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RADIO & RECORDS

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JANUARY 23, 2004



Ten Years After MidNite

This week R&R Country Editor Lon Helton salutes *After MidNite* on its 10 years of providing overnight programming for Country radio. Helton nabs an exclusive interview with *After MidNite* host Blair Garner, who discusses his career and his show's long-standing emphasis on the new and legendary artists of country. The story starts on Page 1.

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2/7 Nashville, TN ★ 2/12 Jacksonville, FL ★ 2/13 Columbia, SC ★ 2/14 Greensboro, NC ★ 2/19 Detroit, MI ★ 2/20 Milwaukee, WI ★ 2/21 Columbus, OH
2/26 Biloxi, MS ★ 2/27 Memphis, TN ★ 2/28 Little Rock, AR ★ 3/3 Houston, TX ★ 7/23 Cheyenne, WY ★ 7/25 Eau Claire, WI ★ 8/7 Detroit Lakes, MN

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INSIDE

CAN YOUR BODY REALLY TELL TIME?

At last year's Conclave convention, Dr. Perry Buffington explained how our body clocks work and how we can use them to our advantage. It's all in this week's Management/Marketing/Sales section. Also: Interep reports on African-American consumers' growing financial power; Roy Williams discusses fulfilling customers' expectations; and there's a fun wintertime promotion from NTR guru Sylvia Allen, Tim Moore's Weekly Motivator, Irwin Pollack's Objection Overruled!, Jeffrey Hedquist's 60-Second Copywriter, R&R Talk Radio Seminar speaker Glenn Beck's new book and more.

Pages 7-9

PUBLISHER'S PROFILE

Laura Hagan, President/Univision Radio National Sales, is the subject of this week's Publisher's Profile with Erica Farber. Hagan discusses her position as the senior executive in charge of the largest Hispanic rep firm in the United States.

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R&R NUMBER ONES

- CHR/POP**
 - **OUTKAST** Hey Ya! (Arista)
- CHR/RHYTHMIC**
 - **TWISTA...** Slow Jamz (Atlantic)
- URBAN**
 - **ALICIA KEYS** You Don't Know My Name (J)
- URBAN AC**
 - **ALICIA KEYS** You Don't Know My Name (J)
- COUNTRY**
 - **KENNY CHESNEY** There Goes My Life (BNA)
- AC**
 - **UNCLE KRACKER / DOBIE GRAY** Drift Away (Lava)
- 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**
 - **LINKIN PARK** Numb (Warner Bros.)
- TRIPLE A**
 - **COUNTING CROWS** She Don't Want Nobody Near (Geffen)
- CHRISTIAN AC**
 - **MARK SCHULTZ** You Are A Child Of Mine (Word/Curb/WB)
- CHRISTIAN CHR**
 - **JARS OF CLAY** Show You Love (Essential/PLG)
- CHRISTIAN ROCK**
 - **SANCTUS REAL** Beautiful Day (Sparrow)
- CHRISTIAN INSPO**
 - **STEVEN C. CHAPMAN** Moment Made For... (Sparrow)
- SPANISH CONTEMPORARY**
 - **CHAYANNE** Cuidarte El Alma (Sony Discos)
- TEJANO**
 - **INTOCABLE** Soy Un Novato (EMI Latin)
- REGIONAL MEXICAN**
 - **MONTEZ DE DURANGO** Lagrimas De Cristal (Disa)
- TROPICAL**
 - **TOROS BANDA** Loco Conmigo (Universal)

ISSUE NUMBER 1539



Powell Urges Radio Industry To Go Digital Or Fall Behind

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

Encouraging radio to dive headfirst into the digital age, FCC Chairman Michael Powell warned the industry that failing to embrace HD Radio technology could lead to younger generations to abandon radio in favor of other forms of media.

Pointing out that of digital technology is spreading to most forms of media, Powell said during a Jan. 14 luncheon address at the National Press Club that the radio industry needs to adopt HD Radio if it hopes to compete in the future.

"Everything had better go digital, or you'll be playing with your very survival," he said, warning that the generation that's currently growing up in the digital age will want a lot from their media when they reach adulthood.

"Look at your children and pay attention to what their expectations are for information interaction and gathering," he continued. "There is one generation of kids who are growing up digital, and they are about 13 or 14 right now, and when they're in their 20s and they are your customers, you're going to be surprised to see how the world has changed."

FCC ▶ See Page 17

"Everything had better go digital, or you'll be playing with your very survival."

- FCC Chairman Michael Powell

Nava Moves To SBS/Los Angeles

By Jackie Madrigal
R&R Latin Formats Editor
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Spanish Broadcasting System has named Maria Elena Nava for its Los Angeles station cluster, which comprises Regional Mexican KLAX (LaRaza), Spanish AC KXOL (El Sol) and Tropical simulcast KZAB & KZBA (La Sabrosa). She replaces Fernando Perez, who has exited the company.

Nava has previously programmed crosstown KSCA and, most recently, KLVE. She had been with KLVE for more than 20 years. KLVE & KSCA are currently owned by Univision Radio.

"Maria has been our No. 1 choice for our Los Angeles cluster for several years," said

NAVA ▶ See Page 11



Nava

RR-FOCUS Ten Years After MidNite

Blair Garner on radio, cars and country stars

By Len Melton
R&R Country Editor
lmelton@radioandrecords.com

Premiere Radio Networks' *After MidNite* is celebrating its 10th anniversary. As it prepares to enter another decade of service to third-shifters, we chat with the show's creator, co-founder and host, Blair Garner.

R&R: Where did you grow up, and what did you grow up listening to?

BG: I was born and raised in Canyon, TX, a small town just south of Amarillo. I'm the youngest of three boys from Gary and Mary Ellen Garner. I always had a real appreciation for what radio was and what it brought into our world.



Garner

I never dreamed that one day I'd be making my living through that medium. In fact, radio was something that more or less pursued me.

R&R: How so?

BG: There was a fellow who lived down the street from us named Jack Aldridge. I didn't know he owned a local radio station, but I did know he owned a 1957 Thunderbird I wanted to buy. One day I rode my bike down to his house and was trying to buy his car. He didn't want to sell, but I noticed he was looking at me strangely the whole time, and I had no clue as to why.

See Page 48

Conway Set As VP/Sr. PD Of Bonneville/S.F.

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

Bill Conway, who became PD of KOIT-AM & FM/San Francisco in 1997 and added Station Manager duties in January 2001, has been promoted to VP/Sr. PD for parent Bonneville's entire San Francisco station group. In his new role Conway will coordinate and collaborate with the PDs of the other stations in the cluster, Classical KDFC and Country KZBR.

Chuck Tweedle, Sr. VP for Bonneville in San Francisco and St. Louis, told R&R, "This is a well-deserved opportunity for Bill to work with our other talented



Conway

CONWAY ▶ See Page 17

JANUARY 23, 2004

R&R Talk Radio Seminar 2004's Early-Bird Rate Ends Next Week

Mort Crim to moderate left-vs.-right roundtable

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

The R&R Talk Radio Seminar, scheduled for Feb. 26-28 at the Renaissance Washington, DC Hotel, will feature a lineup of special guest speakers and format-focused learning sessions for the hundreds of News/Talk radio executives and other industry professionals who will descend on our nation's capital next month.

Kicking off TRS 2004 will be the annual TRS Roundtable. This election-year, left-vs.-right face-off will feature some of network radio's hottest talk hosts, including Talk Radio Network's Laura

TRS ▶ See Page 17



Register now for TRS 2004:
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Both Children Equally Smart & Popular

WXKS & WJMN cruise, proving nothing rides like a Cadillac

By Kevin Carter
R&R CHR/Pop Editor
kcarter@radioandrecords.com

"If it were ever possible to politically place Arbitron numbers perfectly, this would be exactly how you would orchestrate it." That's Cadillac Jack, VP/Programming for Clear Channel/Boston, moments after his two "children" received their fall report cards.

Judging by the results, no one will be grounded anytime soon, as the two stations are locked in a dead heat: Heritage CHR/Pop WXKS-FM (Kiss 108) was up 5.1-5.7 12+, and CHR/Rhythmic WJMN (Jam'n



Cadillac Jack

94.5) was also up, 5.4-5.7. The stations are now tied for third in the market. "We're showing no favoritism here," says Cadillac Jack.

While both stations performed in the fall book like the thoroughbreds they are, for the purposes of this column we'll focus on the success of Kiss, which is currently No. 2 25-54 and has been No. 2 18-34 for the past eight books (that's two years, for the calendar-impaired).

And while we fully intend to give equal time and love to

See Page 23

Coming next week: Rock Focus — "The Road Ahead"

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Program Director KAT COUNTRY 103
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Weiner Now Station Mgr. For SoCal 'XTRA Sports' Simulcast

Clear Channel Radio has promoted KXTA/Los Angeles and XTRA-AM/Tijuana-San Diego Director/Sales Dan Weiner to the newly created position of Station Manager for the Sports/Talk simulcast known as "XTRA Sports 690 and 1150." He reports to Clear Channel/L.A. Regional VP Greg Ashlock.



Weiner

2000 following a sales-management career in Los Angeles radio that included stints as LSM and NSM for KBIG and KLAC and Retail Sales Manager for KZLA. He began his broadcast career as a national sales rep for Katz Media Group, where he spent four years.

Ashlock told R&R that Weiner's new position "entails all the responsibilities of a general manager." Weiner also continues to manage all sales of play-by-play sports for Clear Channel's Los Angeles cluster. Weiner joined XTRA Sports in

"This is going to be our best year ever," Weiner told R&R. "With a great lineup of on-air talent, a year of the simulcast on both stations under our belt and a solid marketing plan in place, these are already great radio stations that are poised to really grow in 2004."



FROM THE GARAGE TO THE SKIES E Street Band lead guitarist and Sopranos actor Steven Van Zandt joined Sirius President/CEO Joe Clayton at the Consumer Electronics Show in Las Vegas earlier this month to announce the launch of a garage band channel on Sirius, for which Van Zandt will serve as the PD.

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Edwards To Return To St. Louis

Just days after his station scored No. 1 with women and adults 25-54 in the fall 2003 Arbitron, KOSI/Denver PD Mark Edwards announced that he will exit and head back to St. Louis to take similar duties at Infinity AC KEZK. He will fill the post vacated by Smokey Rivers, who is now programming WNEW/New York.



Edwards

mixed feelings," Edwards told R&R. "KOSI is a great station with a wonderful staff, but this time my job as a father comes before my job as a PD."

Edwards is no stranger to St. Louis, having programmed Bonneville AC WVRV (The River) before going to Denver. His previous programming positions include VP/Programming at WLIT/Chicago for nine years; OM of WSRS & WTAG/Worcester, MA; and PD of now-defunct WEJM/Philadelphia. He will remain with KOSI until mid-February and will work with Entercom/Denver VP/Market Manager Jerry McKenna to find a replacement.

Those close to Edwards know that his family is a primary reason for his move, specifically, the medical needs of his two young sons, who have remained in St. Louis throughout his 16-month tenure in Denver. "It was a difficult decision," he said, "but it's time for me to rejoin them and let my kids take advantage of the unique medical and educational opportunities only available there."

Infinity/St. Louis Sr. VP/Market Manager Beth Davis told R&R, "It's great to have Mark back in St. Louis, especially on our side. He was a formidable competitor when he was at Bonneville, so we know he knows how to win, and we're glad that he's on our team."

"I leave here with extremely

WWVZ & WWZZ/DC Up Renzi

Ralph Renzi has been promoted to Manager/Operations & Sales for Bonneville Hot AC simulcast WWVZ & WWZZ/Washington. He was previously GSM for the duo.

In his new position Renzi will work more closely with Bonneville/Washington, DC GM Joel Oxley and have more responsibility for the overall leadership of the stations. Before moving to WWVZ & WWZZ Renzi was LSM of News/Talk clustermates WTOP-AM & FM.

"I am very excited about the opportunities that lie ahead for WWVZ & WWZZ," Renzi told R&R. "We have a team of talented, hard-working people who are inspired by the challenges we have before us. Bonneville is very supportive, and we have great leadership in Joel Oxley and [Bonneville/Chicago President/GM] Drew Horowitz. I am truly thankful for the opportunity to work with the people at WWVZ & WWZZ."

Garland First Choice As Sacto PD

Steve Garland has joined First Broadcasting as Group PD of its two Sacramento-area stations: Country KZSA/Placerville, CA and KXCL/Yuba City, CA. KXCL on Jan. 9 flipped from Hot AC to '80s following the station's sale to First by Harlan Communications.

Garland, a Northern California radio veteran who most recently served as PD of Infinity's KXOA/Sacramento, told R&R, "This is great. I get to stay in the city I love, and I get to build two radio stations from the ground up."

As "The New 103.9 FM," KXCL will focus on such acts as Duran

Duran, Pat Benatar, Bon Jovi and Blondie. KXCL is currently airing 10,000 songs commercial-free, and KXCL GM Mark Beranek said the station will gradually add air personalities over the next 90 days.

The change of KXCL to a Sacramento-market station follows First's November 2003 relaunch of KZSA as a Sacramento-focused Country station. KZSA is presently in its second 10,000-songs-in-a-row phase. Garland expects the station to go live sometime in mid-February and said he hopes to create

GARLAND See Page 17

'Blaze' Lights Up S.L.C. Radio Dial

Approximately two weeks after Clear Channel's KZHT/Salt Lake City relocated from 94.9 MHz to 97.1 FM, 3 Points Media — which purchased the 94.9 facility as part of a \$26 million deal — on Jan. 14 launched an "arena rock-based" format on the signal as KPHT (94.9 The Blaze). The Blaze is also airing its programming on KMDG/Salt Lake City, which previously featured a 1990s-based Rock format.

John Edwards, VP/Programming of 3 Points/Salt Lake City, told R&R that The Blaze's programming is an evolution of the "Classic Rock that really rocks" concept. The station will not feature 1960s and 70s artists, highlighting instead 1980s and '90s supergroups such as Def Leppard, Soundgarden, Aerosmith, Pearl Jam, Great White, Queensryche and Metallica.

Cluster OM Brian Michael is overseeing KPHT's programming, although Edwards said that 3 Points will eventually hire a PD for the station, as well as air personalities.

KPHT will compete for listeners in a crowded marketplace that includes Simmons' Classic Rock KRSP, Clear Channel's Classic Rock KURR and Citadel's Rock KBER.

Veigel, Cochran Join New KWXA WAY-FM readies March launch of Denver affiliate

Scott Veigel has been named PD of KWXA/Denver, the new WAY-FM Christian CHR affiliate that's set to debut in March. Zach Cochran has been named Station Manager.



Cochran

Veigel was previously PD of Salem's KFSB/San Francisco and had been with Salem's S.F. cluster since 2000 in various programming roles. Cochran was previously PD of WHPZ/South Bend, IN.

"We're thrilled to have both Scott and Zach teaming up with us in this

market," WAY-FM Media Group President Bob Augsburg told R&R. "We will launch a new format with this station, so adding these quality guys to our lineup will go a long way in serving the young people of the Denver area."

Veigel said, "I've been a believer in WAY-FM's vision since I first heard them back in 1994. I cannot overstate my excitement about now being a part of this incredible team and having the opportunity to serve in the Denver market."

Lee Elevated To WTIC-AM PD

Jenneen Lee has been promoted from Asst. PD to PD of Infinity's News/Talk WTIC-AM/Hartford. She reports to Infinity/Hartford OM Steve Salhany, who continues to serve as PD of the company's FMs in the market and oversee operations for the entire cluster.

Lee joined clustermate WTIC-FM in 1990 as an intern. She was later named Research Director and then Programming/Promotions Asst. at the station. Lee moved over to WTIC-AM as Promotions Director

in 1996 and was named Asst. PD of the station in 1998, when Salhany was named OM for the Hartford cluster.

"Jenneen is getting this promotion because, frankly, she's been doing the job," Salhany told R&R. "Since she became involved with the programming at WTIC-AM as Asst. PD, she has really grown into the job. Jenneen has been doing a terrific job, and we're happy to see her get this well-deserved promotion."

Report: Radio Advertising Will Grow 9.5% In '04

Stock analyst names the year's early leaders

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

While many in the radio business are just hoping the advertising recovery that's being widely forecast for 2004 actually happens, TNS Media Intelligence/CMR Forecasts is predicting that radio advertising will improve 9.5% during the year ahead.

In a recently issued report, TNS echoed other sources' predictions that the presidential election and the Summer Olympics will boost the media ad market this year and forecast that media advertising overall will improve 7.8% in 2004.

Turning to other media categories, TNS expects spot TV to grow 10.8% in 2004, network TV advertising to improve 9.6% and Internet advertising to grow 12.1%. "As the economy improves, all leading categories of media will see improvement," the

group said, adding that advertisers are "paying close attention to the strong Spanish-language market." In fact, TNS believes Spanish-language TV advertising will grow 15.7% in 2004.

Meanwhile, though 2004 has just begun, Credit Suisse First Boston's Paul Sweeney in a recent report identified Radio One, up 1% year-to-date, as the top-performing radio stock so far this year. Radio One is followed by Salem, up half a percentage point on the year. Sweeney

also reported that Clear Channel is down nearly 1% in 2004.

Sweeney also pointed out that the CSFB radio index has slipped 1.7% so far this year and is underperforming the Nasdaq and S&P indexes, which have grown 1% and 4.2%, respectively, in 2004.

In other news, because the company's stock recently exceeded his \$45 target price, Guzman & Co. analyst David Joyce has reduced his rating on Clear Channel from "outperform" to "perform in line" and has raised his target price on the issue to \$50.

While he believes the promise of growth from expected 2004 political

ANALYSTS ▶ See Page 6

Entravision Exits Windy City

By Adam Jacobson
R&R Radio Editor
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Entravision Communications has opted to exit the nation's third-largest market, agreeing to sell its three properties in the Chicago area in two separate deals worth a total of \$29 million.

Entravision first announced that it had reached an agreement with Chicago-based Newsweb Corp. to sell WRZA-FM/Park Forest, IL — half of Entravision's Spanish CHR "Super Estrella" simulcast — and 5kw daytimer WNDZ-AM/Portage, IN for \$24 million.

WRZA's 50kw signal can be heard in Chicago's southern suburbs, including Kankakee, IL, while WNDZ's signal can be heard throughout Chicago and through a wide swath of

the Midwest, including Milwaukee; Peoria, IL; and South Bend, IN.

With this deal Newsweb gains its first FM in the Chicago market, where it already owns four AMs: WAIT, WCFJ, WCSN & WSBC. Newsweb also plans to purchase Entravision/Chicago's studios and offices, the *Chicago Sun-Times* reported.

Concurrently, Entravision agreed to sell the other half of the

"Super Estrella" simulcast, WZCH-FM/Dun-dee, IL, to NextMedia for \$5 million. NextMedia owns 10 stations serving Chicago's northern suburbs and is expected to close on its \$14 million purchase of WCCQ/Crest Hill, IL from Three Eagles Communications before Feb. 1. WZCH's class A signal serves such communities as Elgin, Crystal Lake and Arlington Heights, IL.

Entravision gained control of the three Chicago-area stations in March 2000 as part of its merger with Z-Spanish Media. Media Venture Partners was the broker for both new transactions.

BUSINESS BRIEFS

Radio One-Backed TV One Launches

TV One, the cable network developed by Radio One in partnership with cable giant Comcast, debuted in 2.2 million households at one minute past midnight ET on Jan. 19 with *The Tom Joyner Sky Show*, hosted by the popular syndicated radio personality. The *Sky Show* was preceded by introductory remarks from TV One Chairman Alfred Liggins and President/CEO Johnathan Rodgers and Radio One Chairperson and TV One board member Cathy Hughes. TV One can be found on cable systems in Atlanta; Detroit; Washington, DC; Baltimore; Richmond; Flint, MI; Ocean City, MD; Dover, DE; and Rehoboth Beach, DE. Launches are set for Oakland, CA and Chicago next month and for Philadelphia in April.

Sconnix Says Goodbye As Nassau Snags NH Trio

Barely a week after agreeing to acquire three New Hampshire stations from Tele-Media, Nassau Broadcasting on Tuesday announced plans to pick up three more stations in the Granite State, this time from Sconnix Broadcasting. Sconnix, headed by COO Bill Jaeger, exits the radio business with the deal. In the early 1990s Sconnix owned such stations as WBMD & WQSR/Baltimore, WMXJ/Miami and WIBC & WKLR (now WNOU)/Indianapolis. In October 1993 Sconnix sold WMXJ to Jefferson-Pilot, the Indianapolis duo went to Emmis in April 1994, and the Baltimore pair was sold to American Radio Systems in July 1994.

In the new transaction, Nassau is paying an undisclosed price for WBHG-FM, WEMJ-AM & WLNH-FM/Laconia, NH. Since December 2003 Nassau has made deals to purchase 17 stations throughout Maine and New Hampshire. Nassau Chairman Lou Mercatanti said, "The combination of the Sconnix and Tele-Media radio stations will give us a tremendous base of operations in southern New Hampshire. We will build on the goodwill and success of both clusters as we grow our company into New England."

Eastlan Expands Into Canada

Wenatchee, WA-based audience-measurement company Eastlan is moving into Canada: With the spring 2004 report, it will begin surveying listeners in the first-ever radio ratings for the West Island region of greater Montreal. Eastlan's survey period of

Continued on Page 6

R&R Stock Index

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

	1/16/03	1/9/04	1/16/04	Change Since 1/16/03	1/9/04-1/16/04
R&R Index	227.98	232.33	226.48	-0.7%	-2.5%
Dow Industrials	8,698.91	10,458.89	10,600.51	+22%	+1.4%
S&P 500	914.69	1,121.85	1,139.82	+25%	+1.6%

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BUSINESS BRIEFS

Continued from Page 4

Feb. 16-April 11 corresponds to BBM's spring 2004 English- and French-language listening reports for Montreal. Eastlan's survey area will include the Quebec-cities of Chateaugay, Valleyfield and Vaudreuil — western suburbs of Montreal that can receive Martz Communications' Country WVNV and CHR/Pop WYUL/Malone, NY, both of which target listeners in the Canadian metropolis.

Martz is thus far the only subscriber for the Canadian data, but Eastlan President Mike Gould told R&R the company is reaching out to other broadcasters in the region and making the data available to all interested parties. "[Martz Communications President/CEO] Tim Martz is the initial subscriber," Gould said, "but this is certainly not being done just for him." Gould confirmed that it was Martz who approached Eastlan about conducting the study but said Eastlan had already had its eye on Canadian expansion. Montreal's major broadcasters, aside from the government-controlled CBC, include Astral Media, Corus Media and Standard Radio. WVNV & WYUL are not included in BBM's surveys for Montreal because the Canadian national ratings service does not include U.S.-based stations in its reports.

XM Stock Sale Intended To Reduce Debt

In an SEC filing, XM Satellite Radio said it plans to use the proceeds of the stock sale it announced last week to prepay \$89 million worth of debt from 10% notes held by OnStar Corp., a subsidiary of XM investor General Motors. XM also plans to use money from the sale of approximately 18 million shares to redeem \$45.7 million worth of outstanding 7.75% notes and possibly to pay down up to \$85 million in debt from an earlier series of 12% notes. XM said it will use what's left over for "working capital and general corporate purposes."

BBM Board Gives Thumbs-Up To PPM

The board of BBM, Canada's national ratings service, has voted unanimously to adopt Arbitron's Portable People Meter as its standard technology for electronic measurement. The PPM will now be used whenever BBM expands its metered measurement to new markets and as it replaces its current picture-matching technology. BBM President/CEO Jim MacLeod said the board's decision "solidifies what we have long believed is the only way we can address the next generation of wireless technologies in the marketplace and the changes in the viewing and listening habits of our audiences." He continued, "The ability, in a wireless world, for audiences to view or listen while being mobile makes PPM the only technology that will accurately capture the data. It's time for audience measurement to get out of the home." MacLeod said BBM has believed strongly in the PPM's potential since it acquired the Canadian rights to the technology in 1992.

Abernathy To Participate In NAB 'Face-Off'

FCC Commissioner Kathleen Abernathy is set to join fellow Commissioners Jonathan Adelstein and Michael Copps at the "Regulatory Face-Off" at NAB2004 in Las Vegas in April. The session will be held on April 19, and the discussion will cover such topics as media ownership and the transition to HD Radio.

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Analysts

Continued from Page 4

advertising is already reflected in radio and TV stock prices. Joyce still has faith in the long-term prospects for Clear Channel. He said, "We believe that Clear Channel is a well-

managed company that is quite in tune with its locally weighted advertising clients, which should support Clear Channel's long-term industry-matching or better growth rates."

Meanwhile, Joyce reduced his Q4 EBITDA forecast for Infinity from

\$278 million to \$269 million and lowered his Viacom TV EBITDA prediction from \$390 million to \$351 million. However, he increased his EBITDA forecast for Viacom's cable business from \$624 million to \$632 million.

Joyce said the revisions were necessary because of a change in forecasting methodology and said Viacom remains healthy. "This company is generating a great deal of free

cash flow and is an industry leader in several business lines," he said. Joyce reiterated his "outperform" rating on Viacom stock but adjusted his target price from \$48-\$51 to \$45-\$51.

TRANSACTIONS AT A GLANCE

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

- KRSX-AM/Victorville (Victor Valley), CA \$176,005
- WPRY-AM/Perry, FL \$150,000
- KUMU-AM & FM & KAHA-FM/Honolulu, HI Undisclosed
- WZCH-FM/Dundee, IL \$5 million
- KCHK-AM & KRDS-FM/New Prague, KNUJ-AM/New Ulm (Mankato), KYMN-AM/Northfield and KNUJ-FM/Sleepy Eye (Mankato), MN Undisclosed
- KRLK-FM/Stockton, MO \$825,000
- WNNH-FM/Henniker, WHOB-FM/Nashua (Manchester) and WLKZ-FM/Wolfeboro, NH Undisclosed
- WISE-AM/Asheville, NC \$2 million
- WOXL-FM/Biltmore Forest (Asheville), NC \$8 million

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

DEAL OF THE WEEK

• Entravision/NewsWeb Multistate Deal

PRICE: \$24 million

TERMS: Asset sale for cash

BUYER: NewsWeb Corp., headed by COO Charles Gross.

Phone: 773-975-0400. It owns four other stations: WAIT-AM, WCFJ-AM, WCSN-AM & WSBC-AM/Chicago.

SELLER: Entravision Communications, headed by Chairman/CEO Walter Ulloa. Phone: 310-447-3870

BROKER: Media Venture Partners

STATIONS TRADED: WRZA-FM/Park Forest (Chicago), IL and WNDZ-AM/Portage, IN

2004 DEALS TO DATE

Dollars to Date: **\$64,769,006**

(Last Year: \$2,445,106,823)

Dollars This Quarter: **\$64,769,006**

(Last Year: \$321,441,930)

Stations Traded This Year: **48**

(Last Year: 912)

Stations Traded This Quarter: **48**

(Last Year: 134)

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JEFF GREEN, CRMC
jgreen@radioandrecords.com

How Your Body Clock Really Ticks

Knowing when to do what can help your life and career

When's the best time to return phone calls? To proofread that contract? To have sex? To air an aggressive talk show? Noted clinical child psychologist, author and broadcaster Dr. Perry Buffington has studied the ways the human body is wired and how physical rhythms cycle naturally throughout the day.

Buffington says we're stupid to think we should be able to work exactly the same way for eight hours straight. The fact is, our bodies are cycling constantly, and we're on several different clocks. For example, the human body can only concentrate for about 11



Dr. Perry Buffington

minutes — after that, our focus drops to nothing, then starts up again. Below are some of Buffington's daypart and activity recommendations to improve your performance.

6-9am: Sex time. There is a flood of natural chemicals that kick in early each morning to get our systems functioning for the day. Morning shows can get away with ribald and even vulgar content at this time because our bodies are craving sexuality. Buffington believes the human drive for sex is rooted in a form of "procreation preservation" — an impetus conditioned thousands of years ago, when people didn't know if they would come home to their families at the end of the day.

8am-noon: The best time to work well with others. If you're an introvert, your peak time is 8:30-10:30am. For an extrovert, it's 10:30am-noon. This goes back thousands of years, to when tribes had to go out and work together to bring in food. Our bodies are still wired for that.

Noon-2pm: Lunchtime, and when you're most susceptible to alcohol. Be careful.

2pm: Take an 18-minute nap. Anything longer sends you into the sleep cycle and disrupts your nighttime sleep. Naps are associated with longevity, and cultures that take naps have far less heart disease. Naps are useful because the hormones that kicked in at 6am are de-

pleted eight hours later. The body needs to restart.

4pm: The best time to proofread. It's also a good time to listen, because it's the second hearing peak of the day. The first is at 4am, when man historically needed to be attuned to hear an approaching predator.

This is also the time when hormones make us most irritable and we're most likely to say no and be told no, so it's not a great time to return phone calls. It's also when people are most paranoid and angry — it's no coincidence that some of the most confrontational (and successful) talk shows take place during this daypart. Four o'clock is also when our body is most susceptible to pain.

But 4pm is a good time to buy a car, because you're tougher and won't get sucked into a sales pitch. It's the wrong time to step on the scales, as we're fattest at this hour.

5pm: You're feeling your aches and pains. Your body is also its strongest, so it's craving exercise, even if your mind isn't. By this time of day your muscles have loosened up, much more so than in the morning.

6pm: Your body is ready to relax, and performance is at its lowest as the body gets ready to go to bed. But if you want to go out and party, your body will give you extra hormonal spurt around 10pm (when bars, not coincidentally, really get going).

Bedtime: To get a better night's sleep, plan your sleep in 90-minute increments. It takes 45 minutes to drift down to very deep sleep, the next 45 minutes to rise to the shallow sleep state where you dream, another 45 minutes to achieve deep slumber again, and so on. The rea-

son you or your children may have trouble waking up sometimes is because sleep has been disrupted at the bottom of the cycle.

3am: This is the time when we're most accident-prone and should avoid using heavy equipment — such as a car. It's when trucks are most likely to jackknife. Those who work the graveyard shift never really adjust. The sun resets your clock, so you're at the greatest risk if you don't see it much. People who don't get much sunlight can also be more prone to depression.

Buffington says UPS drivers, who work all shifts around the clock, wear shorts for a special reason: Exposing skin to light may help battle depression, and human

Live Up To Your Word

By Roy Williams

The majority of business owners say they believe in "customer service," "service after the sale" and "exceeding the customer's expectations." But how many of them actually follow through?

Your company has a mission statement. But what are the odds that your customers could pick it out from among a dozen randomly selected others? Worse, how many of your employees could do it?

Talk is cheap. The world doesn't want to hear what you believe; they're watching to see what you do. The limiting factor, for most of us, is that we don't really practice what we preach.

America is moving into an era of authenticity in which it will become harder than ever to win new customers through advertising alone. To thrive and grow, businesses are going to have to begin delivering what they promise in their ads. Claims of "huge selection," "friendly service" and "low price" mean nothing when you have a friend who is telling you otherwise.

Word of mouth has grown into a muscular beast called "interconnectivity," and it moves with lightning speed. Cell phones and e-mail are rewriting the rules of commerce. Online chat rooms, blogs and instant messaging are ensuring that the word — good or bad — will get out.

What are you doing to ensure that the word on your company is good?

Roy Williams is President of Wizard of Ads, a teaching organization with offices in the U.S., Canada and Australia. The company offers partner services, marketing strategies, message development and media planning, Wizard Business Seminars and the Free Monday Morning Memo. Reach Roy Williams at 800-425-4769 or at www.wizardacademy.com.

skin is thinnest behind the knee. UPS positions lights three feet above the floor in its warehouses and at low points behind the seats in its trucks.

And the best time to ask for a raise? Never on a Monday or a Friday or after 2pm.

Dr. Buffington can be reached at 1927 S 14th Street, Suite 1000, Amelia Island, FL 32034; 904-261-4214 or drbuff@drbuff.com.

African Americans Gain Economic Power

Interop study emphasizes custom marketing

Eighty-nine percent of African Americans say they're more likely to patronize a brand they believe is marketing directly to them and giving something back to the community. That means advertisers that wish to fully capitalize on the growing consumer power of the African-American market should employ a culturally sensitive marketing strategy — and that generally means using ethnically formatted media.

That point is underscored several ways in a recent Interop consumer-lifestyle report. For example, 56% of African Americans say they pay more attention to commercials that run during programs featuring African Americans. In a recent article in *American Demographics*, Prime Access President/CEO Howard Burford said, "Generally speaking, [African Americans] want to know that brands welcome them."

African-American adults are heavy radio listeners, averaging 24

hours a week — that's 3.25 hours more than the general U.S. 18+ population. In all, radio reaches 95% of African Americans each week. Of particular strength for reaching this audience is the family of Urban radio formats: Urban, Urban AC, Urban Oldies, CHR/Rhythmic, Urban News/Talk and Black Gospel. Together these formats reach upward of 60% of African-American consumers weekly in the key buying demos.

Not surprisingly, more than half of African Americans regard Urban ra-

dio formats as the ones they listen to most. Collectively, Urban formats rank second in the U.S. in overall listening share. These figures give sellers in Urban radio a compelling argument to encourage advertisers that are serious about reaching African Americans to embrace Urban formats. Advertisers that rely on general-market media to target African Americans are limiting their reach and their ability to deliver effective frequency to these consumers.

Stereotypes Stop Here

There is another good reason to go after this important population segment: There has been an exponential increase in the buying power of African-American consumers — larger than for any other U.S. racial or ethnic group. African Americans' total income has more than

Continued on Page 9

Routine Promo Becomes Poultry In Motion

Frozen-chicken bowling scores NTR

My company recently had to come up with a station sales promotion in New Jersey for a client's Winter Wonderland Sale — which simply meant a January white sale. But that was so boring! So we let our minds wander into the gutter and created what we call "Frozen Chicken Bowling."

Here's how it worked: We set up a 100-foot alley, with markers set at 25, 50, 75 and 100 feet (players had to be careful not to cross the "fowl line"). A chicken pot was at the 100-foot mark, and contestants would win money if they could bowl their frozen chicken into the pot. Advertising came from the community sponsoring the event, as well as the supermarket providing the chickens and the poultry supplier.

In addition to the standard marketing materials promoting the event (posters, flyers, table tents, etc.), there was extensive media cov-



Sylvia Allen

erage. The Gannett-owned *Asbury Park* (NJ) *Press* sent a feature writer over to do some personal chicken bowling a week in advance, and the paper published a full-page story on his experiences just before the roll-out. On the first day of the event a local radio

station was on hand to do a play-by-play description, and local newspapers and cable television stations also gave it coverage.

After the promotion, the frozen chickens (which were sheathed in bubble wrap) were donated to a soup kitchen, which also received canned food and other supplies that

listeners were encouraged to bring in.

In all, the Frozen Chicken Bowling bash received media coverage for six weeks, providing great exposure for the community and the sponsors. This year we will have two people in chicken suits present at all the related community events, and we'll paint chicken feet on store sidewalks to lead customers to specials inside.

Do you have any fun (or crazy) NTR partnership ideas that have given you a leg up on the competition? Let me know about them!

Sylvia Allen is President of Allen Consulting, a Holmdel, NJ-based sponsorship and event-marketing organization. Allen is the author of the RAB's How to Be Successful at Sponsorship Sales book and video. Reach her at 732-946-2711 or sylvia@allenconsulting.com.

By Sylvia Allen

objection overruled!

'Let Me Test Your Station'

By Irwin Pollack

You think you've broken through with the prospect. He's happy with your customer-needs analysis, he likes your ideas, and he seems ready to sign a contract. But there's a hitch: Your customer wants to do a "trial buy" — and we all know that means a tepid campaign that isn't likely to generate the results you know your station can deliver. Here are seven responses to a customer who asks for a trial buy:



Irwin Pollack

1. You must have some questions or reservations about our station that cause you to say that. What are they?

2. You're not really testing radio, you're testing the copy and offers against a specific audience. The ratings services have tested the audience, so now we need to look at what we're going to promote and how we're going to say it.

3. Then let's make sure we are advertising things that people want and need and are buying now. Promoting these items will increase your store traffic and sales.

4. That's like sticking your big toe in the swimming pool to test the water! Until you jump in, you don't know how cold the water is. Here is how we can make our station work for you.

5. Do you advertise to test advertising? Of course not! You advertise to sell things. So the key is to design a strong campaign, right? Here are our plans for you.

6. What kind of response are you looking for? In direct mail, for example, 2% response is considered excellent. What specific rate of return do you expect from us? How will it be measured?

7. To do that, we need to set up the following criteria:

- How many of these do you sell weekly without advertising?
- How many of these do you need to sell to make this investment successful?

- What is the value of one new customer to you?

- What is your average daily traffic?

- What are your average daily sales?

- What is your closing ratio?

Once we know all these figures, we can better measure the success of our campaign.

New England-based sales and management trainer Irwin Pollack provides hands-on, results-oriented seminars and in-house consulting on sales and management. He can be reached toll-free at 888-723-4650 or at www.irwinpollack.com.

60-Second Copywriter Turn On Your Listeners' Video Screens

By Jeffrey Hedquist

Radio is the most visual medium. Because your listeners are creating the pictures with their imaginations, a radio commercial provides the perfect opportunity for brand comparisons, coupons, product demonstrations and even statistics, because listeners can see more clearly with their mind's eye.

Brand comparisons: Ask your audience to examine the brand on the left and the brand on the right. Use music, sound effects, audience reactions, announcer inflections or contrasting voices to demonstrate the differences. This will work in stereo or mono.

Coupons: Get your audience to visualize a coupon. Use the sounds of a knife, scissors, tearing or a perhaps a chainsaw to indicate cutting it out.

Product demonstrations: Show changes by using audience reactions, music slowing down or speeding up, noise or silence.

Charts, graphs, statistics: Play rising or falling tones, orchestra hits for large, a tiny bell for small, a chorus of voices for many, a handful of voices for few, a tuba for old, a power chord for new.

The possibilities are endless for getting your audience involved in the spot. Pick the most visual thing you can think of, something that "must" be done in print or on TV, and do it on radio. It'll be the most powerful thing your listeners have ever seen.

Jeffrey Hedquist looks with his ears at life through the audio window at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556. He can be reached at 641-472-6708, by fax at 641-472-7400 or at jeffrey@hedquist.com.

Pros On The Move

• At Curtis Media Group, Adam Maisano rises from NSM to Director/Sales, working with the Raleigh-based company's five GMs and 40 account executives. He was previously NSM at Clear Channel's Greensboro, NC cluster.

Also at Curtis/Raleigh, WBBB GM Mike Hantel adds GM duties for WWMY. He was earlier a Sales Manager at the crosstown Clear Channel cluster. WWMY & WYMY GM Jon Bloom, who joined Curtis in 2001 from Infinity's WVMV/Detroit, will now focus on WYMY.

• Evan Armstrong is named VP/Market Manager for Clear Channel's Waco, TX cluster, advancing from Director/Sales. Armstrong has been in radio for more than 10 years, including sales posts for Clear Channel in Shreveport, LA and Waco.

• Tom Cox has been named VP/Marketing for DG Systems, where he will work on audio and video content-delivery services and media-asset management for consumer brands, ad agencies and national media. Cox was previously a Marketing Director for Houston-based Reliant Resources and earlier worked four years in brand management at Procter & Gamble.

• Angela Fleming is promoted to Regional VP/Marketing for Clear Chan-

nel Radio. She rises from VP/Director of Marketing for Clear Channel/Chicago's Urban properties, WGCI-AM & FM & WVAZ. Fleming will also oversee marketing for the company's six-station Milwaukee cluster and continue in her role as a marketing consultant for Clear Channel/New Orleans.

• Gloria Hinrichs rises to Clear Channel Regional VP/Marketing. She will now oversee marketing for CC's six Madison-area stations while continuing in her longtime marketing role with the company's non-Urban Chicago outlets, WLIT, WNUA & WRLL.

• Kurt Kretzschmar Joins Fox Sports Radio Network as Director/Affiliate Marketing, based at Premiere Radio Networks in Sherman Oaks, CA. Most recently Exec. Producer at KSPN/Los Angeles, Kretzschmar has also served as PD of KMPC/Los Angeles and Assoc. Director/Affiliate Relations for the Sporting News Radio Network.

• George Pelletier, Sr. VP of Wait Radio, has been appointed Chairman

of the Radio Advertising Bureau's Small Market Advisory Committee. A 19-year industry veteran, Pelletier is starting his sixth year with Wait. Pelletier succeeds Mike O'Brien of Bliss Communications.

• Ian Samuel is named Client Service Representative for Arbitron Advertiser/Agency Services in New York, focusing on sales and client support in markets 150-plus. He has been with Arbitron for more than two years, handling training and services for ratings and Scarborough data. Samuel was earlier a Promotions Assistant at WHTZ (Z100) New York.

• Becky Elkin Sweeney is the new Director of Sales for WJXA & WMAK/Nashville. The move marks a return to radio for the 19-year industry veteran. She has spent the past two years in other areas, including working with a family-owned business. She was earlier LSM for Clear Channel's WSIX & WYHY (now WRVW)/Nashville, having worked her way up from AE.

Glenn Beck Visits The Real America

Talk radio stations, especially those that carry Glenn Beck's popular Premiere Radio Networks-syndicated show, will want to be talking about and perhaps giving away copies of Beck's new book, *The Real America: Messages From the Heart and Heartland*, released in September 2003.

Beck covers a lot of terrain in the best-selling book, which reflects his plain-spoken perspectives on everything from political correctness to terrorism to personal accountability.

An unabashed patriot and organizer of last year's Rallies for America, Beck in this book comments on and sometimes rambles on about politics, abortion, the death penalty, religion, race relations, alcohol and drugs, the media, Hollywood and much more. There's something in here for virtually everyone to agree with and disagree with, whether you're a Beck fan or not. Sometimes the author even seems to disagree with himself, such as when he writes about his affection for both "Main Street" small-town businesses and his admiration for Wal-Mart.

Despite Beck's frequently blunt and occasionally dogmatic opinions, this is indeed a man with a heart — and don't miss the great story on "the best room service ever." *The Real America*, published by Pocket Books, is also available on CD and cassette.

Editor's note: Don't miss Glenn Beck's panel appearance at the R&R Talk Radio Seminar on Thursday, Feb. 26. For details, visit www.radioandrecords.com and click on "Conventions."



Interop Study

Continued from Page 7

doubled since 1990, skyrocketing 116%, from \$318.3 billion to \$687.7 billion in 2003. By 2008 the economic power of this consumer segment is expected to reach \$921 billion.

The buying power of African Americans is comparable to the gross national income of Canada and Brazil and surpasses that of Spain, Mexico and India. The median African-American family income has climbed 60% since 1990, to \$34,204. Approximately 16% of all African-American families now earn over \$75,000 annually — double the percentage who earned that much in 1990. Almost one in every three African-American families now earns more than \$50,000 per year.

Not only is African-American buying power rapidly advancing, so are these Americans' sheer numbers. Back in 1950 there were only 15 million African Americans in the U.S., less than 10% of the U.S. census. Since then the figure has more than doubled, to nearly 37 million,

and African Americans now make up 12.7% of the U.S. population. By 2010 the African-American population will grow an additional 9%, and by 2025 African Americans will total 47.1 million people, or almost 14% of the U.S. population. Their population is growing twice as fast as that of non-Hispanic whites.

"Generally speaking, African Americans want to know that brands welcome them."

Howard Buford

Targeting African-Americans presents some natural efficiencies, since most — 88% — live in metropolitan areas, and the top 10 markets are home to 20% of African Americans.

Nearly 60% of African Americans live in 10 states: New York (9.3%), Florida (7.2%), Texas (6.9%), Georgia (6.7%), California (6.6%), Illinois (5.2%), North Carolina (5.0%), Maryland (4.2%), Louisiana (4.0%) and Virginia (4.0%).

These and other selling points will certainly be emphasized at Interep's sixth Power of Urban Radio symposium, set for Feb. 24 in Chicago and hosted by ABC Radio Networks' Tom Joyner. Over 300 advertisers, media decisionmakers and urban marketers are expected to attend the event, which will focus on Urban radio and African-American consumers.

Representatives from such major brands as Home Depot, Burger King, Procter & Gamble, BMW, Nationwide Insurance, Bank of America and Champs Sports will be discussing their success stories surrounding Urban radio. Interep VP/Director of Urban Radio Sherman Kizart says, "This symposium allows advertisers, media professionals and broadcasters to share the challenges and successes of their ethnic marketing efforts, particularly as they apply to Urban radio."

Weekly Motivator

What Your Talent Doesn't Know Hurts

By Tim Moore

I punched the elevator button, eager for my first meeting with the new morning team. I have always thrived on coaching talent, and the opportunity to launch a new show on a promising Hot AC in a midsize market is about as stimulating as it gets. Ten floors later, as we gathered in the conference room, it was apparent that our male and female morning hosts, though newly brought together, had the weaponry to be very good, very fast.

It's important to point out that Marty & Meredith (names have been changed to protect the innocent) were classy, attentive and driven people. They brought above-average talent and competence to their new show and were as responsive to help and suggestions as any new show I've encountered — arguably more than most.

But as we started to work together, the things I discovered told me a lot about this team — and about our business, as seen through a wide-angle lens. To be fair to Marty & Meredith and their employer, both talents were new to the nationally respected company and had had virtually no time to ramp up.

"So let's talk about the five key objectives of a morning show as they relate to the total station," I said.

Half the talent in the business are not regularly coached. If college or professional teams subscribed to this approach, no one would finish above .500, much less develop all-stars.

"Great," they responded. "What are they?"

Clearly, they were being completely open with their question. So we talked about the five objectives: 1) come building, 2) format-brand definition, 3) vertical cycling, 4) horizontal cycling and 5) becoming the station's first line of competitive blocking. The team remained wonderfully candid, asking me to explain the processes and unabashedly offering that they'd "never been exposed to those thoughts."

We ground through the real role of morning shows, beyond the image-building at which many an emerging talent stops. We talked about the Arbitron process. They knew very little about basic Arbitron tenets and how to address them.

To reiterate, this new team was a savvy, experienced and thoroughly skilled duo. And as we wound our way through the ABC's of winning brand clarity and becoming top-of-mind, I felt for a moment like Sean Connery in *Finding Forrester*. What we all know (if we care to be bullet-to-the-bone honest) is this: Most talent, no matter how good, have very little strategic foundation and know very little about what they're up against in the world of diaries and unaided recall.

If a pair of smart, proven morning people can't define "horizontal cycling," let alone explain how to approach and create it, how can we expect them to own responsibility for successful numbers?

Marty & Meredith aren't unusual. Not long ago a leading morning talent disclosed to me that he knew almost nothing about Arbitron. He had certainly never been provided with a tutorial by anyone up to that point. His track record included multiple stops in top 30 markets — he was, in fact, successful in spite of all of us.

As implausible as it seems, we're sleepwalking through radio expecting talent to, as if by osmosis, create the big show — often without having been included in a single perceptual study or Arbitron training session. Half the talent in the business are not regularly coached. If college or professional sports teams subscribed to this approach, no one would finish above .500, much less develop all-stars.

This essay is not intended to indict the industry, but if you're a little uncomfortable with these views, it may be a good thing. Talent cannot be charged with the responsibility for success if they're unfocused and unmotivated. We're all in this together.

Tim Moore is Managing Partner of Audience Development Group, programming consultants to radio stations in multiple formats. His new book on leadership, The Motivator, will soon be available through the R&R online store, the RAB Radio Store, Amazon.com and other retailers. Reach him at 100 Grandville S.W., Suite 602, Grand Rapids, MI 49503; 616-940-8309; or tim@goodratings.com.

RealNetworks Debuts RealPlayer 10

A player that can do it all — and Real's first song store

At the Consumer Electronics Show in Las Vegas earlier this month, RealNetworks debuted its latest audio and video software, the RealPlayer 10. Those of you who have been following the Real story will notice that the name is a step back to the RealPlayer series that was supplanted by the RealOne player a couple of years ago.

That was a good sign for those of us who were not fans of the huge, grabby, awkward and ugly RealOne player, and the RealPlayer 10 is indeed an improvement. It's a quick download on a broadband connection, and it asks right at the outset what file formats the user wants it to handle as the default player.

It's a good-looking little media player, with the green-and-gray look and screen-on-top structure of the RealOne arrangement, but now with a nice toolbar-and-tab interface that makes it a lot easier to navigate. The screens are far less cluttered and confusing, and the unspeakable "Message Center" pop-up that used to barge its way onto the screen has been reduced to a discreet little winged envelope in the toolbar that can easily be ignored.

Real has bumped up the content offerings considerably, with a new emphasis on streamed video — this is definitely a package for broadband users. But there's still plenty on the audio side, including an excellent "Radio Guide" that's one of the best stream aggregators I've seen. Real's own paid streams lead the listings, naturally, but below them are up-to-date links to thousands of well-chosen broadcast streams and Net-onlys.

There's also the innovative "Lis-

tening Lounge," a nice collection of free on-demand streams of complete albums. Among the initial offerings are projects from Hoobastank, Counting Crows, The Thrills, Nelly Furtado and Dolly Parton. The service is a first, and the tracks sound great.

It's A Jukebox Too

Where Real says the RealPlayer 10 is really innovative is in its ability to play tracks in any format and rights-management from any legal service. I have music from Napster, Roxio, MusicNow, BuyMusic and iTunes floating around on my R&R PC, along with tracks ripped from my own CDs, and, as promised, the RealPlayer 10 found them, organized them and played everything I asked it to without a hitch.

That the player does appear to be, as Real claims, the first universal player for legal music makes its peculiar way of handling playback that much more unfortunate. Unless you're playing a permanent, saved and named playlist, double-clicking a single track puts your entire library into the "Now Playing" box for playback. Why?

To get just a few tracks to play, you have to highlight them, then click "Play selected." That's fine, but if you re-sort the library while the

By Brida Connolly
Associate Managing Editor

selected tracks are playing, the entire library materializes in the "Now Playing" box. Who wants it to do that? It's just plain weird; no other media player works this way, and I can't imagine why the RealPlayer 10 does.

Buy A Real Song

Also rolling out with the RealPlayer 10 is the Real Music Store, which works rather better. It's Real's first venture into selling downloads — Real's Rhapsody service, which seems to be calling itself RealRhapsody these days, sells streams and direct CD burns, but it's never sold downloads. And it still doesn't; the Real Music Store is a separate service, though it has a look very similar to Rhapsody's and shares that service's excellent taste-matching functions.

When I tested the account-creation process, right after putting in my credit-card info I hit a screen that said, "We are currently experiencing technical difficulties processing your request. Thank you for your patience." (I'm not all that patient, actually.) With that up, the player wouldn't let me back into the Music Store, so I shut the player down and reopened it — and it promptly crashed.

But on the second restart I was able to get back into the Music Store and back to the account screen. After entering all my info again, Real let me buy a copy of OutKast's "Hey Ya!" for a dime (the price is a promotional gimmick for a new user's first track). I was happy to pay just a dime for it, since the track is burdened with Real's proprietary Helix rights management and hardly anything will play it. Though it is in the AAC format, this version of "Hey Ya!" won't play on the world's most popular AAC player, Apple's iPod.

Real supplies a list of devices that support its songs, and it's a small and eccentric collection, including Creative's Nomad Jukebox Zen Xtra player and a bunch of Palm PDAs. Real provides "buy" links for all the boxes, but it's a shockingly limited list — and everything on it requires a software update (supplied free by Real and presumably related to the Helix DRM) to work with Real Music Store tracks.

I assume Real is trying to expand its player support, because as it is,

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, Jan. 20, 2004.

Top 10 Songs

1. NORAH JONES Sunrise
2. OUTKAST Hey Ya!
3. BRITNEY SPEARS Toxic
4. ISRAEL KAMAKAWI'OLE Somewhere Over...
5. MAROON 5 This Love
6. NO DOUBT It's My Life
7. DIDO White Flag
8. KELIS Milkshake
9. OUTKAST #SLEEPY BROWN The Way You Move
10. BLACK EYED PEAS Where Is The Love?

Top 10 Albums

1. THE CRYSTAL METHOD *Legion Of Boom*
2. NORAH JONES Sunrise (single)
3. CHINGY *Holiday In (single)*
4. NORAH JONES & THE PETER MALICK GROUP *New York City*
5. MAROON 5 *Songs About Jane*
6. HOWARD SHORE *The Lord Of The Rings: Return Of The King*
7. JOHN MAYER *Heavier Things*
8. THE BENS *The Bens (EP)*
9. JACK JOHNSON *On And On*
10. DIDO *Life For Rent*



If you play digital music or CDs on an Internet-connected computer or other device, you're probably using Gracenote CDDb, the industry standard for music recognition. Gracenote provides artist and track information to millions of online music listeners every day. Statistics from those users are collected and anonymously aggregated to determine popularity ratings for Gracenote's digital charts.

Gracenote Top 15 Rock Currents

1. THREE DAYS GRACE II *Here! Everything About You*
2. NICKELBACK *Someday*
3. HOOBASTANK *Out Of Control*
4. A PERFECT CIRCLE *The Package*
5. A PERFECT CIRCLE *Weak And Powerless*
6. KORN *Right Now*
7. A PERFECT CIRCLE *The Moose*
8. SEVENDUST *Enemy*
9. STATIC-X *The Only*
10. A PERFECT CIRCLE *The Outsider*
11. A PERFECT CIRCLE *A Stranger*
12. A PERFECT CIRCLE *Blue*
13. THURSDAY *Signals Over The Air*
14. A PERFECT CIRCLE *The Nurse Who Loved Me*
15. A PERFECT CIRCLE *Vanishing*

Data for the week of Jan. 12-18, 2004.

This chart rotates among four music genres: rock, country, urban and pop. Please visit www.gracenote.com for more detailed chart information or contact charts@gracenote.com for access to customized reports.

*For a list of Gracenote-enabled products, visit www.gracenote.com/partners.

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 Jan. 15, 2004 are listed below.

Top Alternative

NICKELBACK *Someday*
3 DOORS DOWN *Here Without You*
LIZ PHAIR *Extraordinary*
HOWIE DAY *Perfect Time Of Day*
STEREOPHONICS *Jealousy*

Top Jazz

DAVE BRUBECK *Take Five*
JEFF LORBER *Gigabyte*
ACOUSTIC ALCHEMY *No Messin'*
BRIAN CULBERTSON *Playin'*
NINA SIMONE *I Put A Spell On You*



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Top Electronic

4 STRINGS *Take Me Away*
MASSIVE ATTACK *Teardrop*
AUTECHRE *Milk Dk*
PAUL VAN DYK *Nothing But You*
MEAT BEAT MANIFESTO *Helter Skelter '97*

Wiersman Adds OM Duties At BA

Broadcast Architecture Director/Programming Steve Wiersman has added OM duties at the research and consulting company. Based at BA's Burlington, NJ headquarters, Wiersman assists Smooth Jazz clients in every facet of operations, including spearheading format flips and conducting research and analyses.



Wiersman

"Steve's work with our Smooth Jazz clients has been paramount to our growth and success over the past two years," BA President Allen Kepler told R&R. "This added responsibility is in recognition of Steve's work ethic, talent and leadership."

Wiersman began his radio career in Hartford in 1983 and later programmed Smooth Jazz stations WSJZ/Buffalo, KCIY/Kansas City and WVAE/Cincinnati.

"I'm extremely fortunate to be working with such a great team of people here at BA," Wiersman told R&R. "And I especially value the relationships with all of our client stations and look forward to working together toward further ratings success in the future."

Nava

Continued from Page 1

SBS President/CEO Raul Alarcon Jr. "She brings an unprecedented amount of talent and experience to this critical position. We are delighted to have her join our team."

SBS Exec. VP/Programming Bill Tanner said, "Maria Nava and [SBS National PD] Pio Ferro were the two people who were directly responsible for KLVE's and, later, KSCA's programming success, beginning in 1995, when I was VP/Programming at Hispanic Broadcasting [now Univision Radio]. The stations were No. 1 and No. 2 in Los Angeles."

"It would be impossible to overstate the importance of this opportunity to reassemble that programming team. Maria has programmed both of our top competitors and is completely at home dealing with the top talent and music formats of KLAX and KXOL."

Nava began her radio career in 1984 as a switchboard operator at KLVE & KTNQ/L.A. She became the assistant to the PD of the two stations in 1989 and MD in 1994. She was named PD of KSCA in 1997.

"I am really excited about rejoining Bill Tanner, Pio Ferro and the SBS team," Nava said. "They are completely committed to great programming in Los Angeles, and I look forward to being involved with the programming strategy, direction, execution and talent."

WBBT, WARV To Simulcast Oldies

At exactly 7:07am Wednesday, MainQuad Group's WBBT/Richmond officially brought the Oldies format back to Virginia's state capital by dropping the station's '80s "Star 107.3" presentation and becoming "Oldies 107.3" under cluster OM Jack Alix. At the same time, MainQuad's Sports WARV/Petersburg, VA dropped its ESPN Radio programming to simulcast WBBT full-time.

WBBT spent Tuesday stunting with all Elvis Presley tunes as "Elvis 107." With the changes, morning host Billy Hoffman exits after four years at Star. Richmond has been without an Oldies station since Clear Channel flipped WRCL to CHR/Rhythmic as WBTJ in spring 2001.

"I'm excited, because I've waited three years for this," Alix

WBBT ▶ See Page 17

EXECUTIVE ACTION

Zaref Appointed CFO At Westwood One

Westwood One has named Andrew Zaref CFO. He is based in Westwood One's New York office and succeeds Jacques Tortoroli, who remains CFO of Infinity Broadcasting.

"I am pleased to welcome Andrew to Westwood One," said company President/CEO Shane Coppola, to whom Zaref reports. "His financial talents, breadth of experience and professional accomplishments will be tremendous assets to our company as we pursue our marketplace and financial objectives."

Since 2000 Zaref has served as a lead partner in the information, communications and entertainment practice of KPMG LLP.

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Records

• **RANDY MILLER** is named Exec. VP/Marketing at Virgin Records. He was most recently Sr. VP/Marketing at Jive Records.

Changes

Country: Joey Krol segues to overnights at KMMO/Marshall, MO.

Talk: WGKA/Atlanta adds *Bob Barr's Laws of the Universe*, Sundays from 6-8pm.

Records: Malia Doss is upped to Sr. VP/President, Business Affairs & Administration at Warner Strategic Marketing ... Mean Red Music signs a distribution deal with Majestic Recordings.

CHRONICLE

CONDOLENCES

MSNBC VP/Editor-in-Chief **Jerry Nachman**, 57, Jan. 19.

WKBC-AM & FM/North Wilkesboro, NC owner **Doris Brown Potter**, Jan. 16.



HOBNOBBING WITH THE ELITE Earlier this week *WWWO* (Q100)/Atlanta morning personality **Bert Weiss** (r) attended the Martin Luther King Center's Salute to Greatness Awards at the Hyatt Regency in Atlanta. During the VIP reception, Weiss pounced on music mogul **Quincy Jones** and forced Jones to pose for a photo with him.

FCC ACTIONS

Congress' 39% Ownership Cap Expected To Stand

While a bipartisan group of Democrats and Republicans managed to stall the \$820 billion spending bill that contains the ownership-cap legislation as Congress got back to work on Jan. 20, Senate Minority Leader **Tom Daschle** admitted there aren't enough votes to hold up the bill past Jan. 31, when temporary funding for 11 government agencies — including the FCC — runs out. According to **Dow Jones**, Daschle said that while many in the Senate aren't happy with the 39% compromise congressional Republicans reached with the White House over the controversial national TV ownership cap — which the FCC raised from 35% to 45% in June only to have Congress step in and lower it to 39% — he promises that the issue will come up again in future legislation. Daschle and others in both houses of Congress would like to restore the cap to 35%.

WHOO/Orlando Gets Power Upgrade

Genesis Communications' ESPN Radio affiliate **WHOO/Orlando** increases its wattage from 10kw day to 19kw day and has filed an application with the FCC to take its daytime power up to 35kw. **WHOO**, which broadcasts at 1080 kHz, powers down to just 41 watts during nighttime hours to protect the 50kw signals of **WTIC-AM/Hartford** and **KRLD/Dallas**, in addition to the 10kw nighttime signal of **WVCG/Miami**. With the upgrade, **WHOO** can now be heard during daylight hours from the Tampa suburbs to Daytona Beach.

BUSINESS BRIEFS

Continued from Page 6

Shapiro To Receive Award At RAB Meeting

Roy Shapiro, who retired as VP/GM of **KYW/Philadelphia** in December 2003, will be honored with the **Kevin B. Sweeney Award** in recognition of his dedication to and leadership in the radio industry. The award will be presented at the **RAB** sales conference in Dallas next month. A 40-year veteran of **Infinity** and **Group W Broadcasting**, Shapiro is recognized as a leader in the development of the **News** radio format.

In other news, **AutoNation Sr. VP/Marketing John Drury** has been added as a keynote for **RAB2004**. **Drury** develops brand strategy for **AutoNation's** 375 auto franchises, which collectively spend more than \$260 million on advertising annually — of which \$30 million goes to radio. "Not only is **AutoNation** a significant and important advertiser, its business model, like many radio groups', involves preserving a local brand while establishing a corporate identity," **RAB President/CEO Gary Fries** said.

Bayliss Foundation Names New Board Members

Bayliss Board Chairman Gary Fries announced last week that **Susquehanna Radio President/COO David Kennedy**, **Greater Media President/CEO Peter Smyth** and **ICBC Broadcast Holdings Vice Chairman Skip Finley** have been added to the board of the **Bayliss Foundation** and will contribute to the preparation of this year's annual **Bayliss Radio** roast, which will take place on March 11 and target **Cumulus Chairman/CEO Lew Dickey**. **Kennedy** is a past chairman of the **NAB's** joint board of directors and radio board, while **Smyth** currently serves on the boards of the **NAB** and the **RAB**. **Finley** currently serves as a past chairman of the **RAB** board of directors and is also a former vice chair of the **NAB Radio Board** and a former member of the **NABOB** board of directors. "The **Bayliss Foundation** is thrilled to have executives of this caliber join the board," **Fries** said.

Perspectives Closes On WBIX

Perspectives Broadcasting has completed its \$10 million acquisition of **Business News WBIX-AM/Boston** from **Langer Broadcasting**. **Perspectives CEO Bradford Bleidt** was previously a 17.5% shareholder of **WBIX**; with the closing he acquires the remaining 82.5% of the station. Shares of **Perspectives Broadcasting** will be offered to a few select investors in the near future, the company said. **Bonnie Bleidt**, **Bradford Bleidt's** wife, will continue to serve as **President of WBIX**.



ARE THOSE MOUSE EARS OR HEADPHONES? As part of last month's **Radio Day** at Disneyland, during which the **Anaheim, CA** theme park opened its doors to many **Southern California** radio personalities, **KHS/L.A.** hosts **Manny Guevara** (l) and **JoJo Wright** (r) had a chance to chat with one of their listeners.

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The Proper Care And Feeding Of Husbands

Dr. Laura's latest book takes on marriage in America

Dr. Laura Schlessinger is someone who is accustomed to being a lightning rod for controversy. The mere mention of her name instantly brings out passionate responses from both her fans and her critics.

So it comes as no surprise that Schlessinger's latest book, *The Proper Care & Feeding of Husbands* (HarperCollins), is the latest thing to stir up a bit of controversy for the Premiere Radio Networks syndicated talk host. In what is being called her most provocative book yet — she's written six previous *New York Times* bestsellers — Dr. Laura "urgently reminds women that to take proper care of their husbands is to ensure themselves the happiness and satisfaction they yearn for in marriage."

With a title and topic that hot, you can bet Schlessinger has heard plenty from those who think she's right on target and from those who are outraged by her suggestion that women should use their femininity "to attain all the sexual pleasure, intimacy, love, joy and peace you want in your life."

I recently caught up with Dr. Laura

to talk about her new book, find out what motivated her to write it and hear what kind of feedback she's been getting since it hit bookstores earlier this month.



Dr. Laura Schlessinger

R&R: What was the genesis of your latest book?

LS: Like all my books, it came from the radio show. I was getting so many calls over a period of time from women who were so miserable about their marriages and their lives, to the point where they were ready to break up their children's home.

As I asked questions, I found many to be so hostile about their husbands. They had so many expectations and misconceptions about men and masculinity that I began to see they were unduly angry.

So one day during the show, after one of these calls, I said, "One of these days I have to write a book about the proper care and feeding of hus-

bands." It just came out that spontaneously. It seemed to me that so many women are not getting what they want from their marriage despite the fact that they have the power to turn it around and get exactly what they do want.

Guys don't have the complication of menstrual cycles and changes in hormones and all the emotions that go along with that. Guys are pretty much straight lines, while women are curlicues, so it's pretty easy to get a guy to swim through shark-infested waters to bring you a glass of lemonade, you know what I mean?

R&R: So, bottom line, guys are easy?

LS: Well, you'll note that I did put on the first page of the book that if he's a narcissist or a sociopath, or if

"I'm trying to remind women that they have the power to make their marriage better."

Tony Snow Joins TRS 2004 Lineup

Tony Snow, who will launch his new Fox News Radio show this spring, will keynote a Friday-morning general session at the upcoming R&R Talk Radio Seminar in Washington, DC. In this presidential election year, Snow will offer attendees news and viewpoints on events and issues of the day as only a consummate Washington insider can.



Tony Snow

TRS 2004 takes place Feb. 26-28 at the Renaissance Washington, DC Hotel. Hurry! You have just one week left to save over \$100 on early-bird registration. Log on to www.radioandrecords.com or fill out the form on page TK of this issue to sign up to attend News/Talk radio's biggest annual gathering.



he's violent or addicted — all those sorts of extraordinary behaviors — this book does not apply. There are maybe 2% of men in that category who are hopeless jerks, and I don't know how to write a book for them. But 98% of men will respond very positively to the actions and suggestions I offer in this book.

R&R: I can see how the title might raise a few women's eyebrows, but how are men reacting to it?

LS: When we began seeking responses from listeners on our website to gather material for the book, out of several thousand responses that I received from men there were honestly only two who didn't seem to get it. The rest of the responses were all along the lines of, "Thank God somebody finally said this, and I'm going to give six copies to my wife so she can have one in every room."

The feedback I have gotten from women has been, for the most part, very good. Because, as we deal with in the book, there is so much hostili-

ty out there that women really need to do something, rather than just sit back and demand and expect from their husbands. In the weeks before the book came out women were telling me on the show that they couldn't wait for it, because what they really want in their marriage is to be happier, and that is the whole point of this book.

R&R: What's keeping them from being happy?

LS: If women want to be happier in their lives, it's not going to happen while they are angry and having confrontations with their husbands. There are more clever ways to deal with men. In the old days they were called "feminine wiles," but over time they seem to have fallen into disrepute.

Will they still work today? Are you kidding me? They still work like a charm. Whenever I talk to a caller about this topic and suggest what she should do in order to make her

Continued on Page 16

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The Proper Care....

Continued from Page 15

marriage better, invariably she calls back the very next day to tell me things are already better.

R&R: Aren't those women who define themselves as feminists a little bit outraged by some of your suggestions in this book?

LS: This book is written for women who love men, love their families, want to be happy and want to know better how they can do that. People who have other agendas don't have that same notion. But they also don't speak for the overwhelming majority of women, who want to love their men, want to be loved by them in return and want to have a happy marriage. It's to those women that I am speaking in this book.

R&R: Why are so many women so mad at their husbands?

LS: The answer lies in women learning to understand that men are different. Men show their caring and sensitivity like men; they don't show it in the same way women do. We hug and cry, and then we talk for 10 hours. That's how we, as women, show compassion, sensitivity and interest in others. But that is not how men do it.

For example, one of the stories that ended up in the book came from a call from a woman who had a child who died. She was really suffering and said that her husband was being insensitive because, instead of talking with her, he was out shoveling the sidewalk and clearing the ice off her car. I told her he was responding the way men do, by trying to take care of her. That's how men show their caring — they *do* something. Women often don't recognize that.

Another example comes from a recent caller whom I couldn't include in the book, but I wish I could have. She was unhappy with her husband because on her birthday he took her out for dinner, gave her flowers, took her to the movies and gave her a nice birthday present. I asked, "So what

exactly is your complaint here?" She said she was terribly hurt because when they got home it was about a half-hour until their usual bedtime, and he turned on the TV. When I asked what it was she wanted him to do, she replied, "Talk."

I wanted to knock her head against the wall. "Talk about what, exactly?" I asked. "How gorgeous you are, how your thighs don't have wrinkles, what?" Here is a woman who should never expect her husband to do what he did for her on her birthday again, because she didn't show any appreciation or approval. He did four things right but got bashed for the fifth thing that he didn't do, and that is what he will remember. Consequently, she'll probably call me back one day to complain, "My husband never does anything for my birthday."

"When men get treated like men, they start doing all the things that women love and live for."

The point here is that it was within her power to get the things she needed from her husband right from her very first reaction. I asked her, "What if while he was watching TV you walked out of the bedroom wearing either something very filmy or nothing at all and said, 'Honey, my birthday's not over? Do you think he would've turned off the TV?'"

R&R: Do most women simply pick the wrong guy to marry?

LS: No, I don't think most women pick the wrong guy. In fact, I think most women are probably married to the right guy — they're married to

nice men. But men and women are wired differently. One of us gives birth, and the other one goes out and slays dragons and brings home the dragon meat. We're fighting the realities of who we are, and, as a result of that, many women aren't happy.

What happened in this country is that the feminist mind-set took a good idea much too far. You don't have to hate men to enjoy being a woman. You don't have to hate those things that are feminine, lovely, soft and nurturing in order to be a successful woman. Today we have a culture that disrespects men — just watch how they are portrayed in commercials on TV — and demands that everything be feminized, as though everything feminine were a good thing. When you try to feminize everything, you deny the other half of who we are.

Here's what I mean. Recently, I was on vacation, and I was watching a mom and dad in the pool with their 9-month-old baby. The mother was holding the baby face-to-face, arms crossed, holding the baby to her chest while cooing and rocking. It was all very comforting and loving. After a while she handed the baby to the father, who turned the baby facing out, held it at arm's length and swooshed it through the water. I said to myself, "That's it, that's the whole picture right there."

A woman comforts, nurtures, protects and keeps safe, while the masculine inclination is to take risks, have adventures and show explosive outward energy. Those two things, when working together, make for a healthy home for a growing human being. We need both, but when we have put down the masculine side of things as much as I think we have, we end up with women who aren't respecting the blessing they have in a man. They're good to have around. When men get treated like men, they start doing all the things that women love and live for.

R&R: How do you reply to those who

say that your book places most of the burden for making marriages better on women?

LS: This book was written for women; maybe the next one will be for men. That one would be very short and simple: "Everything she says and wants, do, and pretend you're interested in everything she says." It wouldn't be a long book, maybe two pages.

"If women want to be happier in their lives, it's not going to happen while they are angry and having confrontations with their husbands."

I'm trying to remind women that they have the power to make their marriage better. You want everything fixed around the house just like that? Give him some! Then the next morning ask if he can fix the faucet, and you can bet the answer will be, "No problem!" And to women who tell me they're too tired or not in the mood, I say, "Do you like orgasms? Why would you give that up for anything like being annoyed or being tired?" I am flabbergasted at the notion that anyone would be upset at being told that they have the power to get the plumbing fixed.

R&R: In the book you say, "Personal change is difficult, while bitching about something is easy." Why?

LS: Because it's true. You see, it's hard for me to stop nagging my husband, Lou, but it's easy for me to justify my nagging by showing that he did the next thing wrong. That's what I mean by that. Actually, Lou

says I am eminently qualified to write the chapter in the book about nagging.

R&R: What do you most hope that women who read this book will take away from it?

LS: That being a woman is wonderful, that they can be happiest by tapping into their femininity and womanliness, and that when they share that with the man in their life, they're going to have a better marriage and a better life.

R&R: Finally, if a woman reading this is experiencing the kinds of problems in her relationship outlined in your book, what are two steps that you suggest she take tomorrow toward putting that relationship on the road to repair?

LS: First, stop talking about all the problems. The more you talk about it, the more you fixate into that place. Stop talking about it and confronting each other. Stop talking to your mother, your friends and everybody else about it — something women do, by the way, that embarrasses men horrendously. So, first, stop talking to everyone about the problems you are having.

Next, as I've told callers on this topic, find three reasons to compliment your husband and be nice to him over the next two days. I don't care how small — from a simple "Hi honey," when he comes home to throwing your body at him and giving him a hug — it really doesn't matter. Then call me back and tell me how he's different. Callers always call back and tell me things got better immediately, no matter how horrible they were when they first called.

In short, give up all of the negative complaining — because dwelling on the negatives does nothing more than produce more negatives — and just do this one thing. Before you know it, he's nicer and does something for you. Then you feel like doing more for him, and that attitude just keeps getting better. Will it ever make it all perfect? No, but as I tell women who call, "OK, when you're perfect, call me, and we'll talk about the perfect guy."

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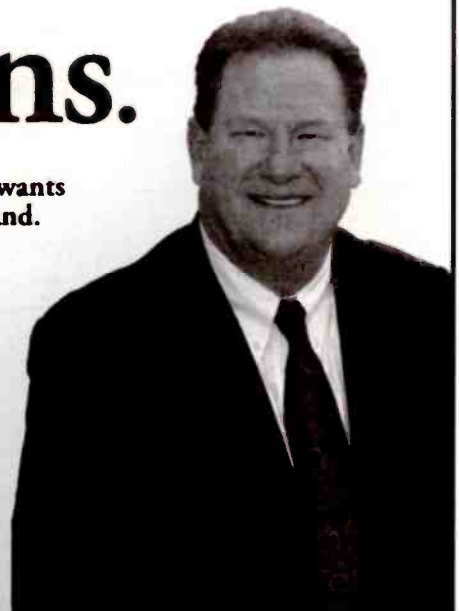
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FCC

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Powell added that radio has about four to five years to move its services up to a "form that at least can have the potential to be innovative in a way that this generation of kids has come to expect and demand."

L.PFM On Second-Adjacent Channels?

Without tipping the agency's hand, Media Bureau Chief Ken Ferree said during the FCC's yearly meeting focused on the operations of all its bureaus and offices that his staff has completed a report to be sent to Congress that includes the FCC's recommendations about, among other things, whether the third-adjacent channel protection Congress allotted to existing radio stations must still be observed by low-power FM stations.

A report completed last year by Mitre Corp. determined that third-adjacent channel protections weren't necessary and suggested that second-adjacent protection would be sufficient. Per orders from Congress, the commission must now review the Mitre Corp. report and submit to Congress suggestions for channel-adjacency protections. And while he didn't get specific, Ferree said he expects the report will be released "in short order."

During the meeting Powell gave kudos to his agency's staff for navigating through a tough year, marked by — among other things — the commission's controversial new media-ownership rules. After Ferree's presentation and another by Wireline Competition Bureau Chief William Maher — whose bureau also handled big issues last year — Powell said, "I don't know of two smaller divisions of government that have had to work harder than the two bureaus that you lead."

"I think your employees were extraordinary this year for not only working through the intensity and difficulty of the proceedings — and that alone is hard enough — but doing so in such a controversial and ever-changing environment."

Powell added that, while the FCC's staff is often criticized, he believes they handled it well. "I never saw anyone lose their spirit or their commitment to the public interest, and I think part of that was due to the leadership of each of you," he told the bureau chiefs.

Indecency Complaints Skyrocketed In '03

Also during the meeting, Enforcement Bureau Chief David Solomon announced that the number of broadcast-indecency complaints his office handled jumped from 13,922 in 2002 to a staggering 240,342 last

year, although he acknowledged that many of the complaints were identical and were sent by supporters of specific groups, most notably the Parents' Television Council.

In fact, Enforcement Bureau Asst. Chief Lisa Fowlkes told R&R only "a little over 100" of the complaints concerned radio stations, although she didn't have statistics on whether certain shows received more complaints than others.

Solomon assured the commissioners that his bureau continues to take indecency enforcement very seriously, and he echoed the feelings expressed by some of the commissioners, who have said they'd like to see the statutory limits for indecency fines increased. Indeed, under questioning from Powell, Solomon revealed that the Enforcement Bureau's fine limits were last examined in 1990.

Meanwhile, Commissioner Michael Copps — arguably the commission's most vocal critic of broadcast indecency — urged Broadcast to use a firm hand in enforcement. "I don't think anything would send a stronger message to the media than to send one of the more egregious offenders to a license-revocation hearing," Copps said, repeating his earlier call for the FCC to consider yanking stations' licenses for more serious violations.

TRS

Continued from Page 1

Ingraham, Premiere Radio Networks' Glenn Beck, Jones Radio Networks' Neal Bortz and Salem Radio Network's Hugh Hewitt on the right, and Fox News Radio's Alan Colmes, WOR Radio Network's Lionel, Envision Radio Networks' Randi Rhodes and Jones Radio Networks' Ed Schultz on the left.

With veteran radio and TV newsmen and Liberty Broadcasting commentator Mort Crim moderating,

sparks are guaranteed to fly during this no-holds-barred session that is sure to be a standing-room-only event.

TRS 2004 attendees will also be treated to a roster of special guest speakers, including ABC World News Tonight and ABC News Radio anchor Peter Jennings, Fox News anchor and commentator Tony Snow and veteran CBS News anchor and personality Mike Wallace. Wallace will be honored with the 2004 R&R News/Talk Lifetime Achievement Award at a luncheon in his honor on Saturday, Feb. 28.

During that same event, winners of the 2004 R&R News/Talk Industry Achievement Awards will be announced in six categories: Executive of the Year, GM of the Year, PD of the Year, Station of the Year, National Talk Host of the Year and Local Talk Host of the Year.

For a look at this year's nominees and to register for the R&R Talk Radio Seminar, just log on to www.radioandrecords.com and click on "Conventions/Seminars" at the top of our homepage. But hurry — early-bird TRS 2004 registration savings end Jan. 30.

WBBT

Continued from Page 11

told R&R. "This is one of the rare markets in the top 100 that doesn't have an Oldies station. We have jingles all ready to go, and John Driscoll has been hired as our voice guy. This is not your father's Oldies station. We'll play music from the 1960s and '70s, but the concentration of our music will be on the Beatles era and forward."

Alix, a Top 40 veteran who has been OM/morning host of WXTR/Washington and who spent much of the 1970s in on-air, programming and sales positions at WLEE & WRVQ/Richmond, will also handle mornings at WBBT, starting Jan. 26. He had been voicetracking nights.

Conway

Continued from Page 1

PDs to increase the synergy between our properties."

Before joining KOIT-AM & FM Conway was OM of KPLN & KYXY/San Diego. "It's pretty cool," Conway said of his new job. "Chuck

Tweedle and [KDFC & KZBR VP/GM Valerie Howard are great managers. KDFC PD Bill Lueth and KZBR PD Ray Massie are terrific programmers and good guys whom I'm excited to be working with even more. I am honored and proud to be part of Bonneville."

Garland

Continued from Page 3

"more choices for a great radio listening experience." Garland is also looking for "entertainers to broadcast and live locally who will also focus on the local community."

Garland is a Northern California radio veteran who has worked at such San Francisco stations as KIOI, KBGG, KRQR and KFOG. He started his broadcast career at Country KEEN/San Jose.

Godsmack's Ultimate Patriotic Gesture

Looks like Godsmack's tour bus will be getting a nice free hand wash, courtesy of a couple of listeners at Alternative **WRZX (X-103)/Indianapolis**. Naturally, the smack was flying before the recent AFC Championship game between



The ultimate fashion statement.

the New England Patriots and the Indianapolis Colts, especially at Colts-centric X-103. PD **Scott Jameson** explains: "Godsmack lead singer Sully Erna is a huge Patriots fan, so he and X-103 agreed to bet on the game. If the Colts won, Godsmack would have paid for two X-103 winners to attend their opening-night show with Metallica in Phoenix on March 2." However, as we all now know, the Patriots won. "Two listeners will attend the Godsmack/Metallica show in Indy later in the year," says Jameson, "but they'll also have to hand-wash Godsmack's tour bus — while wearing full Patriots gear!"

This Just In

• Longtime WHFS/Washington Asst. PD **Bob Waugh** has left the building, and shivering PD **Lisa Worden** is in the hunt for his replacement. "On-air skills are a plus," she says. "I'm looking for someone who's willing to work their ass off — and maybe freeze their ass off too. I want an up-and-comer, not necessarily a seasoned veteran, who can be the co-pilot here." Send your package to Worden at WHFS, 4200 Parliament Place, Suite 300, Lanham, MD 20706.

• At press time **ST** was hearing that **Karl Meyer**, former Radio Unica VP/Sales, had joined Entravision, possibly as GM of KLYY & KSSE/Los Angeles.

The Dark Side Beckons

• Outgoing WFLY/Albany, NY PD/afternoon driver **Donnie Michaels** is headed south, away from the snow, to WHYI (Y-100)/Miami as Asst. PD/midday dude. He replaces Y-100 fixture **Al Chio**, who will segue into sales. Back

at WFLY, **Brian Cody** fills Michaels' former afternoon shift, while Albany Broadcasting VP/Marketing **Patrick Ryan** is announced as interim PD; he'll work closely with newly upped Asst. PD John Foxx.

• Another programmer moves to the potentially lucrative sales side: WKRL/Syracuse PD/midday princess **Abbie Weber**, who, thankfully, will retain a weekend shift as "The Booty on Duty." Galaxy VP/Programming **Mimi Griswold** is holding down the fort while the search for a new PD commences. Rush your best stuff to her at 235 Walton St., Syracuse, NY 13202, or e-mail her at mgriswold@galaxycommunications.com.

Frozen Interns Stay Fresher Longer



Oops — I thought you were watching Colleen.

Any radio station that happens to be located in a snowy climate would be crazy not to steal this brilliantly simple promotion. While enduring the brutal cold wave that's been pummeling the Northeast, the promotional brain trust at Citadel CHR/Pop **WJBQ (Q97.9)/Portland, ME** came up with this can't-miss morning show deal: "Meet **Colleen**, 'The Q Remote Car Starter,'" says WJBQ OM/PD **Tim Moore**. Yes, when those sub-zero temps have you loudly cursing the name of Jack Frost, the perky Colleen will brave the cold and wind and show up at your house to start your car — armed with coffee and donuts, naturally. "Here we are, bragging that we'll show up to start your car, and all the while we're hoping like hell that the Q van itself will start," jokes Moore.

The Programming Dept.

• What exactly is going on at Clear Channel CHR/Pop **KBFM (B104)/McAllen?** PD **Tony Forina**, longtime Asst. PD/afternoon driver **Jeff "Hitman" DeWitt**, morning co-host **Amanda Flores** and night jock **X-Ray** are all suddenly M.I.A. "We've released everybody from their contracts and are going jockless right now," OM **Billy Santiago** tells **ST**, using an ominous tone for dramatic effect. "We will re-launch the new B104 on Feb. 2 — that's about all I can say

RR Timeline

1 YEAR AGO

- Infinity Broadcasting promotes **Rod Zimmerman**, **Michael Hughes** and **Rick Caffey** to Sr. VP/Market Manager.
- Entravision flips **KSSC & KSSD/Los Angeles** to Dance.
- **Frank Kelley** named VP/GM of WBOT & WILD/Boston.

5 YEARS AGO

- R&R veteran **Michael Atkinson** dies at 51.
- **David Linton** named Sr. VP/R&B Promotion at Capitol Records.
- **Frank Raphael** tapped as Director/News & Programming for WCBS-AM/New York.



David Linton

10 YEARS AGO

- **Tom Owens** named VP/Programming for Jacor.
- **Michael Johnson** promoted to VP/R&B Promotion at Mercury Records.
- **Jason Flom** upped to Sr. VP of Atlantic Records.



Michael Johnson

15 YEARS AGO

- **Scott Shannon** becomes VP/Radio Division for Westwood One.
- **Mark Driscoll** named PD of WIOQ/Philadelphia.
- **Al Coury** promoted to GM of Geffen Records.



Al Coury

20 YEARS AGO

- Country WKHK/New York becomes AC WLTW.
- **Al Brady Law** resigns from KLAC/Los Angeles to become GM at WFLA & WOJC/Tampa.
- **Skip Miller** promoted to Sr. VP/Director of Operations at Motown.

25 YEARS AGO

- **John Sebastian** exits KHJ; **Chuck Martin** named new PD.

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at this time." This comment was followed by a click and a dial tone.

• **Brian Krysz**, most recently VP/National Programming & Ops for Archway Communications, has been named VP/GM of independent promotion firm National Music Marketing. Krysz will remain based in Atlanta, where he will handle promotion, advertising and artist relations for National. His previous radio experiences include stints as Director/Programming for Cromwell's Nashville cluster; OM of WSPK/Poughkeepsie, NY; and PD of WHCN/Hartford.

• Clear Channel hires **Brian Taylor** as PD/afternoon driver for Hot AC WRSN (Sunny 93.9)/Raleigh. Taylor segues from WSPA/Greenville, SC, where he held similar duties for the past two years.

• WOSC (96 Rock)/Salisbury, MD PD **Paula Sangeleer** exits. **Brian Cleary**, PD of CC clusterbuddy Country WWFG & Sports Talk WTGM, picks up her duties as WOSC moves away from Alternative toward an Active Rock position.

• Freshly back from stickering all of the Iowa caucus ballot boxes, WHTS (All Hit 98-9)/Quad Cities, IA-IL PD Tony Waitekus plucks **Joey Tack** from the relative obscurity of weekends and propels him into the spotlight as his new MD/night jock. Tack replaces Kevin Walker, who was recently named PD of KZIA/Cedar Rapids, IA.

• **Ronald "Dirty" Jackson**, morning personality at CC Urban WIBB/Macon, GA, adds Asst. PD stripes.

Quick Hits



Crazy like a... well, you know....

• New Clear Channel Urban WBTP (95-7 The Beat)/Tampa makes a serious statement by hiring **Olivia Fox** for mornings. Fox is best known for her 1996-2002 stint as Russ Parr's co-host. "I feel like I've been away from radio for 10 years, yet it's only been a year since I left," Fox tells ST. "When you've been doing mornings for as long as I had been, you really get used to waking up at 4am. I missed it so much. And since I had a baby during the time I was out, I feel like I missed sharing that experience with

my listeners." Fox will soon get her chance to catch up, as she starts in mid-February.

• After a three-week hiatus, KAMX (Mix 94.7)/Austin morning duo **JB & Sandy** delight their fans by returning to the air to begin a ninth year, armed with a healthy five-year contract extension. "I couldn't be more happy and relieved!" says VP/Programming **Dusty Hayes**. "They are one of the premier shows in America!"

• KWID (Wild 102)/Las Vegas midday personality **Farrah**, who was also a dancer at Coyote Ugly, exits to become Marketing Manager of the new Coyote Ugly club in Washington, DC. Wild afternoon guy **Eddie Gomez** slides into middays, while **Supersnake** will now be piped in from KZZP/Phoenix for afternoons. Says PD **Jammer**, "The added bonus is that I've demoted myself to weekends, which is a good thing — no one wants to hear me talk anyway."

• **Shea Maddox** is Greg Thunder's new morning co-host at Entercom Hot AC KALC (Alice 105.9)/Denver. "We searched the country to find the best possible candidate to join the Alice morning team — then we decided to hire Shea instead," says KALC PD BJ Harris. "She's really all we could afford." Maddox most recently held down afternoons at Alternative WAQZ/Cincinnati and replaces Bo Reynolds, now at KZLA/Los Angeles.

• WAAF/Boston morning news personality **Mike Hsu** throws out his alarm clock as he moves to fill the vacant night slot. Hsu is also the station's Metal Director and hosts the *Harder Faster* specialty show. He will not be replaced in morning drive.

• Former KSFM/Sacramento afternoon driver **Matt Conde**, a.k.a. **Latin Rascal**, is headed home to do mornings at Clear Channel CHR/Rhythmic KOHT (Hot 98.3)/Tucson. Mr. Rascal doesn't need directions to the station; he used to do nights at Hot back in 1998. He replaces **Kid & Ruben**, who had been voicetracked in from sister KZZP/Phoenix. Back at KSFM, MD/night jock **Tony Tecate** moves up to afternoons. PD **Byron Kennedy** is trolling for a new night jock.

• Entercom Alternative KNRK/Portland, OR midday guy **JC** exits. "He moved back to the Bay Area to finish school," sobs KNRK PD **Mark Hamilton**, who would love to replace JC quickly to help him get over the hurt.

• WAKS/Cleveland PD **Dan Mason** inks **Brian Mack** as Creative Services Director from the same position at WLJR & WXXP/Nassau-Suffolk.

• KHOP/Modesto, CA weekend Mix-tress **Madden** is now permanently ensconced in nights. She replaces **Rico Garcia**, who's currently freezing his ass off in Denver — and working for Zeo Radio Networks.

Talk Topics

• WRVA/Richmond afternoon host **Michael Graham** joins WMAL/Washington, replacing **Premiere's Dr. Laura Schlessinger** and airing weekdays from 10-11:45am.

• **Bob Hardt** retired on Jan. 17 after 40 years with ABC Radio. Hardt joined ABC's WXYT/Detroit in 1963, then went on to become a familiar voice to millions of listeners as the afternoon news anchor for WABC/New York during that station's run as America's dominant Top 40 station. He moved to a full-time position with the ABC News Radio network in 1979 and has been involved in the coverage of nearly every major national and world event since.

• **Rush Limbaugh's** rise to success and his battle with addiction to OxyContin could be fodder for a movie on the USA Network, says the *New York Daily News*. Network executives are in the early stages of developing an original film based on the radio host. No other details were available.

Condolences

KLUC/Las Vegas Morning Zoo Producer **Wendy Jo Korol-May** died suddenly on Thursday, Jan. 15 due to complications from a severe asthma attack. She was only 38 years old. KLUC PD **Cat Thomas** says, "Wendy was a wonderful person, full of energy and passion. She was not only a co-worker, she was a member of our family." The Hard Rock Hotel is donating the use of its club, the Joint, for a benefit show on Jan. 29 starring comedian **George Wallace** and several local acts. All proceeds will benefit Wendy's three children, ages 14, 12 and 10.



R.I.P. Wendy Jo.

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Is Online Music Changing Its Tune?

Highlights from the Music 2.0 conference on digital music

May you live in interesting times." So goes the saying that many believe to be an ancient Chinese curse. And for the music industry as a whole, recent times have been very interesting since Napster reared its head back in 1999.

Of course, it's never that easy when talking about music and its past, present and future in the digital world. Like that saying — which Chinese scholars say is of Western origin — downloading, file sharing, burning, ripping and everything else are often misunderstood by an industry still trying to wrap its collective head around the concept of songs existing in the ether.

Was Napster the assassin in the grassy knoll or a blessing in disguise? Will the whole concept of an album's worth of songs be replaced by the single? Most importantly, how the hell do we make money off of this?

Back before Christmas made visions of iPods dance in my head, I headed over to Universal City, CA to check out the Music 2.0 Digital Music Summit, a two-day conference sponsored by iHollywood Forum, to hear industry types give their opinions on the digital-music horizon. Here are some highlights.

Sun In The Forecast?

Kicking off the conference was a keynote speech by Sean Ryan, VP/Music Services for RealNetworks' music division, which owns the Rhapsody digital-music service. For Ryan the future is particularly bright. "The market is on the cusp of what is easily the most exciting year," he said. "We're an actual business, as opposed to a black hole of lawsuits, as it was in 2000 and 2001."

Ryan noted that the competitive landscape is exploding, whereas just two years ago, legal music services weren't at all compelling, due to small libraries, limited portability and wildly different pricing. Despite all the naysayers, however, "A funny thing happened on the way to the funeral," Ryan said. "In 2003 all that hard work continued to build in the face of some skepticism."

More artists, more content, easier downloads and portability made legitimate services a force to be reckoned with, Ryan said. Legal enforcement also helped, as Ryan believes that more dinner-table conversations are taking place between kids and parents when it comes to the home computer and what it's being used for.

"I'm not saying that piracy is going to go away, but, realistically, we're making it a little more painful to use peer-to-peer," Ryan said. "There's a little bit of a threat, and there's an education aspect that goes along with it."

"Most importantly, there are legitimate services that are truly putting together compelling reasons that people should switch to legitimate services. It's the combination of those three that made 2003 a breakout year."

At the same time, Ryan warned against complacency. He pointed to growth opportunities with content, such as concert recordings that may not be viable at retail but could find revenue online. Portability is another key factor in growing the business.

As for pricing, Ryan suggested more flexibility and cited an Ipsos-Reid study that found consumers placed a \$7.99 price tag on digital albums. Using different prices for different albums could help attract more customers, he observed.

"Online music is finally getting in tune with consumers," he said. "We can grow this business for everybody. It takes all of us getting together to improve on where we've gotten. We've come a long way in the last two years, but we're not there yet in terms of making this into something that we'll look back on five years from now and say, 'That was the year it took off.'"

The Price, Is It Right?

At another panel, "Reinventing the Music Industry," pricing was a hot-button topic. Many critics have com-

mented that the current system, where most singles are priced at 99 cents apiece, is in need of a facelift. It's been argued that the price needs to come down to between 30 and 49 cents per track if mainstream consumers are to come aboard.

While price elasticity was discussed at great length, the reality is that record companies still make a considerable investment in artists. "It's unfortunate that anybody could argue that a 99 cent download is too much money to pay for a single," said David Ring, VP of Universal Music Group's elabs division.

Ring pointed to the cost of signing a band, putting them in the studio, recording the album and putting the album out to radio and retail as significant expenses in setting up an act.

"It's unfortunate that anybody could argue that a 99 cent download is too much money to pay for a single."

David Ring

"That's a million-dollar game," he said.

"There's very little money in this to begin with. A lot of people are already recognizing that we're going to have to sell a lot more singles at 99 cents in order for us to make money and for artists to be able to make a living."

The In-Betweeners

"The trick here is to meet the consumer in the marketplace," said Jonathan Potter, Exec. Director of the Digital Media Association. "If you want to be in the music industry and make money, you need to find something that people want to pay for. That might be a guarantee of quality, quantity or portability, but you must find something that people want to pay for."

"The fabulous thing that's going on now is that we are weaning people from black-market networks onto paid commercial services. The question is, how are we going to do it in a way that creates enough money in the system that artists can get paid to create rather than wait tables?"

"The minute I saw people getting sued, and people's parents getting sued, I deleted Limewire from my computer."

UCLA student

"People who are the traditional in-betweeners, and I'd argue that most of us at this table are in-betweeners, are in between the artist and the consumer. And if the in-betterer is not adding value to the creative work or the consumer, then the in-betterer should get out of the way and should not be suing people just to stay in between like a tollbooth. You have to create new efficiency, new invention and new value, or you have to get out of the way."

While Ring noted that it's a great time to be a music fan, he also brought up the need for education when it comes to intellectual property. "There's a culture of kids being brought up who have no understanding of what's right and wrong when it comes to intellectual property," he said. "I can't tell you how many times someone has said to me, 'But it only costs you a quarter to make the disc. How come you're charging so much money for it?'"

Kids Say The Darndest Things

That schism between young and old was obvious at the Gen Y and X roundtable, where a panel of students from UCLA talked about their music-purchasing and -downloading habits. Price was once again an issue, with one panelist saying that if it cost 99 cents a single, she'd rather just go out and buy the CD. She then noted that 30 cents would be a more attractive price.

Another student said that in the last six months he's bought half of his music from Apple's highly touted iTunes Music Store. The same student also pointed to a positive aspect of peer-to-peer sites: "I don't know if this is the case for a lot of people, but because of the music I discovered and downloaded through Limewire or Napster, when it was around, I probably bought 30 to 40 CDs by artists I would never have heard of had I not downloaded their songs."

As for the RIAA suing individual P2P users, some panelists said that it has made them think twice about illegal song swappers. "In the last couple of months I've been a lot more hesitant about downloading, and I'm actually thinking about buying CDs, which never crossed my mind in the past couple of years," one student said.

"The minute I saw people getting sued, and people's parents getting sued, I deleted Limewire from my computer," another said.

When it comes to listening to music, the computer and portable listening devices are clearly on the path to replacing the stereo for younger listeners. "I had a birthday party a couple of weeks ago, and we played music off of my friend's laptop," one panel-

ist said. Another said he donated his CD player and receiver to Goodwill in favor of computers and hand-held listening devices.

Apple Of Everyone's Eye

2003 was a breakout year for the most popular hand-held listening device, Apple's iPod, which has sold more than 2 million units. And with Apple's recently formed partnership with Hewlett-Packard to push the iPod to PC platforms, that number is expected to skyrocket.

On hand at the conference was Peter Lowe, Apple's Director/Marketing for iTunes. In his keynote he addressed illegal file sharing and Apple's role in the new digital-music frontier.

"We felt the most effective way to tackle illegal file sharing was to compete with it head-on, to do the things that illegal file sharing does well and to seize the negative aspects of illegal file sharing as opportunities that we can capitalize on," he said.

He noted that sites like KaZaa are compelling because of their vast selection, unlimited burning and, of course, the fact that they're free. "Why have these things become so popular in the consumer marketplace?" he asked. "The answer is very simple: It's about instant gratification."

But Lowe also pointed to the downside of such sites from a consumer standpoint, particularly when it comes to unreliable downloads and encoding. As for legal alternatives, he said many early models were faulty in execution and philosophy.

"There were subscription services available that were mainly based on business concepts for trying to get media in the hands of consumers, not based on what the consumer wants," he said. "We fundamentally believe at Apple that this is the wrong path."

"It's not just about downloads, and it's not just about ownership. If we want to take digital-music distribution into the mainstream, we have to make it as simple as a CD player. It has to be as simple as the experience they enjoy with their existing consumer devices."

"And it needs to be consistent. Every conversation with a consumer cannot include the word *but*. You can download your music, but you have to pay extra to burn it to CDs."

Lowe noted that Apple's history has been one of education and trying to bring technology and consumers together. While the digital horizon is sometimes a cloudy one for the music industry, it remains important to keep the dialogue going and to keep pushing things forward. Whether or not 2004 is digital music's breakout year remains to be seen, but we can safely say that we're in for an interesting ride.

"Online music is finally getting in tune with consumers."

Sean Ryan

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

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
3	1	OUTKAST	Speakerboxxx/The Love Below	Arista	94,275	-4%
5	2	SHERYL CROW	Very Best Of	A&M/Interscope	74,984	-14%
4	3	NO DOUBT	The Singles 1992-2003	Interscope	70,214	-23%
2	4	ALICIA KEYS	The Diary Of Alicia Keys	J	69,377	-30%
1	5	JOSH GROBAN	Closer	143/Reprise	66,978	-30%
7	6	VARIOUS	Now That's What I Call...VOL. 14	Columbia	64,453	-10%
6	7	TOBY KEITH	Shock'n Y'all	Dreamworks	62,965	-18%
8	8	RUBEN STUDDARD	Souful	J	62,136	-2%
9	9	EVANESCENCE	Fallen	Wind-up	62,007	0%
12	10	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	52,413	+2%
13	11	ALAN JACKSON	Greatest Hits Vol.2	Arista	50,308	+2%
-	12	VARIOUS	Wwe Originals	Columbia	49,855	-
14	13	BRITNEY SPEARS	In The Zone	Jive	49,144	+5%
15	14	SARAH MCLACHLAN	Afterglow	Arista	43,531	-4%
16	15	G-UNIT	Beg For Mercy	G Unit/Interscope	42,286	-1%
17	16	NICKELBACK	Long Road	Roadrunner/IDJMG	39,546	-5%
10	17	LINKIN PARK	Meteora	Warner Bros.	38,358	-30%
19	18	WESTSIDE CONNECTION	Terrorist Threats	Hoo-Bangin'/Capitol	37,305	-1%
21	19	MILARY DUFF	Metamorphosis	Buena Vista/Hollywood	35,100	-6%
11	20	BEYONCE	Dangerously In Love	Columbia	34,882	-33%
24	21	JESSICA SIMPSON	In This Skin	Columbia	34,118	-8%
28	22	CHINGY	Jackpot	DTP/Capitol	34,090	0%
20	23	BLINK 182	Blink 182	Geffen	33,502	-11%
23	24	LUDACRIS	Chickan & Beer	Def Jam South/IDJMG	33,012	-11%
25	25	DIDO	Life For Rent	Arista	32,510	-12%
22	26	RED HOT CHILI PEPPERS	Greatest Hits	Warner Bros.	32,505	-13%
18	27	ROD STEWART	Great American Songbook 2	J	29,830	-20%
26	28	COLDPLAY	Rush Of Blood To The Head	Capitol	29,475	-17%
32	29	3 DOORS DOWN	Away From The Sun	Republic/Universal	29,189	-8%
27	30	NORAH JONES	Come Away With Me	Blue Note/Virgin	29,118	-16%
-	31	KEITH SWEAT	The Best Of Keith Sweat: Make...	Rhino	28,307	-
-	32	THE CRYSTAL METHOD	Legion Of Boom	V2	28,000	-
29	33	THE EAGLES	The Very Best Of	Elektra/WSM	27,913	-16%
-	34	MAROON 5	Songs About Jane	Octone/J	27,760	-
30	35	JUVENILE	Juve The Great	Cash Money/Universal	26,851	-19%
35	36	SIMPLE PLAN	No Pads No Helmets... Just Balls	Lava	26,709	-10%
43	37	NELLY	Da Derry Versions-Reinvention	Fo' Real/Universal	26,333	-1%
36	38	KORN	Take A Look In The Mirror	Epic	24,566	-13%
45	39	THE OFFSPRING	Splinter	Columbia	24,030	-2%
34	40	MICHAEL JACKSON	Number Ones	Epic	23,730	-25%
40	41	JET	Get Born	Elektra/EEG	22,713	-15%
42	42	KELIS	Tasty	Star Trak/Arista	22,687	-12%
-	43	ROD STEWART	Great American Songbook	J	22,281	-
49	44	AUDIOSLAVE	Audioslave	Epic/Interscope	22,278	-4%
-	45	MICHAEL McDONALD	Motown	Motown/Universal	22,272	-
-	46	PUDDLE OF MUDD	Life On Display	Geffen	22,180	-
31	47	DARKNESS	Permission To Land	Atlantic	22,163	-33%
33	48	TUPAC	Tupac Resurrection	Interscope	22,050	-30%
-	49	KID ROCK	Kid Rock	Atlantic	21,626	-
-	50	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	21,513	-

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ON ALBUMS

OutKast Back In!

You can't keep a couple of good men down.

Atlanta hip-hop superstars Andre 3000 and Big Boi return to the top of the charts after a one-week layoff. Arista's OutKast maintain their pre-Grammy momentum as they once again grab the No. 1 slot.

Unfortunately, no album tops the 100,000 mark in sales this week — the first time that's occurred on the al-



Maroon 5

bum charts in almost a decade. On Feb. 27, 1994, Mariah Carey's *Music Box* held the dubious distinction of taking the No. 1 spot on sales of 91,600.

A pair of still-smoldering Interscope greatest-hits entries, A&M's Sheryl Crow (No. 2) and No Doubt (No. 3), follow OutKast, with J's Alicia Keys (No. 4) and 143/Reprise's Josh Groban (No. 5) — last week's first-place entry — rounding out the top five.

Columbia's *Now Vol. 14* (No. 6), DreamWorks Nashville's Toby Keith (No. 7), J's Ruben Studdard (No. 8), Wind-up's Evanescence (No. 9) and Roc-A-Fella/IDJMG's Jay-Z (No. 10) make sure there are 10 records in the



Britney Spears

top 10 this week.

The week's highest-ranking newcomer is Columbia's *WWE Originals* album (No. 12). It features your favorite wrestlers singing, which is almost as good as hearing them shout down their opponents.

Jive's Britney Spears has one of three albums to show positive sales trends this week, at No. 13 and up 5% on the strength of her new single, "Toxic," and typically salacious video. Sales for Jay-Z and Arista Nashville's Alan Jackson (No. 11) are both up 2% over the previous week.

Also new to the *HITS* Top 50 are Rhino's Keith Sweat best-of (No. 31) and V2 turntable aces The Crystal Method (No. 32). Returning to the chart are Octone/J's Maroon 5 (No. 34), J's Rod Stewart with his first *Great American Songbook* (No. 43), Motown's Michael McDonald (No. 45), Geffen's Puddle Of Mudd

(No. 46), Atlantic's Kid Rock (No. 49) and Daylight/Epic's Good Charlotte (No. 50).

Next week: The release schedule is light, but look for

BME's Grammy-nominations album, Atlantic's Twista and Epic's *Keb Mo* the following week. The year's first big releases will come the week after that, with BNA/RCA Nashville's Kenny Chesney, Epic's Incubus and Columbia's *Five For Fighting* all hitting the streets on Feb. 3. Blue Note's eagerly awaited sophomore effort from Norah Jones, *Feeling at Home*, hits the Feb. 10, after the Grammy Awards.



OutKast



Midseason Form

Though it is still early in the year, it seems that, with the number of titles coming from quality acts, we are already in midseason form when it comes to Going for Adds.

Sleepy Brown has played second fiddle to many artists during his career. Most recently he lent his superb crooning skills to one of OutKast's latest hits, "The Way You Move." Next week Brown arrives in earnest as he presents "I Can't Wait" to Rhythmic radio. The track is featured on the soundtrack of the film *Barbershop 2: Back in Business*, which hits store shelves on Feb. 3. The movie, which stars fellow musicians Ice Cube, Eve and Queen Latifah, among a host of other acting talents, reaches theaters Feb. 6. WPGC/Washington, KVEG/Las Vegas, WMBX/West Palm Beach and CKEY/Buffalo are among the early believers in "I Can't Wait." OutKast return the favor by guesting on the track.

G Unit also have a song on the upcoming *Barbershop 2* soundtrack, but next week they are Going for Adds at Urban with "Wanna Get to Know You," the latest single from their debut album, *Beg for Mercy*.

Original G Unit member Tony Yayo was recently released from prison and has rejoined the group. To celebrate his freedom, G Unit and a few friends threw him a little party and gave him the keys to a brand-new house and car.

What better time for Kimberley Locke to unveil her debut project than during the start of the third season of *American Idol*? The Harts-ville, TN native was one of the three remaining finalists in last year's installment of the hit television show on which she became one of America's sweethearts. Recalls Kimberley of her early singing days, "I remember one time that my dad was driving me to my babysitter's house, and I didn't let him turn on the radio in the car because I wanted to sing the whole way. I had seen *The Wizard of Oz* the night before, and I was singing all of the songs from the movie. It's pretty ironic that I ended up singing 'Somewhere Over the Rainbow' on *Idol*." Next week Locke delivers "8th World Wonder" to Hot AC.



Joan Osborne

On the subject of covers, Joan Osborne is coming to Smooth Jazz with "How Sweet It Is," a cover of the classic hit and the title track from her latest CD. Produced by John Levanthal and recorded in New York, *How Sweet It Is* is a CD of mid-'60s soul standards. "Once we had selected a song, we had to forget about the versions that had

been done before," says Osborne. "I was never interested in trying to outdo anyone. I felt like there were certain songs that retained, as things have turned out, a particular resonance in this moment that we are all in now. I wanted to try to bring something of myself to these songs, something new, to let people hear these very familiar songs again but maybe hear the meaning of the song in a fresh way."

Hoobastank are hoping to bring back the glory days of the power ballad as they go for adds at Alternative with "The Reason," the title track from their sophomore album. Currently, the boys are on tour with Linkin Park, P.O.D. and Story Of The Year until early March, with stops mainly in Midwest markets through the end of this month.

It's a blending of old and new as former Pantera members Dimebag Darrell and Vinnie Paul join vocalist Patrick Lachman and bassist Bobzilla to form Damageplan. Next week the foursome attack Rock and Active Rock with "Save Me," from their debut release, *New Found Power*. Says Paul about the their past and future, "We had accomplished a lot with Pantera. We've always been known for straight-up ass kickin', but now we want to keep that and do some branching out too."



G Unit



Hoobastank

R&R Going For Adds™

Week Of 1/26/04

CHR/POP

CASSIDY f/R. KELLY *Hotel (J)*
JET *Are You Gonna Be My Girl (Elektra/EEG)*
KATY ROSE *Overdrive (V2)*
NICK CANNON f/R. KELLY *Gigolo (Jive)*
ROONEY *I'm Shakin' (Geffen)*
SEAL *Love's Divine (Warner Bros.)*
TWISTA f/KANYE WEST & JAMIE FOXX *Slow Jams (Atlantic)*

CHR/RHYTHMIC

DJ KAY SLAY f/THREE 6 MAFIA
*Who Gives A F**k Where You From (Columbia)*
SLEEPY BROWN f/OUTKAST *I Can't Wait (Interscope)*

URBAN

G UNIT *Wanna Get To Know You (Interscope)*
GHOSTFACE KILLA f/JADAKISS & COMO Run
(Island/IDJMG)
JAGGED EDGE *What's It Like (Columbia)*

URBAN AC

EN VOGUE *Ooh Boy (33rd Street)*
SPOOKS *Don't Be Afraid (Koch)*

COUNTRY

DIAMOND RIO *We All Fall Down (Arista)*
GEORGE STRAIT *Desperately (MCA)*
WYNNONNA f/NAOMI JUDD *Flies On The Butter (You Can't Go Home Again) (Curb)*

AC

No adds

HOT AC

GUSTER *Careful (Palm/Reprise)*
KIMBERLEY LOCKE *8th World Wonder (Curb)*
LOS LONELY BOYS *Heaven (Epic)*
SEAL *Love's Divine (Warner Bros.)*

SMOOTH JAZZ

BLAKE AARON *Keepin' It Real (Innervision)*
BRAXTON BROTHERS *When You Touch Me (Peak)*
GRADY NICHOLS *Allright (Grady Nichols Ltd.)*
JOAN OSBORNE *How Sweet It Is (Compendia)*
VAN MORRISON *Evening In June (Blue Note/EMC)*

ROCK

CROSSFADE *Cold (Columbia)*
DAMAGEPLAN *Save Me (Elektra/EEG)*
P.O.D. *Change The World (Atlantic)*
SLOTH *Dead Generation (Hollywood)*
TESLA *Caught In A Dream (Sanctuary/SRG)*
TONY MARTINO *Can't Get Through (Lou-Da-V-Tone Music)*
TRAPT *Echo (Warner Bros.)*

ACTIVE ROCK

CROSSFADE *Cold (Columbia)*
DAMAGEPLAN *Save Me (Elektra/EEG)*
P.O.D. *Change The World (Atlantic)*
SLOTH *Dead Generation (Hollywood)*
TESLA *Caught In A Dream (Sanctuary/SRG)*
THOUSAND FOOT KRUTCH *Rawkist (Tooth & Nail/EMC)*
TRAPT *Echo (Warner Bros.)*

ALTERNATIVE

311 *Love Song (Volcano/Maverick)*
A STATIC LULLABY *Lipgloss And Letdown (Red Ink/Columbia)*
FORMAT *The First Single (You Know Me) (Elektra/EEG)*
H.I.M *Join Me (Universal)*
HOOBASTANK *The Reason (Island/IDJMG)*
P.O.D. *Change The World (Atlantic)*
START TROUBLE *Chemical (Columbia)*
THOUSAND FOOT KRUTCH *Rawkist (Tooth & Nail/EMC)*
TRAPT *Echo (Warner Bros.)*

TRIPLE A

BEN HARPER *Brown Eyed Blues (Virgin)*
DAR WILLIAMS *The Mercy Of The Fallen (Razor & Tie)*
FORMAT *The First Single (You Know Me) (Elektra/EEG)*
HOWIE DAY *She Says (Epic)*
JAMIE CULLUM *All At Sea (Nerve/VMG)*
JOHNNY A. *I Had To Laugh (Favored Nations/Red Ink)*
LISA BOONAR *Undone (Wonder Shok)*
MATTHEW RYAN *Return To Me (Hybrid)*
ROBERT BRADLEY'S BLACKWATER SURPRISE
Still Lovin' You (Vanguard)
SEAL *Love's Divine (Warner Bros.)*
SOUL OF JOHN BLACK *Scandalous (No Mayo)*
SPOOKIE DALY PRIDE *Happy Happy (Funzalo)*
TONY MARTINO *Can't Get Through (Lou-Da-V-Tone)*
VAN MORRISON *Evening In June (Blue Note/EMC)*
VARIOUS ARTISTS *Sahara Lounge (Putumayo)*
ZIGGY MARLEY *Drive (Maverick/Reprise)*
FLATLANDERS *Wheels Of Fortune (New West)*
OLD CROW MEDICINE SHOW *O.C.M.S. (Nettwerk)*
SOUTHERN CULTURE ON THE SKIDS *Mojo Box (Yep Roc)*
VICTOR KRAUSS *Far From Enough (Nonesuch)*

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



Both Children Equally Smart & Popular

Continued from Page 1

Jam'n in an upcoming issue, here's a similar stat to keep you warm until then: WJMN just celebrated its eighth consecutive book as the No. 1 Boston radio station 18-34.

Mom Always Liked You Best

We've all heard about (or, in many cases, lived through) situations where PDs are running two or more stations and find themselves having to delicately straddle a weird middle ground so as not to show favoritism or — worse — bruise sensitive radio egos.



"That's not an accurate assessment in this case," says Cadillac Jack. "The job I have here is a bit different from some other people's. I spent three years at Kiss as MD and seven years at Jam'n — five as the exclusive PD, and the last two doing both stations — so I've had the time to get into both radio stations with a singular focus on both."

Be that as it may, the other challenging aspect of one man running two dominant major-market stations is that nagging question: Who wins? And if one does win, does that

automatically mean that someone else has to lose? In this case, both stations just happen to be dead-even 12+, but what happens the rest of the time?

"I would look at both stations and say, 'I want you to be No. 1,'" Cadillac Jack says. "By definition, they would be beating the other station, but I want to give everybody the biggest possible opportunity to succeed. I believe we're set up for success at both places, even after factoring in Arbitron's freaky wobbles and sampling issues from time to time."

Enough With That Damn 'Kumbaya'

Make no mistake, even in today's cluster-based, all-for-one-and-one-for-all radio environment, the undercurrent of intramural competition is still as heated as it ever was — even if the paychecks are all signed by the same person.

I recall that when John Ivey programmed WXKS, as much as the stations positioned themselves as cluster buddies, he always said that, at the end of the day, both Kiss and Jam'n still wanted to kick each other's asses.

Cadillac concurs — to a point: "Both stations still want to win, although I think the 'kicking the other station's ass' mentality has subsided a bit. But if you were to ask the staff at Kiss, 'Do you want to beat Jam'n?' I hope their answer would be yes. And if you were to ask the Jam'n staff the same question about

Kiss, I hope their answer would also be yes.

"If you really want to be No. 1, you're going to have to beat your sister station — along with every other station in the market. I want everyone to shoot for No. 1, and since each station has slightly different goals, it is possible for them both to be No. 1 and to achieve those goals."

Don't Screw With The Music

When asked if there has been a concerted effort to separate the stations' music, Cadillac offers this quick response: "No, the stations have always shared about 40% of their cume, so if we tried to separate them musically, it wouldn't work. Both stations play whatever is right for them. It's more of an offensive rather than a defensive posture between both stations."



"Kiss wants to be the best hit-music, pop-culture radio station and will play the strongest hits from any genre, although the mix of styles will vary slightly over time, based on which styles fall in and out of favor with the masses. At the same time, Jam'n wants to be the best station that it can be for hip-hop in Boston.

"Both stations are fulfilling their missions. They do overlap a bit, but if you look at actual titles, the number will vary from month to month — not only because of musical trends, but also based on how mass-appeal the current hip-hop hits are. Because Kiss is more adult-skewed and mainstream than Jam'n, there isn't as much title sharing as you might think.

"We don't sit in the music meetings at either station and say, 'We can't touch this because it's a Jam'n record or a Kiss record.' The songs that we do share, like 'Stand Up' by Ludacris, are on both stations for distinctly different reasons.

"For example, Ludacris started on Jam'n maybe three months before it

Kiss 'N' Jam'n, Side By Side

What better way to show a slice of Cadillac Jack's day than to compare the playlists for his two stations? Our crack team of researchers spent hours slaving over a hot computer to come up with this list of the top 20 songs played on both Kiss and Jam'n. Both charts are for the week ended Jan. 10, 2004 and are courtesy of our friends at Media-base.

WXKS-FM (Kiss 108)/Boston

Plays	LW	TW	ARTIST/Title
71	92		OUTKAST Hey Ya!
68	84		LIZ PHAIR Why Can't I?
69	81		NO DOUBT It's My Life
67	80		BABY BASH Suga Suga
59	71		EVANESCENCE My Immortal
40	52		NICKELBACK Someday
38	51		OUTKAST The Way You Move
35	51		LUDACRIS I/SHAWNNA Stand Up
48	49		SHERYL CROW The First Cut Is The Deepest
35	46		MATCHBOX TWENTY Bright Lights
37	42		MAROON 5 Harder To Breathe
33	42		NELLY FURTADO Powerless (Say What You Want)
27	38		STAIN'D So Far Away
32	35		3 DOORS DOWN Here Without You
37	33		SANTANA I/ALEX BAND Why Don't You & I
35	32		DIDO White Flag
30	32		JESSICA SIMPSON With You
40	31		TRAPT Headstrong
27	29		CLAY AIKEN Invisible
28	28		STACIE ORRICO (There's Gotta Be) More To Life

WJMN-FM (Jam'n 94.5)/Boston

Plays	LW	TW	ARTIST/Title
93	87		LUDACRIS I/SHAWNNA Stand Up
83	87		OUTKAST The Way You Move
88	86		2PAC I/NOTORIOUS B.I.G. Runnin' (Dying To Live)
77	86		BABY BASH Suga Suga
88	82		KELIS Milkshake
56	60		MURPHY LEE I/JERMAINE DUPRI Wat Da Hook Gon Be
61	59		CASSIDY I/R. KELLY Hotel
57	53		TWISTA I/KANYE WEST & JAMIE FOXX Slow Jamz
47	53		CHINGY I/SNOOP DOGG & LUDACRIS Holidae In
52	51		LIL JON & THE EASTSIDE BOYZ Get Low
51	51		2PAC I/EMINEM One Day At A Time
52	49		MARK RONSON International Affair
52	46		OUTKAST Hey Ya!
37	42		JAY-Z Dirt Off Your Shoulder
50	41		SEAN PAUL I'm Still In Love With You
36	30		JAGGED EDGE Walked Outta Heaven
34	30		G UNIT Wanna Get To Know You
24	25		BEYONCÉ I/SEAN PAUL Baby Boy
28	23		CHINGY Right Thurr
15	23		MARIO WINANS I/P. DIDDY I Don't Wanna Know

was played on Kiss. The reasons it's on Jam'n are a) Ludacris is one of hip-hop's biggest stars, b) it's a big hip-hop hit, and c) it tests very well with Jam'n's young core audience.

"The reason it's on Kiss is not because it did well for Jam'n. We're playing it because it's one of the most mass-appeal hits in the country right now, period. We have a pretty clear music map for both stations. When a song fits, we play it."

When it comes down to the nuts and bolts of the music mix, both stations are riding squarely on the backs of their music directors: David Corey at Kiss and Chris Tyler at Jam'n. "The music is obviously the foundation of the pyramid at any

radio station, certainly at these stations, and these guys just nail it every time," says Cadillac.

"David has been at Kiss since I was the MD there, and he's worked his way up to a position of leadership inside the building — not to mention the fact that he just nails the audience's musical tastes. Tyler became Jam'n's MD just two years ago, and that's when we started our streak of No. 1 books with 18-34 adults."

Wake Up — It's Morning

Another major factor in the success of both Kiss and Jam'n is their morning shows. Both are dominant

Continued on Page 28



PEOPLE POWER Here (l-r) are some of the key members of the WXKS-FM (Kiss 108)/Boston brain trust: morning co-host Billy Costa, traffic reporter/sidekick Lisa Roach, morning host Matty Siegel, Regional VP/Market Manager Jake Karger, VP/Programming Cadillac Jack and MD David Corey.



January 23, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	± PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	OUTKAST Hey Ya! (Arista)	8966	-263	736296	17	125/0
3	2	OUTKAST The Way You Move (Arista)	7851	+721	638432	9	123/2
4	3	NICKELBACK Someday (Roadrunner/IDJMG)	7542	+529	586849	16	125/0
2	4	BABY BASH Suga Suga (Universal)	7411	-288	583448	20	113/0
5	5	3 DOORS DOWN Here Without You (Republic/Universal)	6434	-430	491967	23	121/0
6	6	NO DOUBT It's My Life (Interscope)	6408	+76	540664	12	125/0
7	7	SIMPLE PLAN Perfect (Lava)	6052	-162	432776	17	121/0
8	8	KELIS Milkshake (Star Trak/Arista)	5952	+98	412582	7	115/0
9	9	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	5158	+7	401714	13	111/0
13	10	JESSICA SIMPSON With You (Columbia)	4926	+635	433031	9	120/4
14	11	LINKIN PARK Numb (Warner Bros.)	4471	+596	323673	8	114/3
12	12	CHRISTINA AGUILERA The Voice Within (RCA)	4376	+45	333428	10	126/0
10	13	TRAPT Headstrong (Warner Bros.)	3928	-515	323371	25	113/0
11	14	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	3579	-766	268190	21	122/0
16	15	EAMON F**k It (I Don't Want You Back) (Jive)	3425	+225	255468	11	98/3
15	16	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	3292	-493	195738	11	102/0
23	17	EVANESCENCE My Immortal (Wind-up)	2994	+539	202016	5	104/13
18	18	STAINO So Far Away (Flip/Elektra/EEG)	2927	-97	191767	20	92/0
21	19	DIOO White Flag (Arista)	2792	+28	201930	14	86/3
19	20	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2708	-291	202228	29	118/0
27	21	GOOD CHARLOTTE Hold On (Epic)	2588	+334	173212	7	107/3
24	22	BEYONCE' Me, Myself And I (Columbia)	2575	+168	189232	7	94/1
25	23	FUEL Falls On Me (Epic)	2533	+135	125869	13	110/2
28	24	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2480	+272	158398	6	94/7
22	25	PINK God Is A DJ (Arista)	2462	-47	157402	6	95/0
37	26	BRITNEY SPEARS Toxic (Jive)	2451	+1154	201328	3	118/12
29	27	KELLY CLARKSON The Trouble With Love Is (RCA)	2244	+106	157317	7	103/3
26	28	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	1980	-280	138328	14	94/0
20	29	CLAY AIKEN Invisible (RCA)	1979	-990	139262	13	112/0
33	30	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1759	+180	108595	5	61/6
34	31	JC CHASEZ Some Girls (Dance With Women) (Jive)	1664	+131	89832	4	89/5
31	32	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	1632	-36	79783	6	87/0
30	33	MATCHBOX TWENTY Bright Lights (Atlantic)	1617	-302	107656	20	81/0
36	34	ALICIA KEYS You Don't Know My Name (J)	1570	+225	87155	4	94/7
35	35	MARY J. BLIGE f/EVE Not Today (Geffen)	1510	+67	60600	3	75/1
39	36	NICK CANNON Gigolo (Jive)	1423	+286	88832	3	44/3
38	37	MYA Fallen (A&M/Interscope)	1407	+176	88000	3	73/4
44	38	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	1360	+448	94948	2	73/23
32	39	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	1317	-305	70065	19	113/0
40	40	KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	1146	+36	48493	6	69/1
41	41	JASON MRAZ You And I Both (Elektra/EEG)	1126	+21	49950	5	70/1
43	42	JAGGED EDGE Walked Dutta Heaven (Columbia)	1095	+72	68810	3	45/1
42	43	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1079	+29	35661	4	58/6
49	44	KYLIE MINOGUE Slow (Capitol)	1066	+411	64400	2	74/11
45	45	WIDELIFE W/ SIMONE DENNY All Things (Just Keep Getting Better) (Capitol)	847	+69	36711	3	57/5
47	46	SWITCHFOOT Meant To Live (Red Ink/Columbia)	838	+158	51770	2	66/6
46	47	RUBEN STUDDARD Sorry 2004 (J)	779	+7	34632	3	58/1
Debut	48	HILARY DUFF Come Clean (Buena Vista/Hollywood)	727	+398	85820	1	87/28
48	49	SARAH MCLACHLAN Fallen (Arista)	698	+26	45654	3	37/4
Debut	50	SARAH CONNOR Bounce (Epic)	686	+306	57666	1	48/25

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FEFE DOBSON Everything (Island/IDJMG)	38
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	38
HILARY DUFF Come Clean (Buena Vista/Hollywood)	28
SARAH CONNOR Bounce (Epic)	25
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	23
THREE DAYS GRACE (I Hate) Everything About You (Jive)	23
MAROON 5 This Love (Octone/J)	20
OFFSPRING Hit That (Columbia)	15
EVANESCENCE My Immortal (Wind-up)	13
YING YANG TWINS f/LIL' JON... Salt Shaker (TVT)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS Toxic (Jive)	+1154
OUTKAST The Way You Move (Arista)	+721
JESSICA SIMPSON With You (Columbia)	+635
LINKIN PARK Numb (Warner Bros.)	+596
EVANESCENCE My Immortal (Wind-up)	+539
NICKELBACK Someday (Roadrunner/IDJMG)	+529
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+448
MAROON 5 This Love (Octone/J)	+416
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+412
KYLIE MINOGUE Slow (Capitol)	+411

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2672
STACIE ORRICO (There's Gotta Be)... (Forefront/Virgin)	2292
MAROON 5 Harder To Breathe (Octone/J)	2283
LIZ PHAIR Why Can't I? (Capitol)	2271
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2269
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	2164
50 CENT In Da Club (Shady/Aftermath/Interscope)	1903
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1681
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1539
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1466
MATCHBOX TWENTY Unwell (Atlantic)	1447
EVANESCENCE Bring Me To Life (Wind-up)	1445
R. KELLY Ignition (Jive)	1233
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	1168
SEAN PAUL Get Busy (VP/Atlantic)	1159
KELLY CLARKSON Miss Independent (RCA)	1056
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1002
CHINGY Right Thurr (DTP/Capitol)	994
3 DOORS DOWN When I'm Gone (Republic/Universal)	969
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	755
EMINEM Lose Yourself (Shady/Interscope)	731
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	686
NELLY Hot In Herre (Fo' Reel/Universal)	678
CHRISTINA AGUILERA Fighter (RCA)	672
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	584

Detailed station playlists for all R&R reporters are available on the web at 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 1/11-1/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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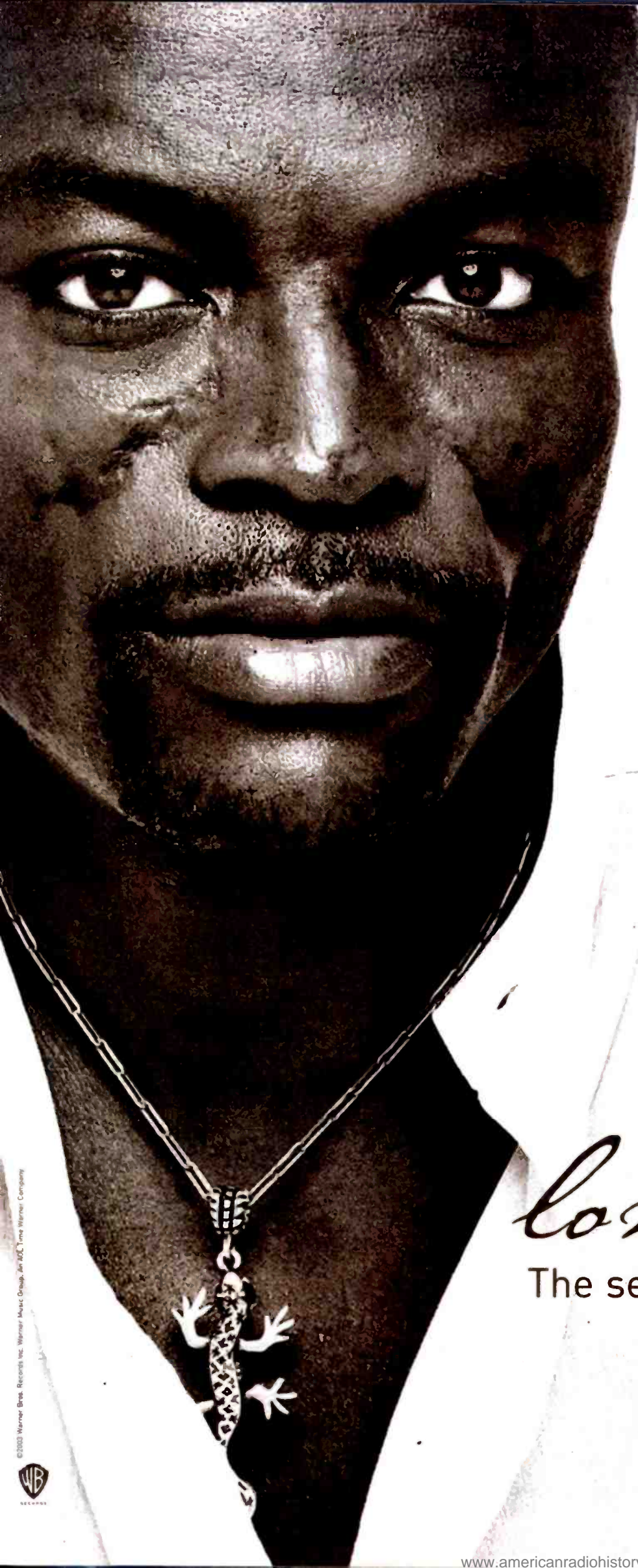


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January 23, 2004

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 Someday (Roadrunner/IDJMG)	2895	+56	66311	17	49/0
2	2	NO DOUBT It's My Life (Interscope)	2729	-82	64229	12	48/0
3	3	OUTKAST Hey Ya! (Arista)	2670	-62	65180	14	48/0
4	4	SIMPLE PLAN Perfect (Lava)	2499	-7	57094	15	48/0
6	5	BABY BASH Suga Suga (Universal)	2351	-46	55484	18	45/0
7	6	OUTKAST The Way You Move (Arista)	2342	+273	55153	8	46/0
5	7	3 DOORS DOWN Here Without You (Republic/Universal)	2201	-207	50286	24	47/0
8	8	CHRISTINA AGUILERA The Voice Within (RCA)	1909	-135	42046	10	48/1
9	9	KELIS Milkshake (Star Trak/Arista)	1885	+116	45723	6	43/1
12	10	JESSICA SIMPSON With You (Columbia)	1874	+257	44811	8	47/1
15	11	LINKIN PARK Numb (Warner Bros.)	1668	+329	36230	9	47/0
11	12	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1483	-173	34024	20	41/0
10	43	TRAPT Headstrong (Warner Bros.)	1475	-181	31009	28	39/0
14	14	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	1397	+28	30804	11	43/0
13	15	DIDO White Flag (Arista)	1339	-43	29788	16	42/0
17	16	STAIN'D So Far Away (Flip/Elektra/EEG)	1205	-6	25350	21	37/1
23	17	EVANESCENCE My Immortal (Wind-up)	1175	+325	24967	7	39/1
20	18	PINK God Is A DJ (Arista)	1118	+88	27382	6	38/2
21	19	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1056	+62	22700	13	40/1
18	20	SANTANA f/ALEX BAND Why Don't You & I (Arista)	1043	-98	24237	29	32/1
24	21	EAMON F**k It (I Don't Want You Back) (Jive)	1038	+210	22812	7	31/3
27	22	GOOD CHARLOTTE Hold On (Epic)	960	+240	22657	5	37/0
16	23	CLAY AIKEN Invisible (RCA)	915	-405	21904	11	27/0
28	24	FUEL Falls On Me (Epic)	834	+146	19360	8	33/1
38	25	BRITNEY SPEARS Toxic (Jive)	824	+415	18565	2	42/5
22	26	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	817	-109	19953	11	32/0
31	27	BEYONCE' Me, Myself And I (Columbia)	770	+169	17421	6	34/2
30	28	ALICIA KEYS You Don't Know My Name (J)	742	+122	18802	4	38/3
19	29	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	731	-353	17279	15	24/0
29	30	KELLY CLARKSON The Trouble With Love Is (RCA)	683	+29	14498	7	30/1
26	31	MATCHBOX TWENTY Bright Lights (Atlantic)	606	-143	14048	21	17/0
36	32	MYA Fallen (A&M/Interscope)	532	+88	11026	3	32/0
32	33	KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	527	-14	12304	14	32/1
34	34	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	511	+51	11149	8	26/0
37	35	MARY J. BLIGE f/EVE Not Today (Geffen)	465	+40	10562	4	24/1
35	36	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	427	-22	8458	8	27/1
41	37	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	386	+99	7938	3	23/1
40	38	JC CHASEZ Some Girls (Dance With Women) (Jive)	370	+57	9078	3	20/1
39	39	JASON MRAZ You And I Both (Elektra/EEG)	364	+20	8447	6	20/0
33	40	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	354	-164	9616	18	17/1
Debut	41	BLACK EYED PEAS Hey Mama (A&M/Interscope)	315	+226	6101	1	28/4
46	42	KYLIE MINOGUE Slow (Capitol)	308	+122	9265	2	18/2
Debut	43	KIMBERLEY LOCKE 8th World Wonder (Curb)	305	+223	6765	1	22/2
47	44	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	290	+124	6219	2	24/4
43	45	JAGGED EDGE Walked Outta Heaven (Columbia)	244	+40	6054	3	11/0
42	46	RUBEN STUDDARD Sorry 2004 (J)	230	+3	4971	3	13/0
45	47	SARAH MCLACHLAN Fallen (Arista)	225	+38	4953	3	12/1
Debut	48	MAROON 5 This Love (Octone/J)	220	+157	4775	1	24/13
49	49	WIDELIFE W/ SIMONE DENNY All Things (Just Keep Getting Better) (Capitol)	209	+51	6872	2	13/1
Debut	50	KID ROCK Cold And Empty (Top Dog/Atlantic)	207	+116	3934	1	18/3

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 1/11 - Saturday 1/17.

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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MAROON 5 This Love (Octone/J)	13
HILARY DUFF Come Clean (Buena Vista/Hollywood)	12
FEFE DOBSON Everything (Island/IDJMG)	12
KELLY OSBOURNE f/OZZY OSBOURNE Changes (Sanctuary/SRG)	11
SARAH CONNOR Bounce (Epic)	9
NICK CANNON Gigolo (Jive)	6
OFFSPRING Hit That (Columbia)	6
BRITNEY SPEARS Toxic (Jive)	5
BLACK EYED PEAS Hey Mama (A&M/Interscope)	4
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	4
ALICIA KEYS You Don't Know My Name (J)	3
EAMON F**k It (I Don't Want You Back) (Jive)	3
KID ROCK Cold And Empty (Top Dog/Atlantic)	3
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3
THREE DAYS GRACE (I Hate) Everything About You (Jive)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS Toxic (Jive)	+415
LINKIN PARK Numb (Warner Bros.)	+329
EVANESCENCE My Immortal (Wind-up)	+325
OUTKAST The Way You Move (Arista)	+273
JESSICA SIMPSON With You (Columbia)	+257
GOOD CHARLOTTE Hold On (Epic)	+240
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+226
KIMBERLEY LOCKE 8th World Wonder (Curb)	+223
EAMON F**k It (I Don't Want You Back) (Jive)	+210
BEYONCE' Me, Myself And I (Columbia)	+169
MAROON 5 This Love (Octone/J)	+157
FUEL Falls On Me (Epic)	+146
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+124
ALICIA KEYS You Don't Know My Name (J)	+122
KYLIE MINOGUE Slow (Capitol)	+122
KELIS Milkshake (Star Trak/Arista)	+116
KID ROCK Cold And Empty (Top Dog/Atlantic)	+116
HILARY DUFF Come Clean (Buena Vista/Hollywood)	+107
M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	+99
PINK God Is A DJ (Arista)	+88
MYA Fallen (A&M/Interscope)	+88
USHER f/LUDACRIS & LL' JON Yeah (Arista)	+88
NICK CANNON Gigolo (Jive)	+78
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+62
JC CHASEZ Some Girls (Dance With Women) (Jive)	+57
NICKELBACK Someday (Roadrunner/IDJMG)	+56
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	+51
WIDELIFE W/ SIMONE DENNY All Things... (Capitol)	+51
FEFE DOBSON Everything (Island/IDJMG)	+41



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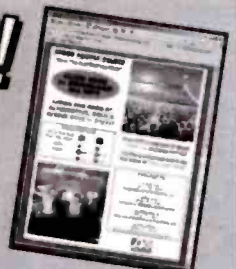
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ON THE RECORD

With **Holly Clark**
Asst. MD/KMXV, Kansas City



Rock thrives in Kansas City, so leaning in that direction while maintaining a good mix keeps KMXV on top as the most listened-to radio station in the city. ● Our biggest records this week are "Someday" by Nickelback, "White Flag" by Dido, "Hey Ya!" by OutKast, "Here Without You" by 3 Doors Down and "It's My Life" by No Doubt. ● On the phones, people want to hear "My Immortal" by Evanescence, "Milkshake" by Kelis and "Perfect" by Simple Plan. We've seen a lot of reaction on some of our newest adds, including "The Trouble With Love" by Kelly Clarkson and "Hold On" by Good Charlotte. ● Songs that I think will really take off for us include "The First Cut Is the Deepest" by Sheryl Crow, "Numb" by Linkin Park and "Fallen" by Sarah McLachlan. ● The key to winning is to have a solid image for your station and to always remember that your listener comes to you first and foremost for the music. A good balance is essential. ● I am excited to hear what this year will bring in new talent, as well as what established artists will have to offer. Here's to a successful 2004 in radio and records!

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Arista's **OutKast** reign supreme over R&R's CHR/Pop chart, capturing the top two spots: "Hey Ya!" holds at No. 1, while "The Way You Move" slides up 3-2*. **Nickelback** rise 4-3* as **Baby Bash** slips 2-4 ... **Jessica Simpson** cracks the top 10, moving 13-10*. She's followed closely by **Linkin Park**, who climb 14-11* ... **Evanescence** vault 23-17* ... **Dido** also breaks into the top 20, jumping 21-19* ... Lots of movement in the 20s: **Good Charlotte** jump 27-21*, **Beyoncé** goes up 24-22*, **Fuel** move 25-23*, **Sheryl Crow** climbs 28-24*, and **Britney Spears** rockets 37-26*. Her "Toxic" scores Most Increased Plays honors this week, with an additional 1,154 plays. She's followed by **Kelly Clarkson**, who rolls up 29-27* ... Clawing to the top of the 30s are **Murphy Lee** featuring **Jermaine Dupri**, who rise 33-30*, and **JC Chasez**, who dances up 34-31* ... **Nick Cannon** moves 39-36* ... It's a big climb for **Twista** featuring **Kanye West & Jamie Foxx**: 44-38* ... **Kylie Minogue** vaults 49-44* ... Chart debuts this week for **Hilary Duff** and **Sarah Connor** ... Most Added honors go to **FeFe Dobson** and **Usher** featuring **Ludacris & Lil Jon**; both songs pick up 38 adds apiece.



— Keith Berman, Radio Editor

ON THE RISE

ARTIST: **Alicia Keys**

LABEL: **J**

By **MIKE TRIAS**/ASSOCIATE EDITOR



I'll be the first to admit that I gave Alicia Keys' debut album, *Songs in A Minor*, a lukewarm welcome. Her voice, with its purity and soul, was a power that could not be denied. But I was looking for something else — something that I could hear that she had, but that she had not fully developed. With her sophomore set, *The Diary of Alicia Keys*, this possible legend in the making has bumped her in-born talent to the next level in the same way that she has since childhood.

Born and raised in New York, Keys began her musical adventure at the age of 7. She took up classical piano with the support of her mother, who once told her, "You can quit anything else, but you can never give up on your piano lessons." By the time she was 14 years old, Keys had written her first song, "Butterflyz." Ever the eager student, she finished high school at age 16 and immediately started at Columbia University. "I was so deeply involved in music," says Keys. "I had already outgrown all the pressure of high school cliques and gossip." She continued to write and perform music, eventually following Clive Davis to J Records and becoming one of the label's first big stars, thanks to *Songs in A Minor*.

While many other artists fail to deliver when following a hugely successful debut CD, Keys has actually managed to step up her game with *The Diary of Alicia Keys*. Laden with old-school R&B and soul touches, the album opens with "Harlem's Nocturne," a mood-setting intro with a heavy beat and Keys on piano. Next is "Karma," a track that showcases her growth in style, production, musicality and voice, which holds through the majority of the album. The

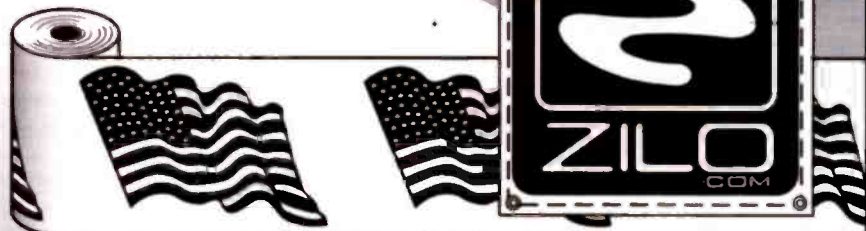
upbeat "Heartburn" showcases Keys' developing style; the pimpin' joint was brought to life in part by the production prowess of Timbaland.

"You Don't Know My Name" is the first and current single from the CD. Featuring a full accompaniment of piano, strings and lush harmonies, the ballad is vintage soul. The lyrics are classic, yet some new school is brought in mid-song as she places a call to her crush, Michael (I had to mention that since he's got a great name). "You Don't Know My Name" has already had an impressive run at Rhythmic, Urban and Urban AC and rises to No. 34* on R&R's CHR/Pop chart.

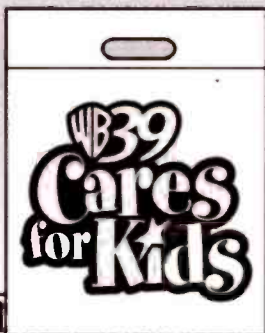
Overall, *The Diary of Alicia Keys* is an appropriately titled album, in the sense that the lyrical content of her songs seems more developed and, therefore, more personal and heartfelt. And fans recognize and appreciate her musical maturation: The CD has already been certified double platinum.

Keys is going to be one busy woman in the coming months. She'll head to Jamaica at the end of this week and will continue on to Europe for the next few weeks. Then it's back to Los Angeles for the Grammys, where she will be performing as part of a tribute to Luther Vandross during the ceremonies. Her European tour will continue shortly thereafter, and somewhere in the middle of all this she will also shoot the video for her next single, "If I Ain't Got You." Things will pick up even more in March as Keys appears on *Oprah* and embarks on a co-headlining tour with Beyoncé.

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America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 1/23/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
3 DOORS DOWN Here Without You (Republic/Universal)	4.11	4.00	98%	37%	4.09	4.08	4.07
EVANESCENCE My Immortal (Wind-up)	4.05	—	43%	8%	4.08	4.10	4.06
NICKELBACK Someday (Roadrunner/IDJMG)	4.04	3.91	94%	23%	4.18	3.93	4.10
JESSICA SIMPSON With You (Columbia)	4.04	4.01	91%	13%	4.20	4.07	3.83
LINCOLN PARK Numb (Warner Bros.)	4.03	4.00	83%	17%	4.15	3.96	3.96
CHRISTINA AGUILERA The Voice Within (RCA)	4.01	4.03	93%	23%	4.04	4.11	3.90
GOOD CHARLOTTE Hold On (Epic)	3.94	3.86	81%	18%	4.48	3.84	3.76
SIMPLE PLAN Perfect (Lava)	3.93	3.92	94%	38%	4.21	3.84	3.88
TRAPT Headstrong (Warner Bros.)	3.92	3.91	98%	33%	3.93	3.77	3.95
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	3.91	3.87	94%	27%	4.00	3.91	3.70
SANTANA/ALEX BAND Why Don't You & I (Arista)	3.91	3.78	92%	33%	3.98	3.73	3.91
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3.88	3.97	93%	33%	3.91	3.97	3.54
MATCHBOX TWENTY Bright Lights (Atlantic)	3.88	3.75	94%	28%	4.02	3.76	3.93
CLAY AIKEN Invisible (RCA)	3.85	3.78	83%	28%	3.79	3.95	3.71
FUEL Falls On Me (Epic)	3.85	3.73	93%	18%	3.88	3.73	4.17
OUTKAST Hey Ya! (Arista)	3.82	3.83	97%	58%	3.83	3.71	3.98
DIDO White Flag (Arista)	3.80	3.82	81%	28%	3.88	3.94	3.78
NO DOUBT It's My Life (Interscope)	3.79	3.71	97%	33%	3.57	3.64	4.03
STAINED So Far Away (Flip/Elektra/EEG)	3.71	3.72	83%	21%	3.78	3.85	3.85
OUTKAST The Way You Move (Arista)	3.66	3.86	91%	31%	3.68	3.61	3.92
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3.58	3.58	98%	58%	3.83	3.29	3.21
BABY BASH Suga Suga (Universal)	3.52	3.58	92%	47%	3.78	3.58	3.58
BEYONCÉ (SEAN PAUL) Baby Boy (Columbia)	3.38	3.48	98%	63%	3.47	3.43	3.29
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.35	3.51	87%	43%	3.58	3.41	3.14
PINK God Is A DJ (Arista)	3.35	3.54	78%	23%	3.51	3.67	3.51
LUDACRIS (SHAWNINA) Stand Up (Def. Jam South/IDJMG)	3.32	3.57	91%	48%	3.58	3.40	3.41
EAMONF** *kIt (I Don't Want You Back) (Jive)	3.17	3.25	67%	23%	3.48	3.67	2.88
KELIS Milkshake (Star Trak/Arista)	3.12	3.26	94%	53%	3.47	3.12	3.20
BEYONCÉ Me, Myself And I (Columbia)	3.08	—	43%	18%	3.27	2.94	2.97

Total sample size is 403 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 818-377-5388. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

USHER (LUDACRIS & LIL' JON) Yeah (Arista)
Total Plays: 617, Total Stations: 39, Adds: 38

BLACK EYED PEAS Hey Mama (A&M/Interscope)
Total Plays: 584, Total Stations: 49, Adds: 5

MAROON 5 This Love (Octone/J)
Total Plays: 540, Total Stations: 78, Adds: 20

YING YANG TWINS (LIL' JON) ... Salt Shaker (TVT)
Total Plays: 483, Total Stations: 30, Adds: 13

KIMBERLEY LOCKE 8th World Wonder (Curb)
Total Plays: 454, Total Stations: 47, Adds: 12

KID ROCK Cold And Empty (Top Dog/Atlantic)
Total Plays: 399, Total Stations: 36, Adds: 6

DAVE MATTHEWS Save Me (RCA)
Total Plays: 233, Total Stations: 24, Adds: 0

KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
Total Plays: 199, Total Stations: 16, Adds: 6

FEFE DOBSON Everything (Island/IDJMG)
Total Plays: 144, Total Stations: 53, Adds: 38

THREE DAYS GRACE (I Hate) Everything About You (Jive)
Total Plays: 133, Total Stations: 28, Adds: 23

Songs ranked by total plays

Smart & Popular

Continued from Page 23

with their targets, but they arrive at their destinations from very different angles. Boston radio legend Matty Siegel has been doing mornings on Kiss for 23 years as of last week. On the opposite end of the spectrum is the Jam'n morning team, Ramiro & Pebbles, who have been together for all of two years.

Siegel is currently No. 1 25-54, No. 2 18-34 and No. 1 with every possible female demo between 18 and 54. Over on Jam'n, "Ramiro & Pebbles just made history, becoming No. 1 18-34 for the first time ever on the frequency, with Matty just a few tenths behind," Cadillac says.

"I love working with Matty. He's very intelligent, extremely talented and very genuine. He will not bullshit the audience in any way, and he's built up a lot of trust because of that.

"For him, it's not about living for the next deal or the next bonus check. He's really motivated by the quality of the product, which, at the end of the day, has kept him on top for over two decades. Matty Siegel is obviously the No. 1 reason for all of our success at Kiss."

Matty's partner of 15 years is entertainment guru Billy Costa. "Billy is absolutely the best partner that any top morning man in America could have, and together they make an unbeatable duo," says Cadillac. "And traffic reporter and sidekick Lisa Roach has made bigger strides in the short time she's been with the show than anyone else in her role has made in the last decade."

We Are Family

Speaking of heritage, the guys who follow Matty aren't exactly rookies either. Midday personality Ed McMann has a couple of decades at Kiss under his belt. The one major seismic shift in the Kiss family came last year, when afternoon mainstay Dale Dorman left after 23

"Matty Siegel is obviously the No. 1 reason for all of our success at Kiss."

years. He's now doing mornings across the street, at Infinity's Oldies WODS.

Filling that gaping hole wasn't easy. Say hello to Artie The One Man Party, also a member of the Kiss Decade Club, who recently got the nod and moved up from nights. Late-nighter Romeo, who started as an intern at Jam'n years ago, was upped to nights.

"We got a lot of tapes from all over," says Cadillac of the opening. "On the one hand, I wanted to find the best person available for the shift, but, on the other hand, my preference is to promote from within, because they're a known quantity. I'm a known quantity to them, they're a known quantity to me, and they're also a known quantity to the marketplace. We have a definite read on what the future may hold with someone who's already known."

Oddly, Cadillac rotated Artie and Romeo in afternoons throughout the fall book and achieved some surprisingly gratifying results. "We were No. 1 18-34 on Kiss for the first time in 2 1/2 years," he says. "Bottom line, I'm not going to say that it wasn't a difficult decision, because it was. But, ultimately, I believe it was the right decision.

"If you were to ask the staff at Kiss, 'Do you want to beat Jam'n?' I hope their answer would be yes. And if you were to ask the Jam'n staff the same question about Kiss, I hope their answer would also be yes."

"I've got phenomenal people from top to bottom, and that's the reason for our success — people like Dennis O'Heron, Marketing Director for both stations and Asst. PD at Jam'n. We've worked together for almost 10 years, and when you click that well with someone, it all works. He's a great partner, and although I haven't been exposed to every marketing director out there, I would conservatively put him in the top five."

Another huge piece of the victory belongs to Regional VP/Market Manager Jake Karger. "You're only as good as the resources you're given, and Jake is a huge resource, and

she makes other resources available," Cadillac says. "I credit her with being able to develop the natural coach and leader in me. She's tremendous at bringing out the best in her people, and she's a major reason why I love my job so much."

TALK BACK TO R&R!

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

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Stations and their ads listed alphabetically by market

Table listing radio stations and their advertising spots across various markets including Albany, NY; Canton, OH; Denver, CO; Gainesville, FL; Knoxville, TN; Mobile, AL; Portland, ME; San Diego, CA; Tulsa, OK; etc.

Monitored Reporters
178 Total Reporters
128 Total Monitored
50 Total Indicator
Did Not Report, Playlist Frozen (2):
KPRF/Amarillo, TX
WQGN/New London, CT



DONTAY THOMPSON
dthompson@radioandrecords.com

Finding Air Talent

A veteran programmer helps develop a website for out-of-work air talent

Are you an air talent who is out of work and looking to land your next gig but isn't aware of all the job opportunities available? Are you a PD looking to fill a daypart at your station, but you can't seem to find air talent with the proper sound? Could it be that your programming duties haven't allowed you time to go through all the airchecks stacked on your desk?

Whatever the case may be, Carmy Ferreri and partner Trace Clingman have come up with a hot website, www.allairtalent.com, to help out-of-work air talent and those programmers looking for their next radio star. "What Trace and I saw was that a lot of air talents were saying that there aren't any jobs out there," Ferreri says.

Ferreri has had a rich career in radio since getting his start in the business as an air talent at AC KBAI/San Luis Obispo, CA in the '80s. After working there for a short time, he focused on landing a gig in programming, which led him to the Asst. PD/MD job at Urban KPOP/Sacramento. Ultimately, that station flipped to CHR/Rhythmic under the new calls KRXQ, and Ferreri landed his first PD position there in '85.

Subsequently, Ferreri did programming stints at Urban WCCG/Charleston, SC; CHR/Rhythmic KGGI/Riverside; Rhythmic Oldies KRLA/Los Angeles; Hot AC KGGO/Sacramento; and CHR/Rhythmic KRBV/Dallas. He later moved to Reno, NV for OM duties at Citadel's Hot AC KNEV, CHR/Rhythmic KWYL and Rock KNHK. While working in Reno, Ferreri met Clingman, who, at the time, was an out-of-work actress from Los Angeles doing mornings at KNEV.

"When I was out of work and doing a morning show gig for Carmy in Reno, I was so frustrated by the whole process of putting together packages of tapes, CDs and labels and then getting them out to everybody," says Clingman. "I was going through the trades every day, one by one, and sending out package after package. It was costing me a fortune when I was unemployed and didn't have the money."

"I went to Carmy and was like, 'This is ridiculous!' I remember the stack of packages he would have in his office from jocks that basically nev-

er got listened to. Unless it happened to be that you had a position available, people were sending packages blindly. I was like, 'It's a waste of money, and it's not effective.'"

Calling on her acting background, Clingman thought of how many of today's casting directors fill roles by going to certain Internet sites filled with actors' profiles, resumes and photos. She wondered why there wasn't a website that allowed radio air talent and PDs to do the

same. Ferreri says, "As a PD, I knew I was always looking for talent, and I knew other PDs who were always looking for talent. The problem was, how do you hook up a jock in Greensboro with a PD in Seattle? How are they going to find each other?"

"So with jocks saying there weren't any jobs and PDs saying they were always looking for talent, it was a no-brainer. We decided to create a place where those people could meet."

"We wanted the best of both worlds on the website, as far as what I would need as talent and what a PD would need in order to find talent," Clingman says. "We wanted to streamline the process, because, prior to this, it wasn't working."

Now that the site is up and running, I spoke to the duo about how effective they believe it will be and if it will ultimately be the one-stop shop where PDs and air talent can get connected.

R&R: How long has the website been on line?

CF: Dec. 1, 2003 is about when the site went active. Right now we're in the midst of a pre-launch of the site.

R&R: What were the initial steps in starting this website?

CF: We did a number of things. We continued our discussions with a number of talents about finding work. Their frustrations were that there aren't any jobs, and they wondered

how you get a job when half the time you don't know there are jobs. You hear about somebody who lands a job, and you're like, "I didn't even know that job was available until I read about it in R&R." How are you going to get a job when you don't even know they're available?

We also discovered how much money people were spending trying to get a job. The dollar amounts were huge. When you're out of work, you can't be spending a lot of money trying to find work, not to mention the hours you spend putting all the stuff together. That was the research on the talent side.

On the programmer side, it really developed with me talking to programmers I've known from years of programming radio. When I worked at Infinity we'd be on conference calls and we'd all be talking about, "I'm looking for a guy to do my afternoon show. Does anybody know anybody?" That was kind of how we were

"We wanted to streamline the process of looking for work, because, prior to this, it wasn't working."

Trace Clingman

trying to find talent, and it was totally ineffective. I said there was no way that me and the 20 PDs I'm close to could ever network enough to know all the available talent. It was very difficult to put PDs and talent together until now.

R&R: How can a jock get in touch with you guys to post material?

CF: First and foremost, this article is a great way to get the word out there. Because of all the research we did, we've already started a buzz with people like Jerry Clifton, who is out there talking with people about the website. The other thing that we do is contact people who are out of work and say, "Hey, if you're out of work and you're looking, it doesn't cost you anything to post your demo on our

"The beauty of the page is, if I'm a talent and I post my demo on www.allairtalent.com, the first person to make the phone call is not me trying to track down the PD and get them to return my phone call; it's the PD calling me."

Carmy Ferreri

site." We've already got over a hundred programmers, consultants, GMs and VPs of programming who are trying to upload to the site. And that is just through word of mouth.

TC: For some reason talent seem to be hesitant to put their stuff on the site. That's where our frustration comes from, because we hear from programmers who are looking for talent right now. They're signing up and searching www.allairtalent.com for talent, but the talent haven't uploaded their demos and resumes. That's why we decided to give it away for the first 30 days, to let them try it out. We're not asking for any money. Right now it's a matter of going to the website and signing up and getting your stuff heard by all of the PDs who are going there. We don't want to disappoint the PDs who are going there to look for talent.

R&R: How did you start to get the word out about the website to build your database? Did you face any obstacles?

CF: Virtually everyone we've talked to has said this is brilliant. The feedback has been phenomenal. The only speed bump we've had is getting the talent to understand that there is a better way to get their demo in front of PDs. We can't tell you which PDs have signed up, due to a confidentiality issue. Rather than the old-fashioned way of "Hey, I heard there was a job in Miami. Let me rush and get a tape out there," what they do is post their demo, resume and photo on the site. Then, much like a dating service, managers come to the site, and only managers can get into the database to hear the demos.

TC: The managers go on the website and they are able to enter their search criteria. They can enter exactly what they're looking for and get the results. At that point the manager will be able to listen to the jock right then and there. There's no download time. They're able to listen to your demo, read your resume, get your phone number or e-mail you right from the site.

R&R: How does a person go about putting up a posting on your website?

CF: The way it works now if you're a talent is, you send out a tape and you try to contact a PD. The question was, how many times had you actually contacted or spoken to that PD? As a PD, I can tell you it's not very

often. I'm not proud to say that. You get busy, and you can't take every phone call that comes in — especially when you're looking to hire somebody and you're getting 150 phone calls a week about that position.

The beauty of the page is, if I'm a talent and I post my demo on www.allairtalent.com, the first person to make the phone call is not me trying to track down the PD and get them to return my phone call; it's the PD calling me. Why are they calling? Because they've heard the demo and are interested.

R&R: What requirements are there for a jock to post his or her aircheck on www.allairtalent.com?

CF: We want them to upload a three-minute-or-less demo. On the page they fill out a resume with their name, address, contact information, work history and any comments they'd like to make. We have a place where they can also upload a photo. Then they fill out some criteria for the programmer to search for. For example, whether they're male or female

and what format their demo is. Like if they're doing Country, they put Country. They also put what market rank they're in and the region of the country they're in. If you were working in Seattle, you'd put Northwest; if you're female doing afternoon drive on a Rhythmic station, you'd put female,

Rhythmic format, afternoon drive and the region. The PDs go in and select by that criteria.

R&R: Do you have more programmers or more air talent using the site?

CF: Far more managers are going on our website looking for talent. If there are no jobs, as the talent says there aren't, why are all these managers signing up on www.allairtalent.com on their own? What we see is that the managers are hungry for talent, and they're looking.

R&R: How often do you update the website?

CF: It's automatically updated and fully automated. A talent signs up and posts his or her demo, and it automatically gets on the website immediately.

R&R: How long do the postings stay listed?

CF: They get the first 30 days free. If they want to stay on the page after that, they pay \$15 a month, which is nothing compared to the price it costs to send out packages.



Carmy Ferreri



Trace Clingman



January 23, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	5542	+709	615700	7	83/1
1	2	KELIS Milkshake (Star Trak/Arista)	4974	-280	485609	15	80/0
2	3	OUTKAST Hey Ya! (Arista)	4562	-285	466905	14	57/0
6	4	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Sitt Shaker (TVT)	4066	+322	407607	9	74/0
4	5	OUTKAST The Way You Move (Arista)	3838	-439	476448	19	72/0
14	6	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	3830	+1264	501818	3	84/77
8	7	ALICIA KEYS You Don't Know My Name (J)	3642	+78	434811	8	78/1
9	8	NICK CANNON Gigolo (Jive)	3567	+123	318995	11	76/0
5	9	JAGGED EDGE Walked Outta Heaven (Columbia)	3463	-597	352257	17	73/0
11	10	WESTSIDE CONNECTION Gangsta Nations (Capitol)	3218	+212	357838	12	70/2
7	11	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3019	-628	347209	21	77/0
19	12	CASSIDY f/R. KELLY Hotel (J)	2848	+558	352374	12	72/1
10	13	YOUNGBLOOZ f/LIL' JON Damn! (Arista)	2792	-264	368618	26	75/0
16	14	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	2665	+228	271786	7	70/4
12	15	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	2419	-575	231186	20	76/0
20	16	BEYONCE' Me, Myself And I (Columbia)	2414	+136	221054	10	63/2
27	17	J-KWON Topsy (So So Def/Arista)	2336	+958	207040	3	74/9
15	18	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2186	-372	284106	36	76/0
18	19	BABY BASH Suga Suga (Universal)	2158	-224	290623	31	55/0
13	20	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	2149	-504	353715	14	61/0
17	21	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Real/Universal)	2043	-363	183204	20	60/0
22	22	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	2001	+324	178788	4	75/4
35	23	CHINGY One Call Away (DTP/Capitol)	1832	+740	158575	3	71/8
31	24	EAMON F**k It (I Don't Want You Back) (Jive)	1589	+402	144358	8	39/8
23	25	MARY J. BLIGE f/EVE Not Today (Geffen)	1501	-78	107873	6	64/1
38	26	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	1499	+524	186437	3	67/63
25	27	B2K f/FABOLOUS Bada Boom (Epic)	1496	-13	123342	5	53/0
21	28	G UNIT Stunt 101 (Interscope)	1455	-454	199388	12	70/0
32	29	PETEY PABLO Freek-A-Leek (Jive)	1366	+210	143036	3	50/6
28	30	BABY BASH Shorty Doowop (Universal)	1194	-160	104181	10	37/0
30	31	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	1143	-57	137456	13	24/0
29	32	AVANT Read Your Mind (Geffen)	1120	-82	174573	10	39/2
26	33	BOW WOW f/JAGGED EDGE My Baby (Columbia)	1101	-278	142252	11	44/0
33	34	MARQUES HOUSTON Pop That Booty (T.U.G./EEG)	1022	-98	65274	7	52/0
36	35	T.I. Rubber Band Man (Grand Hustle/Arista)	1008	-33	75807	4	48/4
34	36	R. KELLY Step In The Name Of Love (Jive)	957	-137	147231	16	56/0
41	37	RUBEN STUDDARD Sorry 2004 (J)	950	+141	88581	3	45/1
24	38	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	942	-576	83129	10	64/0
40	39	RYAN DUARTE You (Universal)	923	+61	132644	8	35/0
42	40	JUVENILE In My Life (Cash Money/Universal)	880	+154	86422	4	32/6
48	41	G UNIT Wanna Get To Know You (Interscope)	732	+245	112278	2	37/11
Debut	42	MASTER P Them Jeans (New No Limit/Koch)	691	+240	74530	1	31/6
Debut	43	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	672	+281	94319	1	36/4
46	44	TRILLVILLE Neva Eva (BME/Warner Bros.)	622	+67	54350	6	18/1
39	45	OBIE TRICE The Set Up (Shady/Aftermath/Interscope)	613	-276	51753	7	48/0
44	46	BIG TYMERS f/R. KELLY Gangsta Girl (Cash Money/Universal)	601	-96	58406	4	34/0
Debut	47	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	548	+380	47322	1	62/10
37	48	MYA Fallen (A&M/Interscope)	533	-465	36168	11	51/0
47	49	SEAN PAUL I'm Still In Love With You (VP/Arista)	505	+16	145953	7	18/0
50	50	BUBBA SPARXXX Back In The Mudd (Beatclub/Interscope)	479	+2	12526	2	33/1

Most Added*

www.rtradds.com

ARTIST TITLE LABEL(S)	ADDS
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	77
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	63
2PAC f/EMINEM One Day At A Time (Amaru/Interscope)	29
BENIE MAN f/MS. THING Dude (Virgin)	15
DAVID BANNER Crank It Up (SRC/Universal)	13
SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	12
G UNIT Wanna Get To Know You (Interscope)	11
MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	10
J-KWON Topsy (So So Def/Arista)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+1264
J-KWON Topsy (So So Def/Arista)	+958
CHINGY One Call Away (DTP/Capitol)	+740
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+709
CASSIDY f/R. KELLY Hotel (J)	+558
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+524
EAMON F**k It (I Don't Want You Back) (Jive)	+402
MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	+380
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	+324
YING YANG TWINS f/LIL' JON... Sitt Shaker (TVT)	+322

New & Active

- 2PAC f/EMINEM One Day At A Time (Amaru/Interscope)
Total Plays: 391, Total Stations: 53, Adds: 29
- MARIO WINANS f/P. DIDDY I Don't Wanna Know (Universal)
Total Plays: 383, Total Stations: 10, Adds: 2
- LIL SCRAPPY Head Bussa (BME/Reprise)
Total Plays: 312, Total Stations: 20, Adds: 1
- JIN Learn Chinese (Ruff Ryders/Virgin)
Total Plays: 311, Total Stations: 26, Adds: 1
- BENIE MAN f/MS. THING Dude (Virgin)
Total Plays: 302, Total Stations: 25, Adds: 15
- BLACK EYED PEAS Hey Mama (A&M/Interscope)
Total Plays: 258, Total Stations: 21, Adds: 1
- VIOLATOR f/MYSTIKAL & B. RHYMES Keep Doin' It (Jive)
Total Plays: 216, Total Stations: 21, Adds: 1
- SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)
Total Plays: 198, Total Stations: 17, Adds: 12
- FEDERATION Hyphy (Virgin)
Total Plays: 178, Total Stations: 17, Adds: 1
- DAVID BANNER Crank It Up (SRC/Universal)
Total Plays: 91, Total Stations: 14, Adds: 13

Songs ranked by total plays

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

85 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 1/11-1/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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Debut #2**

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TOP 10 CALLOUT WJMN/BOSTON, WPHH/HARTFORD!!!
#6 PHONES WMBX!!!**

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R&R RHYTHM:

38 - 26 (+524) #6 Most Increased

R&R URBAN:

43 - 36 (+271)

RHYTHM MONITOR:

Debut 39* - 33* (+30)

URBAN MONITOR:

Debut 36* - 23* (+486) #5 Greatest Gainer

Dirt Off Your Shoulder
JAY-Z

THE SECOND SMASH SINGLE FROM

**THE
BLACK
ALBUM**

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RANK ARTIST TITLE LABEL

- 1 USHER f/LUDACRIS Yeah (Arista)
- 2 YING YANG TWINS Salt Shaker (TVT)
- 3 TWISTA f/K. WEST & J. FOXX Slow Jamz (Atlantic)
- 4 CASSIOY f/R. KELLY Hotel (J)
- 5 J-KWON Topsy (So So Def/Arista)
- 6 KELIS Milkshake (Star Trak/Arista)
- 7 WESTSIDE CONNECTION Gangsta Nation (Capitol)
- 8 NICK CANNON Gigolo (Jive)
- 9 YOUNGBLOODZ f/LIL' JON Damn! (Arista)
- 10 LUDACRIS Stand Up (Def Jam South/IDJMG)
- 11 JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
- 12 OUTKAST The Way You Move (Arista)
- 13 LIL' JON & EASTSIDE BOYZ Get Low (TVT)
- 14 ALICIA KEYS You Don't Know My Name (J)
- 15 OUTKAST Hey Ya (Arista)
- 16 KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
- 17 PETEY PABLO Freek-A-Leek (Jive)
- 18 G-UNIT Stunt 101 (Interscope)
- 19 JUVENILE In My Life (Cash Money/Universal)
- 20 LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
- 21 BEYONCE' Me, Myself And I (Columbia)
- 22 TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)
- 23 2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Death Row/Interscope)
- 24 MURPHY LEE f/J. DUPRI Wat Da Hook Gon' Be (Fo' Reel/Universal)
- 25 CHINGY f/SNOOP DOGG & LUDCARIS Holidae In (DTP/Capitol)
- 26 T.I. Rubber Band Man (Grand Hustle/Atlantic)
- 27 B2K f/FABOLOUS Badaboom (Epic)
- 28 YOUNG GUNZ No Better Love (Def Jam/IDJMG)
- 29 JAY-Z Change Clothes (Roc-A-Fella/IDJMG)
- 30 BABY BASH Suga Suga (Universal)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/11-1/17 ©2004, R&R, Inc.



PHIAT MIX SIX

- J'KWON Topsy (So So Def/Arista)
- MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
- JAY-Z Dirt Off Your Shoulders (Roc-A-Fella/IDJMG)
- JOE f/G UNIT Ride Wit U (Jive)
- PETEY PABLO Freek-A-Leek (Jive)
- SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)

ON THE RECORD

This Week's Hottest Music Picks

Beata

MD, WLLB/Tampa

T.I.'s "Rubber Band Man" (Grand Hustle/Atlantic): Love this record! Sounds like T.I. has another burner. The record is huge in the clubs and on the mix show.

Young Gunz's "No Better Love" (Roc-A-Fella/IDJMG): The hook on this record is contagious. Every time I hear this record it gets stuck in my head.

Usher featuring Lil Jon & Ludacris' "Yeah" (Arista): Huge! Since we added this record Dec. 12, it's been No. 1 phones and is now starting to pull research. This is going to be a No. 1 record, no question.

Preston Lowe

PD/MD, KQBT/Austin

Chingy's "One Call Away" (DTP/Capitol): Looks like Chingy is one call away from another hit.

Pete Pablo's "Freek-A-Leek" (Jive): "Freek-A-Leek" sounds pretty freekin' good.

Usher featuring Lil Jon & Ludacris' "Yeah": Yeah! Usher's back with another one.

Lee-L'Heureux

MD, WRFD/Portland, ME

Mario Winans featuring P. Diddy's "I Don't Wanna Know" (Bad Boy/Universal): Going to be a solid hit. We're following the lead of the other New England stations blazing the trail on this one. We put it in, and the phones and e-mails haven't stopped.

Usher featuring Lil Jon & Ludacris' "Yeah": No surprise to anyone this record is an absolute smash. Three stars on one record with a crazy Ludacris verse. Tough to go wrong here; this will be a No. 1.

Dilated Peoples' "This Way" (Capitol): This is a cool record to watch out for that will work well in our market. It features the newest star, Kanye West, and has a very happy feel to it.

Mark Adams

PD, KXJM/Portland, OR

Usher featuring Lil Jon & Ludacris' "Yeah": Heat. Huge over the holidays. No. 1 phones.

Jay-Z's "Dirt Off Your Shoulder" (Roc-A-Fella/IDJMG): Love this cut, already reacting. Dina Rae's "And" (Universal): I like the production and the hook. The gal from Em's "Superman" can flow.

Brandy featuring Timbaland's "Turn It Up" (Atlantic): We've been bangin' this from a white label in the mix. Atlantic, wake up and work it.

G Unit featuring Joe's "Wanna Get To Know You" (Interscope): Smokes. Gonna work for us.

Romeo

MD, KBBT/San Antonio

Usher featuring Lil Jon & Ludacris' "Yeah": Hot! Hot! Hot! This record is the core sound of KBBT (The Beat)/San Antonio.

Twista featuring Jamie Foxx & Kanye West's "Slow Jams" (Atlantic): I've loved this record from the first time I listened to it.

Jay-Z's "Dirt Off Your Shoulder": This record is gonna be huge.

R Dub

PD, KOHT/Tucson

ODM's "Chile Verde" (Independent): This is a spoof on Kelis' "Milkshake" performed by KOHT (Hot 98.3)/Tucson sister station KGGI's ODM. "My chile is grande/I'd show you, but I'd have to charge!" It's funnier than ish!

G Unit's "Wanna Get To Know You" (G Unit/Interscope): This 50 Cent guy is really popular here in Tucson — go figure.

Jay-Tee's "Baby Girl" (Independent): Former N2Deep member Jay-Tee's got a hit on his hands. This record is perfect for Tucson!

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DANA HALL

dhall@radioandrecords.com

Spiritual Ascendancy

Walt Love's crusade gains higher ground

By Jeff Green

R&R Executive Editor

After more than 30 years as a major-market radio personality and successful syndicated program host, Walt "Baby" Love has broadened his mission from counting down the hits to counting down the Ten Commandments as he enters a new dimension of his storied career.

An ordained minister in the African Methodist Episcopal Church in Los Angeles, Love steps outside the one-on-one world of a radio control room to speak face-to-face with three congregations of 2,300 members each Sunday. It's a calling from God that both inspires and, at times, terrifies him.

Between his various long-running shows — the *Countdown With Walt "Baby" Love*, *Urban AC Countdown* and *Gospel Traxx* — Love pursues graduate studies in theology at the Fuller Theological Seminary in Pasadena, CA. His work is all part of the Walt Love Ministries, including the Walt Love Crusade, which tours the country spreading the Good Word of Jesus Christ while also raising funds for the new nonprofit Walt & Sonya Love Lupus & Cancer Research Foundation.

The organization contributed \$14,000 in 2003 to UCLA and Northwestern University to fight those diseases, a significant beginning to what Love hopes will be a very large, healing initiative.

Asked how the transformation from commercial broadcasting to religion and philanthropy evolved, Love says, "It happened in 1990, when my wife, Sonya, and I were married. I wanted very much to slow myself down in the worlds of professional broadcasting, the music business and television to take more time to think about what I felt God might want me to do. I grew up with the church all my life and was always

"People say, 'You're just a real guy. That's what I like about you.'"

trying to help others, but I know I wasn't serving God as I should."

Walking In God's Tracks

Recognizing that 89% of African Americans in the U.S. are Christians, Love has had a spiritual moment in his *Urban* countdown show since it launched back in 1982, even if it's only something as simple as saying, "Take the time to pray for your neighbor."

The idea for *Gospel Traxx* was hatched in 1994 and brought to fruition the following year, after GMs and PDs pledged to carry a gospel program if Love was willing to develop it. Those pledges have been honored, as over 200 stations in 15 countries air the weekly show. The two- and three-hour productions may soon be joined by a four-hour version.

"We knew it had to be based on more than music; it couldn't just be a gospel and spiritual jukebox," says Love. "Black folks are looking for something else, and in this society, with all that's going on — terrorism, poverty,

AIDS and other health challenges — I said, 'There's got to be that spiritual component that says, "We're not ashamed of the gospel of Jesus Christ," and we're going to do it through music, through the Word, through testimony and through interviews.'

"All I can say is that God led me and illuminated this idea in my mind and heart, and we set about doing it."

A Healthy Interest

Now celebrating its 10th anniversary, *Gospel Traxx* has evolved over the years. In addition to presenting listener testimonies about what God has done for them, the show offers a new feature called "The Medical Moment."

"Many listeners who contact us zero in on my comments about being cancer-free for seven years and how I live with one kidney," Love says. "They'll usually say not only how I've encouraged them, but also how a member of their family is suffering from something."

"Unfortunately, we, as African Americans, battle many specific diseases and health challenges, such as diabetes and hypertension. Black men lead in prostate cancer, black women lead in stroke, heart attacks and breast cancer — I could go on and on — so my audience expects to hear bits of information about medical advancements and early detection.

"We're not trying to be medical professionals, but we do report on findings from the *American Journal of Medicine* and other sources in the medical community, saying, 'You need to look into this,' or, 'We found this out, so check with your medical professional or visit this website.'"

While Love is pleased with how *Gospel Traxx* has been "accepted in people's minds, hearts and homes," he still envisions tremendous growth potential. "The combined economic power of the African-American community is enormous [see R&R's Management/Marketing/Sales section this week], and I know there's room for so much growth, because black folks who are Christians who listen to radio buy a lot of products," he says.

Saluting African-American Success

In another form of outreach, Love hosts the weekday feature "African-Americans Making History Today," which next month will be renamed "African-Americans Making It Happen."



FRIENDS IN WORSHIP Shown after a recent sermon in New Orleans are (l-r) gospel artist Moses Tyson Jr., a frequent Crusade guest for whom Walt Love has produced two albums; Bishop Paul Morton, a gospel artist who also is pastor of the Greater St. Stephen Baptist Church in New Orleans; and Walt Love.

"This is an image-building campaign that grew out of my *Countdown*," says Love. "We used to do this little feature during Black History Month about African Americans who had accomplished something."

"One example is Sylvia Rhone's becoming Chairperson of Elektra Records. We realized that most people had no idea that an African-American woman was running this major corporation and that it was doing better because of her efforts. We thought it would be a good idea to tell people these stories about successful black folks."

Detroit-based writer-producer Chawn Farmer researches candidates for the 30-second feature, which covers everyone from Rhone to Secretary of State Colin Powell, in addition to such people as city council members or school superintendents who are recommended by individual affiliates. Love says the show will soon begin to include Hispanics and people of other races.

"To think that God would use you to help deliver someone else to Him and to help someone find some semblance of peace in their life is just overwhelming."

What drives Love more than anything these days, though, are his ministries and their dual purpose to lead people to Jesus Christ and raise funds to fight lupus and cancer. "Nearly two-thirds of all newly diagnosed cases of lupus in the U.S. are black females," says Love. "My mother contracted it at the age of 55 but had been misdiagnosed for over 12 years. My father had kidney cancer. So lupus and cancer are on my radar screen, and also my wife's, because she has relatives who've suffered from both."

"In building the ministries, we thought we could make people more aware of these two diseases. The National Lupus Foundation and American Cancer Society have been very supportive, supplying us with a lot of

printed information, materials and contacts at local chapters wherever we go."

The next stop on the Walt Love Crusade is St. Louis on Feb. 7, where Love will appear with The Williams Brothers gospel quartet, Verity artist Tone X, Moses Tyson Jr., praise-and-worship speaker Christopher Lewis and Chicago's Lonnie Hunter with The Voices Of St. Mark. The event is free, but the Crusade will ask for a free-will offering to support the Foundation.

"I take no salary from it," says Love. "I pay for the flights out of my own pocket, and the local church puts us in a hotel. Thousands of people come, and there are many volunteers passing out information on diagnosis and treatment."

From Weakness To Strength

You would think that someone who's been on the air in major markets for as long as Love has would have no problem with public speaking, but Walt confesses to bouts of nervousness every time he takes the lectern, especially in front of a full house of 2,000 or 3,000 worshippers.

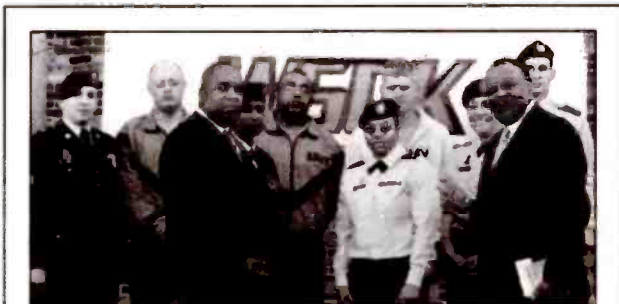
"It's a huge responsibility," he says. "The day I'm not frightened about getting up to preach what God has given me to give to people is when I'll know I shouldn't be doing it. The Book of Proverbs tells us that the first form of realizing your maturity is a healthy fear of the Lord, so when I'm getting ready to preach, I'm scared to death."

Love observes that his sermons sometimes contrast dramatically with the big station events of his radio days in New York, Detroit, Chicago and Los Angeles that drew large crowds. He says, "You might have only five people listening, but one might come to you and say, 'I know I need Christ in my life.'"

"To think — being a sinner and knowing all of the trials and challenges you've gone through in your life — that God would use you to help deliver someone else to Him and to help someone find some semblance of peace in their life is just overwhelming. I see that happening."

"I love radio, and everyone in the business knows that once you do it, you love it forever. But I also know that when I preach a sermon, it is the most exhilarating thing that has ever happened to me."

For information about the Walt & Sonya Love Lupus & Cancer Foundation, contact Walt Baby Love Productions, P.O. Box 572, Agoura Hills, CA 91376, or visit www.waltbabylove.com.



SOLDIERS OF LOVE Here's Walt "Baby" Love (r) with some of the officers and enlisted soldiers during a recent visit to Ft. Stewart, GA, where Love gave a sermon. The Walt Love Crusade will be making numerous appearances around the country in 2004.



America's Best Testing Urban Songs 12 + For The Week Ending 1/23/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs like 'The Way You Move' by Outkast and 'Stand Up' by Ludacris.

Total sample size is 397 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.

Indicator

Most Added

- USHER (LUDACRIS & LI'L JON Yeah (Arista)
SKATTERMAN & SNUG BRIM Block Party (M S C Music)
I-20 Fightin' In The Club (Priority/Capitol)
SLEEPY BROWN (OUTKAST) I Can't Wait (Interscope)

Songs ranked by total plays

Recurrents

- LI'L JON & THE EASTSIDE BOYZ Get Low (TVT) 764
ASHANTI Rain On Me (Murder Inc./DJMG) 629
BEYONCÉ (SEAN PAUL) Baby Boy (Columbia) 611
CHINGY Right Thurr (DTP/Capitol) 602
PHANRELL (JAY-Z) Frontin' (Star Trak/Arista) 479

Reporters

Grid of radio station call letters and their associated reporter names, organized by city and state (e.g., Atlanta, Baltimore, Boston).

Summary box: *Monitored Reporters 81 Total Reporters 70 Total Monitored 11 Total Indicator. Includes logo for '24/7' and text: 'Did Not Report, Playlist Frozen (2): WESE/Tupelo, MS WTMP/Tampa, FL'.

R&R asks radio DJs for the hottest records jumping off that haven't charted yet.

tha JUMP off



Lil D
Mix Show Coordinator, WHRP/Huntsville, AL

Nelly's "Tip Drill" (Universal): Immediate-reaction song! You can't go wrong when you got a song backed by the rawest uncut music video ever! The phones are on fire with this one! • **David Banner featuring Frekza Natcha's** "Mama's House" (Universal): Down-South club anthem like a mug. Banner keeps it crunk and represents for the streets again with this cut. • **Memphis Bleek featuring Trick Daddy and T.I.'s** "Round Here" (Roc-A-Fella/Def Jam): The ATL-MIA connection is what's happenin'. T.I. is so hot right now that anything he touches is pretty much a hit. • **J-Kwon's** "Topsy" (SoSo Def/Arista): Classic case of a basic beat making a hot record. This beat will find you bobbin' yo' head in the car. Jump the gun on this one — it's the next to hit.

Brian Anthony

PD, WXBT/Columbia, SC

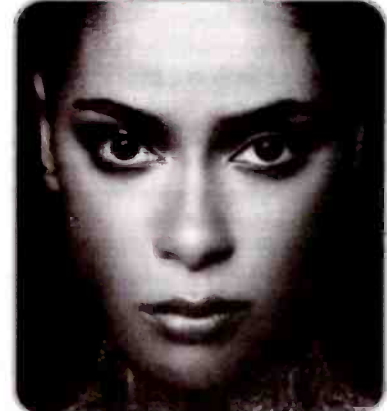


WXBT/Columbia, SC is in the middle of a long-weekend promotion. We've partnered with a local promoter and the club that brings most of the hip-hop shows to the market to give away a weekend package of three shows in four days. Petey Pablo will play on Wednesday night, David Banner performs on Friday, and Twista caps off the weekend on Saturday. The winners get tickets to all three shows. We consider this a pretty major promotion, so every hour you're either hearing a liner about it or we're doing the actual contest. • We launched last July, and we signed on playing 10,000 joints in a row commercial- and lock-free. That was a pretty good marketing campaign to kick us off. Then we followed that up with a \$10,000 guarantee last fall. We guaranteed that we'd play at least 10 songs in a row every hour between 10am and midnight, and if we didn't we'd pay \$10,000. So far we're still keeping our promise. • We also knew, being the new station in town, we'd have to get involved quickly in community organizations. So for the holidays we partnered with two groups to help the needy in Columbia. The first was the Harvest Hope Food Bank, where we collected nonperishable foods during November. Then, in December, we partnered with Television 19 for a toy drive called Stuff the Bus. We asked listeners to donate enough toys to fill a bus. Our campaign for 2004 is a voter-registration drive. Most of our promotions will be tied into that in some way. • Lastly, we're also kicking off a major winter promotion that will run through April. We're giving away a customized Yukon SUV with 24-inch rims, five DVD screens and a \$2,000 stereo system. We bring it to all our remotes, and listeners can register to win it.



STUDIO STATS

ARTIST: Rhian Benson
LABEL: DKG Music
CURRENT PROJECT: *Gold Coast*
IN STORES: NOW
CURRENT SINGLE: "Stealing My Peace of Mind"



The Album: Singer Rhian Benson writes all her own material on guitar and keyboards, on which she is proficient. She also co-produced her debut album, *Gold Coast*, along with well known Grammy-Award-winning producers James Poyser (Lauryn Hill, The Roots, Jill Scott) and Bob Power (D'Angelo, India Arie, Chaka Khan).

Birthplace: Ghana, West Africa
Personal Stats: Born into the Ashanti tribe in West Africa to a British mother and an Ashanti father, Benson grew up surrounded by music. Her mother was a singer and her father played guitar. Her grandfather led an acclaimed big band orchestra during the '50s and '60s, an uncle was a popular singer, and another uncle was a record producer. By age 9 Benson was playing piano and writing songs. Her family had moved to New Delhi, India, and she began to draw upon the musical styles of her culture and the places she lived. While music was her love, Benson also valued her education highly. She attended the prestigious London School of Economics and, later, Harvard University. It was after Benson returned to Lon-

don to care for her ailing mother that she rediscovered her desire to create music, this time as a profession. In London she built a name for herself by performing at small venues and writing her own material.

Musical Influences: Miles Davis; Earth, Wind & Fire; Miriam Makeba; Ella Fitzgerald; and Afrobeat legend Fela Kuti.

Past Successes: Benson's debut single, "Say How I Feel," was the Most Added record at Urban AC radio in its first week, a major accomplishment for an unknown artist. The song also went on to reach the top 10 on that chart. She was later asked to host an entertainment television series for BET, also titled *Gold Coast*, which has since been picked up for a second season and is currently shooting six new episodes.

See Her: On BET/BET JAZZ as the host of *Gold Coast*; *Soul Train* (repeat performance to air in February or March); on her upcoming national tour, sponsored by TimeWarner's Roadrunner Cable, set to start in the spring; and, before her tour begins, performing in Atlanta on Jan. 24, Detroit on Feb. 1, Copper Mountain, CO on Feb. 5 and Los Angeles on Feb. 14.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?
Call me at 201-656-3431
or e-mail:
dhall@radioandrecords.com

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WVAV/Baltimore, MD* PD: Tim Watts AP/MD: Keith Fisher 1 BIRTHFACE</p> <p>KQXL/Baton Rouge, LA* PD/MD: Neil Vorse BYOFFICE: Carol Thomas GERALD LEVERT</p> <p>WBHK/Birmingham, AL* PD: Jay Dean AP/MD: Cheryl Johnson No Adds</p> <p>WMGL/Charleston, SC* OH/PO: Terry Bass AP/MD: Belinda Parker BYOFFICE: Carol Thomas GERALD LEVERT</p> <p>WDAV/Charlotte* PD/MD: Tom Avery BYOFFICE: Carol Thomas GERALD LEVERT HL ST. SOUL</p> <p>WVAZ/Chicago, IL* OH/PO: Eray Smith AP/MD: Armando Pizarro 1 SHANT 2 BIRTHFACE 7 MUSIQ TEENA MARIE</p> <p>WVAK/Cleveland, OH* OH/PO: Stan Johnson MD: Shelly Pugh GERALD LEVERT</p>	<p>WLXC/Columbia, SC* PD: Brian Williams BYOFFICE: Carol Thomas GERALD LEVERT</p> <p>WVOM/Columbia, SC* PD: Brian Lee BYOFFICE: Carol Thomas GERALD LEVERT HL ST. SOUL</p> <p>WAGH/Columbia, GA OH: Brian Walters PD/MD: Geneva Richardson MD: Ed Lamb GERALD LEVERT HL ST. SOUL</p> <p>WVHE/Durham, OH* OH/MD: J.D. Kiser GERALD LEVERT</p> <p>WDDJ/Detroit, MI* OH: EJ Hinchey PD: Jonathan Hammond AP/MD: Chad Stevens MD: Shelia Little No Adds</p> <p>WUKS/Fayetteville, NC* PD: Gerald Davis MD: Colton Poo BYOFFICE: Carol Thomas GERALD LEVERT HL ST. SOUL</p> <p>WVZZ/Flint, MI* PD: Cheryl Johnson No Adds</p>	<p>WFLM/Ft. Pierce, FL* OH/PO: Mike Jones 24 BEYONCÉ 19 CARL THOMAS GERALD LEVERT HIL ST. SOUL</p> <p>WQMG/Greensboro, NC* PD/MD: AC Stone AL GREEN</p> <p>KMLD/Houston, TX* PD: Tom Coleman MD: Sam Clouse BIRTHFACE</p> <p>WTLC/Indianapolis, IN* PD: Steve Wallace AP/MD: South Adams GERALD LEVERT JAYR</p> <p>WXXJ/Jackson, MS* OH/MD: Stan Kraviec 3 GERALD LEVERT HL ST. SOUL CARL THOMAS</p> <p>WVOL/Jacksonville, FL* PD/MD: EJ Straub BYOFFICE: Carol Thomas GERALD LEVERT</p> <p>KOLR/Kansas City, MO* PD: Greg Lee MD: Troy Whitlock No Adds</p>	<p>KXKS/Lafayette, LA* PD/MD: John Grant 21 BEYONCÉ 4 CARL THOMAS</p> <p>KORY/Little Rock, AR* OH: Jay Decker PD: Steve Stone MD: Jamal Hunter 12 GERALD LEVERT 2 GONNELL JORDAN 6 BEYONCÉ 4 CARL THOMAS GONNELL JORDAN HL ST. SOUL</p> <p>KULH/Los Angeles, CA* PD/MD: Amyrly Russell 11 CARL THOMAS HL ST. SOUL</p> <p>WROV/Macon, GA PD/MD: Chris Williams 42 SICK HEVY 30 R. KELLY 30 JAY 30 BAWT 30 MUSIQ 28 SHORE MORTAL 28 LUTHER VANDROSS 26 WILL CORBIN 24 GRETNA HARRIS 22 RUBEN STUDDARD 21 TERRYWAY MADU 20 MICHAEL JACKSON 18 OUTRAGE 18 JAGGED EDGE 18 ANTHONY 16 ANTHONY HAMILTON 12 LORNA BIRD & PUP 10 BEYONCÉ 10 CARL THOMAS 10 JEFF MAULERS 7 GERALD LEVERT</p>	<p>KJSS/Memphis, TN* PD: Rob Bell AP/MD: Shanon Collier 3 BEYONCÉ GERALD LEVERT</p> <p>WHDJ/Miami, FL* OH: David Brown AP/MD: Karen Toupin BYOFFICE</p> <p>WJMR/Memphis, WI* PD/MD: Lynn Jones 1 BIRTHFACE</p> <p>WOLT/Mobile, AL* PD: Steve Chesley MD: Kelly Carter 3 CARL THOMAS GERALD LEVERT BYOFFICE</p> <p>WOLK/Nashville, TN* PD/MD: Dennis Conard 4 BEYONCÉ 4 CARL THOMAS</p> <p>WVBC/New Haven, CT* PD: Steve Chesley MD: Kelly Carter 2 CARL THOMAS GERALD LEVERT MORTELL JORDAN BYOFFICE</p> <p>WYLD/New Orleans, LA* OH: Carlo Decker OH/MD: Steve Gauder SLS GERALD LEVERT</p>	<p>WVBE/Roseville, VA* PD/MD: Matt Ford CARL THOMAS GERALD LEVERT HL ST. SOUL</p> <p>WLVW/Savannah, GA OH: David Kelly PD/MD: Gary Young 13 JAYR 11 OUTRAGE</p> <p>WDAZ/St. Louis, MO* OH: Eric Stephens MD: Taylor J 41 RUBEN STUDDARD 10 GERALD LEVERT 7 BIRTHFACE 5 VAN HUNT</p> <p>WVWA/Washington, DC* PD/MD: David A. Glickson 1 CARL THOMAS GERALD LEVERT BYOFFICE</p> <p>WVWA/Washington, DC* PD: Kelly Brown MD: Mike Chase 1 BIRTHFACE GERALD LEVERT</p>
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***Monitored Reporters**

46 Total Reporters

42 Total Monitored

4 Total Indicator

Did Not Report, Playlist Frozen (1):
WMCS/Milwaukee, WI

R&R URBAN AC TOP 30

January 23, 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)	1328	+96	173207	11	42/0
2	2	R. KELLY Step In The Name Of Love (Jive)	1019	-63	139406	36	21/0
3	3	GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	1005	-51	127998	20	39/0
4	4	JOE More & More (Jive)	911	-33	113482	14	40/0
5	5	AVANT Read Your Mind (Geffen)	817	-59	76437	14	38/0
8	6	LUTHER VANDROSS Think About You (J)	698	+22	75836	9	39/0
6	7	KEM Love Calls (Motown/Universal)	692	-75	101455	50	32/0
10	8	RUBEN STUDDARD Sorry 2004 (J)	675	+78	72705	4	37/5
7	9	MUSIQ Forthenight (Def Soul/IDJMG)	672	-10	79834	10	33/1
9	10	SMOKIE NORFUL I Need You Now (EMI Gospel)	583	-53	54921	40	34/0
11	11	WILL DOWNING A Million Ways (GRP/VMG)	561	-2	42490	16	33/0
12	12	DWELE Find A Way (Virgin)	544	-19	61924	27	40/0
15	13	ERYKAH BADU Back In The Day (Motown)	491	+27	41300	12	27/0
14	14	ARETHA FRANKLIN Wonderful (Arista)	476	-29	73857	15	29/0
13	15	LUTHER VANDROSS Dance With My Father (J)	453	-62	60804	36	38/0
16	16	DUTKAST The Way You Move (Arista)	436	+19	68376	6	9/2
18	17	JAGGED EDGE Walked Outta Heaven (Columbia)	395	+32	34119	8	20/0
17	18	MICHAEL JACKSON One More Chance (Epic)	356	-23	42487	12	23/0
19	19	ASHANTI Rain On Me (Murder Inc./IDJMG)	306	-34	44763	13	17/0
21	20	VAN HUNT Seconds Of Pleasure (Capitol)	299	+36	22079	8	26/1
20	21	JAHEIM Backlight (Divine Mill/Warner Bros.)	299	+14	29436	19	23/0
22	22	JAVIER Beautiful U R (Capitol)	253	-4	15791	3	23/1
26	23	SILK Side Show (Liquid B)	234	+36	10462	5	22/1
23	24	BABYFACE The Loneliness (Arista)	230	+143	23672	1	35/9
23	25	KEM Matter Of Time (Motown)	228	-1	25464	10	18/0
28	26	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	192	0	17791	5	14/0
29	27	BRIAN MCKNIGHT Back Seat (Gettin' Down) (Motown)	171	-4	11002	3	16/0
25	28	AL GREEN I Can't Stop (Blue Note/EMC)	167	-32	7964	5	18/1
-	29	JEFF MAJORS Heard My Cry (Music One)	159	-6	18771	2	8/0
-	30	STEPHANIE MILLS Can't Let Him Go (J&M)	154	-6	16575	9	9/0

Debut

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 1/11-1/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

BEYONCE Me, Myself And I (Columbia)
Total Plays: 135, Total Stations: 20, Adds: 18

ANN NESBY With Open Arms (RT Entertainment)
Total Plays: 105, Total Stations: 13, Adds: 0

MARY MARY Dance, Dance, Dance (Integrity)
Total Plays: 96, Total Stations: 12, Adds: 0

GERALD LEVERT Wear It Out (Elektra/EEG)
Total Plays: 78, Total Stations: 24, Adds: 24

MONTELL JORDAN Bottom Line (Koch)
Total Plays: 62, Total Stations: 14, Adds: 3

CARL THOMAS She Is (Bad Boy/Universal)
Total Plays: 60, Total Stations: 16, Adds: 16

TARRALYN RAMSEY Up Against All Odds (Casablanca)
Total Plays: 60, Total Stations: 7, Adds: 0

JEFF BRADSHAW iJILL SCOTT Slide (Hidden Beach)
Total Plays: 41, Total Stations: 4, Adds: 0

HIL ST. SOUL Pieces (Shanachie)
Total Plays: 0, Total Stations: 9, Adds: 9

Songs ranked by total plays

Most Added

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
GERALD LEVERT Wear It Out (Elektra/EEG)	24
BEYONCE Me, Myself And I (Columbia)	18
CARL THOMAS She Is (Bad Boy/Universal)	16
BABYFACE The Loneliness (Arista)	9
HIL ST. SOUL Pieces (Shanachie)	9
RUBEN STUDDARD Sorry 2004 (J)	5
MONTELL JORDAN Bottom Line (Koch)	3
OUTKAST The Way You Move (Arista)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BABYFACE The Loneliness (Arista)	+143
ALICIA KEYS You Don't Know My Name (J)	+96
RUBEN STUDDARD Sorry 2004 (J)	+78
GERALD LEVERT Wear It Out (Elektra/EEG)	+68
YOLANDA ADAMS Never Give Up (Elektra/EEG)	+43
YOLANDA ADAMS In The Midst Of All (Elektra/EEG)	+39
YOLANDA ADAMS Fo' Sho (Elektra/EEG)	+38
112 Dance With Me (Bad Boy/Arista)	+37

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HEATHER HEADLEY I Wish I Wasn't (RCA)	467
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	373
TAMIA Officially Missing You (Elektra/EEG)	361
KINDRED Far Away (Epic)	245
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	240
FLOETRY Say Yes (DreamWorks)	228
RUBEN STUDDARD Superstar (J)	224
LUTHER VANDROSS Take You Out (J)	214
YOLANDA ADAMS The Battle Is The Lords (Verity)	188
R. KELLY I'll Never Leave (Jive)	183

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

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Ten Years After MidNite

Continued from Page 1

The next day after school my mother left a note saying that Jack wanted me to go to the radio station. I assumed he wanted to sell me the car, so I grabbed my checkbook and went to the station all excited. But he said, "No, I'm not going to sell you the car. I was listening to you talk yesterday, and I think you have a good voice. You should go into radio."

Kind of as a goof, he threw me on the air for a weekend shift. I went to school the next day, and all of a sudden I was this stud because I'd been on the radio the day before. Jack offered me 7pm-to-midnight for \$600 a month.

R&R: What did you do to develop yourself as an air talent?

BG: I had a tape of WYNY in New

"There was one time we weren't going to be able to make payroll, so we took it to Vegas — and after we came back from Vegas, we were able to pay everybody."

York City. My brother and his family lived there, and I just thought the music was so great. Figuring that New York was a big town and you had to be really good to be on the air there, I found the tape and listened to the DJ, Steve O'Brian. He was incredible.

At one point on the tape he gave the request-line number. I called until my fingers bled. Finally, Steve answered the phone. I told him my name and that I'd been on the radio for two months and asked if I could send a tape for him to listen to and help me. And he did! Within six months of having started in radio, I got my first job offer, in Dallas. I was very fortunate to have someone reach out and help me like that.

R&R: Let's go back to cars for a minute. You were a car guy at a very early age.

BG: Oh, yeah. I bought my first car when I was 12.

R&R: So you just did the radio thing to support the habit.

BG: Solely.

R&R: I'm surprised you didn't have a career in cars.

BG: Well, I wanted very much. My dad said, "I'm not going to have a son grow up to be a used-car salesman." I said, "Dad that's not what I'm going to be. I'm going to have really high-line cars." And he said, "You're a used-car salesman. There's no two ways about it."

R&R: If he'd known you were going to be a disc jockey, he might have taken used-car salesman.

BG: He might have thought better of it! No, he's very proud, thankfully.

"I was better prepared to deal with the world of country than I ever was in Top 40. When I went to Country is when I finally felt at home."

R&R: Who were your mentors? Who gave you a huge break?

BG: Obviously, I'll always be indebted to Jack Aldridge for noticing me. At the top of the list have got to be Rick Dees and Scott Shannon, both of whom I've been lucky enough to work with. Scott is the guy who taught me that, regardless of what market you're in, you never forsake the basics of good radio.

Of course, I worked with him in New York. I was kind of fuzzy as to what those basics were, but Scott makes them crystal-clear in a very short amount of time. I would hope if he were to listen to *After MidNite*, he would realize that we still work very hard to keep those basics in place.

R&R: What are some of those basics you remember Shannon yelling at you about?

BG: If what you're planning to talk about isn't more entertaining than the newest Tim McGraw song, then don't talk. Play Tim. If you listen to *After MidNite* you'd be challenged to find breaks, other than features, that are over 20 or 30 seconds in length.

I kind of have the McDonald's philosophy of radio, and music is the Big Mac. Music is the main portion, and what we do is just the french fries. We're there to enhance and make it taste just a little bit better. It would kill me to think we were just rambling on about some inane idea.

The basics are this: word economy, which is, of

Drive-By Mooning

Blair Garner has a million stories about country artists from his years in the business, and we've scattered a few of them throughout this *After MidNite* retrospective. We begin with a little tale involving Martina McBride, a tour bus and a full moon.

I remember when Martina McBride was pregnant with her first baby. Her husband, John, told me he was going to call me from the operating room as soon as the baby was born. I said, "OK, great" — never imagining that he actually would.

Then one night the hotline rang, and it was an out-of-breath John. He says, "I'm in the OR — Martina just had the baby." I'm thinking, "What? You just had a baby, and you're calling a radio show?" They later brought Delaney along to the show and promised me they'd do the same thing when their next baby was born — and I'll be darned if they didn't.

John's a frequent caller to the show. He got busted one night, though. A trucker called one night to tell me that he was driving down the freeway and there was a tour bus in front of him. He said he radioed to find out who it was, and it was Martina. Well, he said he decided to pull up alongside and take a look in the bus. John, being the wise guy he is, mooned the truck driver as he was going by. So the trucker calls to tell me this whole story. Unbeknownst to us, Martina was listening in the bus. So John got into trouble because she was listening to *After MidNite*.

course, ultimate. Write it down. Rehearse it. And read it the way you wrote it. Here I was in New York City, the No. 1 market in the United States, and I was writing every single break down. Before I crack the mike I'm practicing it off-air three times. Unless I'm able to do it three

I kind of had a tour of colleges and of radio stations. Then I went to WASH-FM in Washington, DC and enrolled at the University of Maryland. I took three hours of math just to pacify my parents. That was 1984; I was 20.

I moved back to Austin to finish



G MEN Garth and Garner share a good time.

times in a row perfectly, I don't do it on the air. There's no room for error.

Write it down. Rehearse it. And read it the way you wrote it. That's direct from Scott Shannon. If you would stumble and say the word "uh," he'd come steaming into the studio and say, "Where'd you write it down?" I'd say, "What?" "Where'd you write down 'uh'?"

As difficult as those days were, I wouldn't change them for a million bucks. Every single time I see Scott I thank him for teaching me, and he really did. I will forever be indebted to him.

R&R: Detail your radio odyssey.

BG: I went from KHBQ in Amarillo to KAFM/Dallas, where John Shomby was PD. I'd turned 18 by that time. I was pursuing my radio career while pursuing my college degree at the University of Texas, Arlington. It was paramount in our family that you get your degree, so

my degree at the University of Texas. I had no intention of working in radio at that time, but a record rep told the PD at KHFI that I was in town. He called and asked if I would be interested in some part-time work, which I did for two years. When I finished my degree in advertising I looked at the initial salary offerings and wasn't too excited about it, so I sent out a couple of tapes to see if I'd get anything at radio.

R&R: And that was the end of your advertising career.

BG: Sure enough, Bill Richards at KKBQ/Houston offered me mid-days. This was in the days when we had Birch ratings. Our first trends came back, and we had gone up nearly 30%. A competing PD wasn't too happy about that and began recommending me for jobs outside the market, trying to get me hired out.

Continued on Page 45



CAR NUT Young Blair Garner with his first car, a 1949 Chrysler Windsor he bought at the age of 12.

A promotional poster for Whitney Allen's radio show. The background features a stylized American flag with stars and stripes. Whitney Allen is shown from the chest up, smiling, wearing a light blue patterned top. The text is arranged in a bold, patriotic style.

Whitney Allen

With

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This show is a perfect
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- R.J. Curtis, Operations Manager,
KZLA, Los Angeles

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GARNER**



Congratulations, Blair!

We're proud to
share the same moonlight
night after night,
year after year.

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RADIO NETWORKS



CONGRATULATIONS
BLAIR AND AFTER MIDNITE
ON 10 YEARS!

WE HAVE ENJOYED BEING A PART OF
THE OVERNIGHT REVOLUTION.

ARISTA
NASHVILLE

BNA
BNA RECORDS LABEL

RCA
RCA RECORDS LABEL

Ten Years After MidNite

Continued from Page 40

I'd only been in Houston a few months when Larry Berger at WPLJ/New York called. I totally thought it was a friend of mine playing a joke.

I told him I'd just landed in Houston and wouldn't feel right about leaving. He said, "I understand you have family in New York. Why don't you fly up and have lunch with me, and that way you'll have a free trip to see your family?" I said, "As long as you understand it's on those terms. I have no intention of leaving Houston." He said, "That's fine."

We had lunch, and he called the morning after I got back and offered me the job. I turned him down. He called back 10 minutes later and offered the job for more money, and I turned him down. By the third call it kind of got stupid, and I said OK. And I was off to New York. That was 1986; I was 22. And I stayed there through 1992.

R&R: What did you learn in New York?

BG: Jim Kerr, who is without question the epitome of what a radio talent should be, really took me under his wing. He's a great communicator. He does what so few are able to do, which is to build a one-on-one relationship with the listener unlike anyone I've ever heard before. Jim was the guy who made it clear to me that I was very wanted in New York. He was kind enough to introduce me to the William Morris folks, which led to me being the voiceover guy for Burger King for about 2 1/2 years. It was the Burger King money that helped us launch *After MidNite*.

I was Larry Berger's last hire at WPLJ and ended up doing afternoons there. Then Scott Shannon came on as PD. I worked with him for nine months and started to feel like I might enjoy living on the West Coast. I had to negotiate my way out of my contract to do that.

R&R: How'd you land in L.A.?

BG: I called Bill Richards at KIIS-FM the day I got here, and he said, "When do you want to start?" The first day I was in L.A. I was lucky enough to land at KIIS. I did afternoons, and during my two years there I was writing the business plan for *After MidNite*.

R&R: How did that plan become reality?

BG: I had a very lucky vacation at Club Med in Cancun. I struck up a great friendship with this beautiful blonde whose husband is the chief of surgery for Cedars Sinai hospital. When I came out to L.A. I called her and said, "Let's go to dinner."

She told her husband, and he hit the roof. He said, "If you're going to dinner with him, I'm going to dinner with him," because he thought something was going on. Completely innocent, I showed up at the house with a big bouquet of flowers. In hindsight, I see how that must have looked.

The three of us went to dinner, and he had a very "Who do you think you are?" kind of attitude. He asked what I was going to do in L.A. So I told him the idea for this radio program called *After MidNite*. Before the evening was over he offered

"A year into the deal, Premiere offered \$750,000. We said, 'No, thanks.' Another two years went by, and that offer was increased to \$9.2 million."

three times to fund the venture. Ultimately, he became my business partner, with another doctor and Rod West from ABC.

R&R: Where did the idea come from for an overnight show?

BG: I was at dinner with a friend in the business. I wanted so much to work for myself and to be able to sink or swim on my own. The need we identified was overnight radio, but we felt that there might not be anyone listening.

That's when I began doing the research through *RADAR*, *Radio Business Report* and countless issues of *R&R*. I was able to determine that a single radio station retains 30% to nearly 40% of its daytime audience overnight. That really became the thesis behind the company. If you

take that percentage of Pittsburgh and add that to Milwaukee and add that to Phoenix, you've built a pretty good audience.

R&R: Your background was CHR, where you had lots of contacts. Why Country? Did you ever consider a CHR *After MidNite* show?

BG: No. Country's in my heart. Being born and raised in Texas, I was better prepared to deal with the world of Country than I ever was in Top 40. I always felt like a fish out of water there. I remember having Steven Tyler and Joe Perry of Aerosmith as guests on 'PLJ. Here they were, just bouncing off the walls, and I'm basically this goody-two-shoes hall monitor. When I went to Country is when I finally felt at home. The artists are from that same background. There's something about the Southern gentility that I enjoy so much more in Country. It's like I'm hanging out with the people I grew up with.

R&R: What were the pitfalls of starting up?

BG: Trying to convince advertisers that there were people listening overnight. That's why the majority of our commercials initially were per-inquiry. Once people realized we were generating tremendous call volume, we took that story to the folks on Madison Avenue. Media America was our rep at that point, and they were able to put together a success story.

R&R: How long did the P.I. stuff go on?

BG: The initial capitalization for the company was about \$1.2 million, and we didn't recoup that for the first 16 months. We spent over \$250,000 in the first quarter on ads in *R&R*.

R&R: What was the date you debuted?

BG: Nov. 13, 1993, with about 38 stations.

R&R: Were you calling stations yourself?

BG: Oh, absolutely. We had Cindy Grogan and Sandy Young, also.

R&R: Any tough moments in there, where you wondered if you were going to make it?

BG: Absolutely. There were times more often than not when Rod West and I would not take a salary just so we could make payroll. There was one time specifically when we weren't going to be able to make payroll, so we took it to Vegas — and after we came back from Vegas, we were able to pay everybody.

R&R: What was the alternative to seven and 11?

BG: Asking people to forgo their salaries for a week or two, and that was not something that we could do, because we didn't want to appear anything less than completely solid to the employees. There were some dicey moments on the inside, I'll tell you.

R&R: You said you were working on this idea because you wanted to be on your own. Where did the idea for the overnight show come from?



HAPPY ANNIVERSARY Blair Garner celebrates 10 years with artists (l-r) Patty Loveless, Reba McEntire and Vince Gill.

BG: The overnight show came from knowing that daypart is a problem for radio, regardless of what market you're in. You can be in Plainview, TX or New York City, and the staffing of overnights has always been problematic.

It's always been revolving-door talent as a jock hones his skills and starts jonesing for a more glamorous time slot, so the PD is left again with how to fill that slot. The PDs have to keep focused on the revenue-generating dayparts. Cost-to-revenue ratio has always been a losing proposition. I thought if we could take

that when they come to our show, they're coming into friendly territory.

R&R: Tell me about the decision to sell the show to Premiere — in particular because you'd always wanted to work for yourself.

BG: A year into the deal, Premiere approached us about buying the company. We wanted a million and they offered \$750,000. We said, "No, thanks." Another two years went by, and that offer was increased to \$9.2 million. That's what we sold for, on my birthday in 1997.

I was concerned what the envi-

Off Like A Prom Dress

I remember taking off Terri Clark's bra. We were doing a fundraising campaign for the children of the space shuttle *Columbia* disaster. Terri was there, and, live on the air, I told her we were trying to get items for an eBay auction. She said she thought it was terrific — and I asked, "Terri, are you wearing a bra?"

She said, "Of course," and I asked her to take it off and autograph it for the auction. If looks could kill, I would've been dead on the spot. She did it, but she said she was so embarrassed because it wasn't a "date" bra, it was an old, worn-out bra. We got so much press on that. I was amazed. We ended up getting almost five grand for that bra.

that headache away; programmer would be better able to focus.

R&R: When did you first have that notion?

BG: In 1991, shortly after I got to KIIS.

R&R: What were your early impressions of country on the industry side?

BG: Nashville and country music were very gracious in allowing us into their world. Some people may have been surprised by that, but it was a reaction unlike you would get in any other format. When we first started getting ourselves together, no one in Nashville knew what we were. We were buying our CDs.

That changed once everyone understood what we were doing, that we were there to promote the artists and promote the format. In 10 years of doing the show we've never done anything other than try to build people up. I want the artists to know

ronment would be like once we came to Premiere. I was very fortunate that Craig Kitchin — and I know this sounds like a total suck-up, but I believe in the trickledown theory in the corporate world as well — does his level best to play on an honest field. If you make a mistake, you admit it, but you try to give people more than they bargained for and try to give them the best product you possibly can.

With that environment, *After MidNite* has absolutely flourished. Joining Premiere and, ultimately, Clear Channel, proved to be the greatest thing we ever did.

One of the benefits of that I didn't realize initially is that I'm a much better DJ when I'm not concerned about meeting payroll. At the point we sold to Premiere, we had 33 employees. There was a lot of responsibility.

Continued on Page 46

Got Any Chips?

Willie Nelson came in, high as a kite. I had studied for days getting ready. I had four pages of questions and prep on Willie that I had taken a lot of time with. He was so high that all of his answers were "yes" and "no." Within four minutes I had gone through all my questions. It was scary. I was being very reverent of this man.

Then, the next morning, I heard him on Howard Stern — and they had a joint-rolling contest. Which, of course, is something we would never do. But he got an entirely different side of Willie.

Ten Years After Midnite

Continued from Page 45

R&R: How many stations are you on now?

BG: Right at 250.

R&R: How has the show evolved since you first went on?

BG: It's a lot tighter. It's cleaner and more consistent. Going back to that McDonald's analogy, I hope that any morning someone should listen, they know what they're going to get. They can count on us to be a vacation from the trouble of their own lives.

R&R: What was the philosophy you started the show with, and has it changed through the years?

BG: There are two philosophies, and they've never changed. First, it's about a commitment to the music. I'm more concerned about playing the songs than I am about being a witty content guy. Music has always come first, and music will always come first.

The second is about reaching out to the person who may be feeling alone in those overnight hours and letting them feel they are not alone and that there are a lot of people in the exact same situation that they are in. Through the radio we try and bind them together into one big family.

There's a little bit of preacher in me, and I think that comes out on the air. I really want everyone to know that they are special, that they matter and that they count. We want to be a bridge to the daylight for people going through difficult times. That's the best thing we could possibly do. I'm not afraid to stop and talk about the importance of telling someone that you love them.

Like so many jocks, we've had people call in who were on the verge of taking their lives. I once stayed on the line with someone for seven hours, just saying, "Hang in there, it's going to be all right."

I talk about our family on the air — it's really and truly the way it is. I don't like taking vacations; I don't like being away. It's important to me to be on the air during holidays, because those are the times that you spend with your family and people you care about. If someone has been gracious enough to include us in their family, at least in their thinking, then it's important we're there for them on those holidays.

R&R: Who are the primary players who put the show together every day?

BG: Sam Thompson is our OM. He joined us about 4 1/2 years ago as our producer, and I call him "Sambot." I'm so lucky he came to work with us. He is the one person who approaches the ownership of the show in the same way that I do. *After MidNite* has, and will forever be, my baby, and I am a mama bear about the show. I will always fight to protect it and take care of it. And Sam is very much that same way.

Our day-to-day producer is Tim Winebrenner, who's been with us for five years. Our production is handled by John Frost. He had been at KROQ/Los Angeles and is by far the finest production talent in the world. And Larry Morgan is the Sr. VP/Programming for Premiere. We fall under his umbrella, and he takes good care of us.

"If someone has been gracious enough to include us in their family, at least in their thinking, then it's important we're there for them on the holidays."

R&R: What's your typical day like — maybe starting with the time you get up.

BG: Uh, I get up around the crack of noon. I can't unwind quickly after I get off the air.

R&R: OK. So, you're up at noon — then what?

BG: Cars. Right now I'm working on a '68 Firebird convertible. We just put 18-inch rims on it, and it's slammed to the ground, so it only has an inch or two clearance. It's got 2 1/2-inch drop spindles in the front and skid plates — it's awesome.

R&R: How many cars do you have? Where do you keep them?

BG: I honestly don't know how many I have. I have a warehouse in

North Hollywood, CA. I go there to pick something out to drive.

R&R: What special cars do you have?

BG: I have a 1958 Mark III convertible that was owned by Bobby Seale, the founder of the Black Panthers.

R&R: Didn't you once tell me that you found it on eBay?

BG: Yeah. And, actually, we're talking to the Smithsonian museum and their African-American Cultural Studies division. We're going to donate it to them. The car doesn't need to be locked in a warehouse.

I also have a 1973 Barracuda. We're installing a new Dodge Viper V-10 drive train in it now. My daily driver is a 5.9-liter Dodge RT Durango that I just finished pimpin' out. It's got big 20-inch rims, the Ram-air induction hood, a new roll pan in the back and Shelby stripes. It's really a good-looking truck.

Another daily driver is the new [Mercedes] SL 500. I will forever be a Porsche fan. I love Ferraris too — I had the F355 Spyder convertible. That was great, although I sold it. Nine months, and I was done with it.

R&R: What do you do on the days you don't go to the car warehouse?

BG: My life is pretty good. I get to just kind of hang out and do what I want. I piddle on the Internet. I am absolutely crazy over my new iPod. I'm in the process of organizing my music library and getting it all loaded.

R&R: When do you head for the studio?

BG: I like to get there at least an hour to an hour and a half before show time. Show prep is more important to me now than it's ever been. That's one of the basics of good radio. It takes a good 60 to 90 minutes to go through all the events of the day, to cull through the different sources of information and country music news. We try to come up with jokes like those that would be used in the *Tonight Show* monologue. They are interspersed throughout the show.

R&R: When do you actually go on the air?

BG: The show starts at 9pm — thank God for being on the West Coast. That makes life so much more livable for me. It's a full six hours; we don't start repeats until 3am.

R&R: You became pretty famous pretty quickly at the Country Radio Seminar for your parties.

BG: The whole party thing actually began just by luck. [Country star] Doug Supernaw is a good friend of mine, and we decided we wanted to throw a party the last night of the seminar. We rented the Pickin' Parlor and it turned into a drunken night of karaoke.

R&R: And the next year was, uh, "Spank the Monkey."

BG: That was the year I gave away a 1967 Mustang GT Fastback. We put a stuffed monkey on a barstool and gave people a chance to spank it with a boat oar. If they

Tracy Lawrence Comes Clean

We had Tracy Lawrence on after his difficulties. Thank God Tracy is on a terrific path right now, but he came on then, and we did an entire hour — the only time in the history of *After MidNite* that we aired fewer than 12 songs in an hour.

I was very upfront with him. I said, "Tracy, I love you like a brother, but I don't respect what you did. I'm your friend, but I'm not going to pull any punches." He took it and earned the respect of so many people that night. And he did it on his own. His record label did not want him to do it. He flew out here on his own, rented a car and came to the studio. It was a painful hour for him, it was a painful hour for me, but it was an important part of the healing process for him and his fans. I'm glad he chose to do it on *After MidNite*.

could slap it across the room and land it in a bathtub, they got a key. Whoever's key started the car won the car.

R&R: You followed that up with sumo wrestling.

BG: Yeah, Doug and I wanted to do something different, so we decided to wrestle each other in these giant sumo costumes, and whoever won got to shave the other's head. I lost but later found out that Doug had cheated. Of course, that was after he had cut off all my hair.

I found out what had happened the next morning at the airport. We each had two wins, and before the deciding match, he went to the ref and told him to tell me whoever pushed the guy out of the ring next would win. So the ref comes over to talk to me, and just as he finishes explaining, I see Doug running across the ring toward me. I didn't have a chance. I was bald.

R&R: On to more pleasant memories — the next year began the long-running disco night.

BG: I remember going to Rod West and telling him I wanted to do a disco party. He asked if I was crazy and asked what disco had to do

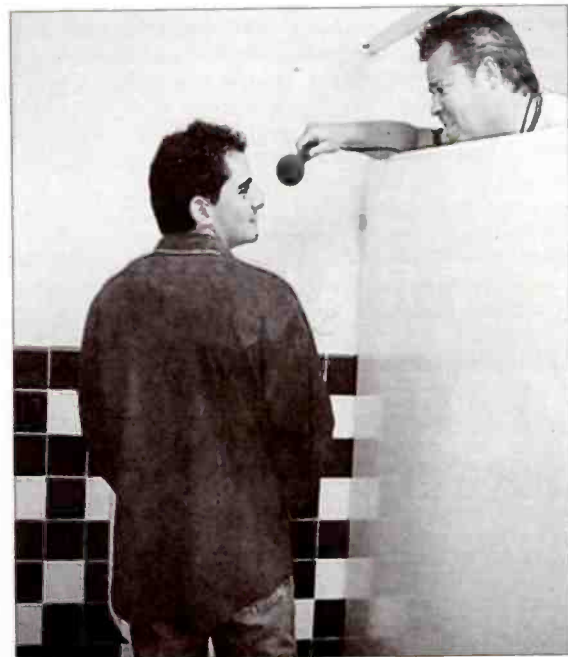
with country music. I told him that by the end of the CRS, when everyone had seen every showcase and heard every song that was being worked, people just wanted to blow off some steam. He told me I was taking a big chance. We hired this band, Boogie Nights. The night turned out to be amazing, and it has gone progressively from there. I think we've done disco nights for seven years now.

R&R: Do you have something special planned this year to help celebrate 10 years of *After MidNite*?

BG: I don't want to give away too much, but it will be bigger than the others by far. One thing I will tell you — there will be an *American Idol* tie-in.

R&R: What's the future for *After MidNite* — and for you?

BG: I'd love to be there as long as they're willing to have me. I hope we will ultimately branch into some other stuff. I'd love to do television. My favorite thing to do on *After MidNite* is to interview. I would love to ultimately be able to interview folks for a country-music television program. I'm just waiting for [CMT Sr. VP/GM] Brian Phillips to call.



POOR POTTY ETIQUETTE Brad Paisley learns the lengths Blair Garner will go to for a story.

B&D's Chief Held For Ransom

We kidnapped Brooks & Dunn's "Chief Bonfire" one night in Vegas. We were in the Neon Lounge and saw that the Chief wasn't attached to anything. So, I said to a hotel staffer, "We need to get this to our room," and he actually brought down a cart to take it to our room. We took pictures with the Chief at the Grand Canyon, with Bob's Big Boy, with all these different icons. We held him hostage until B&D agreed to perform live on *After MidNite*.

Congratulations Blair on 10 years of the
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after midnite
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Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of December 14-20, 2003.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON Remember When (Arista)	33.7%	71.1%	18.0%	91.8%	4.0%	0.8%
TRACY BYRD Drinkin' Bone (RCA)	33.5%	87.6%	21.6%	96.2%	4.6%	2.4%
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	32.5%	84.3%	21.0%	94.2%	6.9%	2.0%
TOBY KEITH American Soldier (DreamWorks)	31.5%	67.0%	19.3%	93.8%	6.2%	1.3%
TERRI CLARK I Wanna Do It All (Mercury)	30.2%	67.9%	24.0%	97.3%	3.9%	1.5%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	30.1%	61.6%	26.8%	96.4%	4.5%	3.6%
JOSH TURNER Long Black Train (MCA)	30.0%	65.1%	19.4%	95.1%	7.3%	3.3%
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	29.8%	66.0%	21.7%	95.4%	5.8%	1.9%
TIM MCGRAW Watch The Wind Blow By (Curb)	29.5%	62.7%	20.2%	90.0%	6.5%	0.6%
JD DEE MESSINA I Wish (Curb)	29.3%	66.1%	22.8%	96.6%	5.2%	2.6%
JIMMY WAYNE I Love You This Much (DreamWorks)	29.3%	65.0%	22.2%	93.3%	5.1%	1.1%
TRACE ADKINS Hot Mama (Capitol)	29.2%	63.9%	21.4%	93.8%	6.8%	1.8%
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	29.1%	62.1%	19.1%	88.1%	6.0%	1.0%
BLUE COUNTY Good Little Girls (Asylum/Curb)	28.3%	61.3%	21.4%	89.4%	5.7%	1.0%
KENNY CHESNEY There Goes My Life (BNA)	28.0%	63.6%	21.9%	81.5%	4.6%	1.4%
BRAD PAISLEY Little Moments (Arista)	27.2%	64.6%	22.2%	92.3%	4.8%	0.7%
CRAIG MORGAN Every Friday Afternoon (BBRI)	27.1%	65.4%	23.8%	93.6%	2.8%	1.7%
CLINT BLACK Spend My Time (Equity Music Group)	26.9%	60.1%	21.6%	87.6%	5.1%	0.8%
BRIAN MCCOMAS You're In My Head (Lyric Street)	26.7%	59.5%	24.1%	88.9%	5.1%	1.2%
SARA EVANS Perfect (RCA)	25.7%	58.2%	24.1%	89.7%	6.6%	0.8%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	25.4%	60.7%	23.5%	90.3%	4.4%	1.6%
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	25.2%	64.4%	21.0%	93.0%	6.3%	1.3%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	25.1%	58.0%	25.6%	92.9%	8.9%	0.5%
KELLIE COFFEY Texas Plates (BNA)	24.5%	62.2%	24.2%	92.3%	5.2%	0.7%
DIERKS BENTLEY My Last Name (Capitol)	24.0%	58.2%	21.6%	83.7%	3.3%	0.4%
RASCAL FLATTS Mayberry (Lyric Street)	24.0%	56.0%	20.6%	80.6%	4.0%	0.0%
PATTY LOVELESS On Your Way Home (Epic)	23.0%	52.8%	20.7%	79.3%	5.4%	0.4%
JOE NICHOLS Cool To Be A Fool (Universal South)	22.5%	61.0%	20.4%	90.1%	7.7%	1.0%
JAMES OTTO Days Of Our Lives (Mercury)	22.4%	58.7%	22.4%	87.1%	4.4%	1.6%
BIG & RICH Wild West Show (Warner Bros.)	21.0%	50.0%	19.0%	76.0%	7.0%	0.0%
GARY ALLAN Songs About Rain (MCA)	21.0%	52.7%	26.8%	86.3%	5.9%	1.1%
CAROLYN DAWN JOHNSON Simple Life (Arista)	19.7%	50.1%	23.0%	84.4%	9.0%	2.3%
KEITH URBAN You'll Think Of Me (Capitol)	19.5%	53.3%	19.7%	80.1%	6.3%	0.8%
PAT GREEN Guy Like Me (Republic/Universal South)	16.3%	49.7%	19.1%	73.9%	4.7%	0.3%
CLAY WALKER I Can't Sleep (RCA)	15.6%	47.7%	16.9%	75.9%	9.9%	1.4%

**CALLOUT AMERICA
HOT SCORES**

Password of the Week: Haley.
Question of the Week: What kind of gifts did you give the most of this past Christmas? (Note: This is phase two of the question, bringing the total sample to 600 persons.)

- Total**
 Toys/games: 28%
 Music, CDs, cassettes: 8%
 Money, gift certificates: 24%
 Electronics, CD players, computers: 13%
 Clothing: 27%
- P1**
 Toys/games: 26%
 Music, CDs, cassettes: 10%
 Money, gift certificates: 23%
 Electronics, CD players, computers: 13%
 Clothing: 28%
- P2**
 Toys/games: 33%
 Music, CDs, cassettes: 3%
 Money, gift certificates: 27%
 Electronics, CD players, computers: 11%
 Clothing: 26%
- Male**
 Toys/games: 29%
 Music, CDs, cassettes: 8%
 Money, gift certificates: 27%
 Electronics, CD players, computers: 12%
 Clothing: 24%
- Female**
 Toys/games: 27%
 Music, CDs, cassettes: 8%
 Money, gift certificates: 21%
 Electronics, CD players, computers: 14%
 Clothing: 30%
- 25-34**
 Toys/games: 38%
 Music, CDs, cassettes: 7%
 Money, gift certificates: 17%
 Electronics, CD players, computers: 10%
 Clothing: 28%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot. In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye.
NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2004 R&R Inc. © 2004 Bullseye Marketing Research Inc..



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America's Best Testing Country Songs 12+
For The Week Ending 1/23/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
ALAN JACKSON Remember When (Arista)	4.33	4.38	89%	28%	4.43	4.46	4.41
TOBY KEITH American Soldier (DreamWorks)	4.28	4.21	87%	18%	4.35	4.28	4.41
KENNY CHESNEY There Goes My Life (BNA)	4.28	4.38	88%	23%	4.28	4.41	4.18
BRAD PAISLEY Little Moments (Arista)	4.28	4.22	86%	17%	4.28	4.32	4.27
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	4.18	4.87	88%	28%	4.18	4.88	4.27
TOBY KEITH I Love This Bar (DreamWorks)	4.16	4.12	89%	34%	4.24	4.12	4.33
TERRI CLARK I Wanna Do It All (Mercury)	4.16	4.84	88%	21%	4.18	4.18	4.18
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	4.18	4.03	86%	21%	4.15	4.15	4.16
GEORGE STRAIT Cowboys Like Us (MCA)	4.09	4.07	86%	27%	4.09	4.05	4.11
JIMMY WAYNE I Love You This Much (DreamWorks)	4.07	4.02	92%	19%	4.04	4.16	3.96
SARA EVANS Perfect (RCA)	4.06	3.97	91%	19%	4.04	3.88	4.18
BUDDY JEWELL Sweet Southern Comfort (Columbia)	4.06	3.98	82%	13%	4.07	4.08	4.06
TRACY BYRD Drinkin' Bone (RCA)	4.05	3.97	96%	25%	4.05	4.02	4.07
KEITH URBAN You'll Think Of Me (Capitol)	4.03	4.02	66%	9%	4.02	4.15	3.82
CHRIS CAGLE Chicks Dig It (Capitol)	4.01	3.85	89%	30%	3.97	3.93	4.01
JOE NICHOLS Cool To Be A Fool (Universal South)	4.01	3.92	88%	16%	4.03	3.95	4.09
BLUE COUNTY Good Little Girls (Asylum/Curb)	4.01	3.90	66%	10%	3.97	3.93	4.08
DIERKS BENTLEY My Last Name (Capitol)	3.99	3.89	78%	14%	3.99	4.02	3.97
JD DEE MESSINA I Wish (Curb)	3.98	3.92	80%	25%	4.00	4.05	3.96
CLINT BLACK Spend My Time (Equity Music Group)	3.98	3.96	77%	12%	4.00	3.95	4.04
GARY ALLAN Songs About Rain (MCA)	3.98	3.95	76%	14%	3.99	4.07	3.93
CRAIG MORGAN Every Friday Afternoon (BBR)	3.97	3.89	72%	14%	3.98	4.10	3.90
RODNEY ATKINS Honesty (Write Me A List) (Curb)	3.95	3.96	91%	27%	3.97	4.15	3.84
BRIAN MCCOMAS You're In My Head (Lyric Street)	3.93	-	53%	10%	3.91	3.91	3.91
TRACE ADKINS Hot Mama (Capitol)	3.92	3.77	92%	22%	4.00	3.98	4.01
TIM MCGRAW Watch The Wind Blow By (Curb)	3.90	3.95	91%	25%	3.92	3.94	3.90
KELLIE COFFEY Texas Plates (BNA)	3.86	-	60%	10%	3.84	3.82	3.88
CAROLYN DAWN JOHNSON Simple Life (Arista)	3.83	-	57%	9%	3.83	3.74	3.89
JOSH TURNER Long Black Train (MCA)	3.79	3.83	88%	28%	3.89	3.85	3.82

Total sample size is 529 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 818-377-5388. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

RHONDA VINCENT If Heartaches Had Wings (Rounder)
Total Plays: 85, Total Stations: 13, Adds: 2

Songs ranked by total plays

Please Send Your Photos

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

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

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Los Angeles, CA 90067

Email: kberman@radioandrecords.com

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "19 Somethin'" — Mark Wills

5 YEARS AGO

• No. 1: "Spirit Of A Boy" — Randy Travis

10 YEARS AGO

• No. 1: "Live Until I Die" — Clay Walker

15 YEARS AGO

• No. 1: "Song Of The South" — Alabama

20 YEARS AGO

• No. 1: "Show Her" — Ronnie Milsap

25 YEARS AGO

• No. 1: "Baby I'm Burnin'/I Really Got The Feeling" — Dolly Parton

30 YEARS AGO

• No. 1: "I Love" — Tom T. Hall

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TOBY KEITH I Love This Bar (DreamWorks)	2958
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	2881
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	1838
MONTGOMERY GENTRY Hell Yeah (Columbia)	1841
GEORGE STRAIT Cowboys Like Us (MCA)	1715
CHRIS CAGLE Chicks Dig It (Capitol)	1687
PAT GREEN Wave On Wave (Republic/Universal South)	1679
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	1639
LOWESTAR My Front Porch Looking In (BNA)	1535
RASCAL FLATTS I Meht (Lyric Street)	1489

Table listing radio stations across various states (Alabama, Alaska, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming) with station call letters, frequencies, and reporter names.

'Monitored Reporters' 224 Total Reporters 112 Total Monitored 112 Total Indicator Did Not Report, Playlist Frozen (4): KAFF/Flagstaff, AZ KAGL/San Angelo, TX WHX/Bluefield, WV WLW/Montgomery, AL





Proposals For Dummies

How to up your odds for a successful artist promotion

I had breakfast recently with an AC label rep. Between conversations about what to name my baby and where he had been on vacation, we got on the subject of how bad most radio-station proposals are. I'm not sure how it came up, frankly, but it was interesting, how radio stations represent themselves to labels and managers, and, I thought, column-worthy.

As a label executive, my colleague is in the position of seeing several proposals cross his desk every day. After explaining the most common mistakes we make (see "The Do's and Don'ts of Proposal Writing," right), he mentioned a few stations that do it right. You can increase your chances of a winning promotion by studying these tips from stations that got good marks for their thorough, creative proposals.

Thanks to the people from these stations for taking a few minutes away from airshifts, marketing meetings and research conference calls to share what they know.

Mary Ellen Kachinske

PD, WTMX (The Mix)/Chicago

In the execution of the letter, the first thing the record company needs to read is the goal of the promotion. Why is it important to the station, and why should it be important to them? Then list the basic details, the who, what, when and where. Be specific about what your station will provide and what you expect from the label and management.

Anticipate what questions they will have about your station, the event and the venue, from sales to security. Do

research on the band, and tailor your proposal to be attractive to them. The more creative you can be to fill their need, the more the band's management will believe that you want to partner with them in a win-win situation. They get so many proposals that it takes real strength to cut through the clutter and turn heads.

When I approach a label about an event or a program, I have a specific goal for the station in mind, and I am usually aware of what the goal of the label is for the particular band.

I know that I need to show sufficient value to the label and how their

participation can help them reach their goal. I assign value to each element of the campaign, from live mentions, recorded promos and an e-blast to our database to the label's being able to sell product or even get a tagline that hypes a special price for the band's new release.

Use spot rates to help determine the value of recorded promos. Go into Maximiser and plug your promos in to the schedule builder, or have someone in sales figure out what value your two- to three-week promotion will give a band. It's all about reach and frequency.



Mary Ellen Kachinske

Another way to up the value of a promotion is to tie in with a popular on-air show. The Mix morning show, Eric & Kathy, consistently ranks No. 318-49. There is great value in continued exposure on their show to increase an artist's top-of-mind awareness prior to a CD release or tour launch.

We do quarterly larger-than-life morning show live broadcasts that bring listeners up close to Eric & Kathy and big Mix artists like John Mayer, The Goo Goo Dolls, Sarah McLachlan, Bon Jovi and Train. The morning show broadcasts from a hip Chicago location. Local TV and press cover the event, and there is a solid two weeks of on-air promotion and winner promos. I factor all of this exposure into the total value.

Robert Lyles

Marketing Director, KYSR/Los Angeles

I follow three simple rules: 1. Never promise anything that you can't deliver.

2. Always deliver more than you promise. The labels love you for it, and they will think of your station first the next time a great promotion comes along.

3. Follow up the proposal with a conference call with all parties involved to make sure everyone is on the same page.

One ingredient that I always try to include in major promotions is the media. Over the years I have developed strong relationships with local television. The trick is to offer them something that works for

their audience as well. For example, our station proposed a Barenaked Ladies Backyard BBQ promotion where a listener had the chance to win a party with the band for 50 of their friends.

I got a local TV station involved and promised them a one-on-one interview with the band plus a chance for one of their own viewers to attend the event if they agreed to cover it for us.

They did, and the station received substantial exposure on the news, the label got coverage for their band, the on-air promos were fun, and the grand-prize winner got a party she'll never forget. The station and the label both received positive TV exposure that didn't cost a penny. Everyone wins.

Charese Fruge

PD, KMXB/Las Vegas

KMXB Marketing Director Jennifer



Robert Lyles

The Do's And Don'ts Of Proposal Writing

It's pretty simple, really. Your proposal will not just be seen by your contact at the label. It also goes to the artist's management, with whom you probably don't have as casual a relationship, if you have a relationship at all. So be professional. These tips are based on real-life stories from record labels. Don't let this be you.

Don't handwrite it. Sound obvious? Apparently, people send handwritten proposals all the time. Make the proposal easy to read by typing it on letterhead and using tricks to draw the eye to the important information: bullet points, bold fonts for emphasis, double spaces between paragraphs.

Do include all pertinent details, but don't write a novel. They don't want a long, laborious essay. On the other hand, a quick note that reads, "Dear Andrea: We'd love Matchbox Twenty to play our Christmas show. Let us know if it's possible. Thanks," is not a proposal.

Don't mess up the name of the label rep, the label or the artist. Again, a real-life example, with names changed for dramatic effect: "To Elaine Locatelli, Interscope Records" is bound not to go over well.

Do proofread it. Can you say "spellcheck"? If not, you send the message. "They're not buttoned up on the proposal. How together could they be for the duration of our promotion, not to mention on-site the day of the event?" There must be someone on staff with an English degree and a red pen. Use them.

And, for the love of God: Do send it when you said you would, not two weeks later. The label is telling management the proposal is coming. Allow them to stay true to their word by staying true to yours.

Monteith and I have carved out two kinds of promotions that run on the station, so there are only two skeleton proposals to follow: station promotions that are executed over a five-day period, and weekend promotions that run starting Friday night and end at 8pm on Sunday. Both promotions have promo and liner grids that never change.

We tailor the promotion to the personality of the band. We'll ask for a Black Jack promotion with Bon Jovi, shopping sprees with artists like Mark McGrath or Jessica Simpson and Buck Naked Bingo with Barenaked Ladies.

We always ask the venue to provide a spread and cash bar (due to liability). We want to make sure that, no matter what, winners leave happy. That way even if we do something artist-driven and the artist is not in the best of moods, the listeners still walk away fat, dumb, happy (and possibly drunk).

We ask for tickets to the show from

the promoter, hotel rooms from the venue, and "presents" on the show and CDs from the label. Then we brainstorm what qualifying prizes will make the daily execution of the promotion sound larger than life. All giveaways must be worth something on their own, without considering the value of the grand prize. All of these and their values are listed in the proposal.



Charese Fruge

In writing the proposal, we list everything we expect the artist or venue to provide and what KMXB will provide in return. That way, when the actual promotion comes down, there are no curveballs.

We also include the exact number of staff necessary to pull off the promotion,

including the station photographer, so there are no surprises on turnout. We make sure that all parties involved, including sales, engineering, the label, promotions, the venue and programming, have their contact information listed in the proposal.



DUDE, WHERE'S MY CART? The chart-climbing Melissa Etheridge recently toured perhaps the last studio in America still using carts. Seen here (l-r) in the WPLJ/New York control room are PD/morning host Scott Shannon, IDJMG Sr. VP/Promotion Ken Lane, Etheridge and WPLJ morning co-host Todd Pettengill.



CAMPBELL PIROUETTES INTO DALLAS Actress Neve Campbell (c), best known for her role in the TV show Party of Five, stopped by to see Jeff Elliott and Anna deHaro of The Jeff and Anna Morning Show at KDMX-FM (Mix 102.9)/Dallas. Campbell was promoting her new movie, The Company, a film in which she finally gets to showcase her extensive ballet training.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	UNCLE KRACKER f/DOBIE GRAY <i>Drift Away (Lava)</i>	2332	+82	218510	45	105/1
1	2	TRAIN <i>Calling All Angels (Columbia)</i>	2325	-1	201654	28	108/1
2	3	SHANIA TWAIN <i>Forever And For Always (Mercury/IDJMG)</i>	2312	+22	222391	37	120/0
4	4	MATCHBOX TWENTY <i>Umwelt (Atlantic)</i>	2059	-66	211301	35	100/1
5	5	PHIL COLLINS <i>Look Through My Eyes (Walt Disney/Hollywood)</i>	1725	-31	150366	17	100/1
6	6	SIMPLY RED <i>Sunrise (simplyred.com)</i>	1657	+13	105477	27	91/1
7	7	COUNTING CROWS <i>Big Yellow Taxi (Geffen/Interscope)</i>	1564	-54	141701	36	94/2
10	8	JOSH GROBAN <i>You Raise Me Up (143/Reprise)</i>	1558	+156	131739	12	101/6
12	9	SHERYL CROW <i>The First Cut Is The Deepest (A&M/Interscope)</i>	1508	+190	168797	15	80/2
8	10	CELINE DION <i>Have You Ever Been In Love (Epic)</i>	1435	-84	122646	38	108/1
9	11	LUTHER VANDROSS <i>Dance With My Father (J)</i>	1405	-111	153578	31	99/1
13	12	CLAY AIKEN <i>Invisible (RCA)</i>	1354	+100	122125	13	89/4
14	13	DIDO <i>White Flag (Arista)</i>	1302	+97	148225	15	76/1
11	14	MERCYME <i>I Can Only Imagine (INO/Curb)</i>	1242	-160	80278	36	89/2
15	15	SARAH MCLACHLAN <i>Fallen (Arista)</i>	915	-160	81773	14	61/3
16	16	MICHAEL McDONALD <i>Ain't No Mountain High Enough (Motown)</i>	893	-24	68613	11	63/2
17	17	TIM MCGRAW <i>Tiny Dancer (Curb)</i>	739	+15	26870	13	77/3
18	18	ROD STEWART f/CHER <i>Bewitched, Bothered And Bewildered (J)</i>	566	+35	47013	11	65/0
19	19	FIVE FOR FIGHTING <i>100 Years (Aware/Columbia)</i>	555	+56	47076	3	57/17
20	20	CHRISTINA AGUILERA <i>The Voice Within (RCA)</i>	530	+71	26978	8	58/3
21	21	SANTANA f/ALEX BAND <i>Why Don't You & I (Arista)</i>	491	+66	68432	10	32/3
23	22	HALL & OATES <i>Getaway Car (U-Watch)</i>	422	+20	13400	12	66/7
22	23	CELINE DION <i>Stand By Your Side (Epic)</i>	338	-75	20109	16	38/1
26	24	3 DOORS DOWN <i>Here Without You (Republic/Universal)</i>	306	+46	64021	4	22/5
24	25	BURKE RONEY <i>Let It All Come Down (R World/Ryka)</i>	286	-16	3742	11	39/0
26	26	MARTINA MCBRIDE <i>This One's For The Girls (RCA)</i>	264	+185	20359	1	45/16
25	27	SEAL <i>Waiting For You (Warner Bros.)</i>	233	-40	13415	20	22/0
28	28	ELTON JOHN <i>The Heart Of Every Girl (Epic)</i>	206	0	9564	6	31/3
30	29	SUZY K. <i>Gabriel (Vellum)</i>	165	+15	2211	2	30/4
27	30	BANGLES <i>Something That You Said (Koch)</i>	165	-56	5253	4	24/1

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
SIMPLY RED <i>You Make Me Feel Brand New (simplyred.com)</i>	38
FIVE FOR FIGHTING <i>100 Years (Aware/Columbia)</i>	17
MARTINA MCBRIDE <i>This One's For The Girls (RCA)</i>	16
KENNY LOGGINS <i>I Miss Us (All The Best)</i>	9
HALL & OATES <i>Getaway Car (U-Watch)</i>	7
JOSH GROBAN <i>You Raise Me Up (143/Reprise)</i>	6
RUBEN STUDDARD <i>Sorry 2004 (J)</i>	5
3 DOORS DOWN <i>Here Without You (Republic/Universal)</i>	5
BABYFACE <i>The Loneliness (Arista)</i>	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW <i>The First Cut Is The Deepest (A&M/Interscope)</i>	+190
MARTINA MCBRIDE <i>This One's For The Girls (RCA)</i>	+165
JOSH GROBAN <i>You Raise Me Up (143/Reprise)</i>	+156
MARTINA MCBRIDE <i>In My Daughter's Eyes (RCA)</i>	+147
ENRIQUE IGLESIAS <i>Hero (Interscope)</i>	+103
CLAY AIKEN <i>Invisible (RCA)</i>	+100
DIDO <i>White Flag (Arista)</i>	+97
UNCLE KRACKER f/DOBIE GRAY <i>Drift Away (Lava)</i>	+82
FAITH HILL <i>There You'll Be (Warner Bros.)</i>	+81
ALL-4-ONE f/JIM BROCKMAN <i>Beautiful As U (AMC)</i>	+76

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

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/11-1/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AOH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

MICHAEL BOLTON *When I Fall In Love (Passion Group)*
Total Plays: 162, Total Stations: 18, Adds: 0

RUBEN STUDDARD *Sorry 2004 (J)*
Total Plays: 138, Total Stations: 24, Adds: 5

ABENAA *Song 4 U (Nkunim)*
Total Plays: 97, Total Stations: 25, Adds: 4

SIMPLY RED *You Make Me Feel Brand New (simplyred.com)*
Total Plays: 94, Total Stations: 42, Adds: 38

BABYFACE *The Loneliness (Arista)*
Total Plays: 53, Total Stations: 15, Adds: 5

Songs ranked by total plays



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ON THE RECORD

With
Dusty Hayes
PD, KAMX/Austin



It appears that 2004 has gotten off to the best start possible for KAMX (Mix 94.7)/Austin, because *The JB and Sandy Show* just re-upped for five more years. In an age when everyone in Hot AC is killing themselves trying to build a morning show, we are so fortunate to have two of the most talented guys in the business. They truly set the stage for the rest of the station. • Bridget Taylor has returned to middays after a three-year absence, and she is really going to take our numbers to a new level. Carrie Benjamin moves to afternoons, where she will flourish, and Clay Culver is holding down nights. I couldn't be more excited about our on-air lineup. •

This is going to be a great year in music, because I really believe this is going to be the year that singer-songwriters return to the charts in a big way. We just had Five For Fighting's John Ondrasik in the studio this morning, and "100 Years" is going to be one of the biggest hits of the year. With new Sarah McLachlan, Dido and John Mayer CDs just out, and a new Alanis on the way, the future's so bright I gotta wear shades.

How in the world did **Uncle Kracker** (Lava) get back to No. 1 on the AC chart? Yes, "Drift Away" is in the top spot, back after six weeks in the top five. What year is this? (And people say AC is slow) ... But **Train** remain a close second ... Most Added this week is **Simply Red's** cover of The Stylistics' classic "You Make Me Feel Brand New" (simplyred.com), garnering 38 ... **Five For Fighting** come in with 17 more adds, and **Martina McBride's** "This One's for the Girls" scores 16 ... Nice jump into the top 10 by AC vet **Sheryl Crow**, up 12-9' ...

On the Hot side, **3 Doors Down** (Republic/Universal) hold on to No. 1, but not without a challenge from Crow's "The First Cut Is the Deepest," scooting up 4-2' ... Nice gains, too, from **Evanescence** (18-13'), **John Mayer** (35-25') and **Maroon 5** (40-27') ... Newcomer **Fefe Dobson** (Island/IDJMG) is Most Added with "Everything" ... Behind Dobson is Mayer, with 16 more adds for "Clarity," then Maroon 5 and **Norah Jones'** new single, "Sunrise," with 15 apiece ... New to the chart this week are the Fiona Apple-y **Toby Lightman**, debuting at 27' with "Devils and Angels," and the Pink-kissing **Kid Rock**, in at 40' with "Cold and Empty."

— Angela Perelli, AC/Hot AC Editor



artist activity

ARTIST: **Toby Lightman**

LABEL: **Lava**

By **MIKE TRIAS**/ASSOCIATE EDITOR



I'm not trying to go over people's heads lyrically," says 20-something New Jersey native Toby Lightman. "I just want to tell it like it is and say, 'Well, this is how I think.' You can take from that whatever you want and have your own interpretation of my songs. After all, what would be the purpose of music if we couldn't make it our own?" Lightman has only recently developed her talent as a songwriter and lyricist, but, as with her musical gifts, learning and believing that she could actually do it were the keys to her progress as an artist.

Lightman began playing the violin at age 6. Her family's taste in music was varied, resulting in her many influences. They range from rock and pop to hip-hop, doo wop and even jazz divas like Etta James and Ella Fitzgerald. "I loved the way these singers could scat, or riff, and I found myself trying to do that with my own voice," she says. "That may be why some people think my songs have an R&B element in them."

Lightman discovered she could sing by chance. A high school friend convinced her to enroll in a vocal workshop just so they could have class together. The teacher quickly took note of Lightman's talents and encouraged her to audition for higher-level choirs. Lightman gave her first solo performance, a gospel rendition of "Bridge Over Troubled Water," during her high school graduation, bringing audience members to tears. It was then that she realized that music was something she should look into pursuing seriously.

While attending the University of Wisconsin Lightman began to immerse herself in more R&B and hip-hop. She also started

writing songs, and though she was a bit apprehensive at first and couldn't sit still long enough to write, she ultimately drew strength from her all-time favorite singer-songwriter. "The more I got into Stevie Wonder, the more inspired I felt to write songs and let my own inner thoughts come out," she says.

As part of her steady growth as a musician, Lightman is preparing to take the next step. Her forthcoming Lava Records debut, *Little Things*, will be reaching stores shortly. In a sense, she has come full circle — although she hasn't played violin in a while (she stopped after teaching herself to play the guitar), she played violin along with an orchestra on "Frightened," one of the tracks on *Little Things*. "The funny thing was, instead of being surrounded by fellow students, I was playing with old Russian men who loved my song," says Lightman.

The lead single from the CD, "Devils and Angels," is an upbeat track that is already garnering attention at Hot AC. Her voice, which cuts right through the track, has tinges of rock, blues, jazz and R&B, all making for a solid pop record. The mood of the song and the delivery of the lyrics instill a sense of confidence in the listener, even though the tune deals with a relationship coming to an end. "I used to have angels/That used to watch over me/Love was not a stranger/But love ain't what it used to be/And I don't want these devils/They're knockin' at my door/So I can't love you no more."

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R&R HOT AC TOP 40

January 23, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	3 DOORS DOWN Here Without You (Republic/Universal)	3919	-33	275166	23	94/0
4	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3579	+54	247628	16	96/0
2	3	MATCHBOX TWENTY Bright Lights (Atlantic)	3526	-145	244104	23	95/0
3	4	SANTANA /ALEX BANO Why Don't You & I (Arista)	3459	-179	261409	31	94/0
5	5	DIDO White Flag (Arista)	3401	-44	258094	26	90/0
6	6	SARAH MCLACHLAN Fallen (Arista)	2968	-66	199788	18	93/0
7	7	NO DOUBT It's My Life (Interscope)	2932	-19	221655	12	93/0
8	8	NICKELBACK Someday (Roadrunner/IDJMG)	2855	+91	178670	17	88/0
9	9	TRAIN When I Look To The Sky (Columbia)	2503	+65	159419	12	96/0
10	10	MATCHBOX TWENTY Urwell (Atlantic)	2053	-35	158866	48	96/0
11	11	TRAIN Calling All Angels (Columbia)	1876	-68	144052	40	91/0
12	12	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1863	+76	111960	9	88/7
18	13	EVANESCENCE My Immortal (Wind-up)	1643	+215	76031	8	67/4
14	14	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	1550	-122	75459	14	74/0
15	15	LIVE Heaven (Radioactive/Geffen)	1545	-100	99181	35	70/0
17	16	JASON MRAZ You And I Both (Elektra/EEG)	1529	+26	82709	14	68/1
13	17	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	1353	-397	73190	18	74/0
19	18	OUTKAST Hey Ya! (Arista)	1329	+218	88973	7	30/2
21	19	MELISSA ETHERIDGE Breathe (Island/IDJMG)	1256	+365	81295	4	78/7
20	20	COUNTING CROWS She Don't Want Nobody Near (Geffen)	974	-69	39123	10	62/1
23	21	FUEL Falls On Me (Epic)	844	+14	29898	10	40/1
25	22	LIZ PHAIR Extraordinary (Capitol)	823	+143	46199	4	60/6
24	23	CLAY AIKEN Invisible (RCA)	804	-13	52328	9	29/0
22	24	HOWIE DAY Perfect Time Of Day (Epic)	767	-87	37915	16	47/1
35	25	JOHN MAYER Clarity (Aware/Columbia)	668	+433	44330	2	62/16
28	26	SIMPLE PLAN Perfect (Lava)	599	+10	18659	6	34/2
40	27	MAROON 5 This Love (Octone/J)	588	+377	36879	2	57/15
26	28	DAVE MATTHEWS Save Me (RCA)	573	-66	29042	10	40/0
27	29	NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	423	-202	21524	13	34/0
29	30	SEAL Waiting For You (Warner Bros.)	376	-191	18156	20	33/0
30	31	KELLY CLARKSON The Trouble With Love Is (RCA)	350	-66	11603	6	26/0
32	32	JEWEL 2 Become 1 (Atlantic)	288	-16	11304	6	24/1
36	33	DEFAULT (Taking My) Life Away (TVT)	269	+39	6960	3	20/0
38	34	CHRISTINA AGUILERA The Voice Within (RCA)	233	+13	21149	3	12/1
37	35	TRAPT Headstrong (Warner Bros.)	207	-20	7984	9	7/1
33	36	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	194	-89	12394	10	10/0
Debut	37	TOBY LIGHTMAN Devils And Angels (Lava)	187	+124	6342	1	33/13
-	38	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	174	-22	7724	7	5/0
39	39	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	160	-52	5140	5	15/0
Debut	40	KID ROCK Cold And Empty (Top Dog/Atlantic)	138	+130	4262	1	27/12

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FEFE DOBSON Everything (Island/IDJMG)	19
JOHN MAYER Clarity (Aware/Columbia)	16
MAROON 5 This Love (Octone/J)	15
MORAH JONES Sunrise (Blue Note/EMC)	15
TOBY LIGHTMAN Devils And Angels (Lava)	13
KID ROCK Cold And Empty (Top Dog/Atlantic)	12
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	7
MELISSA ETHERIDGE Breathe (Island/IDJMG)	7
LIZ PHAIR Extraordinary (Capitol)	6

MELISSA ETHERIDGE
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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MAYER Clarity (Aware/Columbia)	+433
MAROON 5 This Love (Octone/J)	+377
MELISSA ETHERIDGE Breathe (Island/IDJMG)	+365
OUTKAST Hey Ya! (Arista)	+218
EVANESCENCE My Immortal (Wind-up)	+215
LIZ PHAIR Extraordinary (Capitol)	+143
KID ROCK Cold And Empty (Top Dog/Atlantic)	+130
TOBY LIGHTMAN Devils And Angels (Lava)	+124
NICKELBACK Someday (Roadrunner/IDJMG)	+91
BOB GUNNEY Girlfriend (Wind-up)	+79

Detailed station playlists for all R&R reporters are available on the web at 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 1/11-1/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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ALL SMILES Let's call the contest "The Most Beautiful Smile on Earth," then declare Broadcast Architect PD Rosalyn Joseph and GRP artist vocalist Will Downing winners. It's as simple as that.

Congratulations to Paul Hardcastle, whose Jazzmasters are No. 1 this week with the vibe-y track "Puerto Banus" (Trippin' 'N Rhythm). Repeated research shows that listeners are in love with the Jazzmasters! ... Mr. Smooth Jazz himself, producer (and now instrumentalist) Paul Brown, is No. 1 Most Added, with 10 new adds on the very cool "24/7" (GRP/VMG), including WLVE (Love 94)/Miami, WNWV/Cleveland and WQJZ/Milwaukee ... Euge Groove's Awesome "Livin' Large" (Narada) earns eight new adds, including WNUA/Chicago, WNWV and JRN, for No. 2 Most Added ... Norah Jones' "Sunrise" (Blue Note/EMC) ties Groove for second Most Added, including KYOT/Phoenix. Incidentally, Jones set a one-day record for downloads of the song on iTunes last week, well in advance of the Feb. 10 release of her CD ... Three tracks earn six new adds each, and each looks and sounds like a hit: "Isn't She Lovely" (GRP/VMG), David Sanborn's followup to last year's No. 1, goes right on WQCD/New York, WNUA, WJZW/Washington and KWJZ/Seattle, for example ... Last week's No. 1 Most Added, this week's No. 1 Most Increased, with a gain of 147 plays, and now a chart debut at 24*, Peter White's "Talkin' Bout Love" (Columbia) is embraced by KOAI/Dallas and KYOT, among others ... As second Most Increased, with +133 plays, Hill St. Soul's "For the Love of You" (Shanachie) continues its momentum with new adds — including Love 94, WNWV and KAJZ/Albuquerque — and rotation increases, going from add to 15 plays in one week at KIFM/San Diego.



— Carol Archer, Smooth Jazz Editor

Reporters

WZMR/Albany, NY
OM: Michael Morgan
PD: Kevin Callahan
 15 HIL ST SOUL
 WOODHAM
 PAUL JACKSON JR
 DAVID SANBORN
 NORAH JONES
 PETER WHITE
 DAN SEGEL VIOREY JAMES
 JEFF KASHIBA

KAJZ/Albuquerque, NM
PD: Paul Linnane
APD/MD: Jeff Young
 7 SPECIAL FX
 NORAH JONES
 JEFF KASHIBA
 HIL ST SOUL

WJZZ/Atlanta, GA
PD/MD: Nick Francis
 No Adds

KSMJ/Bakersfield, CA
OM/MD/MD: Chris Townshend
APD: Matt Kelly
 JEFF GOLUB

WNUA/Chicago, IL
OM: Bob Kaake
PD/MD: Steve Stiles
 DAVID SANBORN
 EUGE GROOVE

WNWV/Cleveland, OH
OM/MD/MD: Bernie Simble
 8 EUGE GROOVE
 HIL ST SOUL
 NORAH JONES
 PAUL BROWN

WJAZ/Columbus, OH
PD/MD: Bill Harman
 HIL ST SOUL
 PETER WHITE

KOAI/Dallas, TX
OM/MD: Karl Johnson
MD: Mark Sanford
 PETER WHITE

WWMV/Detroit, MI
OM/MD: Tom Stecker
MD: Sandy Kovach
 No Adds

KEZL/Fresno, CA
PD/MD: J. Waldenheimer
 No Adds

WDRR/Ft. Myers, FL
OM: Steve Amari
PD: Joe Termer
MD: Randi Bushman
 MICHAEL McDONALD

KHJZ/Houston, TX
PD: Mazza Todd
APD/MD: Greg Morgan
 No Adds

WYJZ/Indianapolis, IN
OM/MD: Carl Frye
 PAUL BROWN
 EUGE GROOVE

KOAS/Las Vegas, NV
PD/MD: Erik Fetz
 EUGE GROOVE

KSBR/Los Angeles, CA
OM/MD: Terry Weibel
MD: Susan Kashiba
 3 NORAH JONES
 EUGE GROOVE
 1 BLAKE AMON
 1 GRADY NICHOLS

WELY/Mason, GA
PD/MD: Rudy Smith
 16 MICHAEL McDONALD

WJZN/Memphis, TN
PD/MD: Steve Miller
 BILL CORNBERG
 DAVID SANBORN
 PAUL BROWN
 EUGE GROOVE

WLVE/Miami, FL
OM: Rob Roberts
PD/MD: Rick McMillan
 HIL ST SOUL
 PAUL BROWN

WJZ/Milwaukee, WI
OM/MD: Steve Scott
MD: Jeff Peterson
 4 NORAH JONES
 3 PAUL BROWN
 2 PETER WHITE

KRVR/Modesto, CA
OM/MD: Doug Wain
PD: Jim Bryan
 1 NORAH JONES
 1 DAN SEGEL VIOREY JAMES
 1 PAUL BROWN

Jones Smooth Jazz/Network
PD/MD: Steve Hubbard
 1 PAUL JACKSON JR
 1 NORAH JONES
 1 DAN SEGEL VIOREY JAMES
 1 JAZZ CRUSADERS
 1 PAUL BROWN
 1 EUGE GROOVE

WQCD/New York, NY
OM: John Mulvey
PD/MD: Channing Connolly
 BILL CORNBERG
 DAVID SANBORN

WJCD/Rochester, VA
OM/MD: Daley Davis
APD/MD: Larry Hellewell
 No Adds

WLQQ/Orlando, FL
PD: Brian Morgan
MD: Patricia James
 No Adds

KYOT/Phoenix, AZ
PD: Steve Harty
APD/MD: Angie Hanks
 BRUCE S
 ERIC MARSHALL
 NORAH JONES
 PETER WHITE

KJZ/Rose, NV
OM: Rob Brooks
PD: Harry Reynolds
APD/MD: Bruce Thomas
 PAUL BROWN

WJZY/Richmond, VA
PD: Reid Snider
 PAUL BROWN
 PETER WHITE
 PAUL BROWN

KSSJ/Sacramento, CA
PD/MD: Lee Hansen
APD: Ken Jones
 JEFF GOLUB

KWJZ/Salt Lake City, UT
OM/MD/MD: Dan Jessop
 1 JEFF GOLUB
 4 BASS I

KIFM/San Diego, CA
OM: John Dimick
PD: Mike Vasquez
APD/MD: Kelly Cole
 No Adds

KISF/San Francisco, CA
OM: Michael Martin
PD: Michael Britton
 MICHAEL KOBEL

KWJZ/Seattle, WA
PD: Carol Handery
MD: Shanna Rose
 10 BOB SAL DERRI
 12 JERRY SCHUBBS
 9 WA TER BEALEY
 DAVID SANBORN
 BRIAN BROCKING

WEIB/Springfield, MA
PD: Carol Cuyler
MD: JoAnn Shavers
 3 PAUL BROWN JR
 5 HIL ST SOUL
 BILL CORNBERG
 MARK GARDY
 NORAH JONES
 PAUL BROWN
 EUGE GROOVE
 FORTUNE TRESSON CRUSE
 JEFF KASHIBA
 PETE BELLAGO
 RONALD LAWY

WSSM/St. Louis, MO
PD: David Myers
 1 JEFF GOLUB
 1 RICHARD ELLIOT

WSJT/Tampa, FL
PD: Rena Block
MD: Kathy Curtis
 No Adds

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee Singer
 DAVID SANBORN

41 Total Reporters

Did Not Report, Playlist Frozen (5):
 KJCO/Denver, CO
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 KTNV/Los Angeles, CA
 WJZ/Philadelphia, PA

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Emmis/New York Makes Something Old New Again

OM John Mullen says affiliations create excitement that taps audience passion

John Mullen, OM of Emmis' WQCD, WQHT & WRKS/New York, says that a lot of exciting things have happened at WQCD (CD101.9) during the past 12 months, and he is pumped in anticipation of the future. Here he shares his views on reinventing and elevating radio within a vibrant corporate culture, deepening the connection to an already passionate audience with a mix show, and the importance of new music.

"The concept was that we're fighting an aging demographic in the Smooth Jazz universe, and, having worked in Adult Standards, I know what that can do to stations or a format," Mullen begins. "In conjunction with United Stations Radio Network, we launched a brand-new show on Saturday nights called *Groove Boutique*. Our thinking was that if we were going to try to get 25- to 34-year-olds to sample the station, we had to give them something they have a taste for. On Saturday nights most of the Urban and Dance stations in the market have mix shows that are a little more Rhythmic-oriented and essentially play the hits, but they mix them together in such a way that it sounds almost clubby.

"PD Charley Connolly and I had a vision of taking smooth jazz, which is largely rhythmic in nature, and finding the right person to mix it together so that each 15- or 20-minute music sweep is a seamless transition from song into song, so it sounds like the most incredibly smoothly mixed thing you've ever heard. It sounds like one song that suddenly goes places you don't expect it to go."

In Smooth Jazz the 25-34 demo is highly desirable yet elusive, so I asked Mullen whether introducing *Groove Boutique*, hosted and mixed by Rafe Gomez, was a conscious attempt to attract new, younger cume to the station. "It's a combination of new cume and the people who are our P1s and looking for something a little bit different and exciting, even if it's the same old stuff,"

Mullen replies. "I remember Frankie Crocker once saying, 'You have to take something old and make it new again.' A lot of the songs played on *Groove Boutique* are in regular rotation, but because the music is presented in a new way, that makes it fresh again."

Build A Buzz

Mullen continues, "Our challenge in New York is a marketing nightmare, because everyone markets. This past quarter we did a million-dollar contest, and so did six other stations. We did trip-a-day, and so did another station. In some cases in Smooth Jazz you can do trip-a-day and benefit because you're the only station doing it.

"In our case, we gave away a trip a day with a chance to win a million dollars, and it still got lost because New York has so

many people — most advertisers put their dollars in major markets. It's like the Super Bowl or the World Series: It's not enough to give away a million dollars or a trip a day, so you are always, always looking for things to make you stand out. *Groove Boutique* is just one example, but the reason we like it is because even though Smooth Jazz stations across the country play about the same music, the show is something that gets people talking. The best marketing is word of mouth. *Groove Boutique* has generated more positive e-mails than I have ever seen in my six-plus years here.

"Every time the show airs we get about 100 e-mails, and they are usually real, personal messages. Listeners say they love the freshness of the

show — that it plays the kind of music they don't hear that often and no one else plays. A good part of the show is '70s soul instrumentals, like Average White Band, Booker T. and Tower Of Power, which don't get much airplay but sold well, mixed in with the Brian Culbertsons and Marc Antoinnes of today that somehow fit. There is just a coolness about the show.

"*Groove Boutique* was a vision to get people talking about the radio station. You don't ever want to offend your current listeners, because that's the worst thing you can do. Whatever you do creatively has to

"If we were going to try to get 25- to 34-year-olds to sample the station we had to give them something they have a taste for."

appeal to the current consumer of your product. And if you can do it in a fun, compelling way, that's where the newness comes in. We've already seen a full-share-point gain 25-54 on Saturday nights in one book.

"Another thing people affiliate with is our cruises, which we have been doing for more than 10 years. The cruises sell out every year. They are profitable and a staple of our summer calendar. We get calls every spring asking when we're going to start them."

Mullen asks, laughing at the memory, "Can you imagine anything better than seeing Down To The Bone on a boat as you're floating past the Statue of Liberty?"

"We are always looking for things to put on the radio station where listeners can get something from us they can't get anywhere else, something that mirrors their lifestyle."

Move The Needle

Mullen goes on to cite a WQCD mind-set that, he says, trickles down from cluster VP/GM Barry Mayo and others. "Emmis is a very creative company to begin with," Mullen says. "Everyone — [Chairman/CEO] Jeff Smulyan, [President/Radio] Rick Cummings, [RVP/Programming] Jimmy Steele and Barry Mayo — encourages creativity. We're research-based like everyone else, but creativity is fostered here. Our company logo says it all: an 'E' outside of a box. We take a lot of educated chances because if you don't, you are never going to win.

"What I love about Barry Mayo is that he was a successful program director, a successful general manager and a successful owner, and he loves jazz. He always tells us, 'You guys have to find affiliations.' We are always looking for ways to get listeners to affiliate with this radio station.

"Smooth Jazz — because it is multicultural, city and suburban — attracts people who really, really like jazz and who really love the vibe of the station. In a business situation, the target is a little harder to hit. For example, we are just about to produce our second annual wine festival. We did one last year that sold out, and this year's sold out in a week.

"It is these kinds of things that really move the needle. We are always looking for things to put on the radio station where listeners can get something from us they can't get anywhere else, something that mirrors their lifestyle."

New Music Challenge

"We also have a new one-hour music show on Sunday mornings," Mullen says. "It can include established stars like David Sanborn or it can be artists we have uncovered, who are played in regular rotation and who aren't familiar, but just good music and we want to expose it. There is a place on the radio station where people can affiliate who really want to find the newest, hippest, coolest music. We watch record sales and sometimes uncover music that is selling but hasn't gotten enough airplay to be on the R&R chart yet, like Andre Ward on Orpheus Records. He's one of our biggest success stories. We're four cuts

deep on the album and they test as well as some of the staples of the format, like Paul Hardcastle's 'Rain Forest.'

"On our other two properties — Rhythmic Hot 97 (WQHT), and even on Urban AC WRKS (Kiss) — we've done new-music shows from time to time. For a format to be relevant to its core, you need to do that, because it shows you care about new product. If there isn't new music coming out, you've got a problem. New-music shows are really important!

"We do all the regular, right things that all successful stations do — direct mail, research, music tests and playing the best songs the most often — but we take chances and position them for limited risk. We don't play an hour of new music in mid-days because that would be insane. We take educated risks because we need to keep things interesting. Otherwise it becomes just a musical jukebox.

"The biggest knock on Smooth Jazz is that it's a background format. But if it is, how come we have hundreds of thousands of people enter our database? How come we sell out thousands of tickets to our own concerts left and right? If we were a background radio station, we wouldn't have such a passionate audience."

Mullen concludes, "Barry is always encouraging us to be creative, but strategically creative. My mantra for 2004 is to find the thing that transcends the music and takes the station to another level. For example, on our classic soul Urban AC [WRKS], we just put a relationship expert on 3-6pm Monday-Friday and the ratings went through the roof. The point is, it doesn't necessarily have to be an air talent or a contest."

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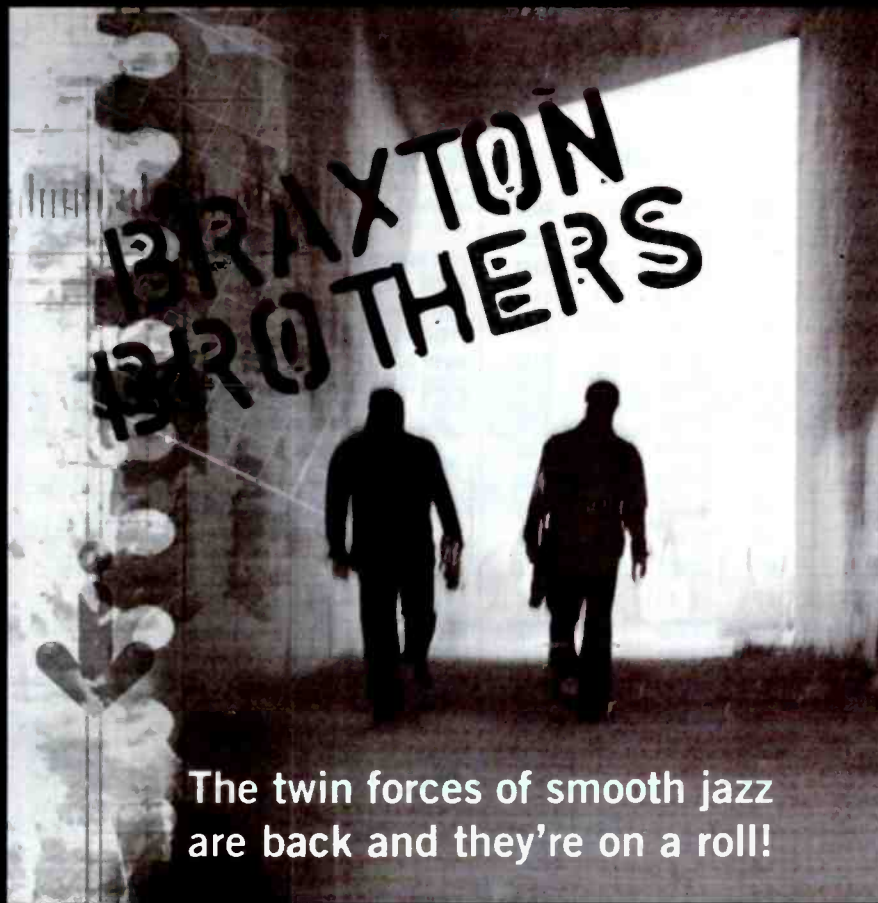
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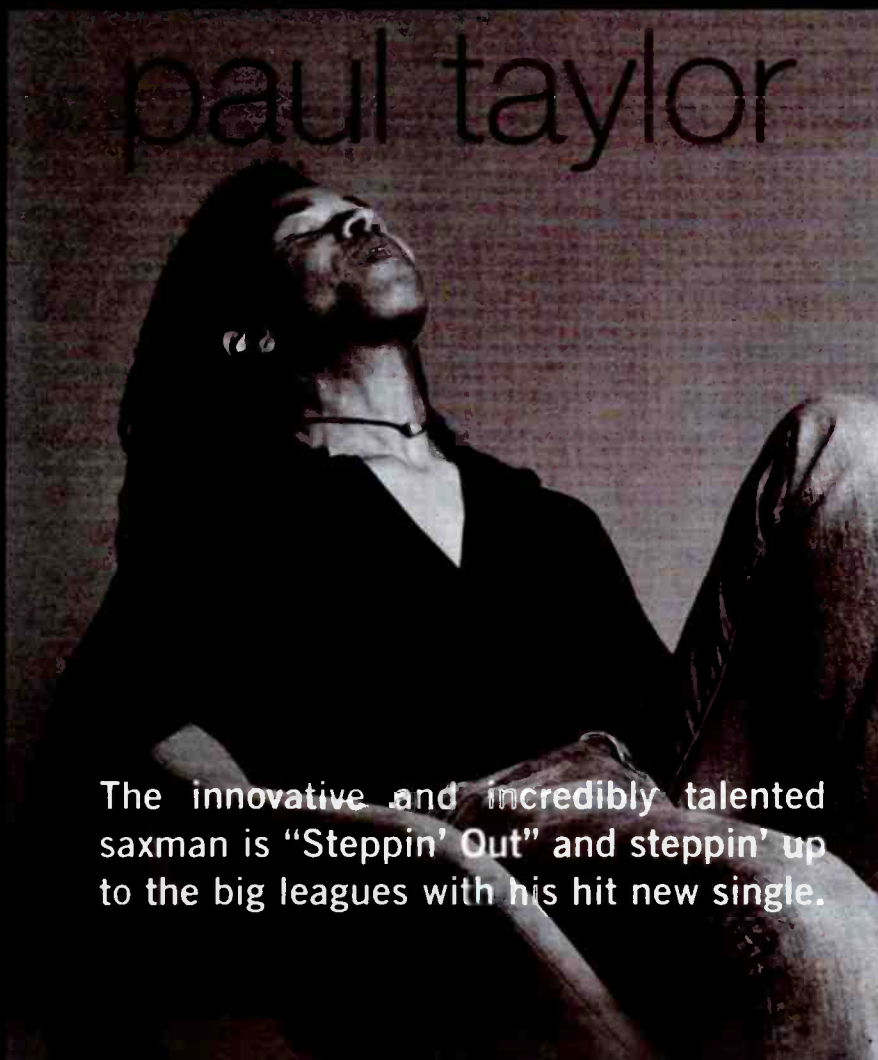
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January 23, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	936	+68	113103	22	40/0
1	2	DAVE KOZ Honey-Dipped (Capitol)	870	-1	111809	20	39/0
3	3	PRAFUL Sigh (Rendezvous/N-Coded)	707	-75	82228	26	36/0
5	4	CHRIS BOTTI Indian Summer (Columbia)	702	+80	88846	17	41/0
6	5	NICK COLIONNE High Flyin' (3 Keys Music)	615	+53	72459	15	37/1
7	6	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	536	-18	52336	31	31/0
4	7	MINDI ABAIR Flirt (GRP/VMG)	528	-114	45475	26	31/0
11	8	KIM WATERS The Ride (Shanachie)	513	+65	62879	9	37/0
8	9	RICK BRAUN Green Tomatoes (Warner Bros.)	483	-18	64190	24	33/0
10	10	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	479	+13	54676	21	34/1
9	11	DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	477	-18	47054	17	34/0
13	12	SEAL Touch (Warner Bros.)	433	+34	35140	13	30/0
16	13	RICHARD ELLIOT Sly (GRP/VMG)	425	+54	59661	7	35/1
12	14	KENNY G. Malibu Dreams (Arista)	413	-21	41116	27	25/0
15	15	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	408	+36	32105	11	33/2
14	16	LEE RITENOUR Inner City Blues (GRP/VMG)	373	-9	43152	16	29/0
17	17	DAVID BENDIT Watermelon Man (GRP/VMG)	367	+9	36869	13	32/0
19	18	STEVE COLE Everyday (Warner Bros.)	359	+36	39334	14	31/0
20	19	MARC ANTOINE Funky Picante (Rendezvous)	309	+22	23558	15	28/0
23	20	DOWN TO THE BONE Cellar Funk (Narada)	268	+42	21815	7	23/0
21	21	PAMELA WILLIAMS Afterglow (Shanachie)	266	-3	31658	15	21/0
22	22	BASS X Vonni (Liquid 8)	235	0	20089	10	21/2
24	23	KIRK WHALUM Do You Feel Me (Warner Bros.)	214	-4	22450	10	19/0
Debut	24	PETER WHITE Talkin' Bout Love (Columbia)	207	+147	16881	1	27/6
25	25	RICHARD SMITH Sing A Song (A440)	207	+11	8489	6	19/0
26	26	HIROSHIMA Revelation (Heads Up International)	163	-2	14962	10	15/1
28	27	GREGG KARUKAS Riverside Drive (N-Coded)	155	+9	27990	17	13/0
Debut	28	HIL ST. SOUL For The Love Of You (Shanachie)	154	+133	13365	1	17/6
27	29	BRIAN CULBERTSON Serpentine Fire (Warner Bros.)	148	-16	17333	11	14/0
29	30	NAJEE Eye 2 Eye (N-Coded)	145	+30	18833	4	15/0

41 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 1/11-1/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

JEFF GOLUB Pass It On (GRP/VMG)

Total Plays: 118, Total Stations: 15, Adds: 3

SPYRO GYRA Cape Town Love (Heads Up International)

Total Plays: 114, Total Stations: 12, Adds: 0

BRIAN BROMBERG Bobblehead (A440)

Total Plays: 110, Total Stations: 12, Adds: 1

SPECIAL EFX Ladies Man (Shanachie)

Total Plays: 102, Total Stations: 11, Adds: 1

PAUL TAYLOR Steppin' Out (Peak)

Total Plays: 94, Total Stations: 12, Adds: 1

PAUL BROWN 24/7 (GRP/VMG)

Total Plays: 80, Total Stations: 18, Adds: 10

VOODOO VILLAGE Memphis Underground (40 West)

Total Plays: 80, Total Stations: 8, Adds: 0

NORAH JONES Sunrise (Blue Note/EMC)

Total Plays: 73, Total Stations: 12, Adds: 8

ERIC MARIENTHAL Sweet Talk (Peak)

Total Plays: 70, Total Stations: 9, Adds: 1

YULARA City Of Joy (Higher Octave)

Total Plays: 56, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added

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ARTIST TITLE LABEL(S)	ADDS
PAUL BROWN 24/7 (GRP/VMG)	10
NORAH JONES Sunrise (Blue Note/EMC)	8
EUGE GROOVE Livin' Large (Narada)	8
PETER WHITE Talkin' Bout Love (Columbia)	6
HIL ST. SOUL For The Love Of You (Shanachie)	6
DAVID SANBORN Isn't She Lovely (GRP/VMG)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PETER WHITE Talkin' Bout Love (Columbia)	+147
HIL ST. SOUL For The Love Of You (Shanachie)	+133
CHRIS BOTTI Indian Summer (Columbia)	+80
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	+68
PAUL BROWN 24/7 (GRP/VMG)	+67
NORAH JONES Sunrise (Blue Note/EMC)	+67
KIM WATERS The Ride (Shanachie)	+65
PAUL TAYLOR Steppin' Out (Peak)	+61
RICHARD ELLIOT Sly (GRP/VMG)	+54
NICK COLIONNE High Flyin' (3 Keys Music)	+53

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SIMPLY RED Sunrise (Simplyred.com)	330
LUTHER VANDROSS Dance With My Father (J)	255
PAUL JACKSON, JR. It's A Shame (Blue Note)	237
CHUCK LOEB eBop (Shanachie)	222
RONNY JORDAN At Last (N-Coded)	219
MICHAEL MCDONALD I Heard It Through... (Motown/Universal)	123
DAVID SANBORN Comin' Home Baby (GRP/VMG)	119
PAUL TAYLOR On The Move (Peak)	117
JEFF LONBER Gigabyte (Narada)	109
CNELI MINUCCI Kickin' It Hard (Shanachie)	105
WALTER BEASLEY Precious Moments (N-Coded)	94
RICHARD ELLIOT Corner Pocket (GRP/VMG)	92
URBAN KNIGHTS Got To Give It Up (Narada)	87
EUGE GROOVE Rowind (Warner Bros.)	60
STEVE OLIVER Positive Energy (Native Language)	52
SPYRO GYRA Getaway (Heads Up)	46

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PART TWO OF A TWO-PART SERIES

The Positive Side Of Rock

Christian-rock specialty shows include music from the secular side

This series began last week with an observation of the increasing number of rock artists producing songs with spiritual undertones. Rock stations are making the most of this by including crossover artists on their Christian-rock specialty shows. This adds a level of familiarity to the special programming for listeners who may be unacquainted with strictly Christian-rock artists.

This week we explore Christian-rock shows at two stations with a lot of experience in the genre — KMOD/Tulsa and WROQ/Greenville, SC — and one station that has just launched a new show — WTPT/Greenville, SC.

KMOD/Tulsa

Sonlight, Mondays, midnight-2am

Sonlight is programmed and hosted by Charlie Spears and has been on KMOD for a whopping 25 years, not to mention two years previously at another Rock station in the market. KMOD PD Rob Hurt says, "I've always gotten lots of positive feedback from our listeners. Occasionally, the show is sponsored by a Christian bookstore. Aside from that, I try to keep it commercial-free, because the way Charlie does the show, I consider it a community-service kind of program."



Charlie Spears

Does community service get results? "Because we don't get ratings for that time slot, it's hard to gauge the success," says Hurt. "But there has never been anything negative against the show. I think the audience is hip to it. It's good rock 'n' roll music. I've got nothing but positive feedback. In fact, if I took it off the air, I'd probably get an outcry."

"It's a staple and popular with people who want that kind of music, and it fits our format. A lot of those songs I play anyway in regular rotation. Everything from P.O.D. to 3 Doors Down to Creed — it's all just popular music."

In his day job Spears is the Wesley Foundation Director at University of Tulsa. He's also an ordained Methodist clergyman. You could call him a rock 'n' roll pastor, with his long hair. He describes his programming philosophy: "Mainly, the show is about music, with a low-key delivery and interviews with artists."

"The feedback has always been positive. Listeners ask questions like

where they can buy an artist or who does what song. They like the inclusion of artists like U2, Bob Dylan, 3 Doors Down, Foo Fighters, Creed, Alice Cooper, doubleDrive and Lenny Kravitz. The Christian artists are Jonah33, Kutless, P.O.D., Pillar, Petra, Audio Adrenaline and dc Talk."

More Christian Rock Available

When he first started the show, Spears had few resources. "There were probably 10 albums that could be considered 'Jesus Rock,'" he says. "Now there are so many more, and it goes all the way to heavy industrial stuff that I don't play."

"I've done a lot of interviews — not only with the Christian bands, but with mainstream bands like Carlos Santana, 3 Doors Down, Creed, B.B. King, King's X, The Call, Arlo Guthrie, Kansas and Yes. We talk about their musical background and their spiritual background, and they do intros to their songs. We try to play bands that are normally on KMOD or that have a similar sound, and that's easier to do now than it was 20 years ago."

Two holidays inspire special programming on Sonlight. "I do a Christmas show based on Jon Anderson's Christmas album, *Three Ships*, and an Easter show based on all U2 music," Spears says. "It's two hours of the story of Easter week. The way the music fits that story is magical, and people always ask for a copy of that show."

Sonlight is all about making a personal connection through the radio. "My thing is being nonthreatening and low key and offering hope," Spears says. "It's definitely Christian. I share the love of Jesus, but that's it. I don't get into denominational or social issues. Anyone can be comfortable listening to the show."

"This is just about music that deals with life as it really is. I'm not getting people to put their hands on the ra-

dio — that's not this show. But, at the same time, I've run into people who have told me how the show has really touched them and had a positive impact on their lives."

Here's a recent Sonlight playlist: P.O.D.'s "Will You," Bleach's "Get Up," Tinman Jones' "Say Goodbye," BarlowGirl's "Harder Than the First Time," Kids In The Way's "Hallelujah," East West's "Seven," Jonah33's "Faith Like That," Pillar's "Further From Myself," Tait's "Numb," Sanctus Real's "Beautiful Day," Curbsquirls' "Six," Disciple's "One More Time," Kutless' "Treason," Thousand Foot Krutch's "Phenomenon," Skillet's "Savior," Lucerin Blue's "Chorus of the Birds," Seven Places' "Landslide," Slick Shoes' "Now's the Time," Plus One's "Poor Man," Falling Up's "Broken Heart,"

"There has never been anything negative against the show. I think the audience is hip to it. It's good rock 'n' roll music."

Rob Hurt

Last Tuesday's "Retaliation," Sky Harbor's "Welcome," Inhabited's "Rescue Me," Insydez's "Call to Arms" and Grand Prize's "Will It Be the Same."

WROQ/Greenville, SC

Rock Of Ages, Sundays, 7-9am

Rock of Ages is programmed and hosted by Scott Bachman and has been on Classic Rock WROQ for 12 years. WROQ OM/PD Mark Hendrix describes the show: "It's a wide amalgamation of things. The slug of the show is 'Exploring the spiritual side of rock,' so it can be any music, from something that's new to something that's been out 10 years or something that ties into the spiritual side of classic rock. It weaves through all the genres of rock music."

Hendrix gives Bachman high marks for his work, saying, "I wish he worked more for us. His full-time job is as Minister of Music, Arts & Media at his church, Living Praise Worship Church. I've tried to get him to do more for us, but between his job and four kids, he's really busy. He's an excellent on-air personality."

"Scott does a very good job of imaging the show to sound hip and contemporary with things like movie drop-ins and the station voice. It's definitely not sleepy. He has features like highlights of local Christian rock bands, concert news, artist news and giveaways, and he tries to make it as local as possible. One of the important aspects in my mind is that it has that local fiber going through the show. It's very high-energy and imaged very well."

Rock of Ages started running before Hendrix joined the station, but he continues to endorse the show. "The tradition and heritage of the show keep it going, and people seem to enjoy it," he says. "I think the success of it is more of a subtle thing, though it has been favorable. We certainly don't get any negatives from it."

Here's the playlist from a recent show: Bleach's "Get Up," Downhere's "Breaking Me Down," Tait's "Numb," Sanctus Real's "Beautiful Day," Strange Celebrity's "Rise," BarlowGirl's "Harder Than the First Time," Kids In The Way's "Hallelujah," Pillar's "Further From Myself," Re:zound's "Great I Am," Sarah Kelly's "Take Me Away," Disciple's "One More Time," Kutless' "Treason," Grand Prize's "Will It Be the Same," Plus One's "Poor Man," Sky Harbor's "Welcome," Inhabited's "Rescue Me," Mick Rowe's "Control," Tinman Jones' "Say Goodbye," Jaded Thorns' "Remnants," Echo Frequency's "I Will," Mending Point's "In Transit" and Mannafest's "You at Last."

WTPT/Greenville, SC

The FireXcape, Sundays, 7:30-9am

Mark Hendrix also programs WROQ's Active Rock sister, WTPT, which launched its own version of a Christian-rock show on Jan. 11. The FireXcape was named after the youth group of a local church, which the station brought in to help do the show. "I thought it was a cool name for the show," says Hendrix. "We bandied it about, and, ultimately, everyone agreed."

This wasn't WTPT's first foray into Christian-rock specialty programming. Previously, the station aired *Lazer Beam*, which was a syndicated top 10 positive-rock countdown show. When that show ceased airing, Hendrix began looking for a replacement and got help from a local source.

"The Redemption World Outreach Center here in town has a former radio person, Joe Hayes, on staff," says Hendrix. "They were interested in the concept of a 90-minute show of positive rock music. It's music-intensive, high-energy and appealing to Gen X

"People are excited about getting a steady diet of new Christian rock on the radio on Sunday mornings."

Charlie Spears

— another reason that *The FireXcape* is a good name, with the 'X' in there." Hayes is the host, along with Tommy Wafford, who work closely with Hendrix. "The concept of the show is to expose the top 30 songs and count down the top five national songs on the R&R Christian Rock chart," says Hendrix. "This show will be more current-intensive than *Rock of Ages*."

An affiliation with the Redemption World Outreach Center will help ensure a base audience.

"We're excited," Hendrix says. "They're supporting the show at the church. They've got 6,000 people who roll through there every week. They have an aggressive youth program. When they announced the show to their congregation, there was a lot of excitement for it."

Are these new listeners or current listeners? "I certainly think there are people at that church who normally listen to TPT, especially the younger people," Hendrix says. "They are excited about getting a steady diet of new Christian rock on the radio on Sunday mornings."

Here is the first playlist from *The FireXcape*: Thousand Foot Krutch's "Phenomenon," 12 Stones' "Crash," Insiderz' "Call to Arms," Spoken's "Promise," Pillar's "A Shamed," Plumb's "Unnoticed," Jeremy Camp's "Take My Life," Everyday Sunday's "Wait," Kutless' "Treason," FM Static's "Crazy Mary," Seventh Day Slumber's "I Know," East West's "Seven," Sanctus Real's "Beautiful Day," Relient K's "I Am Understood," Kids In The Way's "Hallelujah," Bleach's "Baseline," P.O.D.'s "With You," Tait's "Numb," Pillar's "Further From Myself," Jonah33's "Faith Like That," Skillet's "Savior" and Jars Of Clay's "Revolution."

The Benefits

From these last two columns we can see that Christian-rock specialty shows can generate new revenue, provide a service to the local community, entertain both P1s and P2s and provide an outlet for diversity in the Rock format. I don't know if you'll get bonus points in heaven for airing such a show, but I do think you'll provide chicken soup for the rock soul right here on earth.



Mark Hendrix

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	LINKIN PARK Numb (Warner Bros.)	2161	+15	102177	16	63/0
2	2	PUDDLE OF MUDD Away From Me (Geffen)	1924	-35	86075	13	61/0
4	3	NICKELBACK Figured You Out (Roadrunner/IDJMG)	1890	+67	90359	10	61/0
3	4	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1887	-39	83399	33	59/0
6	5	OFFSPRING Hit That (Columbia)	1555	+84	61461	10	62/0
7	6	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1541	+74	70818	17	63/0
5	7	TRAPT Still Frame (Warner Bros.)	1340	-147	62552	30	60/0
10	8	INCUBUS Megalomaniac (Epic)	1334	+91	50278	3	63/0
8	9	SEETHER Gasoline (Wind-up)	1323	-128	54637	22	55/0
9	10	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1224	-49	49530	13	50/0
13	11	GODSMACK Re-Align (Republic/Universal)	1134	+102	47288	9	62/1
14	12	STAIN'D How About You (Flip/Elektra/EEG)	1039	+12	39881	10	62/1
12	13	CHEVELLE Closure (Epic)	1027	-13	37653	18	58/0
16	14	HOOBASTANK Out Of Control (Island/IDJMG)	1015	+45	38011	13	54/1
18	15	JET Are You Gonna Be My Girl (Elektra/EEG)	958	+38	35195	19	54/1
20	16	A PERFECT CIRCLE The Outsider (Virgin)	948	+98	34617	7	61/2
21	17	TANTINO Hey Now (Maverick/Reprise)	839	+53	27708	4	53/2
17	18	STAIN'D So Far Away (Flip/Elektra/EEG)	837	-110	40741	30	61/0
11	19	SEVENDUST Enemy (TVT)	802	-278	32316	21	47/0
24	20	SHINEDOWN 45 (Atlantic)	752	+48	27458	13	45/2
15	21	KORN Right Now (Epic)	751	-224	32119	14	48/0
22	22	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	650	-126	21727	9	47/0
27	23	FUEL Million Miles (Epic)	621	+59	18377	4	44/2
26	24	SMILE EMPTY SOUL Nowhere Kids (Lava)	601	+19	13918	10	49/0
28	25	LOSTPROPHETS Last Train Home (Columbia)	577	+40	13716	5	53/3
25	26	METALLICA The Unnamed Feeling (Elektra/EEG)	574	-20	14503	5	58/3
23	27	P.O.D. Will You (Atlantic)	489	-221	16345	16	43/0
34	28	KORN Y'All Want A Single (Immortal/Epic)	451	+121	16513	3	41/8
32	29	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	418	+59	10776	8	34/6
30	30	SKRAPE Stand Up (RCA)	416	+20	9514	11	37/0
31	31	AFI Silver And Cold (DreamWorks)	354	-8	7334	7	29/1
35	32	40 BELOW SUMMER Self Medicate (Razor & Tie)	321	-4	5352	12	26/1
41	33	LO-PRO Sunday (Geffen)	318	+116	8008	3	38/10
33	34	ELEMENT EIGHTY Broken Promises (Universal)	303	-36	6357	14	31/0
Debut	35	3 DOORS DOWN Away From The Sun (Republic/Universal)	288	+231	8813	1	31/6
44	36	SEVENDUST Broken Down (TVT)	265	+133	8754	2	32/10
29	37	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	261	-222	10570	12	27/0
43	38	DAMAGEPLAN Save Me (Elektra/EEG)	258	+125	7389	2	29/12
37	39	BLINK-182 Feeling This (Geffen)	254	-22	3904	8	18/0
40	40	THRICE Stare At The Sun (Island/IDJMG)	230	+1	3686	6	19/0
36	41	KID ROCK Feel Like Makin' Love (Top Dog/Atlantic)	216	-103	4384	12	24/0
Debut	42	APARTMENT 26 Give Me More (Atlantic)	184	+88	4310	1	22/1
39	43	STATIC-X The Only (Warner Bros.)	181	-49	8871	18	14/0
46	44	FINGER ELEVEN One Thing (Wind-up)	167	+49	6238	17	10/0
38	45	DEFAULT (Taking My) Life Away (TVT)	161	-110	5248	13	19/0
42	46	SWITCHFOOT Meant To Live (Red Ink/Columbia)	154	+16	4389	3	12/1
Debut	47	COURTNEY LOVE Mono (Virgin)	150	+75	1508	1	16/3
45	48	JET Cold Hard Bitch (Elektra/EEG)	149	+23	15170	3	9/2
47	49	FOO FIGHTERS Darling Nikki (Roswell/RCA)	138	+23	3315	3	3/0
Debut	50	TRAPT Echo (Warner Bros.)	117	+101	3314	1	22/11

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DAMAGEPLAN Save Me (Elektra/EEG)	12
BLINDSIDE All Of Us (Elektra/EEG)	12
TRAPT Echo (Warner Bros.)	11
AUTOMATIC BLACK Go Your Way (Arista)	11
LO-PRO Sunday (Geffen)	10
SEVENDUST Broken Down (TVT)	10
DROPBOX Wishbone (Universal)	8
ILL NINO This Time's For Real (Roadrunner/IDJMG)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
3 DOORS DOWN Away From The Sun (Republic/Universal)	+231
SEVENDUST Broken Down (TVT)	+133
DAMAGEPLAN Save Me (Elektra/EEG)	+125
KORN Y'All Want A Single (Immortal/Epic)	+121
LO-PRO Sunday (Geffen)	+116
GODSMACK Re-Align (Republic/Universal)	+102
TRAPT Echo (Warner Bros.)	+101
APARTMENT 26 Give Me More (Atlantic)	+98
A PERFECT CIRCLE The Outsider (Virgin)	+98
INCUBUS Megalomaniac (Epic)	+91

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Liberate (Reprise)	776
LINKIN PARK Faint (Warner Bros.)	730
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	702
A PERFECT CIRCLE Weak And Powerless (Virgin)	685
TRAPT Headstrong (Warner Bros.)	645
CHEVELLE Send The Pain Below (Epic)	590
GODSMACK Serenity (Republic/Universal)	575
SHINEDOWN Fly From The Inside (Atlantic)	554
MUDVAYNE Not Falling (Epic)	548
AUDIOSLAVE Like A Stone (Interscope/Epic)	526

Detailed station playlists for all R&R reporters are available on the web at 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 1/11-1/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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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America's Best Testing Active Rock Songs 12+ For The Week Ending 1/23/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Men 18-34, Men 18-24, Men 25-34. Lists songs like DISTURBED Liberate, THREE DAYS GRACE I Hate Everything About You, etc.

Total sample size is 406 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

New & Active

- ILL NINO This Time's For Real (Roadrunner/IDJMG)
Total Plays: 91, Total Stations: 19, Adds: 7
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)
Total Plays: 84, Total Stations: 11, Adds: 6

Songs ranked by total plays

Indicator

Most Added

- TRAPT Echo (Warner Bros.)
DAMAGEPLAN Save Me (Elektra/EEG)
ILL NINO This Time's For Real (Roadrunner/IDJMG)
KORN Y'All Want A Single (Immortal/Epic)
LO-PRO Sunday (Geffen)

Reporters

Grid of reporter information for various radio stations across the US, including station call letters, reporter names, and contact details.

Monitored Reporters

84 Total Reporters

64 Total Monitored

20 Total Indicator

Did Not Report, Playlist Frozen (2): KZRO/Springfield, MO WZBH/Salisbury, MD



ON THE RECORD

With **Alan Galbraith**
VP Promotion, Rock Formats/
Wind-up Records

Nothing tangible really marked the change from 2003 to 2004 for me except the raising of glasses and the singing of an old, traditional Scottish song that even I don't understand. I mean, I don't know about you, but I woke up on Wednesday, Dec. 31 and successfully planned and executed my complete overindulgence in food and alcohol and passed out — and when I woke up, lo and behold, it was Thursday. Surprise! But it was also 2004. I



knew that because I had no more pages to tear off of my Far Side calendar. Otherwise, it really felt the same. • Until I came back to the office. That's when I knew it really was a brand-new year. And what a year it is shaping up to be! Finger Eleven's "One Thing" is still on fire at Alternative. Hopefully, Active and mainstream Rock will step up en masse soon and have a piece of this track, after all the support those formats have given the band in the past. • We are also getting ready to launch Edgewater, a great new band from Dallas. Their "Eyes Wired Shut" is hooky and in-your-face and will be the first single from *The Punisher* sound-track, which hits the streets in March. • One of the things I am personally most excited about is the well-deserved return of Drowning Pool. Their single "Step Up" promises to bring them back with a bang. Expect an announcement this weekend with regard to their new singer. "Step Up" will also be a single off *The Punisher*, with a full-length to follow in April. • Also in set-up mode right now is Atomship's "Pencil Fight," a very interesting song and definitely not cookie-cutter — and all that before the end of February. This must be 2004. I don't think we're on holiday anymore.

Although they slip to No. 4, **Three Days Grace** have not fallen from grace at Active Rock. "(I Hate) Everything About You" has been on the chart for 33 weeks, an amazing feat for a baby band. Nor does it seem like it'll end there, as the track is still a strong performer at the format, with a fireproof suit that won't burn ... Elektra scores twice as **Damageplan** ("Save Me") and **Blindside** ("All of Us") tie for the top Most Added position. All of us are searching for a hook a mile wide, and Blindside have delivered it. Damageplan is the next thing for Pantera's Dimebag Darrell and Vinnie Paul, and "Save Me" will save you from being accused of sounding too Alternative ... "Echo" by **Trapt** has another one of those big hooks that'll take up permanent residence in your mind. It ties with **Automatic Black's** "Go Your Way" for second Most Added, another song with loads of hit potential ... **Lo-Pro's** "Sunday" and **Sevendust's** "Broken Down" are in sync with this theme of ties as they share the third Most Added position. Who says there isn't good rock music? Harrumph! ... On the Rock side, **Tesla** ("Caught in a Dream"), **3 Doors Down** ("Away From the Sun") and **Kid Rock** ("Jackson, Mississippi") all tie for No. 1 Most Added ... **Jet's** "Are You Gonna Be My Girl" makes another smooth move up the chart to No. 9. If this doesn't make for the perfect transition between current songs and classic songs, then nothing will. In fact, an artist like this really pays homage to the great classic rock songs that birthed the entire Rock format. **MAX PIX: SLOTH** "Dead Generation" (Hollywood)

— Cyndee Maxwell, Active Rock/Rock Editor

Rock/Active Rock
ON THE RADIO

active
INSIGHT

ARTIST: **Lo-Pro**

LABEL: **413/Geffen**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

What's more important in life, first impressions or second chances? For 413/Geffen rockers Lo-Pro, it seems to be a little of both.

Vocalist Pete Murray and guitarist Neil Godfrey had already been through the industry meat grinder in the late '90s with industrial metal outfit Ultraspank. Two decent albums couldn't keep the band afloat, and after their final tour both musicians took day jobs. Murray had given up on the rock-star dream until Godfrey showed up at his door with a handful of new tunes.

"I'd had enough," Murray says. "But that didn't last long. The minute Neil showed up with these new songs — it was weird, things started to happen differently. We didn't set any goals; we were just making music to have fun. That's where the name came from — we wanted to keep the hype to a minimum and let the music speak for itself."

Then comes that all-important first impression. The duo's demos reached the ears of Staind frontman Aaron Lewis, who was establishing his 413 imprint with Geffen President Jordan Schur. "I was really picky about what I brought to the table as my first band, and I found exactly what I wanted with Lo-Pro," says Lewis, who runs 413 with help from Staind guitarist Mike Mushok. "I was handed a demo that Pete and Neil made



in Pete's bedroom on a computer, and it sounded better than most of the finished product being played on the radio."

From there the group built up the right team with guitarist Pete Ricci, former Snot and Amen bassist Jon Fahnestock and former Godsmack drummer Tommy Stewart. An all-star group of guys who are still relative unknowns, Lo-Pro put their collective experience to the best possible use with their self-titled debut. Crunching guitars and powerful rhythms provide the perfect launching pad for Murray, who really gets to spread his wings as a vocalist on this outing. There's not a weak track to be found in the bunch, and the whole album seems tailor-made for Active Rock and harder-leaning Alternatives.

So far that's been the case, as the lead single, "Sunday," is earning double-digit spins from Actives like KXXR/Minneapolis; WRTT/Huntsville, AL; and early supporter WJJO/Madison. Meanwhile, Alternatives rocking the Lo-Pro include CIMX/Detroit, WMFS/Memphis and WZZN/Chicago. With an album this good, Lo-Pro are sure to make a hell of a first impression.

R&R **TOP 20 SPECIALTY ARTISTS**

1. **ICED EARTH (SPV)** "The Reckoning"
2. **DAMAGEPLAN (Elektra/EEG)** "Breathing New Life"
3. **STAMPIN GROUND (Century Media)** "A New Darkness Upon Us"
4. **GOD FORBID (Century Media)** "Better Days"
5. **PREMONITIONS OF WAR (Victory)** "The Octopus"
6. **DEVIL DRIVER (Roadrunner/IDJMG)** "I Could Care Less"
7. **KORN (Epic)** "Right Now"
8. **APARTMENT 26 (Atlantic)** "Give Me More"
9. **DREAM THEATER (Elektra/EEG)** "As I Am"
10. **CROWN (Metal Blade)** "No Tomorrow"
11. **KING DIAMOND (Metal Blade)** "Living Dead"
12. **BLINDSIDE (Elektra/EEG)** "About A Burning Fire"
13. **YNGWIE MALMSTEEN (Red Ink/Epic)** "Razor Eater"
14. **MOST PRECIOUS BLOOD (Trustkill)** "Growing Square Eyes"
15. **BETWEEN THE BURIED AND ME (Victory)** "Mordecai"
16. **HATEBREED (Universal)** "This Is Now"
17. **MASTADON (Relapse)** "March Of The Fire Ants"
18. **MY RUIN (Century Media)** "Made To Measure"
19. **SOIL (JJ)** "Cross My Heart"
20. **VADER (Metal Blade)** "We Wait"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: **Red Tape**
TITLE: *Radioactivist*
LABEL: **Roadrunner/IDJMG**



If the political and world turmoil dominating the headlines has your blood in a boil, activist rockers Red Tape have delivered the perfect soundtrack to your revolution. A concise blast of thrash punk that bridges the gap between old schoolers like Black Flag and neo-revolutionaries such as Snapcase, *Radioactivist* delivers a lethal dose of politically charged rock for the election year. And don't expect some half-assed Rage Against The Machine clone. "Divebomb" razes the roof with urgent beats, sing-along rants and explosive guitars. The title track rumbles along with thick beats and unique guitar grooves, while "Stalingrad" pulses with an undeniable energy and a hooky chorus. But just when you think you have Red Tape all figured out, they throw a thick, sludgy stab of Sabbath riffage in the middle of the breakneck punker "El Salvador." A must-listen for fans of intelligent hard rock.

— Frank Correia, Rock Specialty Editor

ill nino



WAAF	KQRC	KUPD	KCXX
WCCC	WQBK	WIIL	KHRO
WAQX	WKRL	WNVE	WJSE
KRZR	KQXR	WXQR	KRQC
WRXW	WTPT	WKQZ	KOOJ
KPOI	WGIR	WRQC	KNCN
KHTQ	WRTT	KFRQ	KXFX
WIXQ	WAMX	WSFM	KIBZ
WKZQ	WZBH	KLFX	KRQR
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Crystal Ballin'

Five trends to watch for in 2004

I had planned on 10 trends to watch for in 2004, but you know and I know that y'all have the attention span of a fruit fly. If we can even get through five, I'll be pleasantly surprised. Prognosticating is a dangerous, thankless task, yet no one is more willing to make a complete fool out of himself in this endeavor than I. Know why? 'Cause last year it turned out I was right. Sort of.

The March 2003 Alternative special, *Winds of Change*, was pretty right on in predicting, well, change. Who knew, however, that it would come all at once at the end of the year?

No, the whole format did not change overnight, but some stations that were tired of puking their guts out at the Active Rock kegger for the last 11 years or so finally sobered up and said, "Where the hell am I?" and, "Who are you? We didn't actually sleep together, did we?"

But that's something of a textural issue, and, as usual, I'm jumping the gun. We'll get to that subject in a moment. The Palantir (Orc-dorks have replaced Trekkies in the 21st century, and I'm one of them. This is a reference to an item in *The Lord of the Rings* that the wizard Saruman possesses, a seeing stone. No, really, it's OK to roll your eyes here) reveals our first trend to be...

The Rise Of Neo Radio

This is an easy one. Have we written enough words yet about all the recent changes and what they

Have we written enough words yet about all the recent changes and what they mean? Probably not.

mean? Probably not. Some of you are still cowering in fear that the sky is falling and feel that we all now live in a Classic Alternative world and that no new music will ever be played again and that bands will cease to exist and that labels will, from now on, only release boxed sets of old music, like *The Greatest Hits of Chumbawamba*.

As I've stated elsewhere, what's confusing some of you is that one actual Classic Alternative station;

one wacky, eclectic sign-on; and two highly publicized format shifts all happened in a matter of days, which made it look like one giant event. It certainly got my attention.

This also means that management at the various Alternative outlets around the country are going to take a hard look at their current programming strategies. That means that more stations will likely shift their focuses this year — if their respective markets can bear it, that is.

And that's the key: What KNDD/Seattle, WNNX/Atlanta, KBZT/San Diego and the strange little not-quite-ready-for-primetime KDLD & KDLE simulcast in Santa Monica and Newport Beach, CA are practicing is an arcane form of Alternative that has not been seen in about 11 years.

Some say it's a return to the roots of the format, a return to a time when the music was substantially different from that on the Rock outlets in those markets. Can this approach be duplicated in markets across the U.S.A.? Depends on the history of the individual markets and how long the Alternative station has been there. The next six months should be very interesting.

More Diversity

Guess what: There is good music out there. Yeah, yeah, yeah, we heard all the carping about how bad most programmers thought the new tunes were. We heard about the bad research and the lack of passion for all the new stuff. But programmers never gave some good songs and bands a chance.

Everyone was so focused on finding bands that sounded just like System Of A Down, Disturbed, Linkin Park, Korn, Tool, Rage Against the Machine, all good artists with some great songs — that they missed the boat on The D4, The Dandy Warhols, BRMC, Overseer, The Walkmen, Killing Joke and 30 other bands and songs that would have set this format apart from Active Rock. And half of you missed the boat on OutKast (many who didn't play "Hey Ya!" admit privately that they should have).

Luckily, The White Stripes made it through, and Jet and Hot Hot Heat and even Evanescence. Do you have any idea how much work it took Wind-up to convince radio that

No, the whole format did not change overnight, but some stations that were tired of puking their guts out at the Active Rock kegger for the last 11 years or so finally sobered up and said, "Where the hell am I?"

"Bring Me to Life" could work? That it was real?

Hopefully, all this noise will spark a return to common sense when looking for new music. You can't say you're Alternative and then go looking only for bands that sound like each other. The shift at some stations to more recurrent and gold from the '90s (and maybe earlier) is not just about the ratio of current to recurrent and gold. It's not about how "classic" a station leans. It's about the texture of the station overall. Backward-baseball-cap music may wane. Look for programmers to really differentiate themselves from Active Rock this year.

More Beer

That's correct, I said *more* beer dollars. Right now there's huge concern about the voluntary FTC cap on the under-21 crowd. In reality, this is what's causing a lot of the re-examination of demos at the format. It's one impetus for stations to skew older. I'm going to devote a longer column to this subject in an upcoming issue, but look for sales departments to get their acts together and not be so skittish in the coming months.

One Man, One Station

Deep within the bowels of the largest radio groups, in hidden conference rooms accessible only to corporate players with the most exclusive electronic key cards, the boneheads responsible for the never-ending cycle of consolidation are starting to admit that stacking responsibility for multiple stations on one person may not be the best idea.

It's happening on both the GM and the programming levels. Look for a return to concentrating on one station at a time so that PDs can rebuild the vibe and audience for their properties.

More Drops

"This station is now the most powerful force in the universe!" this quote came from the first *Star Wars* movie. It was way overused by almost every radio station in the country. It's now dead forever as a drop.

It's been so long since drop-ins were a staple of Alternative radio. KROQ/Los Angeles was really, really good at it in the '80s. But there's been a resurgence of late. I'm starting to hear about more and more stations using them — especially from the movie *Office Space*.

I know I'm not crazy, because frequent R&R contributor and production wizard Dave Marsh says, "Yes, it seems we're recovering from the 'drop backlash' of the past several years and a lot of stations are using movie drops freely again. *Office Space* is but one of them. It's become one of the new overkill movies for drop use, much like *The Day the Earth Stood Still* was in the early '90s. I just rented *Bruce Almighty*, which, surprisingly, had a lot of useful drops."

Dave also offers the top three drops to avoid so as not to kill your production. I list them here in reverse order.

3. "Quiet numbskulls, I'm broadcasting." — *The Three Stooges*

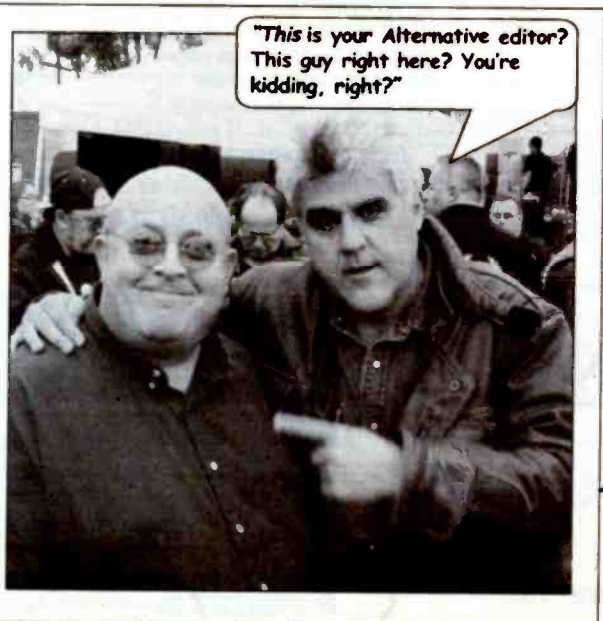
2. Meg Ryan's orgasm — *When Harry Met Sally*

1. Anything from *Seabiscuit*

Image production in general is moving away from the zip, zap, boop, scratchy-scratchy school of short-attention-span sound bites. If the "Neo Radio" trend really takes hold, we may be in for a more earthy approach to drops. Think Steven Wright's delivery in the movie *Reservoir Dogs*. Hey, it could happen.

Hopefully, all this noise will spark a return to common sense when looking for new music. You can't say you're Alternative and then go looking only for bands that sound like each other.

Stations will adjust, and in many cases the listeners will hardly notice. Will dayparting be a factor? Probably. But that's a smart move anyway. This may go hand in hand with a reduction in the number of radio festivals this year or a reduction in events where the younger crowd is exposed to the beer clients.





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.)	2989	-149	217339	19	74/0
3	2	OFFSPRING Hit That (Columbia)	2634	+67	162281	10	81/0
2	3	JET Are You Gonna Be My Girl (Elektra/EEG)*	2606	+32	190137	19	77/0
5	4	INCUBUS Megalomaniac (Epic)	2437	+192	194650	3	81/1
4	5	THREE DAYS GRACE (I Hate) Everything About You (Jive)	2385	-122	161381	30	70/0
8	6	AUDIOSLAVE I Am The Highway (Interscope/Epic)	2039	+134	139822	16	73/0
7	7	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1896	-165	101145	27	65/0
6	8	BLINK-182 Feeling This (Geffen)	1867	-222	129748	14	68/0
9	9	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	1640	-89	98360	10	73/0
14	10	NICKELBACK Figured You Out (Roadrunner/IDJMG)	1571	+113	77443	8	57/1
11	11	CHEVELLE Closure (Epic)	1536	-91	91498	17	65/0
16	12	LOSTPROPHETS Last Train Home (Columbia)	1530	+206	116030	5	72/3
15	13	STAINED How About You (Flip/Elektra/EEG)	1504	+72	92687	9	70/0
12	14	TRAPT Still Frame (Warner Bros.)	1480	-99	81762	27	55/1
10	15	PUDDLE OF MUDD Away From Me (Geffen)	1472	-202	76281	13	61/0
13	16	HOOBASTANK Out Of Control (Island/IDJMG)	1345	-208	75586	13	66/0
18	17	FINGER ELEVEN One Thing (Wind-up)	1309	+103	84636	12	58/1
19	18	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	1272	+74	79413	19	57/4
20	19	FOO FIGHTERS Darling Nikki (Roswell/RCA)	1256	+62	86839	11	48/3
21	20	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1252	+160	77723	8	62/5
24	21	A PERFECT CIRCLE The Outsider (Virgin)	1100	+126	54921	7	62/0
22	22	AFI Silver And Cold (DreamWorks)	1077	+74	81393	9	55/0
23	23	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1043	+60	54458	7	44/2
29	24	COURTNEY LOVE Mono (Virgin)	918	+224	55117	3	63/4
28	25	CRYSTAL METHOD Born Too Slow (V2)	855	+80	41150	6	50/0
31	26	BLINK-182 I Miss You (Geffen)	851	+202	94190	4	59/17
27	27	SMILE EMPTY SOUL Nowhere Kids (Lava)	842	+16	31475	9	50/0
33	28	YELLOWCARD Ocean Avenue (Capitol)	742	+172	38205	3	53/2
26	29	KORN Right Now (Epic)	713	-162	47242	14	43/0
25	30	OUTKAST Hey Ya! (Arista)	698	-192	46339	19	34/0
32	31	GODSMACK Re-Align (Republic/Universal)	684	+60	31512	7	37/0
46	32	WHITE STRIPES I Just Don't Know What To Do With Myself (Third Man/V2)	573	+221	59518	2	40/3
35	33	NO DOUBT It's My Life (Interscope)	547	+7	43421	9	19/0
41	34	FUEL Million Miles (Epic)	509	+83	20053	3	30/0
40	35	DASHBOARD CONFSSIONAL Rapid Hope Loss (Vagrant)	449	+19	14264	4	36/3
30	36	P.O.D. Will You (Atlantic)	414	-254	21422	16	35/0
39	37	RANCID Red Hot Moon (Hellcat/Warner Bros.)	406	-59	24984	8	33/0
43	38	THRICE Stare At The Sun (Island/IDJMG)	388	+10	13059	6	32/1
Debut	39	TRAPT Echo (Warner Bros.)	384	+189	40272	1	35/13
45	40	BRAND NEW Sic Transit Gloria...Glory Fad (Triple Crown/Razor & Tie)	381	+25	20052	4	27/2
34	41	DISTILLERS Drain The Blood (Sire/Reprise)	364	-191	8842	10	36/0
36	42	IGGY POP Little Know It All (Virgin)	357	-173	16382	11	34/0
44	43	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	354	-18	14396	5	24/0
37	44	STROKES 12:51 (RCA)	322	-194	34777	18	27/0
42	45	DEFAULT (Taking My) Life Away (TVT)	318	-86	24853	11	20/0
Debut	46	LO-PRO Sunday (Geffen)	312	+114	14632	1	31/11
38	47	COLDPLAY Moses (Capitol)	312	-185	19172	12	28/0
47	48	EVANESCENCE My Immortal (Wind-up)	266	-27	12081	6	17/0
Debut	49	STROKES Reptilia (RCA)	249	+127	19153	1	38/9
Debut	50	3 DOORS DOWN Away From The Sun (Republic/Universal)	246	+158	9471	1	27/6

81 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/11-1/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LIVING END Who's Gonna Save Us? (Reprise)	23
BLINK-182 I Miss You (Geffen)	17
TRAPT Echo (Warner Bros.)	13
BLINDSIDE All Of Us (Elektra/EEG)	12
LO-PRO Sunday (Geffen)	11
311 Love Song (Volcano/Maverick)	11
SEVENDUST Broken Down (TVT)	10
STROKES Reptilia (RCA)	9
PHANTOM PLANET Big Brat (Daylight/Epic)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COURTNEY LOVE Mono (Virgin)	+224
WHITE STRIPES I Just Don't Know What... (Third Man/V2)	+221
LOSTPROPHETS Last Train Home (Columbia)	+206
BLINK-182 I Miss You (Geffen)	+202
INCUBUS Megalomaniac (Epic)	+192
TRAPT Echo (Warner Bros.)	+189
YELLOWCARD Ocean Avenue (Capitol)	+172
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	+160
3 DOORS DOWN Away From The Sun (Republic/Universal)	+158
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+134

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAINED So Far Away (Flip/Elektra/EEG)	1092
LINKIN PARK Faint (Warner Bros.)	1051
WHITE STRIPES Seven Nation Army (Third Man/V2)	1021
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	905
TRAPT Headstrong (Warner Bros.)	896
A PERFECT CIRCLE Weak And Powerless (Virgin)	791
QUEENS OF THE STONE AGE No One Knows (Interscope)	753
AUDIOSLAVE Like A Stone (Interscope/Epic)	752
CHEVELLE Send The Pain Below (Epic)	699
FOO FIGHTERS All My Life (Roswell/RCA)	644

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

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ON THE RECORD

With **Jenni Sperandeo,**
National Director/Rock Formats,
West Coast, Virgin

Nothing quite like being on the road with a cold you caught from some anonymous cretin you shared an airplane with and then getting *that* phone call. No, not the "We're freezing the playlist" phone call. I'm talking about the one from the world's laziest trade editor asking me, yet again, to fill his column inches for him, and, oh, by the way, he needs it in, like, 20 minutes.



Thanks, Max. • Stuff that I'm loving: Glad to know the kids of today won't miss out on the joys of wearing spandex while holding a lighter in the air until their thumbs burn, thanks to The Darkness. And please find a little room in your shriveled programming hearts for the Kings Of Leon — my album of the year! • Stuff I'm looking forward to:

More nights like last Friday in Los Angeles, where ImaRobot made passionate love to a sellout crowd at the Henry Fonda Theatre. There were 15- and 30-year-olds singing along to every word, a churning mosh pit and a crowd whipped into such a dance/not-dance frenzy that they surged forward and knocked over the stage barricades at the end of the set. Even that lead-eared wonder Max Tolkoff would agree that there hasn't been an L.A. band that ramped up this fast and hard since Jane's Addiction. *Recognize!*

Linkin Park at No. 1? Again? There's some kind of record here, and only WB's Rob Goldklang knows what it is ... Proof that **The Offspring** have delivered a true hit is that they are now knocking on the door of the No. 1 spot. They won't stay at No. 2 for long ... **Jet** hang in there at No. 3 ... **Incubus** also delivered the goods on their new album. "Megalomaniac" rockets to No. 4 in only four weeks ... **Audioslave** move 8-6 in their incessant rise to the top ... **Nickelback** round out the top 10 with a nice move 14-10 ... In the teens the action belongs to **Lostprophets** and **Staind** at the upper end and **Finger Eleven**, **Story Of The Year** and **Foo Fighters** at the lower end and moving up ... It's extremely tight in the 20s, with bullets at every position from 20-28. The highlights include **A Perfect Circle**, **AFI**, **Limp Bizkit** and **Courtney Love**. By the way, Courtney's new album is very, very, very good. And it's very good for radio, with at least four other tracks you can play to death ... New to the Chart: **Trapt**, **Lo-Pro**, **The Strokes** and **3 Doors Down** ... Most Added: **Living End**, **Blink-182**, **Trapt**, **Blindside**, **Lo-Pro**, 311.

Alternative ON THE RADIO

— Max Tolkoff, Alternative Editor

COMING RIGHT UP

ARTIST: **Everlast**

LABEL: **Island/IDJMG**

By **FRANK CORREIA**/ALTERNATIVE SPECIALTY EDITOR



Sure, you're all hip to *Queer Eye for the Straight Guy*, but makeovers ain't nothing new. Hell, even back in the '50s the show *Queen for a Day* brought the televised makeover to TV land. And from *Queen to Queer*, we've been subjected to makeover madness in quality programs like *Fashion Disaster*, *Extreme Makeover* and Jenny Jones specials like "My Teenage Daughter Dresses Like a Slut."

Makeovers have been longtime fixtures in the music world as well. How many ch-ch-ch-changes did Bowie go through? Robert Allen Zimmerman (a.k.a. Bob Dylan) shocked and dismayed folkies with an electric switch and even reinvented himself as a Christian in the late '70s. And New York Dolls fans certainly did a double take when David Johansen reappeared in a conga line as Buster Poindexter.

Nowadays any image shift is instantly televised, and if you want to do it right, it had better not be a shift in image only. One of the more brilliant musical makeovers of recent memory belongs to Erik Schrody, a.k.a. Everlast. In the early '90s Everlast, DJ Lethal and Danny Boy O'Connor hit the big time as white hip-hop trio House Of Pain with the pub-thumpin' crossover hit "Jump Around." Everlast and O'Connor celebrated their Irish heritage with smart-assed rhymes atop beats and grooves thicker than Guinness, propelling the trio to platinum success.

The group's next two albums failed to live up to the success, and by 1996

House Of Pain had closed its doors for good. While Lethal would re-emerge as a DJ in the rap-metal movement as part of Limp Bizkit, Everlast wowed the world when he came back on the scene with 1998's acclaimed *Whitey Ford Sings the Blues*. The same rapper who'd been boasting about malt liquor in a Celtics jersey was now a singer-songwriter. The gritty reality of "What It's Like" showed a whole new dimension to Everlast, and his new sound brought *Blues* sales of over 2.5 million.

Soon Everlast had some Grammy gold to match his platinum when "Put Your Lights On," which he wrote and performed with Carlos Santana on 1999's *Supernatural*, brought home the trophy for Best Rock Performance By a Duo or Group. Everlast's journey as a songwriter continued with the lauded 2000 album *Eat at Whitey's*. Now he's back with another acoustic-driven, down-on-your-luck tale, "White Trash Beautiful," the title track from his upcoming album due in April. Clearly in his groove as a songwriter, Everlast shows that he's in no need of a makeover and as resilient as his alias suggests.

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America's Best Testing Alternative Songs 12+
For The Week Ending 1/23/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
STORY OF THE YEAR Umi! The Day I Die (Maverick/Reprise)	4.12	4.21	79%	16%	3.98	3.94	3.96
LINKIN PARK Numb (Warner Bros.)	4.11	4.28	98%	36%	3.98	3.83	3.97
THREE DAYS GRACE (Hearst) Everything About You (Live)	4.08	4.15	87%	29%	3.98	4.01	3.96
LINKIN PARK Faint (Warner Bros.)	4.06	4.25	98%	36%	3.98	3.82	4.12
NOBASTANK Out Of Control (Island/IDJMG)	4.06	4.13	83%	14%	3.91	3.81	4.01
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.02	4.14	86%	25%	3.88	3.88	3.88
LOSTPROPHETS Last Train Home (Columbia)	4.01	3.88	47%	4%	3.83	3.88	3.78
AFI Silver And Cold (DreamWorks)	3.98	4.06	88%	7%	3.88	3.83	3.88
INCUBUS Megalomania (Epic)	3.87	3.86	73%	18%	3.87	3.88	3.88
FINGER ELEVEN One Thing (Wind-up)	3.87	4.04	88%	8%	3.91	3.74	4.08
FOO FIGHTERS Darling Nikki (Roc-A-Fella/WCA)	3.81	3.79	57%	8%	3.98	4.08	3.87
BLINK-182 Feeding This (Geffen)	3.80	3.81	83%	25%	3.83	3.84	3.44
TRAPT Still Frame (Warner Bros.)	3.80	4.01	94%	37%	3.86	3.81	3.78
OFFSPRING Hit That (Columbia)	3.83	3.93	86%	21%	3.88	3.87	3.47
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	3.81	3.88	88%	25%	3.88	3.88	3.51
STAND So Far Away (Flip/Elektra/EEG)	3.78	3.82	88%	48%	3.72	3.88	3.75
SMILE EMPTY SOUL Nowhere Kids (Lava)	3.78	3.82	58%	8%	3.88	3.57	3.75
JET Are You Gonna Be My Girl (Elektra/EEG)	3.78	3.74	88%	34%	3.83	3.58	3.75
CHEVELLE Closure (Epic)	3.75	3.83	83%	22%	3.74	3.73	3.74
A PERFECT CIRCLE The Outsider (Virgin)	3.74	3.72	58%	11%	3.88	3.81	3.78
NICKELBACK Figured You Out (Roadrunner/IDJMG)	3.88	3.88	94%	22%	3.57	3.58	3.57
STAND How About You (Flip/Elektra/EEG)	3.88	3.88	78%	21%	3.88	3.58	3.83
PUDDLE OF NUDD Away From Me (Geffen)	3.88	3.75	88%	24%	3.54	3.51	3.57
P.O.D. Will You (Atlantic)	3.81	3.88	83%	27%	3.48	3.58	3.38
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.57	3.55	82%	27%	3.48	3.48	3.58
OUTKAST Hey Ya! (Arista)	3.55	3.88	88%	53%	3.88	3.78	3.88
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.53	3.88	88%	25%	3.46	3.48	3.48
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	3.31	3.18	87%	22%	3.41	3.48	3.34

Total sample size is 375 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 818-377-5388. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. MIGHTY SIX NINETY (Unsigned) "With You"
2. BLINDSIDE (Elektra/EEG) "All Of Us"
3. LIVING END (Reprise) "Who's Gonna Save Us"
4. AIR (Astrakwerks/EMC) "Cherry Blossom Girl"
5. STARSAILOR (Capitol) "Silence Is Easy"
6. NO MOTIV (Vagrant) "Into The Darkness"
7. THEY WALK ON LINE (Unsigned) "All Mine"
8. COURTNEY LOVE (Virgin) "Mono"
9. SHMS (Sub Pop) "So Says I"
10. THOUSAND FOOT CRUTCH (Tooth & Nail/EMC) "Rawkfst"
11. DECEMBERISTS (Hush/Kill Rock Stars) "The Bachelor and the Bride"
12. ZEBRAHEAD (Red Ink/Columbia) "Rescue Me"
13. EVERLAST (Island/IDJMG) "White Trash Beautiful"
14. HIM (Universal) "Join Me In Death"
15. APARTMENT 28 (Atlantic) "Give Me More"
16. PHANTOM PLANET (Daylight/Epic) "Big Brat"
17. DARKNESS (Atlantic) "I Believe In A Thing Called Love"
18. ORGY (10 Music) "The Obvious"
19. EARL SLICK (Sanctuary/SRG) "Believe"
20. JESSICA FLETCHERS (Rainbow Quartz) "Bloody Seventies Love"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Mighty Six Ninety
TITLE: MMIV
LABEL: Unsigned



With two straight weeks atop the R&R Alt Specialty chart, unsigned act Mighty Six Ninety are creating quite a buzz early in '04. And with many Alternative stations rediscovering their '80s roots, the timing could be perfect for the Los Angeles-based four-piece. With the six-song MMIV EP, M690 wear their '80s hearts on their sleeves without sounding like an anachronism. Think mid-'80s Manchester without the mope, as vocalist Richard Gardner provides silken melodies atop shimmering pop atmospheres and watery guitar lines straight out of Robert Smith's playbook. Tracks like "Feel," "With You" and "Believable" are too good to pass up. Need to know more? Contact manager Chris Baca at buzmgt@aol.com for the 411 on M690.

— Frank Correlia, Rock Specialty Editor

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Reporters

Stations and their adds listed alphabetically by market

Table listing radio stations and their associated reporters across various markets. Columns include station call letters, reporter names, and the number of adds for each station.

Monitored Reporters
80 Total Reporters
81 Total Monitored
8 Total Indicator



New & Active

- JET Cold Hard Bitch (Elektra/EEG)
Total Plays: 243, Total Stations: 13, Adds: 2
KORN Y'All Want A Single (Immortal/Epic)
Total Plays: 242, Total Stations: 20, Adds: 1
TO MY SURPRISE Get It To Go (Roadrunner/IDJMG)
Total Plays: 237, Total Stations: 20, Adds: 0
HOOBASTANK The Reason (Island/IDJMG)
Total Plays: 217, Total Stations: 10, Adds: 4
PHANTOM PLANET Big Bro (Daylight/Epic)
Total Plays: 212, Total Stations: 31, Adds: 9

- APARTMENT 26 Give Me More (Atlantic)
Total Plays: 152, Total Stations: 21, Adds: 5
RYAN ADAMS So Alive (Lost Highway/IDJMG)
Total Plays: 140, Total Stations: 10, Adds: 1
THRILLS One Horse Town (Virgin)
Total Plays: 124, Total Stations: 9, Adds: 1
SEVENDUST Broken Down (TVT)
Total Plays: 120, Total Stations: 19, Adds: 10
BLINDSIDE All Of Us (Elektra/EEG)
Total Plays: 90, Total Stations: 16, Adds: 12

Indicator

Most Added

- LO-PRO Sunday (Geffen)
LIVING END Who's Gonna Save Us? (Reprise)
BLINK-182 I Miss You (Geffen)
3 DOORS DOWN Away From The Sun (Republic/Universal)
APARTMENT 26 Give Me More (Atlantic)
BLINDSIDE All Of Us (Elektra/EEG)
ZEBRAHEAD Rescue Me (Egg/Columbia/Red Ink)
FOUNTAINS OF WAYNE Mexican Wine (S-Curve/EMC)
SEVENDUST Broken Down (TVT)
ILL NINO This Time's For Real (Roadrunner/IDJMG)

Songs ranked by total plays



Play The Hits ... Revisited

The formats with which Triple A shares the most songs

For the past two years I have written a column called "Play the Hits" that has addressed the issue of Triple A radio becoming more competitive with other contemporary music stations. The format is accomplishing this by playing fewer songs more often and, when it makes sense, playing songs that initially got exposure at other formats. But Triple A seems to be developing more of its own hits these days too.

To get an idea of how we stack up against the competition, I compare Triple A to other contemporary music formats in the areas of how long the top songs stay on the chart, the average number of weeks a song remains on the chart and the number of songs that reach the top 15 over the course of a year. Triple A is often criticized for not playing songs long enough, but these statistics tell a different story.

As you'll see in this year's edition of "Play the Hits," Triple A remains competitive on many levels with other contemporary music formats. Many of the artists considered core to the format are not exclusive to Triple A anymore, but most continue to get their start at Triple A before crossing over. And in 2003 most of these artists and their songs performed better at Triple A — something that wasn't as true a couple of years ago.

But it goes the other way too: A number of songs that Triple A played in 2003 originally launched at other formats. Plus, a substantial number of songs that Triple A played this past year were almost entirely exclusive to the format.

Let's see how things have changed

— or stayed the same — over the past year. It's important to note that I only compared information on the monitored side, because several of the other contemporary music formats do not currently have an Indicator chart.

Remaining Competitive

The this-year-to-last-year stats are as follows. When looking at the most weeks a song spent on the chart, Triple A was up from 39 weeks in 2002 to 40 weeks in 2003. CHR and Active Rock were also up from 2002, and Alternative increased dramatically, from 37 to 44 weeks. The number of weeks for both Hot AC's and AC's longest-charted song for 2003 was down a bit from last year. Clearly, though, songs that were hits at any contemporary music format had very long airplay runs.

We saw some significant changes when examining the average number of weeks a song spent on the chart at the various formats. Triple A jumped from 15 weeks in 2002 to 22 weeks in 2003. CHR, Active Rock and Alternative also saw increases: CHR jumped from 17 to 30 weeks, Active Rock went from 18 to 24 weeks, and Alternative

moved from 18 to 26. Rock, AC and Hot AC remained almost flat.

Interestingly, the format where songs spend the most weeks on the chart — CHR, with an average of 30 — also had the most songs reach top 15 on the chart: 85. Triple A, with a much lower weeks-on-chart average — 22 — was next, with 75 songs reaching top 15 in the course of the year. The other formats remained close to where they were last year.

Overall, the comparison of Triple A to other contemporary music stations hasn't changed all that much, which means that Triple A programmers continue to balance of the number of songs played and how long they are played in such a way as to successfully pit their stations against the competition.

But this is just a general comparison. Let's delve a little deeper.

Close Cousins

Unquestionably, the format that shares the most music — and most audience — with Triple A is Hot AC. It's no secret that as the Hot AC format started to materialize, one of the formats its programmers paid close attention to was Triple A to cherry-pick certain artists. The connection between the two formats is still striking, as you can see from the number of songs Triple A shared with Hot AC.

Triple A shared 36 year-end songs with Hot AC this year. But, interestingly, that is down from 44 in 2003 and 51 in 2002. As Hot AC has tried to increase its audience share, it has begun to program more pop-oriented artists.

The number of top 10 Hot AC songs that Triple A also played increased dramatically from two to seven this year. However, when you compare the top 10 on both formats' year-end charts, only three Hot AC songs were in Triple A's top 10.

As you look deeper, you see that Triple A shared fewer top 100 year-end songs with other contemporary music formats — 14 with Alternative and AC, 11 with CHR, nine with Rock and four with Active Rock.

If you were to look at the year end-charts for all the contemporary music formats cited here, you'd find that there is a lot of sharing going on in the ever-raging battle to increase cume, but you'd also see that a big hit for one format was often only a moderate or marginal hit for another.

When it comes to the big songs of the year, each format had certain unique songs that it had the most success with. Furthermore, only Rock and Alternative had the same No.1 song of the year in 2003: Trapt's "Headstrong." Ultimately, even though Triple A con-

Triple A Remains Competitive

The following comparisons are derived from R&R's 2003 year-end Mediabase 24/7 monitored charts, as well as weekly chart information.

Most Weeks A Song Spent On The Chart

Triple A	Alternative	Hot AC	AC	Rock	CHR	Active Rock	
2003	40 weeks	2003	44 weeks	2003	48 weeks	2003	38 weeks
2002	39 weeks	2002	31 weeks	2002	50 weeks	2002	38 weeks
2003	43 weeks	2003	32 weeks	2003	32 weeks	2003	44 weeks
2001	50 weeks	2002	28 weeks	2002	28 weeks	2002	43 weeks

Average Weeks On The Chart

Triple A	Alternative	Hot AC	AC	Rock	CHR	Active Rock	
2003	22 weeks	2003	26 weeks	2003	20 weeks	2003	24 weeks
2002	15 weeks	2002	18 weeks	2002	21 weeks	2002	18 weeks
2003	19 weeks	2003	30 weeks	2003	30 weeks	2003	24 weeks
2002	21 weeks	2002	17 weeks	2002	17 weeks	2002	18 weeks

Number Of Songs That Reached Top 15

Triple A	Alternative	Hot AC	AC	Rock	CHR	Active Rock	
2003	75 songs	2003	73 songs	2003	57 songs	2003	62 songs
2002	75 songs	2002	69 songs	2002	45 songs	2002	63 songs
2003	47 songs	2003	85 songs	2003	85 songs	2003	62 songs
2002	47 songs	2002	80 songs	2002	80 songs	2002	65 songs

Sharing The Hits

Number Of Year-End Songs Triple A Shared

Format	Top 100	Top 50	Top 10
Hot AC	36	24	7
Rock	9	4	1
Active Rock	4	3	0
Alternative	14	5	2
AC	14	10	3
CHR	11	6	1

Triple A-Hot AC Year-End Chart Comparison

ARTIST Song	Triple A Peak Position	Hot AC Peak Position
COLDPLAY Clocks	1	12
JASON MRAZ The Remedy	2	8
TRAIN Calling All Angels	3	5
COUNTING CROWS Big Yellow Taxi	4	6
JOHN MAYER Why Georgia	5	24
TORI AMOS A Sorta Fairytale	6	40
JACK JOHNSON The Horizon...	7	—
DAVE MATTHEWS BAND Grey Street	8	57
NICKLE CREEK Smoothie Song	9	—
GUSTER Amsterdam	10	60

tinues to share with Hot AC (and other contemporary music formats), what continues to set Triple A apart is its willingness to give early support to artists. The majority of artists — both new and established — Triple A shared with Hot

AC got started at Triple A, and many are now having more lasting success at the format that got behind them first. These artists, along with certain format-exclusive songs, are what continue to differentiate Triple A from the competition.

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R&R TRIPLE A TOP 30

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January 23, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	COUNTING CROWS She Don't Want Nobody Near (Geffen)	396	-7	17468	11	23/0
1	2	HOWIE DAY Perfect Time Of Day (Epic)	376	-32	13732	21	20/0
4	3	DAVE MATTHEWS Save Me (RCA)	345	-15	14529	12	22/0
3	4	SARAH MCLACHLAN Fallen (Arista)	345	-30	19939	17	18/0
5	5	GUSTER Careful (Palm/Reprise)	322	+4	13666	10	21/0
12	6	INDIGO GIRLS Perfect World (Epic)	284	+19	13736	4	22/0
8	7	STEREOPHONICS Maybe Tomorrow (V2)	283	-16	12163	11	21/1
11	8	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	281	+2	10910	8	22/0
9	9	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	279	-11	11195	6	16/0
15	10	MELISSA ETHERIDGE Breathe (Island/IDJMG)	277	+28	16629	3	20/2
23	11	NORAH JONES Sunrise (Blue Note/EMC)	275	+125	18259	2	20/1
7	12	TRAIN When I Look To The Sky (Columbia)	263	-38	10534	18	17/0
13	13	THRILLS One Horse Town (Virgin)	259	-3	10928	7	19/1
6	14	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	257	-54	14215	18	22/0
14	15	JOE FIRSTMAN Breaking All The Ground (Atlantic)	243	-7	10057	16	19/0
10	16	JONNY LANG Red Light (A&M/Interscope)	235	-48	14926	19	20/0
18	17	JET Are You Gonna Be My Girl (Elektra/EEG)	222	+12	9152	4	13/1
16	18	COLDPLAY Moses (Capitol)	211	-27	11641	13	15/1
17	19	THORNS Blue (Aware/Columbia)	201	-25	8673	11	17/0
Debut	20	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	198	+90	9712	1	20/1
22	21	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Lost Highway)	196	+21	3889	6	12/0
19	22	R.E.M. Bad Day (Warner Bros.)	169	-27	7014	17	18/0
20	23	VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	167	-15	3547	15	14/0
Debut	24	STING Sacred Love (A&M/Interscope)	158	+52	10575	1	19/7
21	25	MATCHBOX TWENTY Bright Lights (Atlantic)	152	-23	9758	9	6/0
24	26	ROONEY I'm Shakin' (Geffen)	139	0	3885	4	14/2
29	27	JOHN MAYER Clarity (Aware/Columbia)	131	+17	7022	2	13/3
27	28	SANTANA /IALEX BAND Why Don't You & I (Arista)	121	+5	7201	16	7/0
30	29	EASTMOUNTAINSOUTH Rain Come Down (DreamWorks)	120	+6	2986	3	10/2
25	30	MAVERICKS I Want To Know (Sanctuary/SRG)	120	0	4519	11	10/0

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 1/11-1/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

JOSS STONE Fell In Love With A Boy (S-Curve/EMC)
Total Plays: 94, Total Stations: 11, Adds: 2

RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)
Total Plays: 86, Total Stations: 3, Adds: 0

JONATHA BROOKE Better After All (Bad Dog/VMG)
Total Plays: 85, Total Stations: 8, Adds: 2

RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)
Total Plays: 77, Total Stations: 9, Adds: 6

KEB' MO' Let Your Light Shine (Epic)
Total Plays: 76, Total Stations: 12, Adds: 4

STARSAILOR Silence Is Easy (Capitol)
Total Plays: 67, Total Stations: 7, Adds: 2

RODNEY CROWELL Earthbound (DMZ/Epic)
Total Plays: 58, Total Stations: 3, Adds: 0

MAROON 5 This Love (Octone/J)
Total Plays: 46, Total Stations: 6, Adds: 1

JOHNNY CASH Redemption Song (American/Lost Highway/IDJMG)
Total Plays: 42, Total Stations: 3, Adds: 0

JOE STRUMMER Come Girl (Hellcat/Epitaph)
Total Plays: 41, Total Stations: 3, Adds: 0

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LOS LONELY BOYS Real Emotions (Or/Epic)	8
STING Sacred Love (A&M/Interscope)	7
TEITUR You're The Ocean (Universal)	7
BIG HEAD TODD... Imaginary Ships (Sanctuary/SRG)	7
RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	6
KEB' MO' Let Your Light Shine (Epic)	4
JOHN MAYER Clarity (Aware/Columbia)	3
JEN CHAPMAN Me Be Me (Hybrid)	3

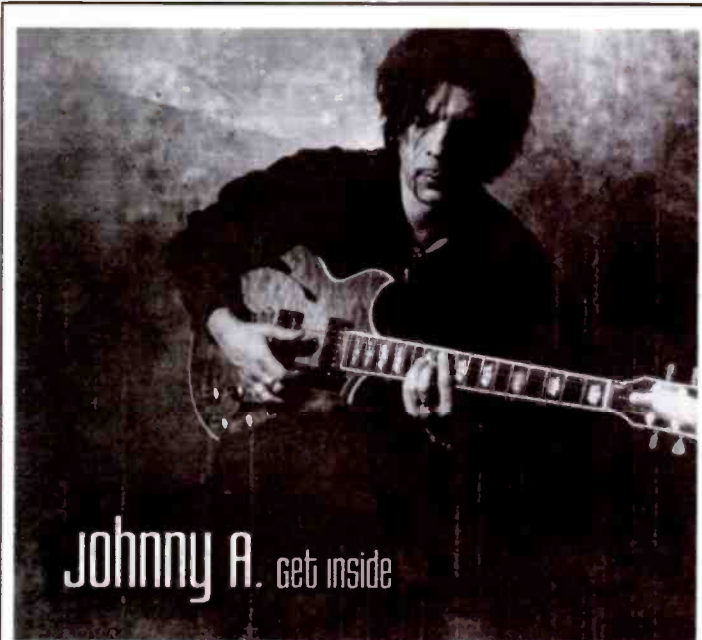
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NORAH JONES Sunrise (Blue Note/EMC)	+125
DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	+90
KEB' MO' Let Your Light Shine (Epic)	+59
STING Sacred Love (A&M/Interscope)	+52
RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	+41
JONATHA BROOKE Better After All (Bad Dog/VMG)	+40
STARSAILOR Silence Is Easy (Capitol)	+34
MAROON 5 This Love (Octone/J)	+30
MELISSA ETHERIDGE Breathe (Island/IDJMG)	+28
JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	+26

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
WALLFLOWERS Closer To You (Interscope)	229
DIDO White Flag (Arista)	212
LOS LONELY BOYS Heaven (Epic)	154
COLDPLAY Clocks (Capitol)	146
JOHN MAYER Bigger Than My Body (Aware/Columbia)	145
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	138
BEN HARPER Diamonds On The Inside (Virgin)	137
JASON MRAZ You And I Both (Elektra/EEG)	133
TRAIN Calling All Angels (Columbia)	112
MATCHBOX TWENTY Unwell (Atlantic)	107

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



Johnny A. get inside

"I HAD TO LAUGH"

Going for adds January 26

From the new Johnny A. CD *Get Inside*

EARLY ADDS: KGSR/AUSTIN & KPRI/SAN DIEGO!

"Fresh, slinky and fun, Johnny A's 'I Had To Laugh' is the perfect addition to the early 2004 airwaves. I love hearing it on KGSR - and I love playing it. This one's going all the way!"

- Jody Denberg, KGSR



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January 23, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

Main table with columns: LAST WEEK, THIS WEEK, ARTIST, TITLE, LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE, WEEKS ON CHART, TOTAL STATIONS ADDS.

25 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 1/11 - Saturday 1/17. © 2004 Radio & Records.

Most Added

Table listing artists and titles for the 'Most Added' section, including RYAN ADAMS, LOS LONELY BOYS, and others.

Most Increased Plays

Table listing artists and titles for the 'Most Increased Plays' section, including NORAH JONES, JONATHA BROOKE, and others.

Reporters

Grid of reporter information for various markets including WAPS/Akron, OH; WFCB/Columbus, OH; WFPK/Louisville, KY; etc.

National Programming

Advertisement for National Programming featuring World Cafe, Acoustic Cafe, and Rob Reinhart, listing added songs and contact information.

AAA ARTIST OF THE WEEK

ARTIST: Ani DiFranco
LABEL: Righteous Babe

By JOHN SCHOENBERGER / TRIPLE A EDITOR



Most of us know the story: teenager leaves her home in Buffalo and goes to New York City to chase her musical muse. In the case of Ani DiFranco, she found that muse and an artistic voice as uncompromising and distinct as you're likely to encounter in any form of artistic expression. What has added fuel to her success is the fact that DiFranco has remained fiercely independent — not only in her music and her radical attention to certain social causes, but in the way she has conducted business through her own independent label, Righteous Babe, based in Buffalo.

Since 1990 DiFranco has released 12 studio efforts, including her new album, *Educated Guess*, two live projects and several EPs and retrospectives. She has evolved musically from her punk folk beginnings to jazz funk grooves with a five-piece band to her current work as a solo artist. She has cumulatively sold well over 4 million albums, has been on the covers of countless publications, continues to tour more than 200 days a year and has thrown her weight behind other artists of like mind.

On a number of different levels, *Educated Guess* represents DiFranco better than any effort up to this time. She wrote all the material; she plays all the instruments; she sings all the vocal parts; she produced, engineered and mixed it; and she was intimately involved in the creation of the packaging. She limited herself to eight-track analog audio for the project, which was recorded in both New Orleans and Buffalo.

"I've mixed my records and been heavily involved in the recording process

in the past," DiFranco recently told *Rolling Stone*. "but there was always at least an engineer to push 'record' or set up microphones. It was like an exorcism of sorts — a very lonely, very frustrating, very excruciating process, but also really empowering and instructive."

The content is also distinctly DiFranco, including the songs, the sound of rain and trains, brief instrumental breaks and spoken-word interludes of rants, raves and insightful poetry. It's a one-woman show — just how DiFranco likes it!

"I'd learned so much from working with a band musically and in all sorts of other ways, and then the balance was tipped, and it was almost taking too much of my energy and focus. So I think I'm taking those musical lessons and applying them to songwriting and getting back in touch with the primary relationship between me and my audience."

With DiFranco albums, the best way to digest her music is take it whole; however, there are certain songs that stand well on their own, including "Educated Guess," "Origami," "Bliss Like This" and "Bubble." And, as you might expect, DiFranco is already on the road in support of the new release.

As with so much of DiFranco's work, the album represents where she was at that moment — but pay close attention, because she will likely be on her way to a new realm of expression and consciousness by the time we hear from her again.

ON THE RECORD

With
John Farneda
Asst. PD/MD, WXRT/Chicago



"When you're a Jet, you're a Jet all the way/From your first cigarette to your last dying day" — oops, wrong Jet! ● I saw the band play last summer at a 200-seat club with a bunch of other MDs from the market. I have to admit that at first I thought, "I can't play this: it's too hard. Sounds like AC/DC; sounds like Black Sabbath." Then I started saying to myself, "This sounds like Iggy Pop or maybe even the Stones." I was raising a glass with Mary Shuminus from WKQX/Chicago, and I told her, "This band is perfect for you." ● The next day I put the record on in my office. I just let it play. "Are You Gonna Be My Girl" was on, and Norm inquired from his office, "Hey, what are you playing?" I told him. About 20 minutes later Norm asked, "What are you playing now? Sounds good!" I replied, "Same album, different track." ● I never really thought the record would end up in heavy rotation playing in all dayparts. It's on the iPod TV spot. The song ranked No. 20 on WXRT's 2003 Listener Poll. (Check it out at www.93xrt.com). I've had Lisa Michelson from Elektra send me another box of CDs, because someone is always coming down the hall asking me for one. ● This record is a smash at Alternative, a smash at Active Rock and a smash at WXRT. ● Don't, and I mean don't, be afraid to play it. Your audience will love it.

The monitored chart should be running at full steam by next week, as the A-Z promotions going on at several stations are now winding up. In the meantime, **Counting Crows** move up to No. 1, **Guster** are at 5*, **Indigo Girls** jump up to 6*, and **Jack Johnson** and **Melissa Etheridge** are now top 10 at 8* and 10*, respectively ... **Norah Jones'** new one makes a huge move from 23*-11* ... Other projects showing continued growth include **John Eddie**, **Rooney**, **John Mayer** and **EastMountainSouth** ... **Damien Rice** and **Sting** debut ... On the Indicator side, 23 of the top 30 songs are bulleted this week, with **Dave Matthews** holding the top slot for another week ... **Jones**, **Jonatha Brooke**, **Rice** and **Starsailor** debut ... There's lots of action again in the Most Added category, with **Los Lonely Boys** bringing in 20 total adds this week (No. 1 monitored and No. 2 Indicator), and **Ryan Adams** grabbing 19 total adds (No. 1 Indicator and No. 3 monitored) ... Also having a good first week are **Teltur** (13 total); **Big Head Todd & The Monsters** (12 total); **Alr**, **Bruce Cockburn** and **Jen Chaplin**, with seven; **Fountains Of Wayne** and **John Wesley Harding**, with six; and **Wheat**, with five ... **Sting**, **Ani DiFranco**, **Jones**, **Joss Stone**, **Mayer**, **Rooney** and **Brooke** close some important holes.



— John Schoenberger, Triple A Editor

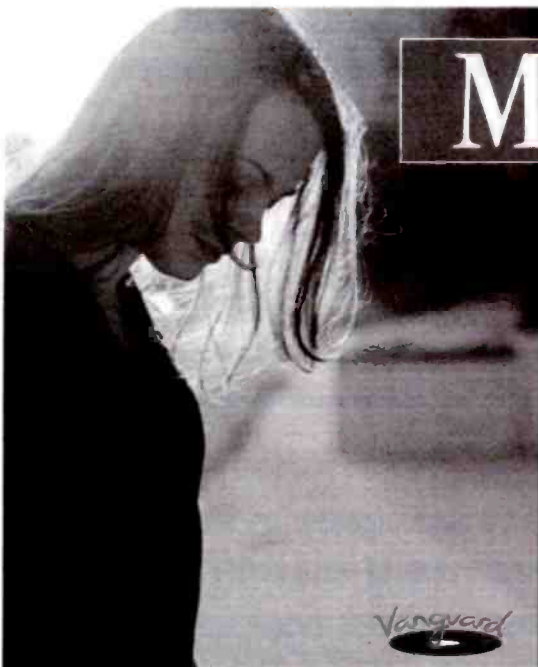
MINDY SMITH

"Come To Jesus"

New this week:

KINK! KGSR! WYEP!

Appearing on Late Night with Conan O' Brien
February 3rd



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	C. TAYLOR & C. RODRIGUEZ <i>The Trouble With... (Lonestar)</i>	731	+78	8896
1	2	ROBERT EARL KEEN <i>Farm Fresh Onions (Audium/Koch)</i>	634	-70	10101
3	3	VARIOUS ARTISTS <i>Just Because I'm A Woman... (Sugar Hill)</i>	605	-36	8301
5	4	MAVERICKS <i>The Mavericks (Sanctuary/SRG)</i>	605	+3	9585
7	5	BOTTLE ROCKETS <i>Blue Sky (Sanctuary/SRG)</i>	593	+49	3855
6	6	RODNEY CROWELL <i>Fates Right Hand (Columbia)</i>	581	-17	12859
4	7	LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	557	-57	9588
9	8	EMMYLOU HARRIS <i>Stumble Into Grace (Nonesuch)</i>	474	-44	8247
8	9	ADRIENNE YOUNG <i>Plow To The End Of The Row (Addie Belle)</i>	471	-56	7894
10	10	ALBERT LEE <i>Heartbreak Hill (Sugar Hill)</i>	460	-8	5169
11	11	HOT CLUB OF COWTOWN <i>Continental Stamp (Hightone)</i>	411	-4	4012
29	12	VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i>	379	+121	687
12	13	DARRELL SCOTT <i>Theatre Of The Unheard (Full Light)</i>	371	-31	7577
13	14	VARIOUS ARTISTS <i>Livin', Lovin', Losin'... (Universal South)</i>	357	-26	6110
15	15	DELBERT MCCLINTON <i>Live (New West)</i>	345	-19	2912
17	16	CHRIS KNIGHT <i>The Jealous Kind (Dualtone)</i>	343	+5	8144
16	17	MARTY STUART... <i>Country Music (Columbia)</i>	337	-11	5328
20	18	K. SMIFLETT AND BIG COUNTRY <i>Worries On My Mind (Rebel)</i>	328	-2	2999
19	19	PAUL BURCH <i>Fool For Love (Bloodshot)</i>	323	-8	2776
14	20	SHELBY LYNNE <i>Identity Crisis (Capital)</i>	317	-56	7805
18	21	PATTY LOVELESS <i>On Your Way Home (Epic)</i>	301	-35	4480
22	22	CHIEFTAINS <i>Further Down The Old Plank Road (BMG Heritage)</i>	301	+18	5203
21	23	TIM O'BRIEN <i>Traveler (Sugar Hill)</i>	292	0	10795
26	24	ROSIE FLORES <i>Single Rose (Independent)</i>	278	+12	1514
23	25	VARIOUS ARTISTS <i>Beautiful: Tribute... (Borealis/Northern)</i>	271	-8	2256
25	26	THAD COCKRELL <i>Warmth & Beauty (Yep Roc)</i>	271	-4	3545
27	27	WANDA JACKSON <i>Heart Trouble (CMH)</i>	265	+2	2548
28	28	JOE ELY <i>Streets Of Sin (Rounder)</i>	253	-5	14364
30	29	DEL MCCOURY BAND <i>It's Just the Night (McCoury Music)</i>	253	+4	6218
<i>Debut</i>	30	LITTLE FEAT <i>Kickin It At The Barn (Hot Tomato)</i>	253	+7	1638

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.

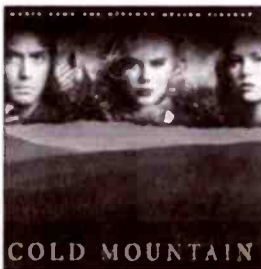
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Americana Spotlight

by John Schoenberger

Artist: Various Artists

Label: DMZ/Sony Music



COLD MOUNTAIN

Miramax's Civil War epic *Cold Mountain* — starring Nicole Kidman, Jude Law and Renee Zellweger — is quickly gaining steam as one of the most important films of 2003-2004. There is also a milestone soundtrack of traditional American music that accompanies the film. A few years ago we saw the phenomenal success of a similar pairing in *O Brother, Where Art Thou?* The creative musical genius behind that multimillion-selling soundtrack was T Bone Burnett, and he is at the production helm once again with *Cold Mountain*. The project takes a number of traditional songs, as well as newly written numbers, to make an album of music that captures the spirit and sound of the mid-1800s perfectly. Numerous artists helped out on the project, including Jack White (who also had a part in the film), Reeltime Travelers, Alison Krauss, Tim Eriksen, Riley Baugus, Tim O'Brien, The Sacred Harp Singers Of Liberty Church and a host of impressive session musicians. In addition, folks such as White, Sting and Elvis Costello wrote songs for the soundtrack. The disc also includes some of the orchestral score that appears in the film. Standout tracks include "Like a Songbird That Has Fallen," "The Scarlet Tide," "Never Far Away" and "You Will Be My Ain True Love."

Americana News

Mike Miyake has a new mailing address at KFJC/San Jose, CA: 12345 El Monte Road, No. 6202, Los Altos Hills, CA 94022 ... Coinciding with his 69th birthday, Elvis Presley was named by the RIAA the best-selling solo artist in U.S. history for selling more than 100 million albums; the title had been held by Garth Brooks since October 2000 ... Several key Americana artists are involved in a project that will pay homage to country music legend Johnny Paycheck. The tribute is being spearheaded by Robbie Fulks and will include contributions by Jeff Tweedy, Bobby Bare Jr., Rodney Foster, Buck Owens, Neko Case, George Jones, Dave Alvin and Jim Lauderdale, among others ... Tim O'Brien and John Hiatt are among a tasty list of artists who are performing at this year's Sundance Film Festival in Park City, UT ... Extremely successful songwriter Matraca Berg says she plans on recording an album sometime this year. It will be her first time in the studio since 1998 ... After the recent release of a greatest hits package, singer-songwriter Jessi Colter — Waylon Jennings' widow — plans to record a solo album later this year with producer Don Was ... The Subdudes have reunited and signed a multi-album deal with Back Porch ... Country music icon Dolly Parton has signed on to host the CMT *Flameworthy 2004 Video Music Awards*, to be broadcast April 21.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
BR549 <i>Tangled In The Pines (Dualtone)</i>	13
Mark Erelli <i>Hillbilly Pilgrim (Signature Sound)</i>	13
Holmes Brothers <i>Simple Truths (Alligator)</i>	10
Various Artists <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i>	9
Flatlanders <i>Wheels Of Fortune (New West)</i>	6
Mindy Smith <i>One Moment More (Vanguard)</i>	6
Rhonda Vincent <i>If Heartaches Had Wings (Rounder)</i>	6

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Four Decades Of Impact

KGBI/Omaha keeps pounding the pavement to serve a city

KGBI/Omaha knows all too well what it needs to do to reach deeper into the heart of the community. Full-time service, in the truest sense of the word, is what this station is providing in its coverage area. That's something most mainstream stations can't touch.

Grace University in Omaha launched KGBI almost 40 years ago, so it is definitely a heritage station in its market, and things are obviously not like they were at the beginning. "Our consistent focus on impacting our community for Jesus has been key to growing the ministry into the form it has today," says PD Mark Michaels.

"Especially in the last 10 years, we've seen significant growth in audience size, as well as almost doubled the resources the ministry has at its disposal. KGBI was birthed as an educational arm of Grace University and featured classes on the radio and other university-sponsored programming. Today it has grown to become a community radio station that plays a key role in the marketing of the university."

Being a locally driven station for just shy of four decades has made KGBI part of the very fabric of the community. "In a day when at least half of our market is automated or run by skeleton staffs, we've intentionally focused on serving the community and providing a local station with a uniquely local flavor that features people who live each day in this community," says Michaels.

"Our jocks are out on the streets as much as possible. We've developed great relationships both in the Christian community and the general marketplace. We're also highly invested in local research to understand the unique wants and needs of our target audience.

"We try to be very sensitive to the listeners' values and needs. For example, Husker football is a huge deal here with both men and women, and one coach for the team who is a Christian is a regular guest on our morning show."

Operation Impact

One of the strengths of KGBI and its staff is staying focused on serving the needs of the individual listener. Something that might puzzle part of the industry is the fact that the sta-

tion doesn't have the mindset of the traditional Inspo station. "Our GM, Tom Sommerville, always says radio is a relationship, and it's true," Michaels says.



Mark Michaels

"Every day you have the potential to build a stronger tie with the listener by serving her. We're big fans of constantly evaluating all that we do to make sure that it is the most effective way to reach the target in our community. For that rea-

son we don't always fall into the traditional music-format molds.

"As long as we're effectively reaching the target listener, we're happy. If you listened to us, you would find a station that doesn't just focus on what the traditional Inspo radio station offers. We work hard to keep the energy level high, the imaging fresh and the content creative and compelling.

"Often Christian radio is known for a substandard level of excellence. We want to be a part of changing that perception."

"Someone once called us 'Inspo with attitude,' and that's probably not that far off. Just because you have a softer edge musically doesn't mean the station has to be low-key. The bottom line is serving people, and we're constantly researching ways to make sure that we're playing the right music, creating memorable events and promotions and relevantly communicating God's hope."

Promotion Is Important

KGBI believes, as many Christian stations do, that it is uniquely positioned to make a positive impact within its coverage area. Doing promotions and affecting lives outside of the airwaves is a large part of what KGBI has been called to do, and it does it well.

Michaels describes a few of the stations top promotions from last year: "Last fall we packed a few hundred pastors and their spouses on a riverboat for a clergy-appreciation cruise. It was the first year for the event, and it was a huge success.

"We have built great relationships with family-oriented events in the area and local sports teams. Every year we team up with a local ministry to help hand out free bottled water, complete with a message explaining the gospel on every bottle label, to the 200,000 people who converge on our city for the College World Series.

"A couple of years ago we developed a concept called Team Serve that allows us to sponsor about a dozen major projects a year that benefit the community. For example, in our backyard is Offutt Air Force Base. Just as the war in Iraq was beginning, we were mobilizing listeners to fill the 'Airman's Attic' with truckloads of furniture for new military families. That event got attention from multiple TV stations and other media."

Veggie Superstar

There are a lot of great ministries in Omaha doing wonderful work. Each week KGBI schedules a 60-second spot featuring one of those organizations. This helps position the station with like-minded companies that believe in the betterment of individuals through cooperative efforts.

"Last year we did everything from furnishing apartments for a transitional housing program to bombarding local hospitals with thousands of valentines," Michaels says. "We even helped recruit listeners to invest in the lives of nursing-home residents."

And what about contests? "We believe that contesting can be a big key in developing the personality of our radio station," Michaels says. "When developing promotions, we really try to think through what the target listener wants. How can we help her and her family?"

"In a day when at least half of our market is automated or run by skeleton staffs, we've intentionally focused on serving the community and providing a local station with a uniquely local flavor that features people who live each day in this community."

"Contesting can help the fun-to-listen to feel as well. Last fall our morning show created an *American Idol* spinoff called 'American Veggie: The Search for a Very Veggie Superstar.'

"The promotion was a huge hit. Listeners auditioned to come on the show and perform Veggie tunes for the panel of judges, which included Larry from *VeggieTales*. It wasn't necessarily something you would find on every Inspo station, but for us it fit, and it worked great."

Super Saturation

Over the last several Arbitron books KGBI has shown solid numbers, proving that it is doing a good job of reaching the marketplace with its efforts. Michaels chalks that up to not settling for being just a good station. "We want to be a great radio station, period," he says.

"We have a team of people who are very talented and highly committed to making an impact here. Our team features Christian and mainstream radio veterans of over 20 years, as well as some younger, exceptionally talented staff.

"Our passion is that the product we present on the air is competitive with the top-ranking mainstream stations in town and, more important, that our ministry strategies are creative, relevant and highly impactful.

"Often Christian radio is known for a substandard level of excellence. We want to be a part of changing that perception. If someone is going to be

turned off by the message of Christ, we can't help that; we just don't want our methods to be the turnoff."

Five-Year Plan

As part of its long-range goals, Grace University has had the station create a five-year plan. One goal the station deems attainable in the coming years is a cumulative audience of 100,000 or more. This is a bold target for a station in a city of only 577,000.

"To reach that level we are going to have to invest in a lot more marketing," Michaels says. "Right now we're working with a firm to develop a strategy to use direct mail, outdoor and TV to help broaden our impact.

"This year we hired Audience Development Group to help us with the market-perceptual part of the plan. We quickly discovered that, although we've been around for 39 years, we have a huge awareness gap to fill.

"The culture is constantly changing, so we will continue to invest in research to help keep our pulse on the audience. That will allow us to develop new strategies to effectively reach people.

"We're in the process of revamping our web presence and looking to develop more ways to involve the listener interactively. There is a lot of opportunity to give the listener added value content via the Internet, and we are looking at new ways to provide more content and more listener services."

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Lizza Connor

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Russ Lee Shares Music, Ministry In The Middle East

Artist talks about his life-changing time in Iraq

Two months ago Christian Records artist and former Newsong member Russ Lee, along with Christian Records head George King, boarded a plane for Mosul, Iraq. The two would spend 10 days in Iraq's northern region, playing music for the soldiers of the Army's 101st Airborne Division out of Ft. Campbell, KY, encouraging the troops and sharing their faith with the men and women stationed there. According to Lee, the trip not only broadened his perspective on global affairs, it inspired him to seek out further ministry opportunities abroad.

"I felt like going to Iraq was especially important because these soldiers are our neighbors, first and foremost," Lee explains. "They live just north of Nashville. We run into them at the mall and in restaurants, and now they are over in Iraq protecting our lives." Lee spoke with THE CCM UPDATE Editor Lizza Connor about an experience he says he was "humbled and honored to be a part of."

CCM: What prompted your trip to the Middle East?

RL: There's a songwriter in Nashville that I co-write with, and his brother-in-law is a chaplain for the 101st Airborne Division, which was stationed in Mosul, Iraq. He contacted my co-writer about getting an artist over to encourage the troops and just hang out with them.

"I felt like going to Iraq was especially important because these soldiers are our neighbors, first and foremost."

At that time Sadaam Hussein was still at large, and Thanksgiving and Christmas were just around the corner. There was concern for the morale of the troops, and the chaplain wanted something to encourage the

troops and the chaplains stationed there.

CCM: What was running through your head on your arrival in the country?

RL: Let me give you an idea of the temperature as we entered the region. We flew into Kuwait on a C-130, and the pilots had to do tactical maneuvering, which means they dropped the plane from about 10,000 feet to about 5,000 feet and rolled the plane over on its side to avoid getting shot. That's how our day started.

When we got off the plane in Mosul, our guides grabbed us and ushered us to a convoy. They informed us that we would be moving through Mosul during rush hour, the most dangerous time of the day, since we'd be at a standstill. We headed toward one of Saddam Hussein's palaces, where we stayed that first night.

Something that struck me as we visited Saddam's palaces was the tile mosaics on the walls. They depicted the great kings of Persia and Babylon, like Nebuchadnezzar and Belshazzar, and there was Saddam on a white horse right beside them. He built these palaces while his country was in ruin. You get a sense of the ego.

CCM: What was your role at the bases you visited?

RL: I didn't do any concerts per se, as they didn't want large groups of people to huddle together. What I was asked to do was to visit the hospitals, sing at chapel services, speak at prayer breakfasts, etc. George and I also had the opportunity at one of the bases to steal a cou-

ple of hours with the chaplains, who numbered about 20. We tried to encourage them, to prop them up. It was interesting, because most people don't think about the chaplains' role in the Army.

These guys are on the front lines with the soldiers. They don't carry weapons, and they deal with "Dear John" letters from the soldiers' homes, as well as the loss of someone on the line right beside them. They eulogize the troops who have fallen and comfort the troops left be-

"I noticed that one U.S. Army general put a sign in every officer's work space that read, 'What have you done to win the hearts of the Iraqi people today?' Diplomacy is extremely important to these guys."

hind, and they work with spiritual leaders in the Iraqi community. For me, the presence and importance of the chaplains was really highlighted in the middle of this conflict.

CCM: Compare what we typically see on the evening news to your experience in the midst of the conflict.

RL: I realized that the U.S. is the only country in the world that could have done what we just did. It made me realize that it had to be done. Saddam Hussein hadn't rebuilt the infrastructure of his own country. I think what we see on the news is exaggerated, but only because it's all that's highlighted. In order to be fair and balanced, you have to show both sides of what's happening. You



A VISIT WITH FRIENDS On a recent visit to the Middle East, Christian Records artist Russ Lee (second from r) visits with soldiers from the 101st Airborne Division, deployed in Mosul, Iraq.

can't ticker-tape the good news and highlight all the bad things to get a balanced perspective.

The thing you don't hear on the news is that one of the first things we did when we went over to Iraq was purify their drinking water and fix the pipelines. The other thing you don't hear on the news is that we reopened 2,000 schools. We've built over 200 new schools. We've sent boys and girls back to school and men and women back to work. You don't hear about the positive aspects like those that I witnessed.

CCM: Did you have much contact with the Iraqi residents of Mosul?

RL: A lot of Iraqi Christians are working as translators for the U.S. Army. I met a lot of them, and I met a lot of people who ran restaurants and owned businesses on the bases and on the fringe.

The Iraqi entrepreneurs have opened up spaces to give the troops a break from the mess hall. The troops seem to enjoy that, and it seemed to me that there was a lot of relationship building and community that we'd never realize. I noticed that one U.S. Army general put a sign in every officer's work space that read, "What have you done to win the hearts of the Iraqi people today?" Diplomacy is extremely important to these guys.

CCM: Describe one of your most memorable moments on the trip.

RL: It was one Sunday after a chapel service and gospel sing. A soldier came up and waited until everybody else had left the service. He grabbed my shoulders, hugged me and said, "I know you could be home, and there's no reason you should be over here except that you're real in what you preach about." He thanked me for encouraging him, and then he said some-

thing interesting. He said, "I know you're going to talk about this trip when you get home, and will you do me one favor? Will you ask people not to forget about us?" He asked me to remind people to pray for them, and then he turned around to leave.

Before he walked away, he took me by the shoulders, and, with tears in his eyes, he looked at me and said, "Would you also tell them that what we're doing over here is important and that we're the only ones who can do it? Tell them we need to be over here, and that it's right."

"The chaplains are on the front lines with the soldiers. They don't carry weapons, and they deal with 'Dear John' letters from the soldiers' homes, as well as the loss of someone on the line right beside them."

That goes against the grain of what a lot of people want us to believe. But being there, and seeing the cruelty, and understanding that with great power comes great responsibility, this guy understood that what he was doing was significant and that it mattered.

January 23, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	1641	-37	15	58/0
2	2	DARLENE ZSCHECH Pray (INO)	1510	-7	15	57/0
5	3	THIRD DAY Sing A Song (Essential/PLG)	1461	+136	9	56/4
3	4	STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)	1424	+16	10	55/0
8	5	MATTHEW WEST More (Sparrow/Universal South)	1282	+157	7	53/4
4	6	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	1251	-116	21	41/0
6	7	CASTING CROWNS If We Are The Body (Beach Street/Reunion/PLG)	1219	-102	21	41/0
7	8	JARS OF CLAY Show You Love (Essential/PLG)	1185	+55	13	45/1
12	9	JEREMY CAMP Right Here (BEC)	941	+82	9	37/0
9	10	BIG DADDY WEAWE Fields Of Grace (Fervent)	919	-115	20	38/0
10	11	MERCYME Word Of God Speak (INO)	910	-66	37	30/0
13	12	ERIN O'DONNELL Wide Wide World (Inpop)	901	+61	13	36/1
11	13	JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	768	-192	17	30/0
14	14	WARREN BARFIELD Mistaken (Creative Trust Workshop)	755	+33	8	29/2
18	15	NATE SALLIE Whatever It Takes (Curb)	725	+112	4	31/3
15	16	TAIT Lose This Life (ForeFront)	672	-9	9	31/0
22	17	AUDIO ADRENALINE Leaving 99 (ForeFront)	651	+169	2	36/11
26	18	AVALON All (Sparrow)	644	+217	2	34/8
17	19	NATALIE GRANT Deeper Life (Curb)	618	-12	12	28/0
19	20	DAVID CROWDER BAND O Praise Him (All This For A King) (Sixsteps/Sparrow)	584	+25	6	26/1
16	21	JOY WILLIAMS I Wonder (Reunion/PLG)	581	-82	12	24/0
20	22	GEORGE ROWE Everlasting (Rockettown)	522	-5	6	20/0
Debut	23	DELIRIOUS? Rain Down (Sparrow)	478	+196	1	21/6
29	24	NICHOLE NORDEMAN Even Then (Sparrow)	476	+65	3	23/3
25	25	POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.)	464	+31	2	23/2
23	26	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	462	-19	23	20/0
28	27	AMY GRANT Out In The Open (Word/Curb/Warner Bros.)	430	+16	3	20/1
24	28	FFH Ready To Fly (Essential/PLG)	419	-33	22	18/0
Debut	29	PLUS ONE Be Love (Inpop)	370	+37	1	16/1
Debut	30	SCOTT RIGGAN I Love You Lord (Spinning Plates)	361	+6	1	14/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
AUDIO ADRENALINE Leaving 99 (ForeFront)	11
AVALON All (Sparrow)	8
SONICFLOOD Shelter (INO)	8
DELIRIOUS? Rain Down (Sparrow)	6
THIRD DAY Sing A Song (Essential/PLG)	4
MATTHEW WEST More (Sparrow/Universal South)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVALON All (Sparrow)	+217
DELIRIOUS? Rain Down (Sparrow)	+196
AUDIO ADRENALINE Leaving 99 (ForeFront)	+169
MATTHEW WEST More (Sparrow/Universal South)	+157
THIRD DAY Sing A Song (Essential/PLG)	+136
SONICFLOOD Shelter (INO)	+131
NATE SALLIE Whatever It Takes (Curb)	+112
TREE63 Blessed Be Your Name (Inpop)	+101
JEREMY CAMP Right Here (BEC)	+82
TODD AGNEW Grace Like Rain (Ardent)	+67

Christian Activity

by Rick Welke

Schultz Rules Again

Mark Schultz remains on top for a sixth week with "You Are a Child of Mine" (Word/Curb/Warner Bros.). Third Day look to have the inside track to succeed Schultz — as their latest, "Sing a Song" (Essential/PLG), climbs 5-3* and is up 136 plays ... Matthew West vaults into the top five with "More" (Sparrow/Universal South), climbing 8-5* ... Two songs are in the top 20 after just two weeks: Audio Adrenaline move 22-17* with "Leaving 99" (ForeFront) — they also grab Most Added — while Avalon surge 26-18* with "All" (Sparrow) ... Sonicflood tie with Avalon for second Most Added with "Shelter" (INO), pulling in eight adds.

63 AC reporters. Songs ranked by total plays for the airplay week of Sunday 1/11 - Saturday 1/17.
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New & Active

KRISTY STARLING Something More (Word/Curb/Warner Bros.)
Total Plays: 324, Total Stations: 16, Adds: 0

TODD AGNEW Grace Like Rain (Ardent)
Total Plays: 322, Total Stations: 16, Adds: 2

PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow)
Total Plays: 322, Total Stations: 15, Adds: 1

SARAH KELLY Take Me Away (Gotee)
Total Plays: 305, Total Stations: 14, Adds: 1

SONICFLOOD Shelter (INO)
Total Plays: 266, Total Stations: 18, Adds: 8

CHRIS RICE Untitled Hymn (Come To Jesus) (Rockettown)
Total Plays: 256, Total Stations: 10, Adds: 0

JILL PHILLIPS God Believes In You (Fervent)
Total Plays: 190, Total Stations: 9, Adds: 0

JEFF DEYO / **WITA SPRINGER** Bless The Lord (Gotee)
Total Plays: 179, Total Stations: 9, Adds: 0

JILL PARR If I Ever Lose My Faith In You (Christian)
Total Plays: 162, Total Stations: 6, Adds: 0

TREE63 Blessed Be Your Name (Inpop)
Total Plays: 146, Total Stations: 8, Adds: 3

Songs ranked by total plays



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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JARS OF CLAY Show You Love (Essential/PLG)	1045	+66	14	27/1
3	2	JEREMY CAMP Right Here (BEC)	941	+82	10	25/1
2	3	CASTING... If We Are... (Beach Street/Reunion/PLG)	930	-39	18	23/0
5	4	THIRD DAY Sing A Song (Essential/PLG)	758	+65	9	22/0
4	5	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	737	-25	21	21/0
7	6	TAIT Lose This Life (ForeFront)	666	-5	12	21/2
6	7	PAUL WRIGHT Your Love Never Changes (Gotee)	665	-23	13	19/1
13	8	TODD AGNEW Grace Like Rain (Ardent)	640	+103	7	20/3
8	9	FM STATIC Crazy Mary (Tooth & Nail)	597	-31	19	16/0
9	10	JOY WILLIAMS By Surprise (Reunion/PLG)	593	-24	13	17/1
12	11	MATTHEW WEST More (Sparrow/Universal South)	588	+49	5	17/2
10	12	SKILLET Savior (Ardent)	579	+34	9	16/1
15	13	PLUS ONE Be Love (Inpop)	570	+58	7	19/2
18	14	AUDIO ADRENALINE Leaving 99 (ForeFront)	564	+158	3	24/3
21	15	SARAH KELLY Take Me Away (Gotee)	476	+115	4	16/4
14	16	SWITCHFOOT Gone (Sparrow)	437	-85	28	12/0
19	17	TELECAST The Way (BEC)	421	+37	5	14/1
Debut	18	DELIRIUS? Rain Down (Sparrow)	420	+171	1	18/3
22	19	PLUMB Unnoticed (Curb)	404	+44	6	14/0
17	20	J. MCBRAYER & J.N. MARIA Never Alone... (Sparrow)	392	-22	11	12/0
28	21	PILLAR Further From Myself (Flicker)	382	+80	3	14/1
23	22	D. CROWDER BAND O Praise Him... (Sixsteps/Sparrow)	379	+21	5	13/1
11	23	STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	376	-166	25	13/0
20	24	SANCTUS REAL Beautiful Day (Sparrow)	370	-2	4	12/1
16	25	BIG DADDY WEAVE Fields Of Grace (Fervent)	366	-86	16	11/0
29	26	BARLOWGIRL Harder Than The First Time (Fervent)	361	+61	2	14/3
24	27	DOWNHERE Breaking... (Squint/Curb/Warner Bros.)	360	+20	3	13/0
25	28	JONAH33 Faith Like That (Ardent)	347	+7	10	9/0
Debut	29	W. BARFIELD Mistaken (Creative Trust Workshop)	338	+111	1	10/1
26	30	BIG DISMAL Remember (I.O.U.) (Wind-up)	325	-10	26	8/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 1/11 - Saturday 1/17.
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New & Active

MERCYME Word Of God Speak (MNO)
Total Plays: 312, Total Stations: 7, Adds: 1

SUPERCHECK I Belong To You (Inpop)
Total Plays: 283, Total Stations: 9, Adds: 1

OUT OF EDEN Love, Peace & Happiness (Gotee)
Total Plays: 259, Total Stations: 10, Adds: 0

M. SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)
Total Plays: 242, Total Stations: 7, Adds: 0

SEVEN PLACES Landslide (BEC)
Total Plays: 238, Total Stations: 11, Adds: 2

RELIENT K Falling Out (Gotee)
Total Plays: 234, Total Stations: 7, Adds: 0

ERIN O'DONNELL Wide Wide World (Inpop)
Total Plays: 229, Total Stations: 7, Adds: 0

DARLENE ZSCHECH Pray (MNO)
Total Plays: 191, Total Stations: 5, Adds: 0

NATE SALLIE Whatever It Takes (Curb)
Total Plays: 171, Total Stations: 8, Adds: 2

AVALON AI (Sparrow)
Total Plays: 119, Total Stations: 7, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	SANCTUS REAL Beautiful Day (Sparrow)	488	+31	8	33/1
3	2	PILLAR Further From Myself (Flicker)	458	+38	8	30/0
4	3	TAIT Numb (ForeFront)	457	+59	8	37/0
1	4	SKILLET Savior (Ardent)	448	-11	15	33/0
7	5	KUTLESS Treason (BEC)	401	+71	7	34/2
6	6	KIDS IN THE WAY Hallelujah (Flicker)	368	+32	8	28/3
12	7	FALLING UP Broken Heart (BEC)	348	+57	5	26/3
5	8	P.O.D. Will You (Atlantic)	347	-11	14	32/0
9	9	SEVEN PLACES Landslide (BEC)	346	+44	8	25/0
10	10	PLUMB Unnoticed (Curb)	318	+22	13	26/1
11	11	BLEACH Get Up (Tooth & Nail)	279	-16	12	28/0
18	12	LAST TUESDAY Retaliation (DUG)	259	+23	3	21/1
17	13	STRANGE CELEBRITY Rise (Squint/Curb/Warner Bros.)	252	+10	7	26/1
15	14	GS MEGAPHONE Venom (Spindust)	248	-2	11	20/1
14	15	DOWNHERE Breaking... (Squint/Curb/Warner Bros.)	239	-18	10	24/1
8	16	JONAH33 Faith Like That (Ardent)	236	-68	17	22/0
20	17	INSYDERZ Call To Arms (Floodgate)	226	-2	6	23/2
26	18	BARLOWGIRL Harder Than The First Time (Fervent)	222	+48	3	25/4
23	19	TINMAN JONES Say Goodbye (Cross Driven)	208	+5	3	23/1
16	20	SUPERCHECK Me Against The World (Inpop)	206	-38	18	24/0
19	21	SPOKEN Promise (Tooth & Nail)	195	-40	16	17/0
Debut	22	PLUS ONE Poor Man (Inpop)	194	+36	1	23/5
29	23	DISCIPLE One More Time (Slain)	187	+20	3	15/2
13	24	THOUSAND FOOT KRUTCH Phenomenon (Tooth & Nail)	186	-104	17	28/0
30	25	HOLLAND Shine Like Stars (Tooth & Nail)	184	+24	2	17/3
27	26	MODERN DAY JOHN Emanate (Independent)	169	-4	8	10/1
24	27	SWITCHFOOT Ammunition (Red Ink/Columbia)	169	-19	20	19/0
21	28	SLICK SHOES Now's The Time (SideOneDummy)	161	-50	16	17/0
25	29	NUMBER ONE GUN On And On (Salvage/Floodgate)	156	-19	13	16/1
22	30	BIG DISMAL Realty (Wind-up)	153	-52	21	15/0

39 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 1/11 - Saturday 1/17.
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New & Active

SKY HARBOR Welcome (Inpop)
Total Plays: 144, Total Stations: 11, Adds: 4

TREE63 The Answer To The Question (Inpop)
Total Plays: 142, Total Stations: 16, Adds: 9

RE:ZOUND Great I Am (Wrinkle Free)
Total Plays: 140, Total Stations: 13, Adds: 1

THOUSAND FOOT KRUTCH RawkFist (Tooth & Nail)
Total Plays: 138, Total Stations: 8, Adds: 5

MENDING POINT In Transit (Independent)
Total Plays: 127, Total Stations: 8, Adds: 1

INHABITED Rescue Me (Independent)
Total Plays: 126, Total Stations: 13, Adds: 6

CURBSQUIRRELS Six (DUG)
Total Plays: 122, Total Stations: 9, Adds: 3

APOLGETIX Look Yourself (Paradises)
Total Plays: 120, Total Stations: 12, Adds: 3

BIG DISMAL Just The Same (Wind-up)
Total Plays: 110, Total Stations: 11, Adds: 10

LUCERIN BLUE Chorus Of The Birds (Tooth & Nail)
Total Plays: 106, Total Stations: 7, Adds: 2

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	S. CURTIS CHAPMAN Moment Made... (Sparrow)	355	+21	10	21/0
4	2	M. SCHULTZ You Are A... (Word/Curb/Warner Bros.)	337	+20	12	17/0
2	3	GEORGE ROWE Everlasting (Rocketown)	336	+12	11	10/0
5	4	DANLENE ZSCHECH Pray (MNO)	325	+9	15	17/0
3	5	4HWM Fill The Earth (Word/Curb/Warner Bros.)	282	-26	17	17/0
8	6	CHRIS RICE Unshined Hymn (Come To Jesus) (Rocketown)	256	+17	8	10/1
6	7	WATERMARK... There Is... (Creative Trust Workshop)	249	-56	10	14/0
9	8	CASTING... If We Are... (Beach Street/Reunion/PLG)	246	+12	10	15/0
12	9	MARTINS What Mercy Means (Spring Hill)	236	+27	11	17/2
11	10	POINT... The Love Of Christ (Word/Curb/Warner Bros.)	230	+4	8	15/0
7	11	VARIOUS ARTISTS The Gathering (Essential/PLG)	210	-20	14	12/0
10	12	FFM Ready To Fly (Essential/PLG)	207	-26	10	12/0
14	13	BIG DADDY WEAVE Completely Free (Fervent)	196	+20	7	13/1
13	14	MYER Glorious (Agnace)	194	+22	13	13/0
15	15	KATINAS Changed (Gotee)	160	+8	7	10/0
18	16	NICHOLE NORDEMAN Even Then (Sparrow)	146	+26	2	10/2
17	17	CECE WILLIAMS Thirst For You (PuraSprings/MNO)	146	+25	3	12/1
19	18	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	142	+20	2	12/0
20	19	WISDOM'S CRY U.R.Y. (Mission House)	118	+11	5	9/0
Debut	20	JAMIE SLOCUM By Your Side (Curb)	112	+32	1	12/4

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 1/11 - Saturday 1/17.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	T-BONE Still Preachin' (Flicker)
2	JOHN REUBEN Move (Gotee)
3	OUT OF EDEN Love, Peace & Happiness (Gotee)
4	MARS ILL Breathe Slow (Gotee)
5	L.A. SYMPHONY Gonna Be Alright (Gotee)
6	MARY MARY Dance, Dance, Dance (Integrity)
7	APT. CORE No Such Thing As Time (Rocketown)
8	PROPAGANDA Move With Me (Uprok)
9	KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
10	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SARAN KELLY Take Me Away (Gotee)	4
TREE3 Blessed Be Your Name (Apop)	4
AUDIO ADRENALINE Leaving 99 (ForeFront)	3
TODD AGNEW Grace Like Rain (Ardent)	3
DELIRIOUS? Rain Down (Sparrow)	3
BARLOWGIRL Harder Than The First Time (Fervent)	3

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BIG DISMAL Just The Same (Wind-up)	10
TREE3 The Answer To The Question (Apop)	9
UNMATED Rescue Me (Independent)	8
PLUS ONE Poor Man (Apop)	5
THOUSAND FOOT KRUTCH RawkFist (Tooth & Nail)	5
STEREO MOTION Tip Of My Tongue (Flicker)	5
BARLOWGIRL Harder Than The First Time (Fervent)	4
SKY HARBOR Welcome (Apop)	4
EARTHSUIT Foreign (Math)	4

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JAMIE SLOCUM By Your Side (Curb)	4
DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	4
NEWSONG For The Glory Of Christ (Reunion/PLG)	3
ANDREW PETERSON Holy Is The Lord (Essential/PLG)	3
MARTINS What Mercy Means (Spring Hill)	2
NICHOLE NORDEMAN Even Then (Sparrow)	2
PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow)	2
DAMARIS CARBAUGH The Call (Discovery House)	2
TODD AGNEW Grace Like Rain (Ardent)	2



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Radio's Take On 2004

Execs make their predictions for the year

The new year brings new hopes and new possibilities. In industries, both radio and records, that have slowed down due to factors like the economy, terrorism and music piracy, it's fair to ask: How will 2004 compare to 2003?

Although Spanish-language radio grew in 2003, it was affected by consolidation, and the record industry didn't do well in sales. So the question remains: Will 2004 be a better year for the Latin industry? To find out radio's answer to that question, I spoke with several radio executives to ask how they have prepared for the new year so it will bring them better fortune than 2003. I also asked for their predictions for the year ahead.

This is what they had to say — and it looks like everyone is very optimistic.

Liriano Chávez

PD, KQLO/Reno, NV

A station has to look at its own situation, whether it is financially or in programming, and decide whether to make changes. If there's new competition in the market, for example, then the station has to strengthen its format and analyze the resources the competition is using in order to step up. I think every station should have a plan

"We have to learn from what we did in 2003 — what worked and what didn't. Whatever worked, let's do it again. That which didn't work, set it aside and move on."

Martin Ortiz



Napoleón Sánchez

for the new year — new sales and publicity strategies, for example.

This market in particular is constantly changing. It's a growing market, with new business showing up and companies from other markets becoming interested in this one. So in order to stay competitive, you have to have a plan, do new promotions and have new strategies.

I hope that the radio and music industries have a bigger impact in 2004 with the public. I think that with so many things going on in the country, politically and with terrorism, people's worries were focused on that and not music. But the political changes we are seeing will take us in a different direction, and people will be less worried about the country. I think that will bring the public's support back to the record industry and radio as well.

Teo Peña

PD, KUKA/Alice, TX

A new year brings new challenges, and KUKA has always been a radio station that thrives on challenges. Independent radio stations such as ours have to be creative and remain innovative to compete with the big dogs. That allows us to be more in touch with our listening audience. With that in mind, and because our market is saturated with Tejano stations, we will change frequently to fit the times, from programming to promotions.

We began planning for the year to come early on, and, although I cannot give specifics, it is a process that has truly worked for us. For a more specific answer, the operative word is *change* — change to stay fresh, and change to accommodate the listening audience.

Napoleón Sánchez

PD, KIWI/Bakersfield

We have taken a look at what we did in 2003 and what worked and

what didn't. We set aside all the things that didn't work and have come up with new ideas. We've also prepared new promotions — although they aren't really new, because everything in radio has already been done. But we do try to find something that will make a promotion fresh.

What we're doing now are street promotions, which is something that has worked for us because direct contact with the public is important. And we're also working on our yearly festivals, which take place in May, because we want to confirm the best lineup to attract our listeners.

Everything we do is a team effort, and that is what will bring us success. We have meetings to discuss what we're doing, and we work together with sales and promotions. Each department takes care of its part, and the team effort comes together.

I think 2004 looks much better than 2003 because the country's economy is starting to get better. What has really harmed the industry is piracy, and it will continue to do so. It has become a headache for the record companies to try to control that whole situation, but if they unite, they can make a real difference. I still think this year looks much better than last year for all of us.

Martin Ortiz

PD, KYXE/Yakima, WA

We have to learn from what we did in 2003 — what worked and what didn't. Whatever worked, let's do it again. That which didn't work, set it aside and move on. We have to learn from our mistakes.

At my station in particular, what I'm focusing on is having meetings, especially with the sales staff. We look at the problems they faced selling the station and find ways to work on together with programming. There are projects that programming and sales can work on together very closely. The meetings serve as brainstorm sessions to come up with better ideas for the new year.

We're not making any changes in programming, but we are going to keep an open mind when it comes to all the new music that is being or will be released. There's a wave of new

"I think the industry will improve by 101% in 2004 compared to 2003. I say that because I have confidence in the many artists who are developing new sounds. Radio sales will also improve."

Kike Mejorado

talent coming up, and our job is to keep our eyes and ears open and support them any way we can.

I think 2004 looks good for our station. Our plans and the meetings we've had have indicated just that. The promotional packages we're putting together look great. We do have a lot of competition, but that's what makes it exciting. We can look at the competition, see what they're up to and do better than they do. 2004 looks good not just for us, but for radio in general.

Kike Mejorado

PD, KQQA/Austin

Our station has really great plans for some of our shows, but I can't confirm anything yet. This year looks good for us. As far as how radio in general should prepare, I think meetings with the jocks are a good idea to take a look at what they did last year and improve it in any way possible. It's important to make any necessary changes and have new music and new liners so



Kike Mejorado

the station sounds fresh. We also listen to new music and new artists who are developing so we can program their work. We want to support them because they are going to be the great ones of the future.

I think the industry will improve by 101% in 2004 compared to 2003. I say that because I have confidence in the many artists who are developing new sounds. Radio sales will also improve. I think the year normally starts slow because people are getting over what they spent during the holidays. But it

will pick up, and, in turn, radio buys will go up.

Carlos Herrera

MD, WETC/Raleigh

To begin a new year successfully, all businesses should keep in mind those goals that were not accomplished during the previous year, find practical solutions and implement them. Then have the first meeting of the year and listen to everyone's projects and support them 100%. I'm completely sure that the key to success for every station is to focus on reaching our goals today and not waiting until tomorrow. And working together as a team is also very important.

I think that dedication to your profession — to radio — opens many doors that you never imagined. It's about giving your best, being nice to people, being yourself and helping those who ask for your help. Keep meeting every one of your goals, and you'll find success in 2004.

Personally and professionally, 2003 wasn't the best. But I believe 2004 will be much more productive in every way possible. But it's all up to us to make it so. Have faith in yourself, and all is possible. Always keep looking forward.

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



A GREAT COMBO WACM & WSPR/Springfield, MA owner Paul Gois (second from l) and his fiancée, Laura (c), share a Kodak moment with salsa royalty El Gran Combo.

RADIO MÚSICA[®] by RR

This Week In Spanish-Language Music

Radio Y Música News

Nestor Rocha
PD, KLYY/Los Angeles

KLYY is doing very well in this market. This is a station that debuted in Los Angeles, where it has one close competitor, and we beat them within the first two months of the launch. We're still growing the station. It's at a stage where we still have to find out what is needed in the market. When you do that, you won't have to spend trillions of dollars on promotions. When you find the right product, you don't need all that money to make it work. We're making the station consistent and making sure we are giving the audience what it wants.

Cumbia is regional; it's urban Mexican music with tropical fusions. But it's very Mexican. You get it more from the Mexican people, but it has its roots in tropical music. KLYY is considered Tropical, but it is more of a rhythmic dance, Regional Mexican station.



Nestor Rocha

See Them Live

January

- 29 Hip Hop Hoodios, The Conga Room, Los Angeles
- 29 Nortec Collective, Temple Bar, Los Angeles
- 30 Hip Hop Hoodios, Cane's, San Diego
- 31 Alexandre Pires & Cristian Castro, James L. Knight Center, Miami
- 31 Voces Del Rancho, Stockton



Alexandre Pires

February

- 6 Icaro Azul, El Teatro, Santurce, PR
- 13 Voces Del Rancho, Indianapolis
- 14 Voces Del Rancho, Columbus, OH
- 14 Enrique Iglesias, Radio City Music Hall, New York
- 14 Juan Luis Guerra & Gilberto Santa Rosa, Madison Square Garden, New York
- 15 Voces Del Rancho, Muskegon, MI
- 15 Juan Luis Guerra & Gilberto Santa Rosa, Miami Arena, Miami
- 19 Enrique Iglesias, Arie Crown Theater, Chicago
- 26 Enrique Iglesias, Pantages Theatre, Los Angeles
- 27 Voces Del Rancho, Minneapolis
- 28 Alexandre Pires, Coliseo Roberto Clemente, San Juan, PR
- 28 Jaugares, Mexico City
- 28 Voces Del Rancho, Omaha
- 29 Voces Del Rancho, Des Moines



Gilberto Santa Rosa



FLYING HIGH Newcomer norteño band Los Gavilanes Del Norte have seen success with their song "El Cervicero." They recently toured through several Mexican cities, including Guadalajara, Apatzingán and Ciudad Juárez, and shared the stage with such bands as El Chapo De Sinaloa and Banda Kalimba.



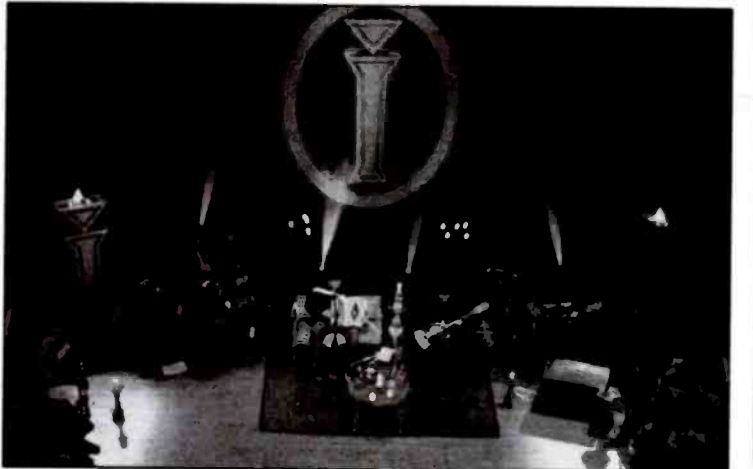
CHICAGO ROCKS Gustavo Cerati gave a stellar performance in Chicago, sharing stage time with Mexican rocker Ely Guerra in a concert produced by WRTE-FM. Cerati is seen here onstage at the sold-out event at the Metro.



READY FOR MORE Spanish singing sensation David Bisbal is putting the final touches on his sophomore production, which will be in stores on Feb. 11. The first single, "Bulería," has already been released. Bisbal is seen here at work in the studio.



TWO OF A KIND A.B. Quintanilla III and Joe López have come together to record A.B. Quintanilla III Presents Joe López. The album is due out March 3, but the first single, "Me Duele," was released Jan. 19. Quintanilla not only produced Lopez's new album, he co-wrote six of the 10 tracks and sings lead vocals with López and Danny Sánchez (of Intocable) on "Me Duele." Seen here (l-r) are Quintanilla and López.



LIVE AND UNPLUGGED Music greats Intocable recorded a live and unplugged album at the House of Blues in Chicago. Intimamente, available in CD/DVD, DVD or CD format and due out on Feb. 24, includes hits like "El Poder De Tus Manos," "Sueria" and "Eso Duele." The band is seen here during filming.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CHAYANNE Cuidarte El Alma (Sony Discos)	92
2	LA OREJA DE VAN GOGH Rosas (Sony Discos)	90
3	MANA Te Llevaré Al Cielo (Warner M.L.)	86
4	SIN BANDERA Mientes Tan Bien (Sony Discos)	86
5	CRISTIAN Te Llamé (BMG)	74
6	JUANES La Paga (Universal)	71
7	LUIS MIGUEL Te Necesito (Warner M.L.)	69
8	LUIS FONSI Quién Te Dijo Eso (Universal)	68
9	ENRIQUE IGLESIAS Adicto (Universal)	62
10	LUIS MIGUEL Un Te Amo (Warner M.L.)	62
11	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	60
12	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	57
13	GILBERTO S. ROSA Un Amor Para La Historia (Sony Discos)	50
14	OBIE BERMUDEZ Antes (EMI Latin)	49
15	CHAYANNE Un Siglo Sin Ti (Sony Discos)	47
16	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	46
17	EDNITA NAZARIO Si No Me Amas (Sony Discos)	44
18	DAVID BISBAL Quiero Perderme En Tu Cuerpo (Universal)	44
19	JUAN GABRIEL Inocente De Ti (BMG)	41
20	LA FACTORIA Todavía (Universal)	40
21	PEPE AGUILAR A Pierna Suelta (Univision)	39
22	OUTKAST Hey Ya! (Arista)	38
23	NO DOUBT It's My Life (Interscope)	35
24	THALIA Cerca De Ti (EMI Latin)	31
25	ALEJANDRO SANZ Regálame La Silla Donde Te Esperé (Warner M.L.)	31

Data is compiled from the airplay week of January 11-17, and based on a point system.
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Going For Adds

ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)
LU Duele (Warner M.L.)
MARIANA Me Equivoqué, (Univision)
VICTOR SOLEIL Adónde Vas (Catalina)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TOROS BAND Loca Conmigo (Universal)	167
2	NG2 Quitémonos La Ropa (Sony Discos)	123
3	JERRY RIVERA Mi Libertad (BMG)	118
4	ANDY ANDY Voy A Tener Que Olvidarte (Sony Discos)	107
5	LOS LONELY BOYS La Contestación (OR Music LLC)	90
6	HUEY DUNBAR A Dónde Iré (Sony Discos)	87
7	GLORIA ESTEFAN Hoy (Sony Discos)	82
8	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	82
9	TOÑO ROSARIO f/TEGO CALDERON Amigo Mio (Warner M.L.)	75
10	TITO NIEVES w/CONJUNTO CLASICO Vecinita (Warner M.L.)	74
11	MARIO FELICIANO A Tu Manera No (NH)	64
12	PUERTO RICAN POWER Doctor (J&N)	62
13	AVENTURA Hermanita (Premium)	61
14	TONNY TUN TUN La Paga (Karen)	59
15	CHAYANNE Cuidarte El Alma (Sony Discos)	58
16	SIN BANDERA Mientes Tan Bien (Sony Discos)	53
17	PAPI SANCHEZ Enamórame (J&N)	52
18	GRUPO MANIA Sube Sube (Universal)	50
19	VICO-C f/EDDIE DEE & TEGO CALDERON El Bueno, El Malo Y El Feo (EMI Latin)	50
20	JUANES La Paga (Universal)	49
21	JENNIFER PEÑA A Fuego Lento (Univision)	45
22	JOE VERAS Inténtalo Tú (J&N)	42
23	KAKOTEO MIX f/DJ NELSON & VALERIE Te Exitaré (Cutting)	40
24	CRISTIAN Te Llamé (BMG)	40
25	BANDA GORDA Sueña (MP)	39

Data is compiled from the airplay week of January 11-17, and based on a point system.
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Going For Adds

BIG BOY & ANGEL LOPEZ Dónde Está El Amor (MP)
CELIA CRUZ Ella Tiene Fuego (Sony Discos)
LOS TRI-O Canciones Del Alma De Marco Antonio Solis (Sony Discos)
SALSA FEVER Que Le Den Bam Bam (MP)
SON CALLEJERO Dame La Droga (Cutting)
SONORA KALIENTE Llegaste Demasiado Tarde (Balboa)
WILLIE GONZALEZ & EDDIE SANTIAGO Solamente Ella (MP)



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EAST



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EOE

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10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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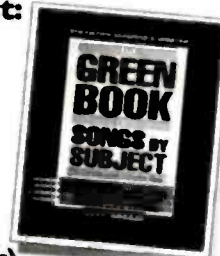
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Publisher's Profile

By Erica Farber



LAURA HAGAN

President, Univision Radio National Sales

Laura Hagan is President of Univision Radio National Sales, the largest Hispanic rep firm representing the largest Spanish-language broadcaster in the U.S., Univision Radio. Hagan is a native of Quito, Ecuador and moved to the U.S. when she was quite young. Although she came here speaking no English, she knew even as a young girl that she had the strength, passion and dedication to be a success in America, and she feels a great deal of gratitude for the opportunities presented to her here.

Getting into the business: "After high school and two years of business school, I went to Metromedia. I was an assistant to Dick Williams. We worked with Screen Gems. They bought a very small TV station, Channel 47 in New York, and didn't know what to do with it. It was a Hispanic station that is now Telemundo. Norm Lovau, who was in charge of TV at Metromedia, asked me to go there and help a young man, Carlos Barba. I did, but a year later I got pregnant and stayed home for 10 years.

"I came back and went to work for WADO/New York as an account executive. At that time we didn't have a national rep. After a couple of years Mac Tichenor wanted to buy WADO. They wanted a rep, so they went to Katz and said they wanted to open a rep company. Mac had already gotten to know me a little, because I handled a lot of the big agencies. They kept seeing my name on contracts, so Katz called me and said they'd like me to join them and open the rep house. I said, 'No, thank you; I'm very happy where I am,' but after three or four meetings I decided to join them.

"I stayed for three years, and then I started with Katz Hispanic Media as an account executive. I was promoted to New York Sales Manager, but I left in 1991 because I had the opportunity to be the GSM for CBS. In '93 I went to work for Univision as VP/New Business Development. At the time Univision was not in radio, only TV. I came back to Katz, because radio has always been my passion. I came back in 1994 as VP/Sales. In 1998 they made me Executive VP, and I've been President since 1999."

Mission of the company: "The goal was to have a competitive rep in the industry. It all began in 1987, when Katz Hispanic opened. We focused on the tremendous growth of the Hispanic market and, of course, the importance of Spanish-language radio. We saw the importance, but the marketplace took it one step at a time. There was not the eagerness and the knowledge that there is today. All the data that we have today was not there in the beginning. We already knew the population was growing and that Hispanic radio would lead us to new horizons. We focused on expanding our presence, acquiring new stations and growing our market share.

"I'm very proud to have been part of KRG. Univision Sales is a division of KRG. We've always enjoyed the

privileges of our sister companies, due to Stu Olds. Whatever the big companies had, we always had. I have strived to assure our sellers that they have the best tools. What makes us different from the other companies and the other Hispanic reps are the tools we have and our wonderful research division. Research is everything in our business.

"Our biggest asset, though, has always been our people. The commitment, passion and pride we have made the difference in this company. Our people have been with us for our greatest successes and achievements. Through all the years of blood, sweat and tears, there have been trust, mutual support and laughter. We've had the friendship and respect of all our people, and this includes our wonderful friends at the radio stations and the agencies. It's been my model to always have respect for everybody. For me, there are three things that are nonnegotiable: respect, taking care of our people and communication."

Biggest challenge: "Getting our fair share of the pie. Hispanics comprise the biggest minority in the country, with almost 40 million people. That's 13% of the U.S. population. Their buying power is also incredible: \$650 billion. One of the greatest sorrows I have, and we're trying to break through it, is that America's leading advertisers allocate only 2% of their advertising budgets to target Hispanics. My biggest challenge is to pass the word and to meet with big advertisers to tell them about the power of the Hispanic market."

Opportunity for growth: "Today everyone is eager to get involved with the Hispanic market. I tell people, 'If you need revenue, to move your product, new customers and new venues for your product, you have to look at the power of Hispanic radio.' It's still very hard to penetrate. There's still a bias. We have to work very hard to make sure we go to the client and tell them about the power of the market and what a difference it's going to make for them. With all the great things we see, we still have to push it; we still have to go and see them and present very hard on every level."

State of the industry: "According to all the trades and the gurus of the industry, radio is going to show between 6% and 6.5% growth. The Hispanic market expects double digits. A thing that concerns me is that Hispanics in broadcasting don't have job opportunities. The press said there are only 1,000 jobs available this month. I would like to see those opportunities increase. It's important for the market and it's important for our economy that our people are working. I see the industry as being healthy. It's a political year and it's an Olympic year. Those revenues are going to help us. A challenge I have today is the political dollars. We have to look at every single venue. The agencies are where all the political parties and revenue are, Republican and Democrat."

Biggest difference between representing the general market and the Hispanic market: "The rep does the same thing. The difference is that, although it's growing — we started with about 200 stations, and now we have over 700 Hispanic outlets — we have to get agencies and advertisers to understand the power of Hispanic TV and radio. We had to build budgets; we didn't have them before. Now we do have budgets, and our challenge is to grow those budgets for the Hispanic market. That's the difference."

How's business: "It's good. I'm very happy because we made and overachieved our budget. It was an awful lot of work, but it was good. We have incredible attrition. We have to make sure that we make up for that. We're focusing on our budgets for this year. Not only do we have to make the Katz budget, I also have to make the HBC and Univision budgets. We have to make the budgets for the non-Univision stations we have too.

"In 1987 we started with five radio stations. Today we represent almost 100 stations in 40 markets. We have expanded from three offices with teams of four or five sellers to eight offices. We're in Atlanta, Chicago, Dallas, Los Angeles, Miami, San Antonio, San Francisco and New York with 23 sellers in the street. We have experienced incredible growth and are looking forward to meeting all future expectations as well. I'm most proud of the partnership with Univision. We've worked together with mutual support and respect. What we are today, we could not have been without them."

Most influential individual: "Stu Olds, for his devotion and the support he's given us for the 17 years we've been here. The Hispanic division has never been any different to Stu than all his other companies. Also Mac Tichenor. I praise Mac not only for his support in the business, but also his friendship to me. And David Lykes. He was the COO of HBC; he retired about three years ago. And I have to thank Gary Stone, the present COO of Univision Radio."

Career highlight: "My people and Miami. Opening the Miami office was such a sacrifice. I was there for three years, Monday through Friday, then went home every weekend to my husband and two children. From zero billing, today that office is one of our biggest. All that we are stems from teamwork. When I mention my success, it's the success of my people. It's been realized through the teams I've had with me. I've had people who have worked with me many years. Ed D'Abate has been with me from the very beginning. A lot of the managers have worked here many years; they don't leave us. That's a tribute to them and their devotion and loyalty to the company and to me."

Career disappointment: "There are ups and downs all the time. I've talked about the rosy aspects of my career, but it's been hard to break through sometimes. Being a Spanish woman has both helped me and not helped me. This company has been built with a lot of sacrifice and hard work, a lot of tenacity, and a drive not to be discouraged and to keep on striving in spite of hardships. I only focus on the good things. Otherwise, I don't think I would have made it through all those years."

Favorite radio format: "Spanish AC."
Favorite song: "Somewhere in Time."

Favorite television show: "I love the Discovery Channel, *I Love Lucy* and *The Golden Girls*."

Favorite book: "The last one I read was *The Da Vinci Code*. I love Hemingway because of his sense of adventure."

Favorite movie: "*The Bridges of Madison County*. I love all of the James Bond movies."

Favorite restaurant: "La Biola in Cedarhurst, NY. Every Friday I go there with my family. It's friendship and wonderful food."

Beverage of choice: "White wine."

Hobbies: "I love gardening. I have a very small garden, but I spend a lot of time in it. I also live on the beach, and that's my greatest joy, walking there very early or very late."

E-mail address: "laura.hagan@katz-media.com."

Advice for broadcasters: "Keep increasing our share. That's our goal. Always remember the responsibility we have to our community. Radio is community. Radio is local. Thus, we have to defend the communities' rights and cover the issues in our local markets. Managers should get involved with their people and know their communities to make sure they know what makes them tick. Know your political leaders, and know if they're doing right by the people."

Advice for Hispanic broadcasters: "Stick to your roots: music and artists. Continue to grow our piece of the pie and preach the word of Hispanic media and the incredible growth of our markets, big and small."

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