22	TRAPT	Echo (Warner Bros.)	
35	23	HOOBASTANK	The Reason (Island/IDJMG)	
25	24	YELLOWCARD	Ocean Avenue (Capitol)	
20	25	CHEVELLE	Closure (Epic)	
32	26	WHITE STRIPES	I Just Don't Know What To Do With Myself (Third Man/VE)	
30	27	GOOSMACK	Re-Align (Republic/Universal)	
28	28	CRYSTAL METHOD	Born Too Slow (V2)	
24	29	PUDDLE OF MUDD	Away From Me (Geffen)	
23	30	RED HOT CHILI PEPPERS	Fortune Faded (Warner Bros.)	

**#1 MOST ADDED**  
VINES Ride (Capitol)

**#1 MOST INCREASED PLAYS**  
HOOBASTANK The Reason (Island/IDJMG)

**TOP 5 NEW & ACTIVE**  
BLINDSIDE All Of Us (Elektra/EEG)  
KORN Y'All Want A Single (Immortal/Epic)  
OFFSPRING (Can't Get My) Head Around You (Columbia)  
CYPRESS HILL What's Your Number? (Columbia)  
EVANESCENCE My Immortal (Wind-up)

ALTERNATIVE begins on Page 73.

## SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	JAZZMASTERS	Puerto Bonus (Trippin' N' Rhythm)	
4	2	CHRIS BOTTI	Indian Summer (Columbia)	
2	3	MIKE COLIOLONE	High Flyin' (3 Keys Music)	
5	4	KIM WATERS	The Ride (Shanachie)	
3	5	DAVE KOZ	Honey Dipped (Capitol)	
6	6	PRAFUL SIGH	(Rendezvous/N-Coded)	
9	7	RICHARD ELLIOT	Sky (GRP/VMG)	
7	8	MICHAEL MCDONALD	Ain't No Mountain High Enough (Motown)	
16	9	STEVE COLE	Everyday (Warner Bros.)	
8	10	JIMMY SOMMERS	Take My Heart... (Gemini/Higher Octave)	
10	11	SEAL	Touch (Warner Bros.)	
13	12	DAVID BENNETT	Watermelon Man (GRP/VMG)	
11	13	DARYL HALL	She's Gone (Rhythm & Groove/Liquid 8)	
17	14	HIL ST. SOUL	For The Love Of You (Shanachie)	
18	15	PETER WHITE	Talkin' Bout Love (Columbia)	
14	16	LEE RITENOUR	Inner City Blues (GRP/VMG)	
19	17	MARC ANTOINE	Funky Picante (Rendezvous)	
23	18	PAUL BROWN	24/7 (GRP/VMG)	
22	19	BASS X VONNI	(Liquid 8)	
20	20	DOWN TO THE BONE	Celtic Funk (Narada)	
21	21	PAMELA WILLIAMS	Afterglow (Shanachie)	
25	22	RICHARD SMITH	Sing A Song (A440)	
—	23	EUGE GROOVE	Livin' Large (Narada)	
—	24	KIRK WHALUM	Do You Feel Me (Warner Bros.)	
26	25	NORAH JONES	Sunrise (Blue Note/EMC)	
27	26	PAUL TAYLOR	Steppin' Out (Peak)	
—	27	JEFF GOLUB	Pass It On (GRP/VMG)	
30	28	NAJEE	Eye 2 Eye (N-Coded)	
—	29	BRIAN BROMBERG	Bobblehead (A440)	
28	30	HIROSHIMA	Revelation (Heads Up)	

**#1 MOST ADDED**  
EUGE GROOVE Livin' Large (Narada)

**#1 MOST INCREASED PLAYS**  
CHRIS BOTTI Indian Summer (Columbia)

**TOP 5 NEW & ACTIVE**  
DAVID SANBORN Isn't She Lovely (GRP/VMG)  
ERIC MARIENTHAL Sweet Talk (Peak)  
WILL DOWNING A Million Ways (GRP/VMG)  
DAB SIEGEL & BONNY JAMES In Your Eyes (Native Language)  
BRIAN HUGHES Wherever You Are (A440)

Smooth Jazz begins on Page 63.

## TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
2	1	NORAH JONES	Sunrise (Blue Note/EMC)	
1	2	COUNTING CROWS	She Don't Want Nobody Near (Geffen)	
4	3	MELISSA ETHERIDGE	Breathe (Island/IDJMG)	
3	4	GUSTER	Careful (Palm/Reprise)	
5	5	INDIGO GIRLS	Perfect World (Epic)	
7	6	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
9	7	THRILLS	One Horse Town (Virgin)	
11	8	STING	Sacred Love (A&M/Interscope)	
8	9	DAVE MATTHEWS	Save Me (RCA)	
17	10	DAMIAN RICE	Cannonball (Vector Recordings/Warner Bros.)	
8	11	JACK JOHNSON	Taylor (Jack Johnson Music/Universal)	
15	12	JOHN MAYER	Clarity (Arista/Columbia)	
12	13	STEREOPHONICS	Maybe Tomorrow (V2)	
14	14	JET	Are You Gonna Be My Girl (Elektra/EEG)	
10	15	SARAH MCLACHLAN	Fallen (Arista)	
16	16	SMERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
18	17	JOHN EDONE	If You're Here When I Get Back (Third Street/Lost Highway)	
23	18	LOS LOBELY BOYS	Real Emotions (Or/Epic)	
27	19	RYAN ADAMS	Burning Photographs (East Highway/IDJMG)	
19	20	COLDPLAY	Moses (Capitol)	
21	21	JOE FRISTMAN	Breaking All The Ground (Atlantic)	
26	22	RODNEY	I'm Shakin' (Geffen)	
25	23	R.E.M.	Bad Day (Warner Bros.)	
20	24	MATCHBOX TWENTY	Bright Lights (Atlantic)	
28	25	JOSS STONE	Fall In Love With A Boy (S-Curve/EMC)	
30	26	3 DOORS DOWN	Here Without You (Republic/Universal)	
29	27	KEB' MO'	Let Your Light Shine (Epic)	
24	28	THORNS	Blue (Arista/Columbia)	
—	29	MARSH	This Love (Octave/L)	
—	30	BIG HEAD TODD AND THE MONSTERS	Imaginary Ships (Sanctuary/SRG)	

**#1 MOST ADDED**  
BARENAKED LADIES Testing 1, 2, 3 (Reprise)

**#1 MOST INCREASED PLAYS**  
NORAH JONES Sunrise (Blue Note/EMC)

**TOP 5 NEW & ACTIVE**  
HOWIE DAY She Says (Epic)  
BEN HARPER Brown Eyed Blues (Virgin)  
STARSAILOR Silence Is Easy (Capitol)  
VAN MORRISON Evening In June (Blue Note/EMC)  
JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)

TRIPLE A begins on Page 78.

# Publisher's Profile

By Erica Farber



## DELILAH

Radio Personality, Jones Radio Networks

**N**ight after night, there is one person in radio who grabs listeners by the heart: Delilah. Heard by over 6 million people each week in over 200 markets, she loves everything about being in radio. The best word to describe this phenomenon in AC radio would be *real*.

A role model for women, Delilah openly declares that being a mother comes first in her life, and she is mom to seven children, ranging in age from 19 to 3.

**Getting into the business:** "It was a long time ago, 31 years this year. My third-grade teacher once duct-taped my mouth shut, and I had to get all my hair cut off because she wrapped the tape all the way around my head. That was probably the telltale sign that I would make a living off of talking."

**First radio job:** "I was in the seventh grade and won a speech contest. The men who were the judges owned a local radio station. They set up a program where I would do school news and sports a couple of times a week on the air. They hired me when I got into high school on a part-time basis. I worked six days a week from 1pm till sundown, when the station went off the air. This was in Oregon."

**Taking her show national:** "I started this show in Seattle 20 years ago at KLSY. It was called *Lights Out*. I took the show from No. 13 to No. 1 in just two books. I knew it could be bigger. I knew we could grow it, but I knew I couldn't do it from Seattle. I left and went to Boston and tried to get syndicated there. That didn't work. I got fired and moved to Philadelphia and tried to get syndicated there. That didn't work. I got fired and moved back to Boston and tried to get syndicated there. That didn't work. It had never been done before, and the traditional syndicators would look at me and go, 'Are you high? Sure, you had success in Seattle, but that was a fluke. OK, you had success in Seattle and Philly and Boston, but it's not going to play. Nobody listens to nighttime AC. Nobody cares.'"

**The turning point:** "A guy named Ken Spitzer and a guy named Mike McVay believed in me enough to say, 'Let's take it for a test drive.' Mike got me three stations to start with. Ken gave me a facility to work out of and paid for the satellite uplink and the phone lines. Those were our two big expenses. Janie, my producer, and I worked our asses off. For 10 months we busted our hump until we had a track record and something to show 'See, it can be done.' Then Ken started shopping it."

**A description of the show:** "I try to reach as many people as I can with hope and inspiration. I want people who are listening to know that God loves them and that no matter what they're going through, good times or bad times, there's a commonality in all of us, a thread that runs through everyone's lives. If you can hang on to that and hang on to your faith, things will get better. I try to offer hope."

**Prepping for the show:** "The truth is, I just live my life and talk about it on the air. When something silly or goofy or touching happens during the day, I make a note of it. I carry a yellow pad with me everywhere. Then I share those stories on the air. I'm constantly reading. I read everything I can get my hands on. I incorporate a lot of the stuff I read. Newspaper and magazine articles or books are kind of woven throughout, but the biggest element of my show is just me living my life to the fullest and then reflecting that back."

**Biggest challenge:** "Balance. I have no organization. I've tried everything. I've tried the Power Planner books, the Add a Page books — I've tried it all. It doesn't work. You just do the best you can do and pray. I want to be a good mom, an emotionally available and present mom. I don't want my kids growing up and saying, 'Mom was great on the air, but she was never there for us.' Being emotionally available and connected to my kids while also being someone who's extremely competitive and loves to kick ass, that's the toughest part."

**State of the industry:** "It's very, very sad. If one of the big automakers lost a quarter of its customers over a four- or five-year period, they would say, 'What are we doing wrong? Let's fix it.' Radio has lost a quarter of its listening audience over the last couple of years. Instead of going, 'What are we doing wrong? Let's fix it,' they go, 'Oh, let's cut more talent, let's add more commercials, let's test more music. Let's pretend that satellite radio isn't happening.' Radio is such a gift and such a powerful medium. It needs to maximize its effectiveness, which is doing theater-of-the-mind stuff, touching people's hearts and inspiring people."

**The answer:** "General managers, program directors, station owners and these huge conglomerates need to stop saying, 'How can we cram more commercial content into the hour, and how can we come up with more trite things that mean absolutely freaking nothing?' Instead, they need to say, 'How can we groom talent to be talented? How can we find people who are creative and passionate and who do more than sit there and read our liner cards and who will interact with their listeners?'"

"I tell this to people all the time. They ask, 'How can somebody beat you?' If somebody wanted to beat me, it would be so easy. All they have to do is find what their gift is, then get entrenched and involved in their community. That's the one area where I can't win. If you go to your kid's soccer game and talk about it on the air, another person who was there is going to tell everyone in her neighborhood that she just heard you. That's what I can't do in each market on a local level."

"There are plenty of people who are far more talented than I am. They just need to find what that talent is — music, interviewing, humor, whatever — and develop it on the air."

**With content a big issue today, what crosses the line?** "Someday we're all going to be held accountable. No matter what your faith is — Christian, Jewish, Muslim — pretty much everybody believes that someday we're going to be held accountable for our decisions. If that's the truth, I would hate to be in the shoes of a lot of my brethren in broadcasting who are going to stand in front of an Almighty, whatever their faith is, and explain why they thought it was OK to be vile and disgusting and hurtful and hateful and mean and rude; to influence people with garbage; to be racist or prejudiced or bigoted; to say hurtful, cruel things in the name of humor; to degrade women; to play music

that calls women whores and glorifies abusing women; to tell jokes that are racist or sexist; or to challenge people to have sex in a sacred place. I would hate to be standing before a higher conscience and try to explain that."

**Something about her that might surprise our readers:** "I still love doing radio. I still get as high today as I did 30 years ago. At the end of the night, when Janie and I sit and start talking, we're still high-fiving each other. We'll play back the tapes of the best calls or bits and screech in delight that it came together so well. When everything comes together, when you have the perfect call and you end it on the perfect word instead of dragging on too long and then go into the perfect song that lyrically speaks to that call in such a powerful way, it's better than sex. When you go into a spot break and you do a bit you'd thought out and kicked around and it comes together perfectly, it feels so good."

**Most influential individual:** "Chris Mays, my PD when I started the show. One of the most amazing women in broadcasting. She's a pioneer. She put up with a lot of my shit when I was young and immature, and she still believed in me. She saw beyond my personality defects to my talent. Victor Stredicke, who did the radio column for the *Seattle Times* and sort of discovered me. He was a fan of the show and started writing about me in the local newspaper. He's a marketing genius. He'd send me ideas all the time on how to more effectively market myself. Taking it into syndication, Mike McVay and Ken Spitzer. They believed in me, they supported me, and they made it happen."

**Career highlight:** "Probably Jessie, Janie's daughter. Her adoption came about because of our show. That's about the biggest blessing of this show."

**Career disappointment:** "I've got about 10 million of them. Hindsight is 20/20. I wish I hadn't flirted with my boss' son in Eugene, OR. I wish I hadn't divorced my first husband, my news director, the way I did. I wish, I wish, I wish. So what? You can't go back."

**Favorite radio format:** "I don't listen very much anymore, but I used to love listening to good morning shows back when people would put energy into their shows, when they would come up with bits and pre-produce stuff."

**Favorite television show:** "I don't watch TV. I don't even know how to program my VCR."

**Favorite song:** "Have a Little Faith in Me," "When the Night Comes" — just about anything by Joe Cocker. Bette Midler, her older stuff. I love her Rosemary Clooney CD. Michael Bolton. I love the classic rock we grew up on: BTO, The Doors, "Bohemian Rhapsody."

**Favorite book:** "The Bible."

**Favorite movie:** "The Rose."

**Favorite restaurant:** "The Wok, a little Chinese restaurant by the station that we eat at every night."

**Beverage of choice:** "Caffeine-free Diet Coke."

**Hobbies:** "Arts and crafts. I'm a sculptor, I do pottery, I'm a painter. I write — anything artsy-craftsy."

**E-mail address:** "d@radiodelilah.com."

**Advice for broadcasters:** "Be creative. Stop being McDonald's radio."

**Advice for talent:** "Find out what your special, unique gift is, then use that to the fullest. If it's humor, be funny. If it's singing, use that on the air. I knew a DJ who had a beautiful voice. They would do bits where they would sing a line of a song, and the listener would have to guess what it was for tickets. If you're not talented in communications, get the hell out of radio. If you don't have a passion to communicate with people, if you're not a storyteller, if you don't love entertaining people, if you're just doing this because somebody said you have a good voice, don't do it. Being an effective communicator is far more than just having a good voice."

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