

NEWSSTAND PRICE \$6.50

Urban Radio Loves Its Musiq

Musiq is back big this week with "Forthenight," the first single from his forthcoming Def Soul/IDJMG album, *Soulstar*. The song is Most Added this week at Urban and Urban AC, scoring 80 adds between the two formats.



OCTOBER 31, 2003



Showtime In N.Y., S.F., Boston

WLTW/New York, KLLC/San Francisco and WBMX/Boston all have immensely successful station concerts each year, and this week R&R AC/Hot AC Editor Angela Perelli investigates the strategies and marketing behind these success stories. Read all about it, starting on the next page.



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IN STORES NOVEMBER 18TH



AOL Keyword: Red Hot Chili Peppers

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DOES TV STILL WORK FOR RADIO?

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

On July 18th, they were also all smiling.

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

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



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

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



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

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



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



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

EMMIS/NEW YORK'S MULTICULTURAL BRAND

Emmis/New York has packaged CHR/Rhythmic WQHT (Hot 97), Urban AC WRKS and Smooth Jazz WOCD (CD 101.9) as a bundled solution, enabling advertisers to reach a "multicultural audience" of 5 million metropolitan listeners. Check out the details in this week's Management/Marketing/Sales section. Also this week: Interep Interactive's Adam Guild illustrates the rapid growth of the U.S. Hispanic population and how to reach this market online, and PromoSuite/ListenerEmail.com VP Craig Zimmerman explains the merits of marrying online and offline listener databases.

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SAGA'S LAZER IMAGE

The commitment of Saga Communications to Active Rock is demonstrated in the five key U.S. markets home to stations that share the "Lazer" moniker. This week R&R Rock Editor Cyndee Maxwell checks in with longtime Saga Exec. VP Steve Goldstein on the philosophy and success of the company's Lazer format.

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R&R NUMBER ONES

CHR/POP

• BEYONCÉ I/SEAN PAUL Baby Boy (Columbia)

CHR/RHYTHMIC

• BEYONCÉ I/SEAN PAUL Baby Boy (Columbia)

URBAN

• LUOACRIS I/SHAWNNA Stand Up (Def Jam South/IDJMG)

URBAN AC

• GERALD LEVERT U Got That Love (Elektra/EEG)

COUNTRY

• KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)

AC

• SHANIA TWAIN Forever And For ... (Mercury/IDJMG)

HOT AC

• SANTANA I/ALEX BAND Why Don't You & I (Arista)

SMOOTH JAZZ

• PRAFUL Sigh (Rendezvous/N-Coded)

ROCK

• STAIN'D So Far Away (Flip/Elektra/EEG)

ACTIVE ROCK

• DISTURBED Liberate (Reprise)

ALTERNATIVE

• A PERFECT CIRCLE Weak And Powerless (Virgin)

TRIPLE A

• R.E.M. Bad Day (Warner Bros.)

CHRISTIAN AC

• AVALON New Day (Sparrow)

CHRISTIAN CHR

• STACIE ORRICO (There's Gotta Be) More ... (ForeFront/Virgin)

CHRISTIAN ROCK

• BIG DISMAL Reality (Wind-up)

CHRISTIAN INSPO

• SCOTT KRIPPAYNE You Are Still God (Spring Hill)

SPANISH CONTEMPORARY

• LUIS MIGUEL Te Necesito (Warner M.L.)

TEJANO

• INTOCABLE Eso Duele (EMI Latin)

REGIONAL MEXICAN

• INTOCABLE Eso Duele (EMI Latin)

TROPICAL

• CELIA CRUZ Rie Y Lloro (Sony Discos)



Localism Meeting Packs 'Em In
Hundreds attend FCC's first scheduled hearing

Hundreds of politicians, broadcasters, recording artists and everyday listeners crammed into the Charlotte-Mecklenburg Government Center on Oct. 22 for a marathon 3 1/2-hour session that served as the FCC's first official field hearing on broadcast localism.

The hearing could easily have gone on longer, and FCC Chairman Michael Powell and Commissioners Jonathan Adelstein and

Michael Copps most certainly have plenty of notes to review.

In his opening remarks, Charlotte Mayor Pat McCrory thanked the commissioners for holding the first in a series of hearings devoted to localism in his city. He noted that Charlotte has "a very strong community norm of responsibility as to what's put in the media." As an example, McCrory offered the

LOCALISM ▶ See Page 15

Southern CA Wildfires Wreak Havoc On Radio

Riverside FMs on high alert, move to auxiliary transmitters; KFRG struggles to return to the air

By Adam Jacobson

R&R Radio Editor
ajacobson@radioandrecords.com

From San Diego to Simi Valley, millions of people in Southern California this week continue to assess the damage caused by the worst wildfires to hit the state in a decade. And, as R&R went to press Tuesday night, at least one radio station in the Riverside market was scrambling to return to the air by way of a temporary transmitter at an alternative tower location.

On Oct. 25 three Riverside FM stations — Anaheim Broadcasting's Rock KCAL-FM, Infinity's Country KFRG and noncommercial Insp KSGN — lost their main transmitters as a massive blaze stretching 40 miles destroyed the buildings housing each station's microwave equipment. The fire, which charred the foothills of San Bernardino and forced the evacuation of 40,000 residents, also destroyed close to 400 homes. The unmanned transmitter site is located approximately six miles north of downtown San Bernardino.

Although KSGN, known as "Good News Radio," was dark for more than two days, the station resumed broadcasts Monday night from the burned-out tower site by using borrowed equipment and a rented U-Haul trailer. KSGN Asst. Engineer Jon Foreman told R&R that the station first

FIRES ▶ See Page 10

Clockwise from top: the outside wall of KSGN/Riverside's transmitter building, which was lost due to wildfires; ash and burned-out electronics are all that remain of KSGN's transmitter and microwave equipment.



Photos courtesy KSGN

Q3 Revenue Up As Infinity Focuses On Getting Radio 'Back On Track'

Karmazin: Top brass working to reverse declines

By Joe Howard

R&R Washington Bureau
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Although the results were still somewhat disappointing to Viacom President/COO Mel Karmazin, the company's Infinity radio division in Q3 posted an increase in revenue for the first time this year and took a step toward reversing the downward financial spiral the division has been experiencing.



Karmazin

Infinity's revenue increased 2%, to \$552 million, while operating income grew 3%, to \$266 million. However, \$13 million of that total came from insurance recoveries tied to revenue lost after the terrorist attacks of Sept. 11, 2001.

During a conference call with

investors and Wall Street analysts on Oct. 23, Viacom President/COO Mel Karmazin bragged that Infinity's Los Angeles and Chicago stations were each ahead 11%, vs. their markets' growth rates of 5% and 4%, respectively, but he admitted that the New York cluster experienced a 1% slide in revenue due to the "major disruption" at the struggling WNEW, which recently tweaked its format.

Karmazin also pointed out that while the nation's top 10 markets were up a combined 3.5%, Infinity's stations in those markets were ahead 4.6%. He also noted that Infinity even

EARNINGS ▶ See Page 5

Making The Show

Three stations — one AC, two Hot ACs — three programmers, three sold-out concerts

By Angela Perelli

R&R AC/Hot AC Editor
aperelli@radioandrecords.com

Maybe you've heard of them: KLLC (Alice)/San Francisco, WBMX/Boston and WLTW/New York.

Each station puts on a little concert each year: an outdoor afternoon concert in the park with the ghosts of bongo-playing hippies lurking nearby ... a six-hour sports-arena extravaganza with a 10-year legacy ... an elegant evening in an intimate venue that each of the four artists performing could sell out on their own in a second. This week we profile the three biggest adult radio concerts in the country.

Each show reflects not only the vibe of its city, but also the stationality — as much as I hate that word, somehow it fits here — of its host radio station. And as different as the shows are



in spirit, they have a lot in common. Each of the programmers responsible for putting together the shows knows the effort that goes into it and the sense of accomplishment of seeing the concert come to fruition.

Whether you have tried — successfully or less than successfully — to produce

See Page 43

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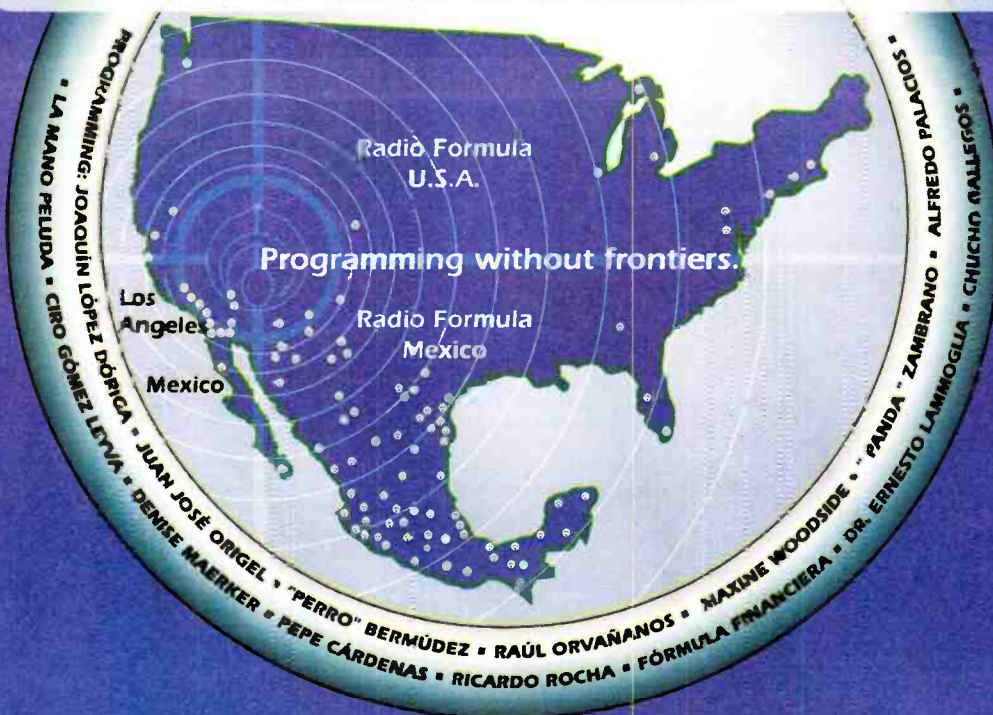
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The Beat Goes On At WSSR

Concurrently, Kapugi adds OM stripes at WMTX

Clear Channel's Hot AC WSSR (Star 95.7)/Tampa has flipped to Urban using the slogan "The all new 95.7 The Beat, Tampa Bay's new No. 1 for hip-hop and R&B." Clear Channel VP/Urban Programming Doc Wynter was at the helm when the station flipped on Monday and began playing "10,000 joints in a row." The Beat competes directly with Infinity's CHR/Rhythmic WLLD, as well as independently owned Urban outlets WTMP-AM & FM and WRXB in Tampa.



As a result of the changes, WFLZ & WSSR/Tampa OM Jeff Kapugi has added similar duties at AC clustermate WMTX. WSSR PD Rick Schmidt will stay on during the transition while pursuing other programming opportunities, and morning show *Pyke & Phil*, midday personality Shriner and nighttimer Just Rebecca exit. The station will run jockless for one month. New call letters are pending.

"I've been a fan of Tampa radio for years," Wynter said. "Back in the early '90s, while on vacation here, I heard the launch of WFLZ, and it turned the market around. I've always felt the city needed a full-service Urban FM, and a couple of months ago Clear Channel started to discuss doing just that. Now it has come to fruition."

Meanwhile, former WSSR MD/afternoon driver Kristy Knight crosses the hall to WMTX in the same capacity; WMTX Asst. PD Bobby Rich moves from afternoons to middays, replacing Marti Ryan; WSSR Promotions Director Melissa Weis-haupt moves to Classic Rock sister WTBT/Tampa; and WSSR Promotions Asst. Carly Laske adds those duties at WMTX.

"I feel like a short-order cook at the Waffle House right now, with 18 things on the grill at the same time," said Kapugi, who is now on a hunt for a PD and full staff for WSSR.



BEAUTIFUL PEOPLE, BEAUTIFUL BACKDROP Arista artist Sarah McLachlan recently stopped by Clear Channel Hot AC KYSR (Star 98.7)/Los Angeles' Star Lounge to chat about her new album, *Fallen*, which hits stores next month. Seen here posing in front of a giant colorful mural are Star Asst. PD/MD Chris Patyk, McLachlan and Star afternoon team Ryan Seacrest and Lisa Foxx.

Lundy Now KTKR & WOAI OM

Nate Lundy, a veteran News/Talk programmer who presently serves as Director/News & Programming for Clear Channel's WREC (NewsRadio 600)/Memphis, has been promoted to OM for the company's Sports and News/Talk combo KTKR & WOAI/San Antonio. He'll also oversee Clear Channel's Total Traffic Network operations.

Lundy succeeds six-year programming veteran Andrew Ashwood, who was recently promoted to VP of Premiere Radio Networks-run Fox Sports Radio. Lundy reports to Clear Channel/San Antonio Market Manager Tom Glade, who said, "Nate is coming on board at an incredible time in

the history of WOAI and KTKR, as the stations are experiencing incredible growth and unmatched success. We look forward to Nate's energy, experience and resources to help us to continue our ratings success."

Lundy said, "This is an exciting opportunity for me and my family. San Antonio is a great city, and WOAI and KTKR are two phenomenal radio stations. I have a big pair of shoes to fill; Andrew is brilliant. The success that these stations have had is a testimony to that. Our goal will be to build on that success and continue to take the stations to new heights."

Lundy has also been PD at WSSC/Charleston, SC and Asst. PD at KEWS & KEX/Portland, OR.

KTFM/San Antonio Goes 'K-Rock'

KTFM/San Antonio on Oct. 24 dropped the CHR/Rhythmic format it had programmed for nearly two decades and flipped to mainstream Rock as "102.7 K-Rock." The first song was Guns N' Roses' "Welcome to the Jungle." A call-letter change is forthcoming.



"The station is aimed right between the Classic Rock station and the Active Rock station in town," Infinity/San Antonio Market Manager Reid Reker told R&R. "There are only two rock 'n' roll stations here, and they occupy a huge portion of ratings and revenue share. We believe there is a rifle shot right between them.

"With the help of Infinity's experienced programmers like [Infinity President/Programming] Andy Schuon, [Infinity Sr. VP/Programming] Kevin Weatherly, [WYSP/Philadelphia OM] Tim Sabean and, of course, [KTFM OM/PD] John Cook, we have a fantastic brain trust working on our behalf." Cook remains on board, as does Asst. PD

Joe B. MD/afternoon driver Big Boyee, morning hosts Joey Dee and Miz Monica, and nighttimer Sammy Suarez have all exited, and the station is running jockless until replacements are found.

In its first four days K-Rock's

Graham Programs WXYT

Kevin Graham has been named PD at Infinity Sports Talker WXYT/Detroit. He was most recently PD for ABC's WEPN (ESPN Radio 1050)/New York.

Graham succeeds Gregg Henson, who will move to Infinity FM Talker WKRR/Detroit to co-host the *Motor City Middays* program with Michelle McCormick. The duo replace midday hosts Scott & Casey, who are reportedly out as a result of the shuffle.

Graham has worked in Detroit

once before, at WXYT's biggest competitor, WDFN. He'll now oversee a radio station that is the flagship for the Detroit Tigers and Detroit Red Wings and the Motor City home to Michigan State Spartans football games. Graham's experience also includes a stint at WBNS/Columbus, OH, the flagship station for Ohio State Buckeyes football.

Back at WEPN, Rob Astorino has taken on acting PD duties, the *New York Daily News* reported.

Jordan Returns To Clear Channel

Reggie Jordan, most recently VP/GM of Citadel's eight-station Charleston, SC cluster, has returned to Clear Channel as VP/Market Manager for WBHH, WJCD, WOWI & WSVY/Norfolk. Jordan replaces Janet Armstead, who exited the cluster on Aug. 29. He reports to Clear Channel/Virginia Regional VP Ruth Jones and Regional VP/Programming Bill Cahill.

"I am extremely happy to be coming home to Clear Channel, a company for which I have tremendous admiration and respect," Jordan said. "I'm looking forward to working with Ruth and Sr. VP Peter Ferrara to make Clear Channel/Norfolk even more successful."

Before moving to Charleston in November 2002, Jordan served as Market Manager for Citadel's Syracuse stations. Prior to that he was GM for WTVR-AM & FM/Richmond, which Clear Channel purchased from Park Communications in 1996.

Jordan, who has spent more than 30 years in radio management, served as VP of Bahakel Communications in two different stints — first in the mid-1980s, and then again in 1990 for nine months. He later served as GM of KISS/San Antonio and has managed WGCX/Mobile and KKQV/Wichita Falls, TX.

core artists included Led Zeppelin, AC/DC, Def Leppard, Pink Floyd, Guns N' Roses, Lynyrd Skynyrd, Motley Crue, Van Halen, ZZ Top and Aerosmith. The current/recur-

rent artists included Nickelback, Staind, Trapt, Godsmack, Linkin Park, Cold, A Perfect Circle, Foo Fighters, Fuel, 3 Doors Down and Audioslave.

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Craig Re-Adds KSFI PD Duties

KSFI/Salt Lake City morning show co-host Dain Craig has been named PD of the Simmons Media Group AC. The appointment marks the second tour of duty as KSFI PD for Craig, who will continue to do mornings with nine-year co-host Peggy Ijams.

Craig will continue to report to Simmons Media Group VP/Programming and Simmons/Salt Lake City OM Alan Hague, who had been overseeing the day-to-day programming of KSFI.

A veteran of the Salt Lake City market, Craig has been at KSFI for nine years, the first five as PD/morning host. Prior to joining KSFI Craig held the PD/middayer position at cross-town AC KISN for three years. He's also spent time at four different incarnations of Salt Lake's 98.7 frequency, including "Power 99" and "K98.7."

"I'm excited for the opportunity to program FM100 again," Craig told R&R. "AC is the heart of music right now, with so many cross-overs from all formats. I look forward to re-connecting with all my old record buddies. And since I'm always tired and out the door by 3pm, I'm happy to have Asst. PD Lance Ballance to take charge in the afternoons."

Interrep Sues Citadel Over Move To Katz

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

Late on Tuesday national rep firm Interrep announced that it is taking Citadel Broadcasting to court over the broadcaster's failure to make payments Interrep said are required under a long-term representation agreement terminated by Citadel on Oct. 1.

Although its contract with Interrep wasn't scheduled to expire until 2010, Citadel, in a shocking move, jumped ship and took its business to Interrep rival Katz Media. Interrep said it is entitled to termination fees from Citadel in excess of \$30 million over

3 1/2 years under the terms of the old contract.

The loss of Citadel's business isn't crushing to Interrep, but it will be felt: The company was responsible for about 7% of Interrep's commission revenues in 2002 and the

first nine months of this year. The issue will almost certainly be raised when Interrep hosts its Q3 earnings conference call, which was scheduled for Oct. 30.

A Citadel spokesperson was unavailable for comment on the lawsuit at R&R's press time. However, the company will likely answer questions about the suit when it hosts its Q3 earnings conference call on Nov. 4.

Group Asks Court To Overturn Univision-HBC Deal

Analyst says Univision Radio may tinker with News/Talkers

The National Hispanic Policy Institute, which fought the merger of Univision and Hispanic Broadcasting Corp. throughout the approval process, has asked a federal appeals court to overturn the deal on the grounds that the FCC's approval was "capricious" and violated the agency's own rules concerning, among other things, attribution of Univision's minority stake in Entravision.

In its Oct. 22 filing with the U.S. Court of Appeals for the Washington, DC Circuit, the NHPI reiterated its contention that Univision exercises illegal control over Entravision, saying, "As Entravision freely admits in its filings with the Securities & Exchange Commission, it is primarily in the business of being a Univision affiliate. Entravision's very existence and future growth depend on its ability to maintain a good working relationship with Univision."

The filing continues, "It was an error for the FCC to conclude that Univision will not be able to significantly influence Entravision's radio operations. To compete with Univision in the radio business, Entravision would have to risk its relationship with Univision, a risk it cannot afford to take."

Univision quickly responded to the NHPI filing, saying, "Both the Department of Justice and the Federal Communications Com-

mission scrutinized this pro-competitive transaction in depth and at great length, and each of those expert agencies concluded that it should be allowed to go forward. We are confident that the court will reach the same conclusion and uphold the FCC's order.

"Given the NHPI's prior scorched-earth approach to those regulatory proceedings, where it had every opportunity to make its arguments, the filing of the NHPI's appeal is a hardly surprising, although disappointing, effort to once again rehash its tired arguments in yet another forum."

Univision May Alter Talk Formats

In a report on Univision issued Oct. 24, Merrill Lynch analyst

HBC • See Page 5

BUSINESS BRIEFS

Analyst Advises Investors To Snap Up Viacom Stock

We encourage investors to use near-term price weakness as a buying opportunity," Merrill Lynch's Jessica Reif Cohen said in a report on Viacom issued on Oct. 24, the day after the company reported increases in revenue and income in Q3 (see story, Page 1). Reiterating her "buy" rating on the issue but lowering her target price from \$56 to \$54, Cohen said that while Viacom stock is an attractive buy at current levels, the relative health of the economy and the advertising market remain factors that could place it at risk. While she still believes Viacom will benefit from economic growth next year, Cohen reduced her 2004 revenue forecast for the company from \$28.4 billion to \$28 billion and lowered her EBITDA estimate by \$60 million, to \$6.2 billion. She reduced her 2004 EPS forecast from \$1.66 to \$1.62.

Analyst: Cable, Web Attracting More Advertisers

Merrill Lynch analyst Lauren Rich Fine said in a report issued Monday that the local cable buy "is becoming more socialized over time and more readily a part of the mix" for advertisers. Cable television has traditionally been used to target narrower buys, but Fine noted, "The industry is rapidly becoming more professional and will impact TV stations, radio and newspapers over time." About the Internet, Fine said, "When used properly, it can create a lot of leverage. It is a legitimate direct-response tool, and there have been successes with local advertising as well." As for the radio business, Fine said that while the industry is "a bit sluggish," she attributes its ills to the economy and not to a shift in advertiser attitudes.

XM Tops 1 Million Subscribers

XM Satellite Radio has topped 1 million subscribers, one year and 11 months after its Nov. 12, 2001 launch date. The company boasted that it reached the milestone faster than many other technologies, citing Yankee Group figures showing that it took CD and MP3 players two years and four months each to attract a million users, while radio and TV took more than three years. It took four years and five months before 1 million consumers owned VCRs and 12 years for both cable TV and satellite TV to reach 1 million. XM VP/Corporate Communications Chance Patterson told R&R the XM figure includes only paying subscribers, not promotional or complimentary subscriptions, and said the company is firmly on track to reach its year-end goal of 1.2 million subscribers.

"XM has firmly established a new mass-market entertainment medium

Continued on Page 5

R&R Stock Index

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

| | Change Since | | | | |
|-----------------|--------------|----------|----------|----------|-------------------|
| | 10/24/02 | 10/17/03 | 10/24/03 | 10/24/02 | 10/17/03-10/24/03 |
| R&R Index | 209.30 | 201.90 | 199.61 | -5% | -1% |
| Dow Industrials | 8,317.34 | 9,721.79 | 9,582.46 | +15% | -1.4% |
| S&P | 882.50 | 1,039.32 | 1,028.91 | +17% | -1% |



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TRANSACTIONS AT A GLANCE

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

- WNSI-AM/Jacksonville, AL \$235,000
- WIRD-AM/Lake Placid, NY Undisclosed
- KDJZ-FM/Harwood (Fargo-Moorhead), ND \$750,000
- KEZX-AM/Medford (Ashland), OR \$70,000

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

DEAL OF THE WEEK

• WROB-AM & WKBB-FM/West Point (Columbus-Starkville-West Point), MS

PRICE: \$900,000

TERMS: Asset sale for cash

BUYER: TeleSouth Communications Inc. headed by President Stephen Davenport. Phone: 601-957-1700. It owns nine other stations. This represents its entry into the market.

SELLER: Bob McRaney Enterprises, headed by President Bob McRaney. Phone: 662-494-1450

2003 DEALS TO DATE

Dollars to Date: **\$2,019,311,811**
(Last Year: \$5,379,706,206)

Dollars This Quarter: **\$449,321,500**
(Last Year: \$346,736,135)

Stations Traded This Year: **722**
(Last Year: 808)

Stations Traded This Quarter: **121**
(Last Year: 147)

Earnings

Continued from Page 1

modestly outpaced the top 40 markets' 3.3% growth with a 3.5% Q3 improvement. And Karmazin was characteristically bullish on the radio industry, saying, "I can't think of many better businesses in the United States than the radio business."

Opie & Anthony Fallout

Commenting on the struggles that have plagued WNEW-FM/New York, Karmazin said that while the station has been reeling since Infinity fired afternoon duo Opie & Anthony for their infamous stunt at the city's St. Patrick's Cathedral, he believes the company did the right thing.

"We made a decision that when Opie & Anthony did what they did on the radio, that was not acceptable to Viacom at any price, so we had to make a decision and take them off the air, and it had grave financial consequences to that radio station," he said. "We would make that same decision again; we will not tolerate that kind of programming."

He noted that while much is being made of the station's struggles, any review of a market where Infinity operates would uncover "one Infinity station doing great and one Infinity station not doing so great," and he insisted that the company is taking steps to give WNEW the boost it needs. "We have added more people at the division level to

focus on programming, and we have allocated within our cost structure more money in the marketing area," he said.

Indeed, Karmazin noted that all of Viacom's top management wants more from Infinity. "Until we see the radio business driving the top-line revenue growth for the company, I'm not really going to be satisfied, nor is anybody in the company," he said, listing Chairman/CEO Sumner Redstone, Infinity Radio President John Sykes and Infinity COO Joel Hollander among those who are equally committed to seeing the radio division thrive.

In fact, Karmazin credited Sykes and Hollander with working hard to turn around the revenue declines Infinity posted in the first two quarters of the year. "John and Joel have been working closely with all of the radio stations," Karmazin said. "They are absolutely focused on what they need to do to get this radio operation back on track."

Viacom Beats The Street

Pointing to Viacom's 8% overall advertising growth in Q3, Karmazin noted that in a "normal quarter" he'd expect the Infinity radio division to add to instead of subtract from that growth as it did in the first two quarters of 2003. "We are looking to generate the most revenue," he said.

Meanwhile, Viacom's overall earnings per share of 40 cents came in 2 cents ahead of the consensus

estimate of analysts polled by Thomson First Call as net income rose from \$640 million (36 cents per share) to \$700 million, and net revenue increased 5%, to \$6.6 billion.

Advertising revenue improved 8%, to \$2.9 billion; operating income grew 7%, to \$1.4 billion; and free cash flow skyrocketed from \$214 million to \$708 million, thanks to increased operating income and reductions in merchandise inventory in the company's Blockbuster movie-rental stores.

Looking ahead, Viacom reaffirmed its forecast of mid- to high-single-digit growth for revenue and operating income in 2003, with low- to mid-teen growth in earnings per share. For 2004, the company expects revenue to grow 5%-7%, operating income growth of between 12%-14%, and EPS growth of 13%-15%.

Journal Increases Profits

Newly public Journal Communications' Q3 financial results, reported on Monday, were highlighted by an increase in profits in the company's radio division, where operating income grew 10%, to \$5.7 million, and operating revenue improved 1%, to \$25.4 million.

For Journal's total broadcasting division, which includes its television operations, operating revenue improved 1%, to \$47.1 million, but operating earnings slipped 8%, to \$9

million, as operating income from television slid 28%, to \$3.3 million.

For the company overall, operating revenue was flat at \$245.3 million, but operating earnings increased 14%, to \$38.6 million, primarily due to lower total expenses. EBITDA increased 11%, to \$53.4 million, and net earnings rose from \$19.6 million to \$22.8 million.

Looking ahead, Journal forecasts Q4 operating revenue will range from \$185 million-\$190 million and expects net earnings will be between \$16 million-\$18 million.

Jefferson-Pilot Has 'Excellent' Q3

Q3 profits in Greensboro-based Jefferson-Pilot's communications

division increased from \$9.8 million to \$11.4 million, as broadcast cash flow climbed 15%, to \$23.6 million. The news came as Jefferson-Pilot reported that overall net profit climbed from \$118.8 million (81 cents per share) to \$126.1 million (88 cents); before realized investment gains, the company's EPS climbed from 80 cents to 91 cents.

"Communications' earnings not only were excellent but also exceeded broadcasting-industry norms, as our properties have continued to excel competitively and increase their market share," Jefferson-Pilot CEO David Stonecipher said.

Additional reporting by Julie Gidlow and Adam Jacobson.

BUSINESS BRIEFS

Continued from Page 4

for consumers nationwide," XM President/CEO Hugh Panero said, adding, "XM is well prepared for the traditionally strong holiday selling season." The satcaster will host a daylong party at its Washington, DC headquarters on Nov. 4 to celebrate its achievement.

In other news, Avis is now offering XM at no additional charge in its luxury and premium vehicles and expects to have around 20,000 XM-equipped 2004 model-year vehicles in its nationwide fleet by the end of 2003.

Florida AM Goes Unsold On eBay

Not a single bid was placed on the construction permit for WREY-AM/Mulberry, FL, up for sale on popular online auction site eBay, before the auction ended on Oct. 23. The steep opening price of \$100,000 may have kept potential buyers away. The eBay listing for the CP said an earlier deal to sell it fell through and added that the full-time facility, located south of Lakeland, is situated in "one of the most desirable areas of Florida." The seller also noted that the leased land for the tower location meets all zoning requirements.

Broadcasters Set Q3 Earnings Releases

Citadel has scheduled the release of its Q3 financial results for Tuesday, Nov. 4, before the markets open, and at 8:30am ET that day the company will host its first conference call with investors and Wall Street analysts since returning to the public markets. Beasley Broadcast Group will release its Q3 financial results before the markets open on Monday, Nov. 3, and will host a conference call at 10am ET that day. Meanwhile, Entravision has rescheduled its Q3 call for 4:30 pm ET on Nov. 13, bumping it up from 5pm due to a schedule conflict. The company will release its Q3 results earlier that day.

Digital Radio Debuts In Mexico

On Oct. 3 XHFAJ-FM/Mexico City became the first station in Mexico to air a digital radio signal, using the iBiquity HD Radio technology that has been adopted by the FCC as the standard for the United States. The station — which operates as "Alfa 91.3" with a Dance format — is owned by Grupo Radio Centro, which, with 13 stations, is Mexico's leading radio broadcaster and a program supplier to more than 100 affiliate stations across the country. Radio Centro is running the digital signal under an experimental license and plans to demonstrate the technology at a broadcast convention in Mexico this fall.

SESAC Wins Battle Against Pittsburgh FMs

WPNT Inc., which owns and operates WLTJ & WRRK/Pittsburgh, has missed its deadline to appeal a Sept. 23 ruling by a federal judge upholding a jury award of \$1.3 million to SESAC over the stations' unlicensed airing of 31 songs penned by SESAC-affiliated songwriters including Bob Dylan and Neil Diamond. SESAC filed suit against the stations in 1998 and won the jury award in December of last year. WPNT appealed the award, arguing that the amount was excessive and should have been lowered to reflect what the stations would have paid for licenses. SESAC President/COO Bill Velez said after the appeal deadline passed that WLTJ & WRRK could have avoided the suit by paying \$12,000 a year for licenses.

Clear Channel Declares Cash Dividend

Clear Channel Communications has declared a quarterly cash dividend of 10 cents per share on its common stock, payable on Jan. 15, 2004 to shareholders of record as of Dec. 31, 2003.

HBC

Continued from Page 4

Jessica Reif Cohen suggested that because of the struggles HBC had with its AM stations, new owner Univision Radio could re-brand the stations under the Univision banner to better take advantage of the company's TV network-news operations.

Cohen said another option, however, would be to sell the stations to a network-radio operator — meaning they could go from Spanish-language to English-language programming.

Cohen also said Univision Radio's FMs will help the company's Uni-

vision Music Group and projected "synergy" savings for Univision of nearly \$10 million in its first full year of operations with the former HBC stations under its control.

Additionally, she observed that Univision's radio and TV operations are currently saddled with unsold ad inventory and said the company could use the cross-promotional opportunities afforded by its news platform to sell that ad time.

In her research note, Cohen reduced her 2003 and 2004 financial forecasts for the company due to the "sluggish state" of the Q4 TV national scatter ad market.

— Joe Howard



JEFF GREEN, CRMC
jgreen@radioandrecords.com

Emmis/New York Positions Its New Multicultural Brand

Launches innovative strategy with Manhattan bash

In a move to establish its New York cluster competitively in the minds of Madison Avenue, as well as prospective clients, Emmis has packaged its CHR/Rhythmic WQHT (Hot 97), Urban AC WRKS and Smooth Jazz WQCD (CD 101.9) as a bundled solution, enabling advertisers to reach what Emmis calls its "multicultural audience" of 5 million metropolitan listeners.

One wouldn't think Emmis would need to do this. The summer '03 Arbitron showed all three stations doing very well: WQHT ranked second 12+, WRKS was fourth, and WQCD placed 12th. But despite the strong numbers, Emmis/New York VP/Sales & Marketing Matthew Ross admits



Matthew Ross

that the cluster has been registering less advertiser awareness than station groups owned by neighbors Clear Channel and Infinity.

Ross became aware of Emmis' perception problem in his previous role as Clear Channel/New York Sr. VP/Sales and WAXQ/New York GM. When he joined Emmis in February, positioning the New York cluster effectively was his strategic priority.

"The top-of-mind awareness for Emmis wasn't there," he says, "and the awareness of our own individual brands was somewhat spotty as well — it wasn't as strong as it could have been. I knew it when I was at Clear Channel, and we also had some research surveying the advertising

community that supported it."

Recalling an example from only two months ago, Ross says, "Wachovia went through a merger with First Union Bank. Their agency is based in North Carolina. They got into a radio negotiation, and, when all was said and done, they wound up buying Infinity and Clear Channel. They believed they could buy those two clusters and cover the market."

Clear Channel's Upfront and Infinity's Viacom Plus sales initiatives have worked, Ross explains, "because they have been out there marketing their ability to deliver markets across the country."

Establishing The Multicultural Brand

Ross describes Hot 97's audience as 40% black, 30% Hispanic and 30% white, creating, he says, "the most multicultural station in New York." He gauges WRKS's listenership as about 90% African American, while

estimating WQCD's audience is approximately 50% white, 40% African American and 10% Hispanic, fluctuating a bit from one book to the next.

Ross says, "CD is the station that most mirrors upscale, tasteful New York. It has that urban, cosmopolitan flavor. Two of our brands are pure-play multicultural radio stations, and our third brand is really ethnic-targeted. When you put the group together, we're clearly a multicultural business."

To convey that message, Emmis staged an evening of entertainment — with just a little pitching thrown in — for 450 agency and advertiser clients on Oct. 9 at Eugene, a trendy Manhattan restaurant and bar. The four-hour bash featured performances by Ramsey Lewis, Stephanie Mills and The Sugarhill Gang, along with Hot 97's own Funkmaster Flex.

Beyond creating a new B2B identity, Ross hoped to bring the New York cluster recognition as what he calls "a company you want to have some fun with." Going beyond the typical client party, the cluster handed out tongue-in-cheek "Emmie Awards" to selected advertisers.

"We got great reception on that," says Ross. "We also produced a five-minute video positioning the brands and our business platform beyond radio — from events to interactive to direct mail and street marketing. People really saw a different presentation for Emmis/New York."

Ross says another major goal he has is to be able to work more direct-



NO BUSINESS LIKE RADIO BUSINESS It was a big night recently for Emmis Communications' New York cluster of WQCD, WQHT & WRKS, which entertained hundreds of clients and guests at the launch of the group's brand marketing to reach the nation's largest multicultural audience. Shown here (l-r) are Emmis Chairman/CEO Jeff Smulyan, Cingular Wireless Marketing Manager/New York Region Kristine Berg, Emmis/New York Sr. VP/Market Manager Barry Mayo, Emmis Radio Division President Rick Cummings, WRKS/New York Director/Sales Leon Clark and WQCD/New York Director/Sales Dawn Levine.

ly with media planners, rather than strictly buyers. He says, "We do need to gain those first-person relationships and better understanding of what those companies' marketing challenges are, as opposed to just selling them time."

Emmis' followup plans include quarterly multicultural-marketing breakfasts featuring roundtable discussions and panels of media decisionmakers talking about their successes in executing multicultural marketing strategies. Ross sees these gatherings almost as statements in themselves of how to do business in metropolitan New York. "We have 3 million African Americans and 3 million Hispanics," he says. "That combined universe is bigger than the entire Chicago DMA. You just can't market here without having a clearly defined ethnic marketing strategy."

Overturing Stereotypes

From his experience at Urban stations in Charlotte and Atlanta, Ross knows the battle to successfully present the multicultural audience must overcome a stubborn bias. "If you look across the board, you would see folks who get it, but it's just the fact that not enough people do," he says. "It's a function of the larger picture — basically, there

needs to be greater understanding culturally of what African Americans and their buying power are all about. A lot of the advertising decisionmakers are not P1 listeners to our brands. They don't absorb them day in and day out — it's not part of the fabric of their lives. So it's not prioritized.

"For me personally, this is extremely rewarding, because I have the opportunity to do something that's about more than radio. I can help people open up their eyes a bit. If you look at the power ratios for ethnic media, we are not on par. At the same time, this challenge requires us to have a sophisticated approach.

"You can't just go out there and say, 'Hey, people are racist because they're not targeting black folks.' When you meet with someone and that light bulb goes off and they say, 'I get it now,' that is powerful. You'll have a much stronger chance to develop a partnership with them."

If the reaction from attendees at Eugene is any gauge, Emmis/New York has already created some new bonds. "It was one of the best events I've ever been involved in," Ross says, adding that he expects the soiree to become an annual event. "I've never seen media folks party so hard. We basically had to throw people out at 10:30pm."

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Hispanics' Rising Web Use Opens Marketing Doors

By Adam Guild

As their U.S. population continues to explode, Hispanics are becoming a higher and higher priority for marketers. In January the U.S. Census Bureau released population estimates showing that for the first time, Hispanics outnumber African Americans in the United States. If you broadcast in an area where a significant number of Hispanic people live, read on.

With 37 million people, Hispanics now rank as the top minority in the country. Hispanic consumers are estimated to have combined annual purchasing power of \$450 billion, according to DRI/McGraw Hill. Look how their income is growing:

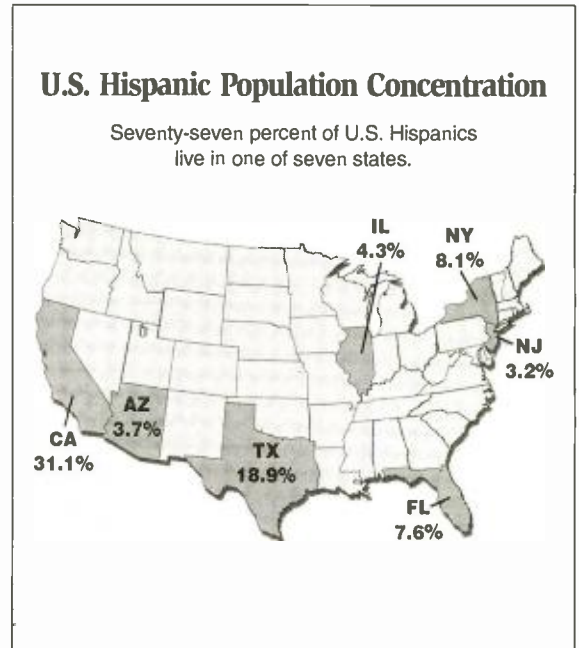
Hispanics have become a newly sought-after market thanks not only to their rising purchasing power, but also to their Internet and radio use. Internet penetration among Hispanics continues to lag behind 'Net access for the population overall, but

For now, the Internet may be the easiest, most effective way to bridge the Spanish- and English-language markets.

marketers have begun to eye online Hispanic consumers as a fertile opportunity.

According to comScore Media Metrix, about a third of all U.S. Hispanics have Internet access at home, work or school. ComScore also reports that 60% of the online Hispanic population is 34 or younger, compared to 50% of the total online population, and 39% of online U.S. Hispanic households contain five or more persons, compared to 18% of all online households.

Spanish-language radio received 23% of the \$2.4 billion spent on Hispanic media in 2000 (compare that to radio's 8% share of total media dollars). Why? U.S. Hispanics are among the heaviest radio users in the country, spending, on average,



three more hours listening each week than the average adult.

Moreover, the radio industry has kept pace with the expanding need for Hispanic programming. The number of Spanish-language radio stations has increased from 67 in 1980 to more than 600 in 2001. Spanish-language formats collectively rank third in total listening share among U.S. radio formats.

But what about stations with English-language formats? How can they capitalize on the growth of this market? First, do not assume that Hispanics can't or won't understand promotions or ads delivered in English. Only about 11% of U.S. Hispanics speak it well enough to understand messages.

Second, remember that this is not a national opportunity. Hispanics are concentrated in relative-

ly small areas. Almost nine out of every 10 Hispanics in the U.S. live in one of 10 states, and three-quarters of all U.S. Hispanics live in one of seven states (see map in upper right box).

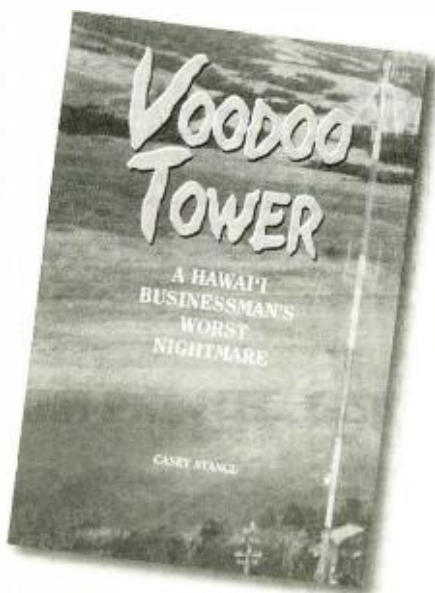
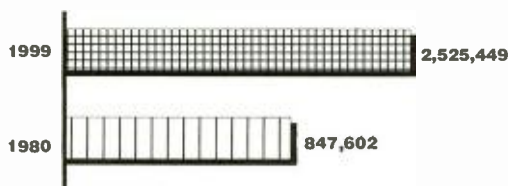
Teens and young adults in the U.S. tend to be far more cross-cultural than their parents and don't find references to personalities and music from other cultures, including Hispanic culture, alienating. (In fact, they might think it's pretty cool.) But too much cross-cultural talk and music can cause confusion. The Internet is one place cultures can converge.

One effective approach would be for stations to create a Spanish-language mirror website from which they can collect information and develop and dispatch Spanish-language e-mails to listeners. Occasional on-air promotion of the Spanish site would capture younger Hispanics, who tend to speak both Spanish and English.

As stations gather data about listeners from web surveys and registration, they can begin to understand what percentage of their listeners are Hispanic in origin and weight on-air messages (and perhaps even their playlists) accordingly.

Media and marketers must figure out how to include Hispanic people in the mainstream of their business, particularly since all projections are that this dual-culture market will keep growing. For now, the Internet may be the easiest, most effective way to bridge the Spanish- and English-language markets.

U.S. Hispanic Households With Income Of \$50,000-plus

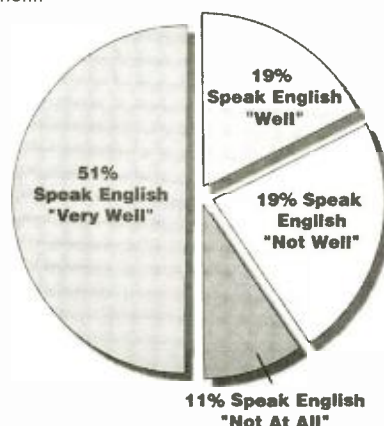


You Broadcast A Spell On Me

In a style reminiscent of the freewheeling Hunter S. Thompson, broadcaster-turned-author Casey Stangl shares the saga of *Voodoo Tower: A Hawaii Businessman's Worst Nightmare* (Latitude 21 Press), the story of his efforts to build a cash-cow station tower on Kauai. Stangl's tales of his encounters with political bureaucracy, skulduggery and ambition will keep you entertained to the end.

Language Separates U.S. Hispanic Segments

Of the 24 million people in the U.S. who speak Spanish at home....



Adam Guild is President/CEO of Interep Interactive, a leading independent online ad sales and Internet rep company. He can be reached at adam_guild@interep.com.

Marry Your Online & Offline Databases

Live happily ever after with real-time data access

A radio-station reader writes: "We want people to sign up for our loyal-listener club and be able to enter contests on our website. We also want to track on-air winners, plus we want to track listeners who attended our events. How can we do all that?"

The larger question is what kind of database you want to create — online, offline or both — and, if you have both, how to make them work together. The answer depends on your particular situation and where you collect data about your listeners.

You Need Two Databases

The first thing to evaluate is where the information going into your listener database is coming from. The majority of stations collect listener data from four main sources:

- On-air contest winners
- Registration at events
- Direct marketing campaigns

Website signups for a loyal-listener club, contests or both. If you don't have a website or data-collection point on the Internet, then you are probably using an offline database alone. If you're at a Talk station that rarely conducts events or on-air contesting, an online database alone will suit your needs just fine. Everyone else needs both.

Because you'll be continuing to add to your databases from different collection points, you won't want to combine them. What you need is a way to access the two databases simultaneously in real time so it ap-

pears that the data from the online and offline databases have been merged into a single, consolidated database.

When will you need instant access to both databases?

• One of your P1s joins your loyal-listener club by filling out a form on your website, then calls in and

wins an on-air contest. With real-time data access, the jock or producer who takes the phone call in the studio can pull up all the listener's information from a home phone number or other identifying information.

This P1 has registered online, so there is no reason to take additional time and ask him all the same questions he's already answered. He can now be marked as the winner of an on-air contest and have his information sent electronically to the promotion department within seconds.

• When you are doing a local van stop or jock appearance, you can query your databases and send e-mail or direct mail to listeners near a sponsor's location to generate excitement and additional traffic. You don't want to have to remember to work on each of two separate databases — plus, the larger the database you'll be mailing

to, the more you can charge the sponsor.

• If you collect e-mail addresses from winners as they win or when they pick up their prizes, you don't want to have to keep exporting information from your offline database into the online version, then filtering duplicates every time you want to e-mail your listeners.

In short, a real-time database-synchronization tool saves you time by eliminating the need to search and update multiple databases. By accessing both databases simultaneously, you can also see all the interaction a listener has with your radio station, both online and off.

Database Synchronization

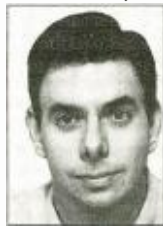
The main question on database synchronization is whether you should build it or buy it. The answer depends on:

- Your online database provider. Ask your provider if it has a system in place for database synchronization.
- Your company's IT department. Does a solution already exist to handle this, or are they willing to build something for you?

• Your Internet service provider. If your ISP houses your database, ask if it has a synchronization system in place or if it can create one for you.

• Build a system from scratch. This is usually costly and time-consuming, but it can be done. There are ways to configure an off-the-shelf program such as Microsoft Access to communicate with one database while taking

By Craig Zimmerman



Craig Zimmerman



IT'S A MULTICULTURAL THING Sharing the love at Emmis New York's recent multicultural presentation party at Eugene are (l-r) Chairman/CEO Jeff Smulyan, Media Planning Group Sr. Media Buyer Agnes Lukasewych, Emmis New York Sr. VP/Market Manager Barry Mayo and Emmis President/Radio Division Rick Cummings.

information from another, but it requires pretty extensive knowledge of the program and, if your database is housed elsewhere, lots of cooperation from your provider.

If you opt to build a system yourself, you may want to bring in an outside programmer to do the job. Depending on your requirements, you should estimate a minimum of 20 hours of programming time.

Use The Right Program

Programs such as Excel or Word are great for what they were designed for. Word is specifically designed to assist in writing documents. Excel is a wonderful tool for performing calculations and working with budgets. But neither program is designed to house a database.

In addition to making data entry difficult, using the wrong program limits the ways you can use your data. You can't obtain statistics and reports in a useful format, and sorting data is a big hassle.

Before you even begin to talk about online-offline synchronization, you'll need to move your databases to a program designed for database management.

You can either use one of the programs designed specifically for radio or purchase a very simple, easy-to-use database program such as MyDatabase by Elibrium. This will make data entry simpler and put your data in a format that most database programs or providers can interface with. Then you can get started with synchronization and getting the most from your databases.

Craig Zimmerman is VP/Operations for PromoSuite and ListenerEmail.com. He is a former Internet content supervisor for five Clear Channel/New York stations and spent several years as a marketing director in New York radio. Craig can be reached at 212-509-1200, ext. 210, or czimmerman@promosuite.com.

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Hardware Wars

Can new competition make a dent in iPod's dominance?

By Brida Connolly
Associate Managing Editor

The reason Apple sells so many iPods is, first, that a good percentage of Apple fans are mildly unhinged on the subject and will buy pretty much anything Steve Jobs tells them to. Another reason, however, is that iPods are fine little machines, and if they're expensive, you get a lot for your money.

But Apple wasn't the first company to introduce a portable digital-music player. That was Diamond Multimedia, which brought its first Rio, capable of storing about an hour of MP3-encoded music, to market in 1998. The Rio went on sale in the midst of discussions over whether it was a recorder and thus liable for Audio Home Recording Act royalties to music-copyright owners — the RIAA's contention — or an unregulated playback device, as Diamond said.

In one of the few indisputably wrongheaded moves in its long legal fight against digital infringement, the RIAA in 1998 — note, this is before Napster — sought an injunction to keep the Rio from coming to market, saying the gadget would facilitate copyright infringement and destroy the market for legal digital music. (At that time legal digital music consisted almost entirely of small-catalog service MP3.com, which eventually died in a hail of label lawsuits over the MyMP3.com "music locker" and is now part of Universal, and EMusic, which has never carried major-label music and also now belongs to Universal.)

Diamond countersued the RIAA, alleging antitrust violations and unfair business practices, but the whole

mess was settled in August 1999, with all sides agreeing to cooperate in the Secure Digital Music Initiative (remember that?). After the dispute, however, nobody else was exactly eager to head to market with a digital-music player. Creative Labs came out with a little player in '99, but development in the area otherwise pretty much stalled.

But the RIAA has other fish to fry in these peer-to-peer days, and more and more hardware manufacturers have trickled into the digital-player business over the last few years. There's a pretty decent selection available now, with most major electronics manufacturers making digital-player lines (not including Diamond Multimedia, which mutated into Sonicblue, then got into financial trouble and sold most of its assets, including the Rio business, and filed for Chapter 11 earlier this year). Most of the players out there play MP3s and Windows Media files, and a few here and there even support Apple's pet AAC format.

The iPod, which debuted only a year ago, began running rings around the others in publicity and in sales as soon as it appeared, and it's still the only digital player most people have ever heard of. As of this week, however, others are beginning to move into the high-capacity-play-

er arena with some Apple-style co-branding. Will it make a difference?

Musicmatch, Dell, Samsung & Napster Jr.

Musicmatch, which makes the splendid Musicmatch Jukebox software and recently started selling songs by way of the non-subscription Musicmatch Downloads, has made an arrangement with Dell to have its software included on Dell's new Digital Jukebox player. The player, which went on sale Tuesday, comes in 15- and 20-gigabyte models for \$249 and \$329, respectively — pretty comparable to the iPod's price points.

The Dell DJ is designed to work with the Dell Music Store, which also went live on Tuesday, in much the same seamless manner that the iPod works with iTunes. And it may very well do that: Dell's 99-cent song store and its jukebox interface are simply Dell-branded versions of the sleek and simple Musicmatch package.

Roxio, meanwhile, launched its Napster 2.0 this week, and Samsung planned to debut on the same day a co-branded Napster portable player. Whether the player will feature the cat-in-headphones logo wasn't clear (it'd be kind of silly if it didn't; the logo has always been the best thing about Napster), but reports say the machine will feature a 10-gig hard drive and an FM radio — the latter a feature Apple has so far not included on iPods.

Dell and Roxio are clearly trying to follow Apple's lead, which is not a bad idea. But the iPod and the iTunes Music Store joined a long-established line of iWhatever's, and Apple fans are accustomed to keeping an eye on gadget developments and buying the goodies as they appear. That's why Apple can afford to operate a music store as essentially a loss leader to sell more iPods — presumably not what Dell and Roxio have in mind.

Roxio's Napster 2.0 arrives with more of a public name than any other legal music service, even if the name is widely associated with a shady past, and Dell seems to be pretty press-savvy. So where's the advertising for their brand-new music stores and players?

Competitive hardware is a good first step toward challenging the mighty Apple, but even with near-fanatical brand loyalty to lean on, Apple buys TV spots and billboards, seeking ever more converts. One can only hope the marketing for Dell or Napster — or Musicmatch Downloads or MusicNow or even the hapless BuyMusic — kicks in sometime soon. There's nothing innovative about invisibility.

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 200,000 songs from all five major label groups. Here's a snapshot of the top-selling downloads on Monday, Oct. 27, 2003.

Top 10 Songs

1. FOUNTAINS OF WAYNE Stacy's Mom
2. OUTKAST Hey Ya!
3. DIDO White Flag
4. BLACK EYED PEAS Where Is The Love?
5. SHERYL CROW The First Cut Is The Deepest
6. 3 DOORS DOWN Here Without You
7. COLDPLAY Life Is For Living (Live)
8. COLDPLAY Clocks
9. SARAH MCLACHLAN Fallen
10. MAROON 5 Harder To Breathe

Top 10 Albums

1. SARAH MCLACHLAN *Live Acoustic EP*
2. BARENAKED LADIES *Everything To Everyone*
3. DIDO *Life For Rent*
4. ROD STEWART *As Time Goes By: The Great...*
5. STING *Sacred Love*
6. BEN FOLDS *Sunny 16 (EP)*
7. R.E.M. *Vancouver Rehearsal Tapes (May 10)*
8. COLDPLAY *Life Is For Living (Live)*
9. EDIE BRICKELL *Volcano*
10. CLAY AIKEN *Measure Of A Man*



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 25 Pop Currents

1. DIDO White Flag
2. LIZ PHAIR Why Can't I?
3. JEWEL Intuition
4. HILARY DUFF So Yesterday
5. MICHELLE BRANCH Are You Happy Now?
6. MICHELLE BRANCH Breathe
7. THE EAGLES Hole In The World
8. DIDO Who Makes You Feel
9. DIDO Don't Leave Home
10. DIDO Stoned
11. DIDO Sand In My Shoes
12. DIDO Life For Rent
13. DIDO See The Sun
14. DIDO Mary's In India
15. DIDO Do You Have A Little Time
16. JESSICA SIMPSON Sweetest Sin
17. DIDO This Land Is Mine
18. SEAL My Vision
19. LILIX It's About Time
20. STING f/VICENTE AMIGO Send Your Love
21. VERTICAL HORIZON Goodbye Again
22. DIDO See You When You're 40
23. JOSH KELLEY Amazing
24. CLAY AIKEN Invisible
25. VERTICAL HORIZON I'm Still Here

Data for the week of Oct. 13-19.

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.

DIGITAL BITS

Yahoo! Buys Dotmusic

Yahoo Europe has purchased subscription digital-music service Dotmusic from London-based BT Group and will integrate Dotmusic's news and feature content into Yahoo's music sites in the U.K., the companies said. Whether Yahoo will continue to operate dotmusic's music-sales business isn't yet clear. Yahoo spokeswoman Sue Jackson told Reuters, "Globally, we're looking at the download market with interest. That's where we are right now." In the U.S., Yahoo operates the popular Launch webcasts but doesn't yet sell music downloads.

European Rollout Set For Rhapsody

RealNetworks said this week it expects to launch its Rhapsody subscription service in the U.K. around the middle of next year. Rhapsody, which in its U.S. version offers about 300,000 songs for on-demand streaming and CD burns, will also reportedly offer downloads in its European incarnation. Apple's iTunes and Roxio's Napster also have designs on Europe, where there are fewer outlets for legal digital music than in the U.S.

Grand Joins Jive As Sr. Dir./Rock Promo

Jive Records has named Joanne Grand Sr. Director/Promotion, Rock Formats. Based in New York, Grand will focus on the Active Rock, Rock, Alternative and Triple A formats, working with fellow Sr. Director/Promotion, Rock Formats Lorraine Caruso.

"To have a veteran promotion person with Joanne's diverse background is a perfect fit," Jive Sr. VP/Pop Promotion Joe Riccitielli said. "The team of Lorraine Caruso and Joanne Grand, combined with our terrific Volcano staff, will make us as formidable as any rock promo staff in the business. Jive has made a commitment to this genre, and we will win, as we have at all other radio formats."

Grand was most recently Sr. Director/National Rock Promotion at TVT Records. Prior to that she was head of Rock and Alternative formats at Wind-up Records from 1997-2000. Grand began her career at RCA Records in 1991.

Fires

Continued from Page 1

went back on the air with just 100 watts. On Tuesday morning power was increased to 2kw. KSGN normally broadcasts from the site at 3kw.

Foreman visited the transmitter site late Monday and was stunned by the damage caused by the wildfires. "The whole area, which was covered by sagebrush, is now just dirt," Foreman said. "It is just total devastation. The tower is still standing, and the generator is functioning just fine. But the building housing

Nicole S. Transfers Power To Hartford

Clear Channel has hired Nicole S. as PD of its recently launched Urban WPHH (Power 104.1)/Hartford, effective Nov. 3. She comes from Urban sister WWPR (Power 105.1)/New York, where she has been Programming Coordinator for several years.

"I've always known Nicole would end up as a PD," Clear Channel VP/Urban Programming Doc Wynter said. "When we launched Power 105.1 in New York, she was the Programming Coordinator there, and she was very influential and helpful in everything we had to do. She was always right on top of things."

"The search for a PD in Hart-

ford wasn't going well, and then one day while I was in New York in [WWPR PD] Michael Saunders' office, Nicole said she wanted to throw her name in the ring for Hartford. That's when I thought she would be the perfect candidate. I informed [Hartford Market Manager] Manuel Rodriguez. I was not at all shocked when he said he was so impressed, she had the job."

Nicole S. said, "I have learned a lot from Doc, [Clear Channel Sr. VP/Programming] Tom Poleman, Michael Saunders and the sales management here at Power 105.1. I plan to implement a lot of the same strategies by superserving the listeners in Hartford."



Nicole S.

the transmitter and microwave equipment has been destroyed."

Foreman credits Chief Engineer Bruce Potterton for getting KSGN back on the air after two days out of operation, adding that Potterton braved bee stings to do so. Meanwhile, KCAL is presently broadcasting with backup equipment.

KFRG Goes Dark

The situation remains bleak for KFRG, however. The station lost its signal at 12:40pm on Oct. 25 and returned to the air at 11am the next day by borrowing the auxiliary transmitter for Clear Channel's KGGI/Riverside, located atop Box Spring Mountain. However, KFRG went dark again Tuesday afternoon after KGGI's main transmitter site went dark.

Clear Channel/Riverside VP/Market Manager Bob Ridzak told R&R that KGGI's signal was si-

lenced just after 11am Tuesday and that the cause of the problem is most likely the failure of the station's backup generator. While initial reports said KGGI's transmitter was lost in the wildfires, Ridzak disputed those accounts, because Entravision's KLYY and All Pro Broadcasting's KCXX continued to broadcast unimpeded from buildings located just 100 feet from KGGI's atop Heaps Peak.

Since KGGI's main transmitter facility had failed, the station ended up reclaiming its auxiliary tower and resumed broadcasting at 4:45pm Tuesday. When it did so, KFRG was forced to go dark once again. However, KFRG OM/PD Lee Douglas told R&R that station staffers were at work installing their own temporary transmitter on KGGI's auxiliary tower. Douglas hoped to be back on the air by the afternoon of Oct. 29.

EXECUTIVE ACTION

Martinez Moves Up At Clear Channel/Monterey

Dennis Martinez has been promoted to Director/Programming for Clear Channel's CHR/Rhythmic KDON, Rhythmic Oldies KOCN and Sports KTOM in Monterey. Martinez also maintains his PD post at KDON while adding day-to-day PD duties for KOCN, replacing the exiting Scott Mitchell.

"We're expanding his duties here," cluster OM Jim Dorman told R&R. "We really believed we were underutilizing Dennis' talents, and this was a way for us to get everything out of the boy."

"Can a brotha get a raise?" Martinez joked to R&R. "Seriously, I'd like to thank [Regional VP] Michael Martin, [VP/Programming] Steve Smith, [GM] Kim Bryant, Jim Dorman and the rest of the staff for being so great. Rhythmic Oldies is something that I've always wanted to program, and a Sports station just lets me be a guy."

"We need to figure out a long-term contingency plan, but we hope to have full-market coverage," Douglas said. KFRG's news coverage will be increased as the station gets "all of the info we can get out on the air," he said. KFRG's studio is located in Colton, CA and has seen lots of smoke and ash but is out of the fire danger zones.

The wildfires in the San Bernardino Mountains also forced Spanish Broadcasting System's KZBA/Ontario, CA — the Inland Empire's half of the "Sabrosa" simulcast at 93.5 MHz — off the air. KZBA has been silent since Saturday, and SBS Exec. VP/Programming Bill Tanner blamed the situation on a power failure at the station's transmitter site. He told R&R that the company expects KZBA to return to the air soon.

'So Far, So Good'

At KCXX and co-owned KATY/Temecula, CA, GM Bill McNulty said Monday that it's "so far, so good" for the two transmitters used by the All-Pro stations, although electricity has been shut down at the stations' tower sites and backup power is being used to continue broadcasting. KATY's tower is in

Idyllwild, CA, southwest of Palm Springs in Riverside County.

McNulty said KCXX has already initiated fundraising efforts for the local American Red Cross and that the station has donated \$5,000 — a figure that's been matched by Sara Lee Corp. He added that efforts are underway to allow shoppers at Stater Brothers grocery stores to give cash donations at all locations. Clear Channel's Ridzak said that his stations have been in touch with the local American Red Cross and have arranged for cash and clothing donations.

As R&R went to press, several areas of Southern California remained in peril, including the community of Stevenson Ranch in the northern suburb of Santa Clarita, CA, where several R&R staffers reside. In San Diego the home and office of R&R News/Talk Editor Al Peterson narrowly escaped the flames of the so-called Cedar Fire on Sunday night, and an evacuation order was lifted for his street on Monday morning. Peterson said that the fire was within a half mile of his home at 7pm Sunday and that he could see a 50-foot wall of flames roaring down the hills above his street.

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HIT LIST

Seth Neiman
LIL JON & THE EASTSIDE BOYZ Get Low
JASON MRAZ You And I Both
SEAL Wading For You
JESSICA SIMPSON With You
WILSHIRE Special

SOFT ROCK

Seth Neiman
ROD STEWART I/CHER Bewitched, Bothered, and Bewildered

R&B & HIP HOP

Damon Williams
YOUNG GUNZ Can't Stop, Won't Stop
MICHAEL JACKSON One More Chance
JAY-Z What More Can I Say
R. KELLY Touched A Dream

RAP

DJ Mecca
2PAC I/NOTORIOUS B.I.G. Runnin'
DAVID BANNER Cadillac On 2's
JAY-Z What More Can I Say
PETEY PABLO Freek-A-Leek

TODAY'S COUNTRY

Liz Opoka
BROOKS & DUNN You Can't Take The...
KELLIE COFFEY Texas Plates
SHANIA TWAIN She's Not Just A Pretty Face

PROGRESSIVE

Liz Opoka
DAVID BOWIE New Killer Star
DIDD White Flag
NATALIE MERCHANT Soldier, Soldier
WALLFLOWERS Closer To You

SMOOTH JAZZ

Gary Susalis
WILL DOWNING Emotions
NAJEE Embrace

AMERICANA

Liz Opoka
EMMYLOU HARRIS Can You Hear Me Now
WANDA JACKSON Heart Trouble
NATALIE MERCHANT Bury Me Under The...

SIRIUS

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

SIRIUS RADIO
Steve Blatter • 212-584-5100

Planet Dance
Swedish Egil

ASHANTI Rock W/ U (Armand's Acid Banger Remix)
MDOO II SWING Can't Get Away From You
POLEKAT Dancing Queen (You Know What I Mean?)
UNDERWORLD Born Slippy (Cokefield Remix)

U.S. 1

Kid Kelly
CLAY AIKEN Invisible
EAMONN F. K. II (I Don't Want You Back)
MXPX Everything Sucks (When You're Gone)

Hot Jamz

Geronimo
JAY-Z Change Clothes
BEYONCÉ Me, Myself And I
MYA Fallen

Hip Hop Nation

Geronimo
213 Fly
BRAVEHEARTS (LIL JON Quick To Back Down)
JAY-Z Change Clothes

The Beat

Geronimo
INGRID You Promised Me

Heart & Soul

B.J. Stone
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DMX Specialty Retail

Kelly Peck

The top music videos shown on DMX fashion video, targeted at 18-34 adults.

ALIEN ANT FARM Glow
ALL-AMERICAN REJECTS Time Stands Still
BLACK EYED PEAS Shut Up
GAVIN DEGRAW Follow Through
DWELE Find A Way
FINGER ELEVEN One Thing
HOT HOT HEAT Talk To Me, Dance With Me
LILLIX Tomorrow
LIMBECK Julia
LONGWAVE Tidal Wave
MDNICA Knock, Knock
JASON MRAZ You & I Both
PINK Trouble
RAVEDNETTES That Great Love Sound
SOMETHING CORPORATE Space
WHITE STRIPES The Hardest Button To Button

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

CHR/POP

Jack Patterson
CHINGY... Hollidae In
DASHBOARD CONFESSIONAL Hands Down

URBAN

Jack Patterson
ERYKAH BADU Back In The Day
AL GREEN I Can't Stop

ALTERNATIVE

Dave Sloan
DARKNESS I Believe In A Thing Called Love
DFFSPRING Hi That

ROCK

Stephanie Mondello
HOBOSTANK Out Of Control
MUOVAYNE World So Cold
PORCUPINE TREE Blackest Eyes
POWERMAN 5000 Action
SHINEDOWN 45
SKRAPE Stand Up
SMILE EMPTY SOUL Nowhere Kids
STATIC-X The Only

ADULT ALTERNATIVE

Stephanie Mondello
COUNTING CROWS She Don't Want Nobody Near
JDE FIRSTMAN Breaking All The Ground
GUSTER Careful
LDS LONELY BOYS Heaven
DAVE MATTHEWS Save Me
ROBERT RANDOLPH Soul Refreshing
STEREOPHONICS Maybe Tomorrow

ADULT CONTEMPORARY

Jason Shiff
COUNTING CROWS She Don't Want Nobody Near
ENRIQUE IGLESIAS Addicted
DAVE MATTHEWS Save Me

INTERNATIONAL HITS

Mark Shands
DORIAN Say Goodnight

RAP/HIP-HOP

Mark Shands
FEENOM CIRCLE Frisco Disco

AOL Radio@Network

Ron Nenni 415-934-2790

Top Country

Lawrence Kay
ALAN JACKSON Remember When
TOBY KEITH I Love This Bar

Top Pop

Mark Hamilton
CHRISTINA AGUILERA The Voice Within
CLAY AIKEN Invisible
NICHELBACK Someday
NO DOUBT It's My Life
STAIN'D So Far Away
JUSTIN TIMBERLAKE I'm Lovin' It

Top Alternative

Cameo
MANDO DIAO Sheepdog
FOO FIGHTERS Darling Nikki
STELLASTARR In The Walls
THE THRILLS One Horse Town

LIVE 365.COM

Travis Storch • 866-365-HITS

Top Hip Hop

50 CENT In Da Club
CHINGY Right Thurr
FABLOUS Can't Let You Go
OUTKAST The Way You Move
SHOOP DOGG Beautiful

Top Latin

CELIA CRUZ Rie Y Lloro
JAVIER Crazy
LA LEY Mas Alla
MOLTOV Frijoles
ALEJANDRO SANZ No Es Lo Mismo

Top World

NATACHA ATLAS Close My Eyes
GRACE GRIFFITH Carry You
HAWAIIAN STYLE BAND Rhythm Of The Ocean
KARSH KALE Instinct
PANJABI MC Beware Of The Boys

abc RADIO NETWORKS

Phil Hall • 972-991-9200

Hot AC

Steve Nichols
NICHELBACK Someday

ABC AC

Peter Stewart
CLAY AIKEN Invisible

Touch

Vern Catron
ASHANTI Rain On Me

Country Coast To Coast

Kris Wilson
DIXIE CHICKS Long Time Gone



Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
DEFAULT Taking My Life Away
FINGER ELEVEN One Thing
STONE TEMPLE PILOTS All In The Suit...

Active Rock

Steve Young/Kristopher Jones
STONE TEMPLE PILOTS All In The Suit...

Hot AC

Steve Young/Josh Hosler
NELLY FURTADO Powerless (Say What You Want)
TRAIN When I Look To The Sky

CHR

Steve Young/Josh Hosler
CHRISTINA AGUILERA The Voice Within
CLAY AIKEN Invisible
ENRIQUE IGLESIAS Addicted
LINKIN PARK Numb

Rhythmic CHR

Steve Young/Josh Hosler
G UNIT Stunt 101
JAY-Z Change Clothes
R. KELLY Step In The Name Of Love

Soft AC

Mike Bettelli/Teresa Cook
JOSH GROBAN You Raise Me Up

Mainstream AC

Mike Bettelli/Teresa Cook
CLAY AIKEN Invisible

DeIillah

Mike Bettelli
JOSH GROBAN You Raise Me Up

Dave Wingert Show

Mike Bettelli/Teresa Cook
JOSH GROBAN You Raise Me Up

Mainstream Country

Ray Randall/Hank Aaron
ALAN JACKSON Remember When
JIMMY WAYNE I Love You This Much

New Country

Hank Aaron
JO DEE MESSINA I Wish

Lia

Ken Moultrie/Hank Aaron
KENNY CHESNEY There Goes My Life
TERRI CLARK I Wanna Do It All

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Adult Hit Radio

Jon Holiday
NO DOUBT It's My Life

Adult Contemporary

Rick Brady
SARAH MC LACHLAN Fallen

U.S. Country

Penny Mitchell
RUSHLOW I Can't Be Your Friend

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
DIERS BENTLEY My Last Name
CLINT BLACK Spend My Time
BROOKS & DUNN You Can't Take The Honky Tonk Out...
KEVIN DENNEY A Year At A Time
SHANIA TWAIN She's Not Just A Pretty Face



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
TOM PETTY You And Me
BOB SEGER Satisfied

Soft AC

Andy Fuller
CELINE DION Stand By Your Side

Bright AC

Jim Hays
NICHELBACK Someday

Mainstream Country

David Felker
ROONEY ATKINS Honesty (Write Me A List)

Hot Country

Jim Hays
TIM MCGRAW Watch The Wind Blow By
SHANIA TWAIN She's Not Just A Pretty Face



After Midnight

SHANIA TWAIN She's Not Just A Pretty Face



Alternative

Chris Reeves • 402-952-7600
DEFAULT Taking My Life Away
FOO FIGHTERS Darling Nikki
IGGY POP Little Know-It-All
NICHELBACK Someday
OUTKAST Hey Ya!
STAIN'D So Far Away

Country

John Glenn
CLINT BLACK Spend My Time
SARA EVANS Perfect
TRACY LAWRENCE Paint Me A Birmingham

AC

Dave Hunter
MICHELLE BRANCH Breathe
NO DOUBT It's My Life
TRAIN When I Look To The Sky



Weekend Tesh Show

Scott Meyers • 888-548-8637
TIM MCGRAW Tiny Dancer

MUSICSNIPPET.COM

Tony Lampley • 866-552-9118

Hip Hop

BIG GIPP Boogie Man
FABLOUS Make U Mine

R&B

RAPHAEL SAADI Body Parts



| Artist/Title | Total Plays |
|--|-------------|
| HILARY DUFF So Yesterday | 75 |
| STEVIE BROCK All For Love | 71 |
| CHEETAH GIRLS Cinderella | 70 |
| KELLY CLARKSON Miss Independent | 70 |
| JUMPS Oo Ya | 69 |
| LIZZIE MCGUIRE What Dreams Are Made Of | 67 |
| BAHA MEN Who Let The Dogs Out | 66 |
| HILARY DUFF Why Not | 61 |
| AVRIL LAVIGNE Sk8er Boi | 32 |
| LILLIX What I Like About You | 30 |
| LINDSAY LOHAN Ultimate | 30 |
| ATOMIC KITTEN Tide Is High | 29 |
| SHERYL CROW Soak Up The Sun | 29 |
| BRITNEY SPEARS Oops... I Did It Again | 29 |
| ALL-AMERICAN REJECTS Swing, Swing | 28 |
| MICHELLE BRANCH Are You Happy Now? | 28 |
| 'N SYNC It's Gonna Be Me | 28 |
| AARON CARTER I Want Candy | 28 |
| HAMPTON Hampsterdance 2 | 27 |
| PINK Get The Party Started | 27 |



Playlist for week of Oct. 20-27.



WEST

- LIZ PHAIR Why Can't I?
- JOSH GROBAN Broken Vow
- NATURAL What If
- ROD STEWART Time After Time
- THE WHO Pinball Wizard

MIDWEST

- LIZ PHAIR Why Can't I?
- NATURAL What If
- JOSH GROBAN Broken Vow
- ROD STEWART Time After Time
- ENIGMA Voyageur

SOUTHWEST

- LIZ PHAIR Why Can't I?
- ENIGMA Voyageur
- NATURAL What If
- ROD STEWART Time After Time
- DAVE KOZ Honey-Dipped

NORTHEAST

- LIZ PHAIR Why Can't I?
- NATURAL What If
- ROD STEWART Time After Time
- JOSH GROBAN Broken Vow
- THE WHO Pinball Wizard

SOUTHEAST

- LIZ PHAIR Why Can't I?
- ROD STEWART Time After Time
- DAVE KOZ Honey-Dipped
- MEMENTO My Failure
- SOCHI Teenage Sonata

72 million households

PLAYS

| | |
|--|----|
| G UNIT Stunt 101 | 26 |
| OUTKAST Hey Ya! | 24 |
| BEYONCÉ I SEAN PAUL Baby Boy | 22 |
| HILARY DUFF So Yesterday | 22 |
| LUDACRIS Stand Up | 20 |
| PINK Trouble | 20 |
| YOUNGBLOODZ (LIL JON Damn! | 20 |
| LINKIN PARK Numb | 19 |
| WHITE STRIPES The Hardest Button To Button | 19 |
| JOHN MAYER Bigger Than My Body | 16 |
| FEFE ODBSON Take Me Away | 14 |
| P.O.D. W4 You | 12 |
| HOWIE DAY Perfect Time Of Day | 11 |
| OUTKAST The Way You Move | 11 |
| BRITNEY SPEARS Me Against The Music | 11 |
| ELEPHANT MAN Pon De River | 10 |
| ASHANTI Rain On Me | 9 |
| BAD BOY'S DA BAND Bad Boy This, Bad Boy That | 9 |
| PUDDLE OF MUDD Away From Me | 9 |
| FOUNTAINS OF WAYNE Stacy's Mom | 8 |

Video playlist for the week of Oct. 21-28.

David Cohn
General Manager

2

| | |
|--|----|
| BEYONCÉ I SEAN PAUL Baby Boy | 27 |
| LINKIN PARK Numb | 24 |
| HOWIE DAY Perfect Time Of Day | 24 |
| LUDACRIS Stand Up | 23 |
| OUTKAST The Way You Move | 23 |
| JET Are You Gonna Be My Girl | 19 |
| WHITE STRIPES The Hardest Button To Button | 19 |
| CHINGY (LUDACRIS & SNOOP DOGG) Holdaie In | 19 |
| FEFE ODBSON Take Me Away | 18 |
| JOHN MAYER Bigger Than My Body | 17 |
| ELEPHANT MAN Pon De River | 16 |
| LIL JON & THE EASTSIDE BOYZ Get Low | 15 |
| PETE YORN Crystal Village | 14 |
| YOUNG GUNZ Can't Stop, Won't Stop | 14 |
| YOUNGBLOODZ (LIL JON Damn! | 13 |
| DISTILLERS Drain The Blood | 13 |
| SEAN PAUL I'm Still In Love With You | 13 |
| COLDPLAY Moses | 13 |
| R. KELLY Step In The Name Of Love | 12 |
| SWITCHFOOT Meant To Live | 12 |

Video playlist for the week of Oct. 21-28.

75 million households

1

Paul Marszalek
VP/Music Programming

ADDS

| | |
|---|----|
| MICHELLE BRANCH Breathe | |
| ENRIQUE IGLESIAS Addicted | |
| JOSH KELLY Amazing | |
| NO DOUBT It's My Life | |
| WARREN ZEVON Keep Me In Your Heart | |
| MAROON 5 Harder To Breathe | 24 |
| FOUNTAINS OF WAYNE Stacy's Mom | 23 |
| 3 DODDS DOWN Here Without You | 22 |
| BEYONCÉ I SEAN PAUL Baby Boy | 22 |
| JOHN MAYER Bigger Than My Body | 22 |
| JASON MRAZ You And I Both | 20 |
| BRITNEY SPEARS (MADONNA Me Against...) | 20 |
| SARAH MCLACHLAN Fallen | 19 |
| PINK Trouble | 19 |
| DARKNESS I Believe In A Thing Called Love | 17 |
| OUTKAST Hey Ya! | 16 |
| BARENAKED LADIES Another Postcard... | 15 |
| MATCHBOX TWENTY Bright Lights | 15 |
| SEAL Walking For You | 15 |
| STING Send Your Love | 15 |
| DIDO White Flag | 14 |
| NICKELBACK Someday | 14 |
| SHERYL CROW The First Cut Is The Deepest | 13 |
| LIMP BIZKIT Behind Blue Eyes | 13 |
| DAVE MATTHEWS Gravedigger | 13 |
| HOWIE DAY Perfect Time Of Day | 10 |
| SCHOOL OF ROCK School Of Rock | 10 |
| ROBERT RANDOLPH... I Need More Love | 9 |
| SANTANA (ALEX BAND) Why Don't You & I? | 9 |
| LIZ PHAIR Why Can't I? | 7 |
| GAVIN DEGRAW Follow Through | 6 |
| FUEL Falls On Me | 6 |
| JEWEL Stand | 6 |
| MANOY MOORE Have A Little Faith In Me | 6 |
| R.E.M. Bad Day | 6 |
| DAMIAN RICE Volcano | 6 |
| THALIA Baby I'm In Love | 4 |
| TRAPT Headstrong | 4 |
| JAVIER Crazy | 3 |
| NICKEL CREEK Smoothie Song | 2 |

Video airplay for Oct 20-27.

Lori Parkerson
202-380-4425

BPM (XM81)
Blake Lawrence
SEAL Waiting For You
ULTRABEAT Pretty Green Eyes

SQUIZZ (XM48)
Charlie Logan
SHINEDOWN 45

U-POP (XM29)
Ted Kelly
DARKNESS I Believe In A Thing Called Love
TEXAS Carnival Girl
SUGABABES Hole In The Head
SOPHIE ELLIS BEXTOR Moad Up World

THE LOFT (XM50)
Mike Marrone
COUNTING CROWS She Don't Want Nobody Near
JEREMY PELT Close To My Heart

Video playlist for the week ending Oct. 21-28.

REAL JAZZ (XM70)
Maxx Myrick
JEREMY PELT Close To My Heart

WATERCOLORS (XM71)
Trinity
YULARA City Of Joy
WILL DOWNING King Of Fools
WILL DOWNING Daydreaming
WILL DOWNING Beautiful To Me
WILL DOWNING Riding On A Cloud

X COUNTRY (XM12)
Jessie Scott
CHRIS KNIGHT The Jealous Kind
JOE ELY Fightin' For My Girl
LYLE LOVETT My Baby Don't Tolerate
JUNE CARTER CASH Anchoring In Love
LOS LONELY BOYS Crazy Dream
SCOTT GIBSON Robin-On-Hudson
SHELBY LYNNE Buttons And Beas
ROBERT EARL KEEN Farm Fresh Onions
MARTY STUART A Satisfied Mind
RODNEY CROWELL Fate's Right Hand
BEN HARPER Wayne's Blues
MAVERICKS Because Of You
PAT GREEN Wave On Wave
HANGDOGS Wallace '48
KASEY CHAMBERS Little Sparrow
BEN ATKINS BAND Mabelle
EMMYLOU HARRIS Little Bird
D'WIGHT YDAKAM Stayin' Up Late
KATE CAMPBELL Corn In A Box
JOHN MELLENCAMP Lafayette

38 million households
Cindy Mahmoud,
VP/Music Programming & Entertainment

VIDEO PLAYLIST

| | |
|---|--|
| R. KELLY Step In The Name Of Love | |
| ASHANTI Rain On Me | |
| LUDACRIS Stand Up | |
| R. KELLY Thoa Thoina | |
| JARROD EDGE Walk Outta Heaven | |
| MARQUEE HOUSTON (JUE BUDDEN Clubbin') | |
| OUTKAST The Way You Move | |
| BEYONCÉ I SEAN PAUL Baby Boy | |
| YOUNGBLOODZ (LIL JON Damn! | |
| LIL JON & THE EASTSIDE BOYZ Get Low | |
| ELEPHANT MAN Pon De River | |
| CHINGY (LUDACRIS & SNOOP DOGG) Holdaie In | |
| LIL JON & THE EASTSIDE BOYZ Get Low | |
| LOON Down For Me | |
| LUDACRIS Stand Up | |
| YOUNGBLOODZ (LIL JON Damn! | |
| WYCLEF (MISSY ELLIOTT) Party To Damascus | |
| JA RULE Clap Back | |
| G UNIT Stunt 101 | |
| OUTKAST The Way You Move | |

RAP CITY TOP 10

| | |
|----|---|
| 1 | ELEPHANT MAN Pon De River |
| 2 | CHINGY (LUDACRIS & SNOOP DOGG) Holdaie In |
| 3 | LIL JON & THE EASTSIDE BOYZ Get Low |
| 4 | LOON Down For Me |
| 5 | LUDACRIS Stand Up |
| 6 | YOUNGBLOODZ (LIL JON Damn! |
| 7 | WYCLEF (MISSY ELLIOTT) Party To Damascus |
| 8 | JA RULE Clap Back |
| 9 | G UNIT Stunt 101 |
| 10 | OUTKAST The Way You Move |

Video playlist for the week ending Oct. 21-28.

COUNTRY MUSIC TELEVISION

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

ADDS
BRAD PAISLEY Little Moments
RODNEY CROWELL Earthbound
SHANIA TWAIN She's Not Just A Pretty Face

TOP 20

| | Plays | TW | LW |
|---|-------|----|----|
| KEITH URBAN Who Wouldn't Wanna Be Me | 33 | 29 | |
| REBA MCENTIRE I'm Gonna Take That Mountain | 30 | 31 | |
| MARTINA MCBRIDE This One's For The Girls | 30 | 30 | |
| SHERYL CROW The First Cut Is The Deepest | 30 | 3 | |
| RASCAL FLATTS I Melt | 28 | 29 | |
| NICKEL CREEK Smoothie Song | 27 | 27 | |
| GARY ALLAN Tough Little Boys | 26 | 31 | |
| PAT GREEN Wave On Wave | 26 | 27 | |
| JUNE CARTER CASH Keep On The Sunny Side | 26 | 26 | |
| DIERKS BENTLEY What Was I Thinkin' | 25 | 26 | |
| BILLY CURRINGTON Walk A Little Straighter | 21 | 14 | |
| ROBINELLA & CC STRING BAND Man... | 19 | 14 | |
| A. JACKSON WJ. BUFFETT It's Five O'Clock... | 17 | 27 | |
| TRACE ADKINS Ho! Mama | 16 | 18 | |
| CHRIS CAGLE Chicks Dig It | 16 | 17 | |
| TIM MCGRAW Real Good Man | 15 | 20 | |
| SARA EVANS Perfect | 15 | 13 | |
| MARTY STUART Farmer's Blues | 14 | 23 | |
| MONTGOMERY GENTRY Hell Yeah | 14 | 16 | |

Airplay as monitored by Mediabase 24/7 between Oct. 19-25.



Jim Murphy, VP/Programming
19 million households

ADDS

BRODKS & DUNN You Can't Take The Honky Tonk...
DIERKS BENTLEY My Last Name
KEVIN DENEY A Year At A Time
SHANIA TWAIN She's Not Just A Pretty Face
CLINT BLACK Spend My Time

TOP 20

| | |
|---|--|
| TOBY KEITH I Love This Bar | |
| GARY ALLAN Tough Little Boys | |
| BILLY CURRINGTON Walk A Little Straighter | |
| MARTINA MCBRIDE This One's For The Girls | |
| JIMMY WAYNE I Love You This Much | |
| CHRIS CAGLE Chicks Dig It | |
| MONTGOMERY GENTRY Hell Yeah | |
| DIERKS BENTLEY What Was I Thinkin' | |
| REBA MCENTIRE I'm Gonna Take That Mountain | |
| BILLY RAY CYRUS Back To Memphis | |
| SARA EVANS Perfect | |
| JOSH TURNER Long Black Train | |
| SHERIE AUSTIN Streets Of Heaven | |
| PAT GREEN Wave On Wave | |
| RODNEY ATKINS Honesty (Write Me A List) | |
| KEITH URBAN Who Wouldn't Wanna Be Me | |
| BUDDY JEWELL Sweet Southern Comfort | |
| ALAN JACKSON (JIMMY BUFFETT) It's Five O'Clock... | |
| CROSS CANADIAN RAGWEEED Constantly | |
| BLUE COUNTY Good Little Girls | |

Information current as of Oct. 31.

CONCERT PULSE

| Pos. Artist | Avg. Gross (in 000s) |
|--------------------------------|----------------------|
| 1 BRUCE SPRINGSTEEN... | \$6,235.8 |
| 2 PHISH | \$1,962.4 |
| 3 AEROSMITH & KISS | \$1,420.0 |
| 4 DAVE MATTHEWS BAND | \$1,108.5 |
| 5 DIXIE CHICKS | \$994.1 |
| 6 DZZFEST 2003 | \$925.1 |
| 7 FLEETWOOD MAC | \$922.9 |
| 8 DEAD | \$743.9 |
| 9 RADIOHEAD | 709.8 |
| 10 J. TIMBERLAKE & C. AGUILERA | \$698.1 |
| 11 CHER | \$671.8 |
| 12 LOLLAPALLOZZA | \$593.0 |
| 13 JOHN MAYER & COUNTING CROWS | \$587.3 |
| 14 ALABAMA | \$477.8 |
| 15 TOBY KEITH | \$477.1 |

Among this week's new tours:

- BLINK-182
- CHIMAIRA
- DEFAULT
- HILARY DUFF
- WAYNE WONDER

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters' On-Line Listings, 600-344-7383; Call toll at 202-271-7900.

TELEVISION

TOP TEN SHOWS

Total Audience (105.5 million households)

Oct. 20-26

Adults 18-49

| | |
|---|--|
| 1 CSI | 1 CSI |
| 2 Fox World Series Game Six (Marlins vs. Yankees) | 2 Friends |
| 3 Fox World Series Game Four (Marlins vs. Yankees) | 3 E.R. |
| 4 Survivor: Pearl Islands | 4 Fox World Series Game Six (Marlins vs. Yankees) |
| 5 Fox World Series Game Five (Marlins vs. Yankees) | 5 Fox World Series Game Four (Marlins vs. Yankees) |
| 6 Fox World Series Game Three (Marlins vs. Yankees) | (tie) Survivor: Pearl Islands |
| 7 Friends | 7 NFL Monday Night Football (Chiefs vs. Raiders) |
| 8 Everybody Loves Raymond | 8 Fox World Series Game Six Post-game |
| 9 E.R. | 9 Scrubs |
| 10 CSI: Miami | 10 Will & Grace |

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Gary Allan; Brooks & Dunn; Kenny Chesney; Terri Clark; Alan Jackson w/Jimmy Buffett; Buddy Jewell; Toby Keith; Alison Krauss & Union Station; Patty Loveless; Martina McBride; Tim McGraw; Joe Nichols; Brad Paisley; Dolly Parton w/Norah Jones; Rascal Flatts; Blake Shelton; George Strait; Shania Twain; Darryl Worley; and host Vince Gill are slated to perform live from Nashville's Grand Ole Opry House when CBS presents *The 37th Annual CMA Awards* (Wednesday, 11/5, 8pm ET/PT).

Friday, 10/31

- Seal, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Bubba Sparxxx, *Late Show With David Letterman* (CBS, check local listings for time).
- Me First & The Gimme Gimmes, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Thursday, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Fat Joe and Dressy Bessy, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 11/1

- OutKast, *Saturday Night Live* (NBC, 11:30pm ET/PT).
- Monday, 11/3
- Snoop Dogg and Chingy w/ Ludacris, *Jay Leno*.
- Sarah McLachlan, *David Letterman*.
- Train, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Lucky Boys Confusion, *Craig Kilborn*.

Tuesday, 11/4

- Matchbox Twenty, *Jay Leno*.
- Wyclef Jean, *David Letterman*.
- The Strokes perform tonight and on the next three Tuesdays as Conan O'Brien celebrates "Stroke-remember."

Wednesday, 11/5

- P.O.D., *Jay Leno*.
- Lyle Lovett, *David Letterman*.
- Polyphonic Spree, *Conan O'Brien*.

Thursday, 11/6

- ZZ Top, *Jay Leno*.
- Iggy Pop and Sum 41, *David Letterman*.
- Tenacious D, *Jimmy Kimmel*.
- The Ataris, *Craig Kilborn*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Oct. 24-26

| Title Distributor | \$ Weekend | \$ To Date |
|---|------------|------------|
| 1 <i>Scary Movie 3</i> (Miramax)* | \$48.11 | \$48.11 |
| 2 <i>The Texas Chainsaw Massacre</i> (New Line) | \$14.46 | \$50.91 |
| 3 <i>Radio</i> (Sony)* | \$13.30 | \$13.30 |
| 4 <i>Runaway Jury</i> (Fox) | \$8.44 | \$24.05 |
| 5 <i>Mystic River</i> (WB) | \$7.78 | \$24.73 |
| 6 <i>School Of Rock</i> (Paramount) | \$6.52 | \$83.39 |
| 7 <i>Kill Bill Vol. 1</i> (Miramax) | \$6.35 | \$54.03 |
| 8 <i>Good Boy!</i> (MGM/UA) | \$5.06 | \$32.10 |
| 9 <i>Intolerable Cruelty</i> (Universal) | \$3.62 | \$28.25 |
| 10 <i>Under The Tuscan Sun</i> (Buena Vista) | \$2.28 | \$37.24 |

*First week in release. All figures in millions.

Source: ACNielsen EDI

COMING ATTRACTIONS: This week's openers include *The Human Stain*, starring Anthony Hopkins. The film's Lakeshore Records soundtrack contains vintage tunes by Woody Herman, Tommy Dorsey, and Fred Astaire and others.

Currently in theaters is *Radio*, starring Cuba Gooding Jr. The film's Hip-O Records sports India.Arie's "Eyes of Your Heart," as well as classic tunes by Stevie Wonder (his

cover of The Beatles' "We Can Work It Out"), The Isley Brothers ("That Lady"), The Spinners ("I'll Be Around" and "Rubberband Man"), Harold Melvin & The Blue Notes ("If You Don't Love Me By Now" and "Wake Up Everybody"), Al Green ("Sha La La"), Grand Funk Railroad ("American Band"), The Doobie Brothers ("China Grove") and more.

— Julie Gidlow



Some Advice Never Gets Old

Tuneup tips that are always timely

Along with its best-known meaning, a plant or tree that stays green year-round, Webster's dictionary also defines the word *evergreen* as something that is "perennial, retaining freshness or interest."

Such is the case with our subject this week. While searching through my archives on another topic recently, I came across some information that appeared on these pages more than five years ago and was immediately struck by just how evergreen both the topic and the advice are.

This list came about following a conversation I had with Sabo Media CEO Walter Sabo. We were discussing how busier-than-ever programmers and management often neglect some of the basics that need to be done book after book, year after year, if they truly want their stations to be consistent winners. Fast-forward to the year 2003 and add the events of 9/11, the subsequent war on terrorism and an economic recession to the mix, and it's fair to say that today's GMs and PDs are busier than at any time in our industry's history.

With that in mind, here is a list of questions, along with some suggestions for improving your station, that

are indeed perennial. Perhaps you'll be one of the lucky readers who scans these tips and reacts with quiet, personal smugness, knowing you have all the bases covered. Then again, you just might find a nugget or two between here and the end of the next page that inspires you to take some simple steps that will pay off in better ratings and a better-sounding station overall.



Walter Sabo

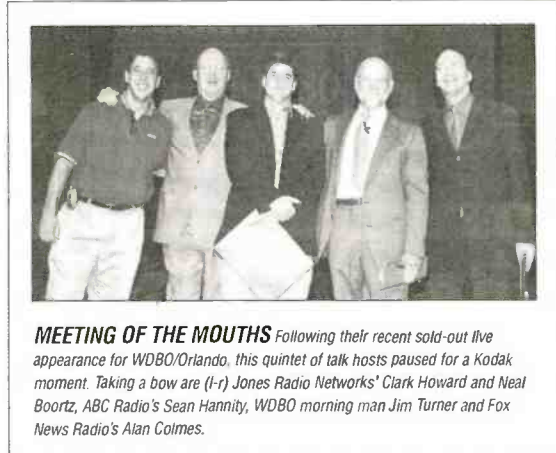
Back To Basics

- Do you have a crisis plan in place, complete with designated duties for all staff members? Do you have hotel and other facilities available in the event of an emergency that requires staffers to remain available around the clock?
- Have you reviewed the station's format basics with all on-air talent?
- Are the format basics executed properly *all* the time?
- Are time checks given regularly in drivetimes?

- Are you hearing the name of your station often enough, including in and out of every break and in and out of all phone calls?
- Are the hosts and production elements selling the station's name with interest and passion, or are call letters being thrown away?
- Are hosts aggressively selling ahead? Do they sell what's coming up after every break without actually mentioning that a break is about to happen?

Regular Housekeeping

- Is your station name correctly listed on Arbitron's most recent facilities form? Is the talent lineup listed correctly, including personalities' names and their correct show times?
- Have you reviewed all names and information listed by your mar-



MEETING OF THE MOUTHS Following their recent sold-out live appearance for WDBO/Orlando, this quintet of talk hosts paused for a Kodak moment. Taking a bow are (l-r) Jones Radio Networks' Clark Howard and Neal Boortz, ABC Radio's Sean Hannity, WDBO morning man Jim Turner and Fox News Radio's Alan Colmes.

ket competitors for accuracy and to be sure they are all legal?

- Are you regularly reviewing the topics being discussed on your station to be sure they are hitting your designated target?
- Have you personally called your studio lines lately to review how phone screeners are handling callers to the station's talk shows? Good screeners can make or break a talk show.
- Do you regularly review your call-screening rules with all phone screeners?
- Have you ever done a screener shift yourself to get a sense of the challenge of the job and a feel for the nature of your station's callers?
- Are hosts keeping phone calls short and to the point?
- Do you regularly tune back and

forth between your station and your key competitors to see who wins? Is your station the most interesting in this kind of comparative listening test?

Commercials And Production

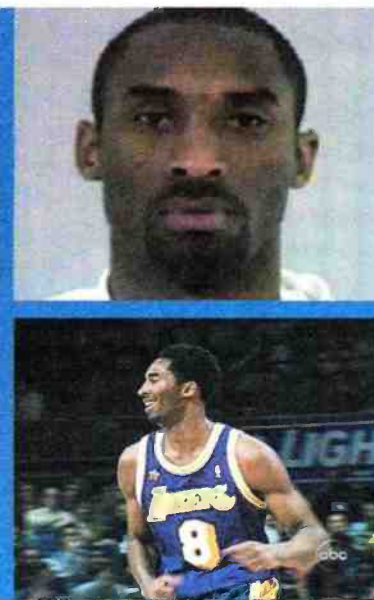
- Do commercials match the demographic target of your station, or do they make it seem older (funeral homes) or too young (acne medicines)?
- Is commercial and promo copy fresh, including fresh reads of old copy? Check how long spots or promos have been running. Do they still cut through, or have they become audio wallpaper? Many salespeople will let copy run forever rather than going back to ask for updates for fear the client will cancel on them.
- Is all commercial and promo copy up to date? Nothing sounds worse than a spot touting a sale that was over last week or a station promotion that happened yesterday.
- Do you have a coding system for spots to separate voice talent so the same voice isn't being heard on back-to-back spots? It's also wise to code spots so the host's voice doesn't run within his or her own show unless the spot is an endorsement by that talent.

Continued on Page 14

Is all commercial and promo copy up to date? Nothing sounds worse than a spot touting a sale that was over last week or a station promotion that happened yesterday.

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or
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Some Advice...

Continued from Page 13

Technical Tuneup

• Have your backup studio and transmitter power been completely checked out so they'll be ready to operate in the event that you lose power or have a major equipment failure? Not being able to broadcast during an emergency (or even a simple power failure) is a credibility killer for your station.

• Do you personally checked your station's audio-processing settings to make sure they haven't been changed since the last time you checked? Do you even know what the settings are for the sound you want on your station? It's a good idea to choose one set of ears (preferably not your engineer's) to be the standard for setting up your station's sound.

• Do A/B tests against all of your competitors to be sure your signal is the loudest. If it's not, you will likely lose. Remember, undistorted but loud is what you want your engineers to deliver.

• Do you get regular reports of what studio maintenance has been done? Is there regular and systematic maintenance in place for cart machines, DATs, pots, mikes, phone hybrids, etc.? If not, get with your engineer today and develop a plan together.

• Are your EAS equipment and language current, working and legal?

Marketing Musts

• If you're planning telemarketing, direct mail or billboards, have you gotten the latest ZIP code and Block Group information from Arbitron to help maximize those efforts and expenditures?

• Don't buy in to the idea of saving your marketing for the end of a ratings book. Target your efforts at the beginning. Marketing efforts take time to show results in the ratings.

• If you are investing in marketing on television, buy at least 350 gross rating points per week, with at least half of your buy placed in

primetime. If you only have enough money for a few weeks, use it to saturate the airwaves at the beginning of the book.

• Does your TV copy clearly state that the ad is for a radio station? Does it repeat the benefit of listening to the station at least three times? Is your current campaign consistent with any prior TV marketing efforts for your station?

• Do you always schedule a staff party to show the total marketing campaign for your station before the book starts? These parties are a great morale booster, and they offer an excellent opportunity to explain the goals of your marketing to the entire staff — receptionist, salespeople, hosts, etc. — is on the same page.

• If you are using outdoor, are you doing at least a 100 showing? Is the message clear, with seven or fewer words? Black type on a yellow background offers the best visibility for a billboard message.

Find at least one good thing about everyone on your staff, and write them a personal thank-you note for doing a good job.

• Are you doing print marketing? Print ads should graphically reinforce your TV and billboard campaigns.

• Are you giving away station premiums, such as T-shirts, coffee mugs and refrigerator magnets? If so, are they up to date? Do the graphics match your current logo and other

marketing and visibility efforts? If not, dump them. Some stations give away outdated clothing, such as T-shirts and hats, to shelters in other states as a way to get rid of them and still do a good deed. (Check with your station's legal eagles — it may even be tax deductible.)

Contesting

• Have you personally reviewed all the rules and the on-air execution of contests with everyone who is on the air, including fill-in hosts and weekenders?

• Do you have a file for each contest, with written rules, eligibility requirements and other information? Have all rules been reviewed by your station's legal counsel? Have you remembered to include the most important rule of all: "We have the right to change the rules or discontinue this contest at any time"?

• Before you begin airing the contest, have you actually secured the prize you are giving away?

• Do you plan to run the contest at least 60 days? If not, it will likely not have enough time to make a real impression on your listeners.

• Does the prize match the needs and wants of your target audience, or is it simply something cooked up to satisfy a client?

• Do you have followup copy and production ready to go on completion of the contest to thank listeners, congratulate the winners and begin teasing your next giveaway?

• Is every prize winner in your station's database? Do winners receive a congratulatory letter signed by all the talents on your staff?

Legal Checkpoints

• Check the renewals on all contracts, including talent, production libraries, jingles, syndicated programming, web security certificates, etc. Make sure you aren't leaving a talent or service you want to keep open to recruitment by a competitor.

• Is your public file up to date and complete? Is there a system in place so everyone involved knows what the

requirements are should anyone request access to the file during regular business hours?

• Have you personally audited your talent to be sure they air everything on their daily logs when they're supposed to? You might be surprised at what some talents will "forget" to air during their shows. Remember, that signed log is a legal document that says, "Here is what aired and when."

Spend a week listening only to your competition. You'll not only learn a lot more about them, you'll return to your own station with fresh ears.

TV-Readiness

• Is your studio TV-ready? Make sure it is impossible to shoot any angle in your studio without showing your logo. Use repeating patterns of your station's name on all walls (black on white or white on blue for the best visibility on TV).

• Do you have logos on all VU meters, the studio clock, the mike, the Telos (or phone) keys, reel-to-reel tape players, etc.? If not, do it today!

• As an experiment, take a camcorder and shoot your own studio. Make improvements and adjustments as needed.

Looking Good On-Site

• Many stations still show up for a live broadcast with an old card table and a cracked vinyl banner that may

or may not have an up-to-date station logo on it, then staff the booth with a few promotion assistants or a poorly dressed host. Build a mini-stage with a steel frame of stage lights, and light the "studio" well. In fact, go to a local theater company or convention-display expert and work with them to create a display that is dramatic — one that looks like your radio station sounds.

• If needed, put some stage make-up on the talent, and check their wardrobe for appropriateness.

• Be sure there is actually something to see at a remote broadcast. A host just sitting at a table with no monitor and talking into a microphone is bo-o-o-ring!

• Instead of doing a remote to try to draw a crowd, go to where the crowd is already gathered, like office-building lobbies, company cafeterias and local civic events or festivals.

• Be sure everyone who comes to your station's remote goes home with some sort of trinket with your station logo printed on it. It's best to make it a useful item — something they will keep in their car, home or office.

Going The Extra Mile

• When was the last time you saw your night talents or newscasters on their own turf? Drop in with a pizza at 3 or 4 am sometime. You'll be amazed at the impression you'll make.

• Find at least one good thing about everyone on your staff, and write them a personal thank-you note for doing a good job.

• Take the competition's talent to lunch. Make sure it's an expensive lunch at the best restaurant in town. Even if you don't have an opening or their contracts aren't up for years, send them back to their station with a sense that your station is a first-class operator and that you'd be a great boss to work for.

• Spend a week listening only to your competition. You'll not only learn a lot more about them, you'll return to your own station with fresh ears.

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—David Bach, Star of "Live Rich"

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Localism

Continued from Page 1

failure of WXRC/Charlotte to make *The Howard Stern Show* a ratings success in the market.

Powell, meanwhile, said in his opening remarks that one primary reason for the hearing was to educate the local listener on the FCC's process for license renewals. "We want to bring license renewals to life," he said, adding that Charlotte was chosen as the first city in the FCC's schedule of national field hearings because the market's stations are up for license renewals shortly.

Copps: We All Own Airwaves

Copps reminded attendees that "all of us own the airwaves" and that the event in Charlotte was part of a larger discussion of "protecting the people's interest in protecting the airwaves." He added that, since the 1980s, public interest concerns have been neglected at America's radio and TV stations. Those beliefs were echoed by North Carolina Rep. Mel Watt, who was joined by colleague David Price at the hearing.

Watt praised the commissioners for holding the hearing, saying it was a great statement for democracy. However, he parned the FCC's majority for adopting the new media-ownership rules. "If this decision stands, fewer corporations will control larger numbers of stations," he said. "We will have lower standards, there will be less attention paid to public interest, and there will be a decline in localism."

Watt said he supports efforts by Rep. Maurice Hinchey to have the House of Representatives vote on the Senate resolution to roll back the media-ownership rules and added that the new FCC rules will make opportunities for minority broadcast owners go "from bad to worse."

In testimony given in the second part of the hearing, WBAV, WGIV & WPEG/Charlotte PD Terri Avery said that she has the final say over the programming, talent and input at the Infinity stations. "But," she said, "it truly takes a team effort to make the stations sound great."

Thus, she said, each station is truly local from the top down, and the listeners are a major component of their success. "If it wasn't for the community we serve, our ratings wouldn't be nearly as strong as they are," she added.

Artist Attacks Consolidation

Lost Highway recording artist Tift Merritt, a North Carolina native, pleaded for healthy competition in radio. Merritt gave an impassioned speech about her career and her efforts as a "small businessman," while criticizing industry consolidation.

She stressed that the end result would be fewer owners and less concern about content. "I'll be locked out," Merritt said, adding that her record company has taken out of her expenses the cost of an independent promoter to get one of her songs added at a radio station.

That comment immediately raised the concern of Commissioner Adelstein, who asked Merritt to

clarify if what she was discussing was, in fact, payola. In her response, Merritt offered the general public a glimpse of the process of getting a record added at a radio station and implied the FCC to protect people, not large corporations.

Merritt's comments were later challenged by TJ, co-host of the WNKS/Charlotte-based *Acc & TJ Show*, who accused her of self-interest in trying to get her music played on radio. At the same time he touted his station's localism efforts, including a just-completed trip to Disney World for terminally ill children in the Charlotte area.

"This is not about promoting my career," Merritt replied bluntly. "It's about giving North Carolina musicians and performers a voice — not just yours."

Cyclists Say Safety First

The hearing also provided a lengthy open-mike period, during which several bicycle advocates slammed WDCG/Raleigh's morning show. They said that during broadcasts made Sept. 22 and 23 a show co-host solicited suggestions from callers on how best to run cyclists off the highway.

"The host was provocative and callous," one audience member said. "Here is an example of how additional regulation must be done for the safety of the listening public." Another bicycle supporter said, "Bigger is not better," in reference to the size of corporate broadcast entities.

— Adam Jacobson

FCC ACTIONS

Support For FCC Rules Veto Growing In House Of Reps

A group of about 200 congressmen and congresswomen is planning to send, by week's end, a letter to Speaker Dennis Hastert asking him to schedule a debate on the resolution of disapproval that the Senate passed last month, which aims to revoke all of the FCC's new media-ownership rules, reinstate the old regulations and force the commission to craft new regulations. While you may have read elsewhere that the letter was already sent, sources from the offices of Reps. Maurice Hinchey, Jim Leach and Ed Markey all tell R&R the finishing touches are still being added. However, a draft of the letter says, "There is perhaps no other issue as central to the health of our democracy than the just governance of the media system. The public deserves a debate and a vote on this important matter."

Clear Channel Loses Another Fight For Ohio FM

In September 2000 the FCC honored a request from Stop 26 Riverbend Inc. to dismiss a request to transfer its WRBP-FM/Hubbard, OH to Clear Channel. Clear Channel (acting on behalf of proposed licensee Citicasters) filed a petition for reconsideration one month later, which was denied. Clear Channel continued in its quest to make the transaction happen by filing an application for review with the commission in February 2001. Stop 26 Riverbend filed its opposition to such a review in March 2001, and the FCC two weeks ago finally decided that it's denying Clear Channel's request, thus affirming Stop 26's quest to stop WRBP's sale. The FCC explained that the sole issue under review is whether the commission's staff must keep an application in pending status when the parties have an ongoing dispute in court and one party requests dismissal and is no longer willing to proceed with the transaction. The commission concluded that the staff properly dismissed the assignment application.

FCC Issues Joint Fine For L.A. RF Violations

For the first time in its history, the FCC on Oct. 22 said it has fined three Los Angeles radio stations — Clear Channel's KBIG, Radio One's KKBt and Infinity's KRTH — and NBC/Telemundo's KWHY-TV/Los Angeles \$10,000 each for violating the radiofrequency radiation exposure limits at a multiuser site atop Mt. Wilson, located northeast of downtown L.A. While the FCC determined that the power density level produced by each individual licensee was within acceptable limits, the cumulative effect of the four transmitters exceeded FCC limits. Thus, a combined \$40,000 penalty was drafted by the agency.

FCC agents inspecting the Mt. Wilson transmitter site determined that RF levels in a publicly accessible area located about 100 feet from a U.S. Post Office exceeded the maximum permissible exposure limits by 60.5%. Shortly after the violation was brought to the stations' attention by the FCC, each took steps to limit public access to the area where the radiofrequency radiation exceeded the maximum permissible exposure limits. According to commission regulations, if RF limits are exceeded due to the cumulative emissions of multiple transmitters, then all of the licensees whose transmitters produce power density levels exceeding 5% of the power density exposure limit applicable to their particular transmitter share responsibility for reducing the RF levels to an allowable level.

Reality Becomes All Too Real

On Oct. 24 Emmis began making some major changes at Hot AC **WENS/Indianapolis**: One year after the station loudly touted the acquisition of morning team **Steve King** and **Julie Patterson** from crosstown rival WZPL, the duo was released, along with midday personality **Michelle Rivers** and afternoon jock **Chris Ott**. The following Monday the station's new identity was revealed by Market Manager **Tom Severino**: "We're calling it 'Real 97.1.' It's still going to be a Hot AC focusing on '90s and currents with some 'oh, wow' '80s in there, but the real focus of the station is going to be personality, and the music will be the glue." New to mornings: the duo of **Carmen Connors** and **Ernie Mills**; followed by **Ann Duran**, most recently at WQSX/Boston. Holding down afternoons is the team of stand-up comic **Monique** and "**The Man**," the latter of whom is the artist previously known as **WKQZ/Saginaw, MI** morning co-host **The Poorboy**. Real 97.1 will run the syndicated **Alan Kabel Show** at night.

real 97.1
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Jay Beau Jones is the new OM of Citadel's Worcester, MA cluster. He will continue as day-to-day PD of Hot AC **WXLO** and Oldies **WORC** and now adds oversight duties at Classic Rocker **WWFX (The Fox)**, where he'll work closely with PD **Chris Engel**. "My VP/Market Manager, **Joe Flynn**, has amazing vision and passion for what he wants out of this cluster," Jones tells **ST**. "He motivates me every day to win." Jones arrived back home in New England from Chicago almost exactly a year ago as afternoon driver of **WXLO** and PD of **WORC**. He later added PD duties at **WXLO**.

The Programming Dept.

Longtime Albany Broadcasting VP/Programming **Mike Morgan** has left the building. Morgan, who spent years as PD of CHR/Pop **WFLY/Albany, NY** before his promotion, also oversaw clustermates Urban **WAJZ**, Smooth Jazz **WZMR**, Adult Standards **WKLI** and News/Talker **WROW-AM**.

Saga/Clarksville, TN OM **Chad Rufer** is named PD of Citadel CHR/Pop **KKMG (98.9 Magic FM)/Colorado Springs**. He replaces **Scotty Valentine**, who exited in June.

Active Rock **WJXQ/Lansing, MI** MD/Imaging Guy **Kevin Conrad** is upped to PD of Classic Hits sister **WVIC**.

Citadel/Syracuse OM **Tom Mitchell** announces the promotion of 13-year station vet **Alexis** to PD of Active Rocker **WAQX (95X)**. She replaces **Bob O'Dell**, who left in August.

Beau Derek (not the actress of *10 fame*) is the new PD/afternoon driver of Artistic Media Partners' CHR/Pop **WAZY/Lafayette, IN**. Derek is no stranger to the company, having previously served as Asst. PD at sister **WNDV/South Bend, IN**. He replaces **JJ Davis**, who recently exited.

Regent Broadcasting/EI Paso OM **Courtney Nelson** is upped from "interim" to "regular" PD of Rocker **KLAQ/EI Paso**. In 2002 he was promoted to OM for the three-station cluster, which comprises **KLAQ**, News/Talk **KROD** and Hot AC **KSII**.

Tivo Alert!



Kimmel in much, much happier times.

Here's a list of some of the stellar talent scheduled to perform at **Dick Clark's 31st annual American Music Awards**: First-time nominees **Evanescence** join **Pink**, **Sean Paul**, **Rod Stewart** and **3 Doors Down**, and they'll all be sharing the stage with previously announced performers **Ashanti**, **Sheryl Crow**, **Hilary Duff**, **Alan Jackson**, **Kid Rock**, **Ricky Martin**, **Metallica**, **OutKast**, **Britney Spears** and **American Idol's** **Rubén Studdard** & **Clay Aiken**. The 31st annual **American Music Awards**, hosted by **Jimmy Kimmel**, air Nov. 16 on **ABC**.

Quick Hits

Last Monday **The Don Miller Morning Show** debuted on Alternative **WNNX (99X)/Atlanta**. "It's like **Monty Python's Flying Circus**, where there is no **Monty Python**," PD **Chris Williams** explains. "The name did come from somewhere

RR Timeline

1 YEAR AGO

- **Steve Leeds** joins **Virgin Records America** as Sr. VP/Promotion.
- **Tyler Cox** promoted to Dir./News & Operations at **KRLD/Dallas**.
- **Shaun Holly** named PD at **KNIX/Phoenix**.



Steve Leeds

5 YEARS AGO

- **Bob Proffitt** promoted to President/COO of **Citadel Broadcasting**.
- **Lee Davis** promoted to VP/GM of **WFAN-AM/New York**.
- **Diana Laird** named PD at **KHTS/San Diego**.

10 YEARS AGO

- **Al Peterson** named VP/Operations for **PAR Broadcasting**.
- 34 staffers exit as **Group W & Viacom** swap DC and Texas stations.
- **Stu Heifetz** named Sr. VP of **Katz Radio Group**.



Al Peterson

15 YEARS AGO

- **Peg Kelly** becomes Station Manager at **WYNY/New York**.
- **Bob Case** becomes PD at **KZZP/Phoenix**.
- **Jim Babb** elected as chief executive of **Jefferson-Pilot Communications**.




Peg Kelly

20 YEARS AGO

- **Rick Cummings** elevated to National PD for **Emmis Broadcasting**.
- **Michael Henderson** upped to VP/GM at **KQRS & KGLD/Minneapolis**.
- **Chris Witting** appointed PD at **KDKA/Pittsburgh**.

25 YEARS AGO

- **FCC** requires stations to keep a list ranking their employees on the basis of salaries.
- **Jim Smith** appointed PD at **WRVR/New York**.



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Great, but which one's Don?

— Don Miller was the first Epic rep I ever had when I worked in radio." Remaining in mornings are OM/ morning co-host Leslie Fram and co-host Jimmy Baron. They're joined by night lunatic Fred Toucher and Gary Wallace, known simply as Wally. "Toucher's been doing nights here for three years, and Wally used to be part of the *Just Plain Mark & Zippy Show* on WSHE/O-

lando and was also on Radio Disney," Williams says. **KRBE/Houston** midday diva Michele Fisher will now finish her show at 1pm, moving afternoon driver **Scott Sparks** back to 1-3pm, while night guy **Atom Smasher** shifts to 3-7pm. The station now begins the search for a new night jock. Until then, **Yo-J & Lauren** will cover 7-10pm, and **Lauren** will roll solo from 10-midnight.

Urban **WAMO/Pittsburgh** finally gets a morning show: It's **GQ**, half of the night duo **The Hit Squad**, who segues to wakeups. **Kee Kee** remains at night on her own. OM George Cook is looking for some extra playz to assist **GQ**.

OM/PD **Big Dave Eubanks** has turned up the heat under Travis Broadcasting **AC WYLT/Ft. Wayne, IN**, transforming it into Hot AC as "My 103.9, Fort Wayne's Variety Channel."

WOZN (98.7 The Zone)/Greensboro midday goddess Shannon Wells and MD Eric "Bender" Gray exit, stage left. Currently covering middays is the aptly named "Identity Crisis Chick."

KRZR/Fresno OM/PD **E. Curtis Johnson** will now split his midday airshift with promotions gal/weekender **Frances "Skippy" Echeveria**. Skippy will do 10am-1pm, and Johnson will handle 1-3pm.

Talk Topics

Led by News/Talk **KNX**, Infinity's Los Angeles cluster, which also includes **KFWB, KLSX, KROQ, KCBS-FM, KRTH** and **KTWV**, is asking listeners to help out Southern Californians who have been affected by the wildfires that are cur-

rently burning half the state down. The company has partnered with the American Red Cross to funnel donations through **KNX's** website to the American Red Cross Southern California Fire Disaster Relief Fund. You, too, can contribute by going to www.knx1070.com.

At 11am on Nov. 22, in observance of the 40th anniversary of the assassination of President John F. Kennedy, **WBAP-AM/Dallas** will broadcast the 7 1/2-hour special *JFK 40: The Lost Kennedy Tapes*. "For years, these reel-to-reel recordings sat hidden in the basement of **KXAS-TV**, which shared studios with **WBAP Radio** in 1963," says **WBAP News Director Rick Hadley**. The special will be broadcast in real time, as if the listener had stepped back in time 40 years.

Alan Greenspan, Line One, Sounds Pissed

The new colored money is here! Radio's response, naturally, was, "How can we use these brightly colored \$20 bills to exploit the masses for gratuitous promotional gain?" Leave it to **Mike Martinez**, morning guy at **Regent Hot AC KSII (93.1 Kiss-FM)/El Paso**, to find a way. "Last week we were talking about the *Queer Eye* makeover that the \$20 bill had gotten, and I made some comment about how the old ones wouldn't be good anymore," he says.

Sensing a morning show promotional jackpot, **Martinez** and crew announced that listeners needed to exchange their old \$20 bills for the redesigned bills by Friday or they would be worthless paper. "The Federal Reserve Bank called us last Wednesday and said they were being inundated with calls; they were laughing about how stupid people can be," **Martinez** tells **ST**. "They called back on Thursday and were a little more stern. By Friday they were pissed and wanted to talk to the GM." Because he's such a generous guy, **Martinez** has personally offered to recycle listeners' old bills himself. "There's a sucker born every minute," he says, "and I'm waiting for the one who'll bring me his \$20s."

Condolences

Rod Roddy, whose distinctive voice became synonymous with those three famous words — "Come on down!" — on TV's *The Price Is Right*, died Oct. 27 after a two-year battle with colon, prostate and breast cancer. He was 66. **Roddy** also had a rich radio history, working for such legendary stations as **WKBW/Buffalo** and **KLIF/Dallas**. In the '70s **Roddy** became PD of **KOST/Los Angeles** before em-

ST Shot O' The Week



When the Florida Marlins played the New York Yankees in the World Series, **Clear Channel CHR/Pop WLDI (Wild 95.5)/West Palm Beach** gave away a pair of tickets — one to the Ultimate Marlins Fan and one to the Ultimate Yankees Fan. Here's the catch: They had to attend the game handcuffed together! PD **Chris Marino** says, "We purposely bought them a whole bunch of beers so that they would have to go pee together." Local TV camera crews followed the odd couple all evening — with the exception of during the duo's 17 restroom visits.



Rod Roddy

barking on a successful voiceover and, later, TV career. **Roddy** just celebrated his 66th birthday on Sept. 28. He will be laid to rest in his hometown of Fort Worth, TX.

Dean Anthony, one of the original "Good Guys" (a.k.a. "Dean-O") at **WMCA/New York** from 1964-70, died of cancer on Oct. 23. He was 68. For the past 22 years **Anthony** had been VP/PD/

midday personality at **Barnstable's Adult Standards WHLI-AM/Nassau-Suffolk**.

Al Brumley, the longtime radio columnist and arts reporter for *The Dallas Morning News*, passed away Oct. 28 at the age of 40. He had been battling a recurrent brain tumor since 1996. **Brumley** is survived by his wife, **Laura**; his parents; and a sister.

DreamWorks' singer/songwriter Elliott Smith, who received a 1998 Academy Award nomination for his song "Miss Misery," died Oct. 21 of an apparent self-inflicted stab wound to the chest. He was 34.



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Undeniable Chemistry

The Chemical Brothers celebrate 10 years of block rockin' beats

Mention electronica to the everyday music fan, and a short list of artists will probably come to mind, most likely led by Tom Rowlands and Ed Simons, the English duo more famously known as The Chemical Brothers. Thanks to songs like "Block Rockin' Beats," the brothers Chem not only became the poster boys for stateside electronica fever in the late '90s, they also brought their arena-sized dance sound to a whole new audience.

With *Singles 93-03*, The Chemical Brothers celebrate a decade's worth of intoxicating beats with a chronological two-disc set that retraces the past and looks to the future with two new tracks, "Get Yourself High" and "The Golden Path," the latter of which features Flaming Lips frontman Wayne Coyne.

From their early days as history students at Manchester University DJing on the side to their current status as two of the most respected and sought-after electronic artists, these Brothers keep workin' it out while many of their contemporaries have slipped off the radar. I caught up with Simons on the duo's current jog around America, to discuss the elements of all things Chemical.

R&R: Let's go back to the early days, when you and Tom first started working together.

ES: The main thrust of us coming together to make music was that we used to DJ together. I lived with Tom at college. I wasn't really a musician yet. Tom had a set-up at home in his bedroom at the student house we lived in. I used to kind of feel my way around the equipment he had — a drum machine and a sampler.

We had pretty rudimentary equipment. We DJed, and after we had finished our degrees, neither of us had any massive motivation to get involved in anything else. We wanted to make music and continue what we'd been doing at college, and making records seemed like a good starting point to do that.

The influences when we made the first record, which was "Song to the Siren," were the records that we were playing while we were DJing in Manchester — records by Renegade Soundwave, Coldcut and strange in-

strumental hip-hop records that we were finding at the time, strange things from New York.

Maybe some indie influence too. We used to love bands like The Cocteau Twins and My Bloody Valentine, so we'd have a strange, wailing vocal sample. There were lots of influences. Hip-hop and techno were the main things we were trying to get through on that first record.

R&R: Is that what led you to steer away from the traditional verse-chorus-verse structure in your music?

ES: They're not traditional songs, but I don't think we totally reject that way of working. We didn't need to make songs, because we were in clubs all the time seeing how music could work without a particular song structure. We felt happy to make that sort of music. We felt that could be a single. Even 10 years ago that wasn't a completely alien concept. A record that didn't have a vocal on it could still be something that people would want to own and get into.

R&R: What was

your first gig like?

ES: Our first DJ gig was above a pub in Manchester. There was a small sort of hospitality room, and we were asked to play this club. The two of us used to buy records together all the time and collect records, so we were very happy to play the records to people rather than just sitting in the corner of the bedroom. We had a good gang of friends we used to hang out with in Manchester. It was a kind of instant party really — our records and a gang of people who wanted to have a dance.

R&R: Was there a particular moment at a club or something in the early days when you realized that this sound could take you to where you are today?

ES: When we started making

records, maybe the first couple of years of making music, we realized that we could have some kind of sustainable thing. When we made the first album, *Exit Planet Dust*, we realized there was more to it. The early records — "Chemical Beats," "Leave Home" and "Song to the Siren" — found a place with people. That gave us the feeling we could go somewhere.

R&R: How has the landscape of electronic music changed over the last decade?

ES: At the moment, it's suffering. People are interested in rock music. A lot of people see music in distinct camps, where you can only be into one thing. That's just kind of where we're at now. But in the last 10 years it's been very positive.

"Electronica' is a bit of a stupid name, but, at the end of the day, if it meant people at radio stations or MTV were prepared to watch our videos or listen to our music with an open mind, it was a good thing."

In England, which is the only country I really have a lot of experience with, electronic music is woven into the fabric of the mainstream. Before, it was difficult for people to get their records on the radio and to get people to hear what they were doing. For a good seven or eight years it was easy for people to hear this music, and I think that time will come again.

There just seems to be a momentary rejection of dance music, and maybe that reaches out to electronic music. But there are still areas of electronic music that people really appreciate. There's maybe more chilled-out, more soothing electronica that people still love, and that's become part of a lifestyle.

What's really happening in electronic music, with the cheaper computers, is that people are making their own music a lot more. Most people who have laptops will quite often have programs to make their own music, and that's pretty interesting.

That's one of the best things about dance music and electronic music: Making music is suddenly no longer the preserve of people who set themselves up as rock stars or fantastic musicians. You have people who have an intuition or instinct to make music who can suddenly make music. That's pretty exciting. It's similar in a way to how people talk about the punk movement, which was a bit before my time.

R&R: Over here, everything fell under the big umbrella of "electronica." Did that label ever bother you?

ES: Any label given to our music didn't really worry us. We didn't feel obligated to live up to any expectations or any name. Definitely, looking back, if giving it a name is what it took for people to be interested in our music, then we were very happy. It's a bit of a stupid name, but, at the end of the day, if it meant that people at radio stations or MTV were prepared to watch our videos or listen to our music with an open mind, it was a good thing.

It was strange for us when we had *Dig Your Own Hole* out in 1997, which was pretty much the height of that electronica thing. We'd be doing interviews with *Time* magazine or *Newsweek*, going back to the fundamentals and explaining what electronic music was. It seemed strange for us when it had been so interesting for so long.

Suddenly, it was this Year Zero kind of thing — music that just started without worrying about Kraftwerk or any other electronic music pioneers. Having said that, all the bad points are kind of outweighed by the fact that people got to hear our music. We want people to hear the music we made and have an experience with it.

R&R: You've collaborated with many other artists — Oasis' Noel Gallagher, Wayne Coyne, Beth Orton. When you work with another artist, do you just let them go off and do their own lyrics?

ES: That's kind of the fundamental reason for most of these collaborations — we don't write words. And we certainly don't write words as good as Noel Gallagher or Wayne Coyne. We definitely let them write. There's a few tracks over the years we've done with Beth Orton where Tom wrote the words for her to sing, but we love that process of someone taking our music and going somewhere special with it and finding a way of articulating the feelings they get from the music. They're people who can add something to what we do or make music that we love, and we want to get something of what they do into our music.

R&R: You're sought-after remixers as well, and remixed songs have become part of the mainstream now. Everyone from Linkin Park to P. Diddy has done them. What makes a good remix good, and, conversely, what makes a bad remix?

ES: In a good remix there should be some definite feeling that the project was worth doing with the two artists,

where the original artist and the remixer had some sort of common ground. You can still hear, after the remix, the feeling in the original song, but with a new bite or a new attack.

A bad remix is often just a total clash or a total record-industry invention. With a good remix, there's a reason for it to happen and there's a creative idea at the heart of it, rather than it being something plastic and set up by the record companies.

R&R: Are some songs too sacred to touch?

"One of the best things about dance music and electronic music is that making music is suddenly no longer the preserve of people who set themselves up as rock stars or fantastic musicians."

ES: We've never been interested in remixing old songs. Over the years there have been so many reissued projects of fantastic music. We're often asked to remix it, and we're just not interested. We were asked to remix New Order's "Everything's Gone Green," and we were given the opportunity to remix anything on Can's back catalog.

We've never seen the point. Those records are great. They were made at a certain time, and they stood the test of time. They don't need to be remixed. It's kind of been one of our guiding principles that we'll never remix old records; we'll only do something new and happening now.

R&R: What did you think of the Elvis remixes?

ES: Well, you know, that's a case in point. But, I mean, that was OK. "A Little Less Conversation" is not a record I ever need to hear, but I've got a certain amount of respect for making something. It's quite a piece of work.

R&R: What's up next for The Chemical Brothers? What can we look forward to with the new album?

ES: It's pretty early to say. We've got ideas, and I think it's going to be great. We didn't get the greatest reception with our last album, and there's no way we want it to end there. We're working on stuff that we're really excited about. We feel really revived and refreshed by "The Golden Path" and "Get Yourself High." "The Golden Path," for both of us, is one of the best things we've done. Those two new tracks won't be on the album, but the start of production, which is a bit more restrained and a bit more precise, may well inform what we do next.



Chemical Brothers

THE INDUSTRY'S NO. 1 RETAIL CHART October 31, 2003

| LW | TW | ARTIST | ALBUM | LABEL | POWERINDEX | CHANGE |
|----|----|-----------------------------|----------------------------------|----------------------------|------------|--------|
| 1 | 1 | CLAY AIKEN | Measure Of A Man | RCA | 207,671 | -66% |
| - | 2 | ROD STEWART | Great American Songbook 2 | J | 205,980 | - |
| - | 3 | THE EAGLES | The Very Best Of | Elektra/EEG | 154,110 | - |
| 4 | 4 | OUTKAST | Speakerboxxx/The Love Below | Arista | 149,070 | -13% |
| 2 | 5 | LUDACRIS | Chicken & Beer | Def Jam South/IDJMG | 119,113 | -37% |
| 3 | 6 | JAGGED EDGE | Hard | Columbia | 73,494 | -60% |
| - | 7 | LDON | Loon | Bad Boy/Universal | 72,389 | - |
| 6 | 8 | DIDO | Life For Rent | Arista | 70,972 | -30% |
| - | 9 | BARENAKED LADIES | Everything To Everyone | Reprise | 68,420 | - |
| 10 | 10 | HILARY DUFF | Metamorphosis | Buena Vista/Hollywood | 58,430 | -15% |
| 13 | 11 | CHINGY | Jackpot | DTP/Capitol | 57,040 | -5% |
| 5 | 12 | BARBRA STREISAND | The Movie Album | Columbia | 56,413 | -65% |
| - | 13 | MARQUES HOUSTON | Mh | T.U.G./Elektra/EEG | 52,165 | - |
| - | 14 | MANDY MOORE | Coverage | Epic | 50,867 | - |
| 12 | 15 | NICKELBACK | Long Road | Roadrunner/IDJMG | 50,855 | -17% |
| 19 | 16 | 3 DOORS DOWN | Away From The Sun | Republic/Universal | 48,727 | -5% |
| 11 | 17 | R. KELLY | The "R." In R&B Collection Vol.1 | Jive | 45,095 | -30% |
| 16 | 18 | BEYDNCE | Dangerously In Love | Columbia | 44,291 | -24% |
| 9 | 19 | DAVE MATTHEWS | Some Devil | RCA | 44,175 | -36% |
| 8 | 20 | STING | Sacred Love | A&M/Interscope | 44,097 | -41% |
| 15 | 21 | JOHN MAYER | Heavier Things | Aware/Columbia | 43,245 | -26% |
| - | 22 | SOMETHING CORPORATE | North | Drive-Thru/Geffen | 42,726 | - |
| - | 23 | RUSH | Rush In Rio | Atlantic | 42,348 | - |
| 7 | 24 | ELVIS PRESLEY | Elvis: 2nd To None | BMG Heritage | 42,090 | -46% |
| 14 | 25 | LIMPBIZKIT | Results May Vary | Flip/Interscope | 41,106 | -31% |
| 18 | 26 | OBIE TRICE | Cheers | Shady/Aftermath/Interscope | 40,785 | -23% |
| 21 | 27 | DMX | Grand Champ | Def Jam/IDJMG | 40,320 | -18% |
| 28 | 28 | ALAN JACKSON | Greatest Hits Vol.2 | Arista | 37,633 | +5% |
| 23 | 29 | EVANESCENCE | Fallen | Wind-up | 36,500 | -11% |
| 33 | 30 | MICHAEL McDONALD | Motown | Motown | 35,511 | +11% |
| 17 | 31 | JONNY LANG | Long Time Coming | A&M/Interscope | 34,381 | -36% |
| - | 32 | VAN MORRISON | What's Wrong With This Picture? | Blue Note | 34,254 | - |
| 30 | 33 | LINKIN PARK | Meteora | Warner Bros. | 33,482 | -4% |
| 22 | 34 | BETTE MIDLER | Bette Sings The Rosemary... | Columbia | 32,429 | -25% |
| 40 | 35 | 50 CENT | Get Rich Or Die Tryin' | Shady/Aftermath/Interscope | 31,885 | +10% |
| 34 | 36 | COLDPLAY | Rush Of Blood To The Head | Capitol | 30,731 | -3% |
| 20 | 37 | BAD BOY'S DA' BAND | Too Hot For Tv | Bad Boy/Universal | 30,263 | -39% |
| 37 | 38 | NORAH JONES | Come Away With Me | Blue Note/Virgin | 29,940 | -3% |
| 31 | 39 | MURPHY LEE | Murphy's Law | Universal | 27,564 | -19% |
| 44 | 40 | SOUNDTRACK | Kill Bill | Maverick | 27,267 | +6% |
| 29 | 41 | A PERFECT CIRCLE | Thirteenth Step | Virgin | 26,311 | -26% |
| - | 42 | AUDIOSLAVE | Audioslave | Epic/Interscope | 25,882 | - |
| 39 | 43 | MARTINA MCBRIDE | Martina | RCA | 25,636 | -14% |
| 48 | 44 | STAINED | 14 Shades Of Grey | Flip/Elektra/EEG | 25,543 | +15% |
| 26 | 45 | VARIOUS | Totally Hits 2003 | BMG | 24,402 | -39% |
| - | 46 | ROD STEWART | Great American Songbook | J | 23,938 | - |
| 45 | 47 | MATCHBOX TWENTY | More Than You Think You Are | Atlantic | 23,669 | -7% |
| 35 | 48 | SEAL | lv | Warner Bros. | 23,328 | -25% |
| 46 | 49 | LIL JON & THE EASTSIDE BOYZ | Kings Of Crunk | TVT | 23,321 | -8% |
| - | 50 | ANTHONY HAMILTON | Comin' From Where I'm From | So So Def/Arista | 22,988 | - |

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ON ALBUMS
Clay & Rod Rule The Roost

Clive Davis is as much at home with idols as he is with icons.

The RCA Music Group guru grabs the top two slots on this week's HITS Top 50 with a pair of



Clay Aiken

personal projects, Clay Aiken and Rod Stewart, who provide the label with a



Michael McDonald

potent one-two punch of spiky-haired crooners as they both top the 200,000 mark. The Stewart album is the second in his *Great American Songbook* series, with the first volume reentering at No. 46.

Elektra/WSM's The Eagles greatest-hits package bows at No. 3, with Bad Boy/Universal's Loon (No. 7) and Reprise's Barenaked Ladies (No. 9) the other top 10

newcomers. Arista's OutKast (No. 4), Def Jam South/IDJMG's Ludacris (No. 5), Columbia's Jagged Edge (No. 6), Arista's Dido (No. 8) and Buena Vista/Hollywood's Hilary Duff (No. 10) are the hold-overs.

Other debuts include T.U.G./Elektra/EEG's Marques Houston (No. 13), Epic's Mandy Moore (No. 14), Drive-Thru/Geffen's Something Corporate (No. 22), Atlantic's Rush (No. 23) and Blue Note's Van Morrison (No. 32).

Double-digit gains are registered by Motown/Universal's Michael McDonald (+11%), still riding the strength of his MCI TV spot; Shady/Aftermath/Interscope's 50 Cent (+10%); and Flip/Elektra/EEG's

Stand (+15%).

Next week: RCA's The Strokes go for chart gusto, while next Tuesday's release slate is filled with superstars like Arista's Sarah



Rod Stewart

McLachlan, Murder Inc./IDJMG's Ja Rule, Atlantic's P.O.D., DreamWorks Nashville's Toby Keith, J Records' Wyclef Jean, Lost Highway's Ryan Adams and TVT's Default.

Sweet November

Looks like the labels have lined up a lot of sweet new tunes for the month of November. Here's a brief look at some of what lies in store for radio.

As Luther Vandross' condition continues to improve after his stroke earlier this year, J Records and his family continue the push to promote his album *Dance With My Father*. "Think About You," the latest single from the CD, reaches Urban and Urban AC outlets next week, while *Luther Vandross Live at Radio City Music Hall* arrives in stores this week. The live CD was recorded in February of this year prior to his illness and features many of his classics. Vandross has also been nominated for Favorite Male Artist, Hip-Hop/Rhythm & Blues and Favorite Album, Hip-Hop/Rhythm & Blues at this year's American Music Awards, airing Nov. 16 on ABC. His mother has taken up the task of promoting his projects and updating the public about his recovery. She recently appeared on *The Today Show*, *Access Hollywood*, *Entertainment Tonight*, *E! News Daily* and CNN.



Luther Vandross



Coldplay

Over at Smooth Jazz, Rick Derringer goes for adds with "Free Ride," the title track from his latest album. Derringer was just 16 years old when his band The McCoys recorded their hit "Hang On Sloopy," and he has been rolling ever since. Derringer has had a career full of highlights, though his discovery of Weird Al Yankovic and his work on the World Wrestling Federation's LPs during the '90s were certainly among his more unusual musical experiences.

The Red Hot Chili Peppers have had their ups and downs during their 20 years in the business, and it's safe to say that their good fortune is far from fading. However, next week they present "Fortune Faded" to Rock, Active Rock, Alternative and Triple A stations, one of two new tracks included on their forthcoming greatest hits album. The collection, to be released Nov. 18, will also include 14 of their best-known hits. A special CD/DVD edition will also be available. The DVD will feature 15 videos, commentary by the bandmembers and video directors, "making of" documentaries and behind-the-scenes footage of the Californication tour.

More CD/DVD action is in store for fans as Coldplay prepare to unveil *Coldplay Live 2003*. "Moses," a new song featured on *Coldplay Live*, goes for adds at Hot AC next week. The CD/DVD was recorded in Sydney, Australia on July 21 and 22 and contains more than 90 minutes of music, plus band commentary, a 40-minute documentary and a tour diary. The performance will premiere on the big screen in various theaters across the country beginning Nov. 3, and the set will be made available to consumers on Nov. 10. In other Coldplay news, R&B star and fan of the band Brandy reportedly sings about Coldplay in a song to be featured on her upcoming album: "Sittin' home on a cold day/Underneath the covers like a little baby/Think I wanna hear some Coldplay/Especially that song when the man sings, 'Did I drive you away?'"

Though you have to wait until next year to get Brandy's new album, you can always check out fellow R&B diva Mya's *Moodring*. Next week "Fallen," the second single from the CD, officially goes for adds at Rhythmic and Urban, but it has already debuted at No. 44* on R&R's CHR/Rhythmic charts. Mya will be playing a supporting role in the upcoming film *Dirty Dancing: Havana Nights*, a "sort of" sequel to 1987's *Dirty Dancing*, which hits theaters in February.

Darryl Worley is steadily building his fame at Country, and next week he presents "I Will Hold My Ground," the latest track from his third CD, *Have You Forgotten*. Worley has been nominated in three categories at this year's CMA Awards, airing live on CBS on Nov. 5, and will be performing at the show as well. From Dec. 16-24 Worley will head overseas to help spread holiday wishes to American troops stationed in Afghanistan, Kuwait and Iraq.

— Mike Trias

R&R Going For Adds™

Week Of 11/03/03

CHR/POP

- JASON MRAZ You and I Both (*Elektra/EEG*)
- JESSICA SIMPSON With You (*Columbia*)
- JUNIOR SENIOR Shake Your Coconuts (*Crunchy Frog/Atlantic*)
- LIMP BIZKIT Behind Blue Eyes (*Interscope*)

CHR/RHYTHMIC

- CEE-LO I'll Be Around (*La Face/Arista*)
- MYA Fallen (*A&M/Interscope*)
- RYAN DUARTE You (*Universal*)
- WAYNE WONDER Perfect Proposal (*VP/Atlantic*)

URBAN

- BRAVEHEARTS Quick To Back Down (*Columbia*)
- CEE-LO I'll Be Around (*La Face/Arista*)
- DAS EFX Dro And Henny (*UTR*)
- LUTHER VANDROSS Think About You (*J*)
- MYA Fallen (*A&M/Interscope*)

URBAN AC

- KINDRED THE FAMILY SOUL Stars (*Hidden Beach*)
- LUTHER VANDROSS Think About You (*J*)
- SILK Side Show (*Liquid B*)

COUNTRY

- ALAN JACKSON Remember When (*Arista*)
- DARRYL WORLEY I Will Hold My Ground (*DreamWorks*)
- MARK WILLS That's A Woman (*Mercury*)
- MARTY STUART Too Much Month (At The End Of The Money) (*Columbia*)

AC

- BRUCE SUDANO Le' Imagine Café (*brucesudano.com*)
- ROBERT DOWNEY JR. In My Dreams (*Doc Hollywood*)

HOT AC

- BRUCE SUDANO Le' Imagine Café (*brucesudano.com*)
- COLDPLAY Moses (*Capitol*)
- JACK JOHNSON Taylor (*Jack Johnson/Universal*)
- JUNIOR SENIOR Shake Your Coconuts (*Crunchy Frog/Atlantic*)
- TORI AMOS Mary (*Atlantic*)

SMOOTH JAZZ

- RICK DERRINGER Free Ride (*Big3*)

ROCK

- BLINK-182 Feeling This (*Geffen*)
- DARKNESS I Believe In A Thing Called Love (*Must ... Destroy/Atlantic*)
- DREAM THEATER As I Am (*Elektra/EEG*)
- NICKELBACK Figured You Out (*Roadrunner/IDJMG*)
- OFFSPRING Hit That (*Columbia*)
- RED HOT CHILI PEPPERS Fortune Faded (*Warner Bros.*)
- STAINED How About You (*Flip/Elektra/EEG*)

ACTIVE ROCK

- BLINK-182 Feeling This (*Geffen*)
- DARKNESS I Believe In A Thing Called Love (*Must ... Destroy/Atlantic*)
- NICKELBACK Figured You Out (*Roadrunner/IDJMG*)
- OFFSPRING Hit That (*Columbia*)
- RED HOT CHILI PEPPERS Fortune Faded (*Warner Bros.*)
- STAINED How About You (*Flip/Elektra/EEG*)

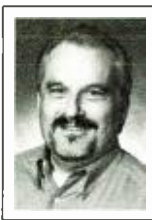
ALTERNATIVE

- DARKNESS I Believe In A Thing Called Love (*Must ... Destroy/Atlantic*)
- JACK JOHNSON Taylor (*Jack Johnson/Universal*)
- NICKELBACK Figured You Out (*Roadrunner/IDJMG*)
- OFFSPRING Hit That (*Columbia*)
- RED HOT CHILI PEPPERS Fortune Faded (*Warner Bros.*)
- STAINED How About You (*Flip/Elektra/EEG*)

TRIPLE A

- DAN HICKS & HIS HOT LICKS Featuring An All-Star Cast of Friends Live (*Surfdog*)
- DIXIE HUMMINGBIRDS Diamond Jubilation (*Rounder*)
- JACK JOHNSON Taylor (*Jack Johnson/Universal*)
- RED HOT CHILI PEPPERS Fortune Faded (*Warner Bros.*)
- TORI AMOS Mary (*Atlantic*)

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.



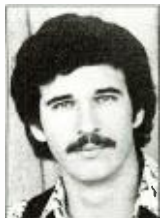
PART ONE OF A TWO-PART SERIES

Meet Your Fantasy Airstaff!

Programmers weigh in with their ultimate jock lineups

It's a parlor game jocks have played among themselves since the days of silent radio. Unlike today's well-oiled fantasy football or baseball leagues, fantasy airstaff lineups have been informally bandied about and argued over for years.

Everyone, myself included, either grew up listening to legendary talent (like Dan Ingram on the mighty WABC/New York) or, better still, has been fortunate enough to have had the opportunity to actually work in the same building with some amazing air talent. (In my own career I cite Kidd Kraddick, Rick Stacy, Jack Diamond and Mike Shannon, to name a few.)



M.G. Kelly

When I first called a bunch of my radio friends — all CHR vets — and casually mentioned this as an idea for a column, I had no idea that the excitement level on this subject would be as strong and passionate now as it was back in the day. I got so many responses that we'll have to use two columns to run them all. The rules are simple: There are no rules. Any jock, any era, living or dead, qualifies for a fantasy airstaff. With that in mind, here's the first group of heartfelt responses.

Mister Ed Lambert PD, KZZO/Sacramento

Mornings: It's a tossup between Larry Lujack from the WLS/Chicago days and Dr. Don Rose from KFRC/San Francisco. Two completely different styles, yet equally entertaining morning shows. MIDDAYS: It's got to be "Your Duke," Dave Sholin from KFRC. Smooth and cool. I used to listen to him every midday as I drove to college. Afternoons: "Rhymin'" Bill Lee. 'Nuff said. There have been a lot of imitators, but nobody stands up to the architect.

Nights: A tossup between Wolfman Jack from XERB/Rosarito Beach, Mexico and Jeff "Mother" Robbins. Growing up, I used to turn on my AM transistor radio, stuff it underneath my pillow and go to sleep every night listening to The Wolfman. The Wolfman was everywhere — at least he seemed to be. He was always cookin' up some boogaloo on the radio. That growl he had on the air-

waves and that howling wolf call beckoned me to call in and get him to play my favorite record. Jeff "Mother" Robbins was also known as Scott Wright from KROY/Sacramento. He was just a smokin', barn-burning, 100-mile-a-minute night dude. He was Sacramento's nighttime warrior. He had a 60 share at night back when an AM station could get a 60 share. No one came close. The girls wanted him, and the guys wanted to be like him. So it's a tossup between The Wolfman and The Mother. I could also throw John Records Landecker into the night slot. Oh, Lord, does it have to be just one person? Too much great talent, not enough radio stations. He was WLS in Chicagoland at its finest. I can hear it in my mind right now: "Boogie check, boogie check, ooh, ah!" It's such a tough decision. With all this talent, this fantasy station would have the coolest kick-ass staff of all time! When can we start?



Rick Dees

Tommy Austin PD, KHFI/Austin

Mornings: Steve Cochran. He can make you laugh at a funeral. MIDDAYS: Stacey Lynn, now at KVMX/Portland, OR. The essence of relatability, music knowledge and conversation. Afternoons: Gary Spears from KIIS-FM/Los Angeles. He's a great communicator and keeps it movin' forward at the same time. Nights: Tone E. Fly. Truly the best at being cool. Late-nights: Spyder Harrison. He's got pipes, baby!

Geronimo Dir./Programming, Hip-Hop & Dance Formats, Sirius

Mornings: Me and Bill Schultz, WNEW (102.7 Blink)/New York's Dir./Production. We are really funny together — or at least we think so. MIDDAYS: Big Lez. She used to work at BET, and she now does middays for me on Sirius Hot Jamz and is also on with Steve Harvey on KKBT/Los Angeles. She's a great talent. Afternoons: Broadway Bill Lee and Kid Kelly. Great guys, good friends of mine and the best after-noon jocks ever. Nights: Ed McMann of WXKS-FM/Boston and his brother, John McMann, from Atlantic Records — John is also the former MD at my old station, WWKX/Providence. They're two of the best jocks to ever be on the radio. Late-nights: Hollywood Hamilton. He is the reason I got into radio. Overnights: Pablo from WABB/Mobile. He's the funniest, craziest guy I know.

BJ Harris PD, KALC (Alice 105.9)/ Denver

Mornings: The team of Scott Shannon and Howard Stern. MIDDAYS: The Real Don Steele. Afternoon drive: Bubba The Love Sponge. Evenings: George McFly. Overnights: The Nastyman (Chuck Nasty).

"Her voice would keep many a guy up all night."

Mason Dixon on Allison Steele

By the way, two of these guys currently work for me: George and Nasty. There are so many more people who are incredible, and I'm sure there are so many great personalities that I never had the chance to hear.

Wayne Coy Mornings, WYOK/Mobile

Mornings (6-9am): Rick Dees, KIIS/Los Angeles, circa 1985. MIDDAYS (9am-noon): Dave Sholin, KFRC/San Francisco, circa 1984. Afternoons (noon-3pm): Lara Scott, KZQZ/San Francisco, circa 2001. Late afternoons (3-6pm): John Mack Flanagan, KFRC, circa 1978. Early evenings (6-9pm): Bill Lee, KFRC, circa 1982. Nights (9pm-midnight): Jimmy Steal, KEGL/Dallas, circa 1988. Late-nights (midnight-3am): Wolfman Jack, XERB, circa 1966. Early mornings (3-6am): Wayne Coy, WYOK, circa 2003. Hey, you think I could not be a part of this?

Michael O'Shea Co-Founder/CEO, All Comedy Radio

What a fun fantasy this is! Since so many dayparts have specific needs, I took your subject literally and imagined a real fantasy airstaff. Mornings: Charlie & Harrigan, KLIF/Dallas, circa early to mid-'60s. MIDDAYS: Scotty Brink, KHJ/Los Angeles and WLS/Chicago, circa late '60s-early '70s. Afternoons: Charlie Van Dyke, KLIF/Dallas, circa mid- to late '60s.

Nights: Jungle Jim & Bobby Rich, WOHO/Toledo (which was owned by Lew Dickey Sr.), circa 1967-68. Late-nights: The Coyote, KLIF/Dallas, circa early '70s. Overnights: Wolfman Jack, XERF/Del Rio, TX and other stations in the '60s and '70s. Talk show: Rod Roddy, KLIF/Dallas. He did a hot talk show on KLIF from 1972-75.

Alan Burns Alan Burns & Associates

What a great game! Of course, these lists are going to leave off some deserving people — so I made multiple lists. Where two names are listed, I'd take whichever one I could sign to a contract. My first list is of people currently on the air. Mornings: Bert Weiss at WWWQ (Q100)/Atlanta, Kidd Kraddick at KHKS (Kiss 106.1)/Dallas. MIDDAYS: Gary Spears at KIIS/Los Angeles. Afternoons: Valentine at KIIS/Los Angeles. Nights: Jimmy Steal at KPWR (Power 106)/Los Angeles. OK, he's not on the air now, but what a phenomenal night guy he was. Here's my list of jocks who have

worked for me or at stations I've consulted:

Mornings: Bert Weiss, Rick Dees and Robert Murphy (the Chicago and West Palm "original" Robert Murphy, who, amazingly enough, is not working right now).

MIDDAYS: Gary Spears or Jeff Rowe (who also programmed WKTI/Milwaukee and WLS/Chicago and is now at AOL).

Afternoons: Sean Sellers at WWZZ/Washington — he's maybe the best in the country right now.

Nights: Alan Kabel. Overnights: Vinny Brown, who is now PD of WBLS/New York.

Here's my list of legends: Mornings: Larry Lujack from his stint at WLS/Chicago.

MIDDAYS: Tommy Edwards, also from WLS.

Afternoons: Fred Winston, also from WLS.

Nights: Scott Shannon from his days at WABB/Mobile and George Michael from WFIL/Philadelphia.

People who should also be on these lists: Jonathon Brandmeier, WHZZ (Z100)/New York MD/afternoon host Paul "Cubby" Bryant, Don Cox, KROQ/Los Angeles morning duo Kevin & Bean, WPOW (Power 96)/Miami PD Kid Curry and WRQX (Mix 107.3)/Washington Asst. PD/MD Carol Parker.

The list I'm keeping confidential: "The All-Rehab Dream Team."

Mason Dixon WRBQ/Tampa



Larry Lujack

There are and have been so many great jocks out there, so this is tough to do. My format choice for my fantasy radio station would be a CHR-sounding Oldies station — like we have here now at WRBQ.

Mornings: Scott Shannon & Mason Dixon (I'm sorry, but I have to put this guy somewhere), with Bill Connolly producing the songs and Ed Kelly on voices.

MIDDAYS: Bobby Ocean. It doesn't get much smoother than him.

Afternoon drive: "Machine Gun" Kelly. The GUNNER was awesome when I worked with him at KHJ/Los Angeles.

Nights: Wolfman Jack. For this format, there wouldn't be any other choice.

Overnights: Allison Steele. Her voice would keep many a guy up all night.

TALK BACK TO R&R!

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

Call me at 310-788-1659

or e-mail:

kcarter@radioandrecords.com

"The girls wanted him, and the guys wanted to be like him."

Mister Ed Lambert on Jeff "Mother" Robbins

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 31, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of October 5-11.

HP = Hit Potential ®

CHR/POP

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)
TW LW 2W 3W

TOTAL % FAMILIARITY
TOTAL % BURN

DEMOGRAPHICS

WOMEN 12-17 WOMEN 18-24 WOMEN 25-34

REGIONS

EAST SOUTH MID-WEST WEST

CalloUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

| ARTIST TITLE LABEL(S) | TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5) | | | | TOTAL % FAMILIARITY | TOTAL % BURN | DEMOGRAPHICS | | | REGIONS | | | |
|--|---|------|------|------|---------------------|--------------|--------------|-------------|-------------|---------|-------|----------|------|
| | TW | LW | 2W | 3W | | | WOMEN 12-17 | WOMEN 18-24 | WOMEN 25-34 | EAST | SOUTH | MID-WEST | WEST |
| FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 4.09 | 4.02 | 3.93 | 3.89 | 93.1 | 22.0 | 4.00 | 4.03 | 4.23 | 3.94 | 4.23 | 4.10 | 4.08 |
| BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | 4.07 | 4.09 | 4.10 | 4.07 | 98.0 | 24.9 | 4.13 | 4.03 | 4.05 | 3.94 | 4.02 | 4.13 | 4.19 |
| BEYONCE' f/JAY-Z Crazy In Love (Columbia) | 4.01 | 3.93 | 3.84 | 3.77 | 98.3 | 33.7 | 3.97 | 4.10 | 3.96 | 3.95 | 3.95 | 4.00 | 4.15 |
| 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) | 3.99 | 3.91 | 3.87 | 3.92 | 99.7 | 34.3 | 4.11 | 3.94 | 3.92 | 3.85 | 4.07 | 4.08 | 3.97 |
| CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA) | 3.94 | 3.91 | 3.87 | 3.73 | 95.0 | 22.9 | 3.96 | 4.02 | 3.85 | 3.88 | 3.87 | 4.11 | 3.92 |
| BLACK EYED PEAS Where Is The Love? (A&M/Interscope) | 3.92 | 3.93 | 3.94 | 3.95 | 93.6 | 28.9 | 4.03 | 3.90 | 3.85 | 3.94 | 3.86 | 3.90 | 4.00 |
| LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 3.92 | 3.87 | 3.79 | 3.72 | 92.3 | 30.9 | 3.97 | 3.88 | 3.90 | 3.84 | 3.78 | 3.99 | 4.05 |
| MYA My Love Is Like...Whoa (A&M/Interscope) | 3.91 | 3.85 | 3.86 | 3.88 | 96.9 | 24.3 | 3.93 | 3.96 | 3.84 | 3.74 | 3.92 | 3.91 | 4.07 |
| CHINGY Right Thurr (DTP/Capitol) | 3.90 | 3.96 | 4.03 | 3.96 | 98.3 | 32.9 | 3.87 | 3.81 | 4.01 | 3.85 | 4.01 | 3.74 | 3.99 |
| NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal) | 3.89 | 3.89 | 3.90 | 3.91 | 97.1 | 34.9 | 3.93 | 3.85 | 3.90 | 3.94 | 3.95 | 3.76 | 3.93 |
| SANTANA f/ALEX BAND Why Don't You & I (Arista) | 3.88 | 3.72 | 3.50 | 3.38 | 83.4 | 23.4 | 3.90 | 3.87 | 3.88 | 3.87 | 3.99 | 3.78 | 3.90 |
| HP LUOACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 3.86 | 3.83 | 3.85 | 3.88 | 92.9 | 30.3 | 3.98 | 3.71 | 3.88 | 3.92 | 3.70 | 3.80 | 4.00 |
| STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | 3.84 | 3.71 | 3.51 | 3.49 | 88.0 | 24.3 | 3.74 | 3.98 | 3.80 | 3.85 | 3.54 | 4.04 | 3.81 |
| 3 DOORS DOWN Here Without You (Republic/Universal) | 3.83 | 3.64 | 3.53 | 3.63 | 79.4 | 25.1 | 3.94 | 3.84 | 3.71 | 3.82 | 3.91 | 3.68 | 3.94 |
| JUSTIN TIMBERLAKE Senorita (Jive) | 3.82 | 3.78 | 3.79 | 3.74 | 92.6 | 29.4 | 3.86 | 3.87 | 3.74 | 3.74 | 3.80 | 3.92 | 3.84 |
| FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 3.78 | 3.63 | 3.49 | 3.40 | 87.4 | 24.9 | 3.78 | 3.80 | 3.76 | 3.61 | 3.80 | 3.92 | 3.77 |
| LIZ PHAIR Why Can't I? (Capitol) | 3.77 | - | - | - | 89.1 | 23.4 | 3.78 | 3.72 | 3.79 | 3.76 | 3.74 | 3.88 | 3.89 |
| ATARIS The Boys Of Summer (Columbia) | 3.76 | 3.77 | 3.77 | 3.71 | 88.0 | 32.9 | 3.73 | 3.75 | 3.80 | 3.68 | 3.78 | 3.86 | 3.71 |
| BABY BASH Suga Suga (Universal) | 3.76 | 3.74 | 3.68 | 3.55 | 90.0 | 19.4 | 3.86 | 3.71 | 3.72 | 3.43 | 3.66 | 3.83 | 4.10 |
| MAROON 5 Harder To Breathe (Octone/J) | 3.74 | 3.70 | 3.62 | 3.54 | 80.6 | 24.6 | 3.73 | 3.74 | 3.76 | 3.86 | 3.82 | 3.68 | 3.63 |
| BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | 3.73 | 3.76 | - | - | 76.9 | 14.9 | 3.81 | 3.67 | 3.71 | 3.56 | 3.75 | 3.95 | 3.62 |
| JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 3.71 | 3.65 | 3.62 | 3.50 | 90.3 | 29.1 | 3.72 | 3.73 | 3.68 | 3.63 | 3.74 | 3.80 | 3.65 |
| HILARY DUFF So Yesterday (Buena Vista/Hollywood) | 3.67 | 3.68 | 3.58 | 3.54 | 92.3 | 27.4 | 3.65 | 3.69 | 3.69 | 3.64 | 3.54 | 3.05 | 3.88 |
| PINK Trouble (Arista) | 3.64 | 3.65 | 3.61 | - | 84.3 | 26.6 | 3.56 | 3.51 | 3.84 | 3.59 | 3.78 | 3.57 | 3.59 |
| KELLY CLARKSON Low (RCA) | 3.6 | 3.53 | 3.41 | 3.46 | 87.4 | 30.0 | 3.65 | 3.53 | 3.87 | 3.61 | 3.70 | 3.62 | 3.52 |
| TRAPT Headstrong (Warner Bros.) | 3.59 | 3.62 | 3.62 | 3.60 | 90.6 | 29.4 | 3.57 | 3.56 | 3.64 | 3.33 | 3.68 | 3.57 | 3.77 |
| JOHN MAYER Bigger Than My Body (Aware/Columbia) | 3.37 | 3.44 | 3.48 | 3.41 | 89.4 | 28.9 | 3.28 | 3.38 | 3.46 | 3.14 | 3.48 | 3.41 | 3.47 |

Fabulous moves into the top spot on Callout America this week with "Into You" (Desert Storm/Elektra/EEG). While the song peaked just into the top 15, the research has been solid since Day One. It ranks fourth with teens, second 18-24 and first 25-34.

Beyoncé takes over the top spot on the R&R CHR/Pop chart this week with "Baby Boy" (Columbia). It moves into second place on Callout America — ranking first with teens and second among women 18-24 and 25-34.

Lil Jon moves into the No. 7 spot on the survey this week with "Get Low" (TVT). It ranks sixth with teens, ninth 18-24 and sixth 25-34.

Santana climb into the No. 11 spot this week with "Why Don't You & I" (Arista). The song is testing especially well in the upper two demos, ranking 10th 18-24 and fifth 25-34.

Each week you can view Callout America data online at www.bullsi.com, thanks to R&R's partnership with Bullseye Research. You can sort by demo or region. This week's password: *cod-dington*.

Total sample size is 350 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the total percentage of respondents who recognized the song. Total burn represents the percentage of respondents who said they were tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) tracks represent songs that have yet to chart top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who respond favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, Buffalo, Hartford, Nassau-Suffolk, New York, Philadelphia, Pittsburgh, Providence, Rochester, Washington, DC. SOUTH: Atlanta, Austin, Charlotte, Dallas, Houston, Miami, Nashville, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Denver, Fresno, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, Seattle, Spokane, Tucson.

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CHR/POP TOP 50

Powered By



October 31, 2003

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | + / - PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-------------|---------------------|----------------|---------------------|
| | 1 | BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | 8572 | +374 | 699916 | 11 | 124/0 |
| 1 | 2 | 3 DOORS DOWN Here Without You (Republic/Universal) | 8423 | +186 | 647980 | 13 | 121/0 |
| 3 | 3 | NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal) | 6704 | -243 | 512046 | 20 | 118/0 |
| 5 | 4 | SANTANA f/ALEX BAND Why Don't You & I (Arista) | 6231 | -103 | 481250 | 19 | 121/0 |
| 4 | 5 | MAROON 5 Harder To Breathe (Octone/J) | 6046 | -317 | 448371 | 19 | 126/0 |
| 8 | 6 | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 5652 | +691 | 397555 | 9 | 123/1 |
| 6 | 7 | CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA) | 5605 | -588 | 477121 | 16 | 121/0 |
| 9 | 8 | TRAPT Headstrong (Warner Bros.) | 5494 | +869 | 413496 | 15 | 115/3 |
| 7 | 9 | BLACK EYED PEAS Where Is The Love? (A&M/Interscope) | 4969 | -662 | 404020 | 24 | 124/0 |
| 10 | 10 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 4524 | +147 | 291940 | 12 | 101/1 |
| 13 | 11 | BABY BASH Suga Suga (Universal) | 4485 | +657 | 334881 | 10 | 104/8 |
| 12 | 12 | STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | 4290 | +458 | 316791 | 14 | 119/1 |
| 14 | 13 | BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | 4197 | +473 | 316848 | 3 | 128/2 |
| 23 | 14 | OUTKAST Hey Ya! (Arista) | 3864 | +1021 | 306540 | 7 | 118/9 |
| 15 | 15 | HILARY DUFF So Yesterday (Buena Vista/Hollywood) | 3739 | +169 | 284157 | 14 | 118/0 |
| 11 | 16 | MYA My Love Is Like...Whoa (A&M/Interscope) | 3450 | -766 | 261288 | 13 | 120/0 |
| 17 | 17 | PINK Trouble (Arista) | 3163 | -179 | 191689 | 6 | 125/0 |
| 22 | 18 | MATCHBOX TWENTY Bright Lights (Atlantic) | 3062 | +218 | 204711 | 10 | 95/0 |
| 25 | 19 | LIZ PHAIR Why Can't I? (Capitol) | 2793 | +168 | 162407 | 13 | 108/5 |
| 21 | 20 | FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 2730 | -251 | 262636 | 16 | 88/0 |
| 24 | 21 | JOHN MAYER Bigger Than My Body (Aware/Columbia) | 2725 | -11 | 163322 | 10 | 96/0 |
| 20 | 22 | CHINGY Right Thurr (DTP/Capitol) | 2703 | -308 | 166294 | 20 | 110/0 |
| 18 | 23 | 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) | 2658 | -590 | 211582 | 15 | 106/0 |
| 16 | 24 | KELLY CLARKSON Low (RCA) | 2605 | -831 | 203223 | 12 | 111/0 |
| 27 | 25 | SIMPLE PLAN Perfect (Lava) | 2533 | +253 | 240845 | 7 | 98/2 |
| 31 | 26 | MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | 2299 | +382 | 176910 | 4 | 105/7 |
| 29 | 27 | NICKELBACK Someday (Roadrunner/IDJMG) | 2292 | +367 | 134038 | 6 | 101/8 |
| 41 | 28 | NO DOUBT It's My Life (Interscope) | 2159 | +1088 | 212639 | 2 | 115/17 |
| 26 | 29 | ATARIS The Boys Of Summer (Columbia) | 2034 | -356 | 154985 | 17 | 105/0 |
| 32 | 30 | BUBBA SPARXXX Deliverance (Beatclub/Interscope) | 2018 | +186 | 105661 | 9 | 78/3 |
| 30 | 31 | STAIN'D So Far Away (Flip/Elektra/EEG) | 2005 | +86 | 110358 | 10 | 86/0 |
| 28 | 32 | JUSTIN TIMBERLAKE Senorita (Jive) | 1724 | -505 | 141335 | 17 | 117/0 |
| 36 | 33 | FEFE DDBSON Take Me Away (Island/IDJMG) | 1675 | +137 | 70913 | 7 | 98/3 |
| 34 | 34 | BLACK EYED PEAS Shut Up (A&M/Interscope) | 1660 | +97 | 84471 | 5 | 86/4 |
| 40 | 35 | NELLY FURTADD Powerless (Say What You Want) (DreamWorks) | 1415 | +224 | 83654 | 3 | 89/5 |
| 42 | 36 | LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 1413 | +400 | 97845 | 3 | 79/10 |
| 37 | 37 | LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal) | 1290 | -147 | 117600 | 20 | 78/0 |
| 44 | 38 | CLAY AIKEN Invisible (RCA) | 1282 | +364 | 101503 | 3 | 89/11 |
| 38 | 39 | LIVE Heaven (Radioactive/Geffen) | 1238 | -135 | 82051 | 15 | 44/0 |
| 39 | 40 | MANDY MODRE Have A Little Faith In Me (Epic) | 1228 | -52 | 42582 | 7 | 90/0 |
| 35 | 41 | PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | 1009 | -539 | 79139 | 9 | 68/0 |
| Debut | 42 | CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol) | 991 | +365 | 57367 | 1 | 57/22 |
| Debut | 43 | ENRIQUE IGLESIAS Addicted (Interscope) | 957 | +451 | 66712 | 1 | 82/10 |
| 33 | 44 | MARIA I Give, You Take (DreamWorks) | 945 | -628 | 40699 | 9 | 90/0 |
| 46 | 45 | JD'SH KELLEY Amazing (Hollywood) | 879 | +35 | 44000 | 4 | 51/2 |
| 47 | 46 | DIDO White Flag (Arista) | 875 | +81 | 69714 | 4 | 40/3 |
| 49 | 47 | MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) | 847 | +163 | 46893 | 2 | 46/2 |
| 50 | 48 | FUEL Falls On Me (Epic) | 775 | +106 | 22175 | 3 | 65/4 |
| Debut | 49 | EAMON F**k It (I Don't Want You Back) (Jive) | 703 | +205 | 54107 | 1 | 33/7 |
| Debut | 50 | BLAQUE I'm Good (Elektra/EEG) | 680 | +36 | 37109 | 1 | 49/4 |

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| CHRISTINA AGUILERA The Voice Within (RCA) | 95 |
| JESSICA SIMPSON With You (Columbia) | 24 |
| CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol) | 22 |
| WILLA FORD f/LADY MAY A Toast To Men (Lava/Atlantic) | 20 |
| NO DOUBT It's My Life (Interscope) | 17 |
| LINKIN PARK Numb (Warner Bros.) | 17 |
| MADONNA Nothing Falls (Maverick/Warner Bros.) | 14 |
| CLAY AIKEN Invisible (RCA) | 11 |
| DASHBOARD CONFESSIONAL Hands Down (Vagrant) | 11 |
| TARRALYN RAMSEY Up Against All Odds (Casablanca) | 11 |

Most Increased Plays

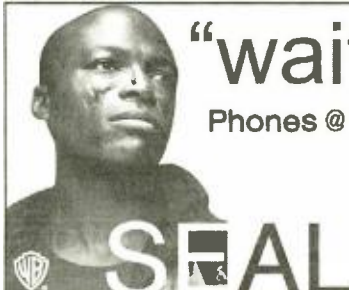
| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| NO DOUBT It's My Life (Interscope) | +1088 |
| OUTKAST Hey Ya! (Arista) | +1021 |
| TRAPT Headstrong (Warner Bros.) | +869 |
| EAMON F**k It (I Don't Want You Back) (Jive) | +694 |
| FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | +691 |
| BABY BASH Suga Suga (Universal) | +657 |
| BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | +473 |
| STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | +458 |
| ENRIQUE IGLESIAS Addicted (Interscope) | +451 |
| LUACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | +400 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| JASDN MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 2613 |
| BEYONCE' f/JAY-Z Crazy In Love (Columbia) | 2499 |
| MATCHBOX TWENTY Unwell (Atlantic) | 2390 |
| EVANESCENCE Bring Me To Life (Wind-up) | 1935 |
| 50 CENT In Da Club (Shady/Aftermath/Interscope) | 1816 |
| R. KELLY Ignition (Jive) | 1631 |
| JUSTIN TIMBERLAKE Rock Your Body (Jive) | 1534 |
| SIMPLE PLAN Addicted (Lava) | 1526 |
| KELLY CLARKSON Miss Independent (RCA) | 1483 |
| M. BRANCH Are You Happy Now? (Maverick/Warner Bros.) | 1350 |
| UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava) | 1350 |
| SEAN PAUL Get Busy (VP/Atlantic) | 1326 |
| ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG) | 1225 |
| LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic) | 1147 |
| 3 DOORS DOWN When I'm Gone (Republic/Universal) | 1044 |
| TRAIN Calling All Angels (Columbia) | 893 |
| CHRISTINA AGUILERA Fighter (RCA) | 811 |
| EMINEM Lose Yourself (Shady/Interscope) | 777 |
| WAYNE WONDER No Letting Go (VP/Atlantic) | 720 |
| JEWEL Intuition (Atlantic) | 685 |
| DJ SAMMY & YANOU Heaven (Robbins) | 659 |
| MERCYME I Can Only Imagine (IND/Curb) | 654 |
| BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J) | 631 |
| AVRIL LAVIGNE I'm With You (Arista) | 629 |
| FRANKIE J. Don't Wanna Try (Columbia) | 618 |

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 10/19-10/25. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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



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KURB WMYX KSII KQIS

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Adult Top 40 Monitor: 25*
Modern Adult Monitor: 25*
AC Monitor: #24



October 31, 2003

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 | 3 DOORS DOWN Here Without You (Republic/Universal) | 3007 | +23 | 73414 | 14 | 50/0 |
| 2 | 2 | BEYONCÉ f/SEAN PAUL Baby Boy (Columbia) | 2772 | +130 | 70508 | 10 | 49/1 |
| 3 | 3 | MAROON 5 Harder To Breathe (Octone/J) | 2576 | +24 | 59769 | 17 | 47/0 |
| 4 | 4 | SANTANA f/ALEX BAND Why Don't You & I (Arista) | 2515 | +54 | 64822 | 19 | 48/0 |
| 5 | 5 | NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal) | 2279 | -17 | 54938 | 18 | 47/0 |
| 8 | 6 | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 2275 | +444 | 55932 | 8 | 49/1 |
| 6 | 7 | CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA) | 2138 | -153 | 47823 | 16 | 42/0 |
| 10 | 8 | TRAPT Headstrong (Warner Bros.) | 1819 | +155 | 45969 | 18 | 45/3 |
| 7 | 9 | BLACK EYED PEAS Where Is The Love? (A&M/Interscope) | 1816 | -110 | 40523 | 23 | 43/0 |
| 11 | 10 | STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | 1525 | +50 | 39796 | 14 | 41/2 |
| 20 | 11 | BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | 1472 | +391 | 34763 | 3 | 46/1 |
| 12 | 12 | MATCHBOX TWENTY Bright Lights (Atlantic) | 1433 | +23 | 34227 | 11 | 44/1 |
| 14 | 13 | JDHN MAYER Bigger Than My Body (Awarra/Columbia) | 1406 | +38 | 34437 | 11 | 42/0 |
| 9 | 14 | MYA My Love Is Like...Whoa (A&M/Interscope) | 1405 | -403 | 30431 | 13 | 37/0 |
| 18 | 15 | BABY BASH Suga Suga (Universal) | 1364 | +197 | 32352 | 8 | 39/3 |
| 15 | 16 | PINK Trouble (Arista) | 1355 | +18 | 30363 | 5 | 41/1 |
| 16 | 17 | HILARY DUFF So Yesterday (Buena Vista/Hollywood) | 1330 | +58 | 33093 | 13 | 39/1 |
| 24 | 18 | MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | 1112 | +132 | 26445 | 5 | 46/0 |
| 21 | 19 | NICKELBACK Someday (Roadrunner/IDJMG) | 1112 | +76 | 27144 | 7 | 43/3 |
| 13 | 20 | KELLY CLARKSON Low (RCA) | 1111 | -270 | 23207 | 11 | 33/0 |
| 22 | 21 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 1099 | +97 | 26100 | 6 | 40/2 |
| 25 | 22 | LIZ PHAIR Why Can't I? (Capitol) | 1040 | +82 | 29714 | 13 | 39/4 |
| 35 | 23 | NO DOUBT It's My Life (Interscope) | 1011 | +455 | 23779 | 2 | 47/5 |
| 33 | 24 | OUTKAST Hey Ya! (Arista) | 970 | +330 | 21016 | 4 | 39/2 |
| 17 | 25 | 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) | 879 | -313 | 21721 | 13 | 30/0 |
| 23 | 26 | CHINGY Right Thurr (DTP/Capitol) | 810 | -172 | 17409 | 17 | 26/0 |
| 28 | 27 | NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | 806 | +128 | 21339 | 3 | 41/1 |
| 29 | 28 | BLACK EYED PEAS Shut Up (A&M/Interscope) | 711 | +46 | 16215 | 6 | 39/0 |
| 32 | 29 | STAIN'D So Far Away (Flip/Elektra/EEG) | 665 | +22 | 16327 | 11 | 30/1 |
| 31 | 30 | BUBBA SPARXXX Deliverance (Beatclub/Interscope) | 661 | +8 | 15613 | 9 | 32/0 |
| 26 | 31 | FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 642 | -131 | 14313 | 15 | 19/0 |
| 36 | 32 | SIMPLE PLAN Perfect (Lava) | 617 | +131 | 15672 | 5 | 33/6 |
| 27 | 33 | JUSTIN TIMBERLAKE Senorita (Jive) | 565 | -173 | 15113 | 16 | 20/1 |
| 44 | 34 | ENRIQUE IGLESIAS Addicted (Interscope) | 498 | +180 | 14349 | 2 | 41/2 |
| 37 | 35 | FEFE DOBSON Take Me Away (Island/IDJMG) | 488 | +35 | 11355 | 8 | 31/1 |
| 30 | 36 | ATARIS The Boys Of Summer (Columbia) | 422 | -236 | 8174 | 14 | 15/0 |
| 43 | 37 | KK All The Pieces (Independent) | 407 | +69 | 8896 | 9 | 13/1 |
| 34 | 38 | MARIA I Give, You Take (DreamWorks) | 386 | -214 | 8355 | 12 | 21/0 |
| 38 | 39 | LIVE Heaven (Radioactive/Geffen) | 374 | -28 | 7829 | 14 | 12/1 |
| 40 | 40 | MANDY MOORE Have A Little Faith In Me (Epic) | 366 | +6 | 9451 | 8 | 18/0 |
| 47 | 41 | DIDO White Flag (Arista) | 349 | +45 | 8864 | 6 | 17/3 |
| 45 | 42 | KILEY DEAN Who Will I Run To? (Beatclub/Interscope) | 348 | +41 | 9817 | 4 | 28/0 |
| Debut | 43 | CLAY AIKEN Invisible (RCA) | 302 | +168 | 8603 | 1 | 22/8 |
| Debut | 44 | LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 302 | +119 | 7940 | 1 | 21/1 |
| 41 | 45 | GOOD CHARLOTTE Girls & Boys (Daylight/Epic) | 300 | -54 | 7218 | 19 | 11/0 |
| 39 | 46 | PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | 284 | -117 | 6582 | 6 | 8/0 |
| 48 | 47 | JOSH KELLEY Amazing (Hollywood) | 277 | +4 | 7898 | 4 | 14/1 |
| 49 | 48 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 268 | +15 | 8017 | 3 | 12/0 |
| 50 | 49 | PLUMB Real (Curb) | 260 | +30 | 5728 | 2 | 20/0 |
| Debut | 50 | CHINGY f/SNOOP DOGG & LUDACRIS Holidæ In (DTP/Capitol) | 216 | +122 | 4888 | 1 | 19/6 |

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 10/19 - Saturday 10/25.
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Most Added®

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| CHRISTINA AGUILERA The Voice Within (RCA) | 25 |
| DASHBOARD CONFESSIONAL Hands Down (Vagrant) | 9 |
| MADONNA Nothing Fails (Maverick/Warner Bros.) | 9 |
| NATURAL What If (Transcontinental) | 9 |
| CLAY AIKEN Invisible (RCA) | 8 |
| MXPX Everything Sucks (When You're Gone) (A&M/Interscope) | 8 |
| SIMPLE PLAN Perfect (Lava) | 6 |
| CHINGY f/SNOOP DOGG & LUDACRIS Holidæ In (DTP/Capitol) | 6 |
| NO DOUBT It's My Life (Interscope) | 5 |
| WILLA FORD f/LADY MAY A Toast To Men (Lava/Atlantic) | 5 |
| LIZ PHAIR Why Can't I? (Capitol) | 4 |
| TRAPT Headstrong (Warner Bros.) | 3 |
| NICKELBACK Someday (Roadrunner/IDJMG) | 3 |
| BABY BASH Suga Suga (Universal) | 3 |
| DIDO White Flag (Arista) | 3 |
| NELLY Iz U (Fo' Reel/Universal) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| NO DOUBT It's My Life (Interscope) | +455 |
| FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | +444 |
| BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | +391 |
| OUTKAST Hey Ya! (Arista) | +330 |
| BABY BASH Suga Suga (Universal) | +197 |
| ENRIQUE IGLESIAS Addicted (Interscope) | +180 |
| CLAY AIKEN Invisible (RCA) | +168 |
| TRAPT Headstrong (Warner Bros.) | +155 |
| DASHBOARD CONFESSIONAL Hands Down (Vagrant) | +145 |
| MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | +132 |
| SIMPLE PLAN Perfect (Lava) | +131 |
| BEYONCÉ f/SEAN PAUL Baby Boy (Columbia) | +130 |
| NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | +128 |
| LINKIN PARK Numb (Warner Bros.) | +126 |
| CHINGY f/SNOOP DOGG & LUDACRIS Holidæ In (DTP/Capitol) | +122 |
| LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | +119 |
| LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | +97 |
| CHRISTINA AGUILERA The Voice Within (RCA) | +97 |
| LIZ PHAIR Why Can't I? (Capitol) | +82 |
| NICKELBACK Someday (Roadrunner/IDJMG) | +76 |
| GOOD CHARLOTTE Hold On (Epic) | +75 |
| KK All The Pieces (Independent) | +69 |
| SEAL Waiting For You (Warner Bros.) | +62 |
| HILARY DUFF So Yesterday (Buena Vista/Hollywood) | +58 |
| SANTANA f/ALEX BAND Why Don't You & I (Arista) | +54 |
| STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | +50 |
| BLACK EYED PEAS Shut Up (A&M/Interscope) | +46 |
| SARAH MCLACHLAN Fallen (Arista) | +46 |
| DIDO White Flag (Arista) | +45 |
| KILEY DEAN Who Will I Run To? (Beatclub/Interscope) | +41 |

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**America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 10/31/03**

| Artist Title (Label) | TW | LW | Familiarity | Burn | Women 12-17 | Women 18-24 | Women 25-34 |
|--|------|------|-------------|------|-------------|-------------|-------------|
| 3 DOORS DOWN Here Without You (Republic/Universal) | 4.13 | 4.29 | 92% | 19% | 4.05 | 4.27 | 4.12 |
| SANTANA f/ALEX BAND Why Don't You & I (Arista) | 4.08 | 4.16 | 88% | 20% | 3.95 | 4.20 | 3.90 |
| MAROON 5 Harder To Breathe (Octone/LJ) | 4.06 | 4.20 | 91% | 22% | 4.03 | 4.18 | 3.99 |
| SIMPLE PLAN Perfect (Lava) | 4.05 | — | 80% | 14% | 4.24 | 4.15 | 3.79 |
| STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | 4.03 | 3.98 | 88% | 15% | 4.24 | 3.96 | 3.76 |
| MATCHBOX TWENTY Bright Lights (Atlantic) | 3.96 | 3.97 | 71% | 11% | 3.92 | 3.94 | 3.98 |
| TRAPT Headstrong (Warner Bros.) | 3.93 | 4.09 | 84% | 22% | 4.04 | 4.01 | 3.79 |
| LIZ PHAIR Why Can't I? (Capitol) | 3.88 | 3.84 | 79% | 17% | 3.99 | 3.95 | 3.71 |
| KELLY CLARKSON Low (RCA) | 3.87 | 3.90 | 93% | 24% | 3.84 | 3.95 | 3.80 |
| BLACK EYED PEAS Where Is The Love? (A&M/Interscope) | 3.82 | 3.85 | 98% | 48% | 3.80 | 3.70 | 3.87 |
| JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 3.79 | 3.90 | 94% | 40% | 3.80 | 3.56 | 3.81 |
| ATARIS The Boys Of Summer (Columbia) | 3.78 | 3.82 | 94% | 34% | 3.98 | 3.77 | 3.65 |
| CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA) | 3.77 | 3.86 | 97% | 38% | 3.85 | 3.75 | 4.03 |
| FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 3.75 | 3.91 | 95% | 29% | 4.10 | 3.58 | 3.29 |
| NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal) | 3.59 | 3.63 | 97% | 44% | 3.71 | 3.62 | 3.50 |
| HILARY DUFF So Yesterday (Buena Vista/Hollywood) | 3.58 | 3.62 | 94% | 32% | 3.49 | 3.56 | 3.78 |
| OUTKAST Hey Ya! (Arista) | 3.54 | — | 72% | 20% | 3.57 | 3.53 | 3.59 |
| BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | 3.52 | 3.60 | 96% | 43% | 3.59 | 3.47 | 3.57 |
| JOHN MAYER Bigger Than My Body (Aware/Columbia) | 3.51 | 3.50 | 79% | 25% | 3.62 | 3.56 | 3.35 |
| PINK T Trouble (Arista) | 3.45 | 3.44 | 82% | 23% | 3.37 | 3.30 | 3.41 |
| FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 3.44 | 3.39 | 78% | 32% | 3.49 | 3.54 | 3.36 |
| LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 3.43 | 3.51 | 77% | 33% | 3.83 | 3.47 | 3.28 |
| BABY BASH Suga Suga (Universal) | 3.43 | 3.54 | 66% | 21% | 3.67 | 3.53 | 3.08 |
| BEYONCE' f/JAY-Z Crazy In Love (Columbia) | 3.39 | 3.42 | 98% | 57% | 3.12 | 3.32 | 3.56 |
| JUSTIN TIMBERLAKE Senorita (Jive) | 3.38 | 3.49 | 96% | 48% | 3.58 | 3.47 | 3.45 |
| MYA My Love Is Like...Whoa (A&M/Interscope) | 3.35 | 3.27 | 92% | 43% | 3.23 | 3.39 | 3.21 |
| PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | 3.18 | 3.25 | 70% | 34% | 3.38 | 2.98 | 3.38 |
| CHINGY Right Thurr (DTP/Capitol) | 3.17 | 3.21 | 94% | 49% | 3.36 | 3.21 | 2.89 |
| 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) | 3.15 | 3.14 | 95% | 50% | 3.24 | 3.21 | 2.86 |

Total sample size is 492 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. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

O.A.R. Hey Girl (Lava)
Total Plays: 575, Total Stations: 45, Adds: 5

YOUNGBLOODZ f/LIL' JON Damn! (Arista)
Total Plays: 572, Total Stations: 25, Adds: 1

KILEY DEAN Who Will I Run To? (Beatclub/Interscope)
Total Plays: 549, Total Stations: 43, Adds: 1

GOOD CHARLOTTE Hold On (Epic)
Total Plays: 408, Total Stations: 45, Adds: 4

SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
Total Plays: 375, Total Stations: 19, Adds: 1

NICK LACHEY This I Swear (Universal)
Total Plays: 321, Total Stations: 31, Adds: 6

WILLA FORD f/LADY MAY A Toast To Men (Lava/Atlantic)
Total Plays: 293, Total Stations: 31, Adds: 20

LILLIX Tomorrow (Maverick/Reprise)
Total Plays: 293, Total Stations: 28, Adds: 5

SEAN PAUL I'm Still In Love With You (VP/Atlantic)
Total Plays: 278, Total Stations: 34, Adds: 7

DASHBOARD CONFSSIONAL Hands Down (Vagrant)
Total Plays: 268, Total Stations: 37, Adds: 11

Songs ranked by total plays



BUT THERE'S ONLY THREE OF THEM Five For Fighting's John Ondrasik stopped by WNKS (Kiss 95.1) Charlotte to hang with the staff and cajole them into playing his new song. Seen in the studio after his successful pleading are WNKS MD Keli Reynolds, Ondrasik and WNKS PD John Reynolds.

Please Send Your Photos

R&R wants your best snapshots
(color or black & white).

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

R&R, c/o Keith Berman: kberman@radioandrecords.com



NIGHT NIGHT, PAM Suddenly, we love pictures! Here's Pam Anderson, who just started hosting her own show on Sirius called Club Pam, which airs on Fridays at 5 & 9pm ET. We'll be tuning in!



Geronimo Gets Sirius

New Dir./Hip-Hop & Dance Programming gives insight into working in satellite radio

There is no argument that there have been many changes in our industry in the last decade as technology has continued to advance. One of these is the development and launch of satellite radio. Some may argue that satellite radio is a "here today, gone tomorrow" alternative to commercial radio, but the bottom line is that the providers of this service are making headway in getting the attention of the industry and consumers alike.

At Sirius, where most of the programming staff at one time or another programmed commercial radio, the main concern is giving consumers commercial-free music around the clock, and thus far the company has been doing a superb job of it. I began to wonder how programming a satellite radio station is different from programming a commercial radio station and decided to speak to Geronimo, Sirius' new Director/Hip-Hop & Dance Programming, on the subject.

Geronimo got his start in radio working at WKRK-FM/New York, the station at Kingsborough College. He later moved into commercial radio, working at WABB/Mobile, where he was MD/evening talent; WWKX/Providence, where he was PD/morning talent; and WKTU/New York, where he was MD/evening personality. He also consulted the programming department at WQHT/New York.

R&R: What do your duties consist of as Director/Hip-Hop & Dance Programming at Sirius?

Geronimo: I work closely with

"Even though it's radio, I try to use HBO as a model. Subscribers pay for Sirius, so they expect more, and that's what we try to give them."

VP/Music Programming Steve Blatter and VP/Operations Joel Salkowitz on new and innovative ways that we can make what we do special. The staff and I work hard on keeping the music balance just right and each stream unique and entertaining. Since we are a national entertainment company, we have to keep in mind that we are serving both coasts and everywhere in between simultaneously. We do rotations and research just like commercial radio, but the key is the extra music and no commercials.

Our consultant, Walter Sabo, says — and I agree — "We have the power to deliver over 100 better-than-FM-quality signals to every radio market in America." My goal is to make every stream that I program sound like a major-market radio station.

R&R: What are some of the goals you've set for yourself at Sirius?

Geronimo: We have the ability to break a lot of new music that commercial radio doesn't have the freedom to do. I want to start breaking new hip-hop acts and new dance acts who are starving for national exposure.

R&R: What, if any, special elements have you included on your stations that the consumer would enjoy, such as artist interviews, playing album cuts, unedited versions of songs, etc.?

Geronimo: Some of our upcoming programming is confidential, but we have huge things happening here. We just hired Pam Anderson to host her own show, and, quite honestly, I'm not mad at having her around the office. We just had Sting perform in one of our many full-service recording studios. Jewel was here, Pharrell sang and played the piano, and Jessica Simpson was here too.

The best story I can tell you about our programming is that I was actually reprimanded for playing a "clean" radio edit of a hip-hop song. Can you imagine being told that you need to play the dirty version? Not only is that unheard of, it's cool!

R&R: With your background in commercial radio, what intrigued you enough to take a shot at programming satellite radio?

Geronimo: The sky's the limit here. This is no lie: I've never had an idea turned down here. Not every concept is a home run, but Sirius is all about taking chances, being creative and actually having fun at what you do. Although we have our stressful situations at Sirius, it doesn't compare to that feeling you get when you know you're getting your monthly trend and you're dropping a great month.

"We have the ability to break a lot of new music that commercial radio doesn't have the freedom to do. I want to start breaking new hip-hop acts and new dance acts that are starving for national exposure."

On the dance side of things, we provide several channels of dance music programming. This is a format that is underserved and that people are passionate about. We receive a lot of good feedback from our subscribers and Internet listeners regarding what we do for the dance community. Whether it's non-stop mixes or live broadcasts from clubs around the country, we do it.

R&R: Explain to us some of the differences between programming satellite radio and programming commercial radio.

"The best story I can tell you about our programming is that I was actually reprimanded for playing a 'clean' radio edit of a hip-hop song. Can you imagine being told that you need to play the dirty version?"

Geronimo: When we add music, it's not about East Coast or West Coast, Dirty South or Miami Bass. If it's good and it fits the format, we will be open to giving it a shot. We are very active with our Internet requests, or "E Quests," and try to always please our subscribers, since they are paying for Sirius. Even though it's radio, I try to use HBO as a model. Subscribers pay for Sirius, so they expect more, and that's what we try to give them.

R&R: What are some of the special features and programming that Sirius has that you wouldn't hear on commercial radio?

Geronimo: The No. 1 feature is 100% commercial-free music on 60 music channels. We are also giving away \$2 million — \$1 million for you and \$1 million for a friend. We can also swear and curse, although we don't make a habit of it. At the beginning of the year we debuted a new channel called OUTQ. It's 24 hours of gay programming, and it's compelling, original and a totally new concept.

R&R: Do you mainly get your product from record companies? What other resources do you use to find the product to put on your stations?

Geronimo: We have some of the most connected DJs who get their music directly from the artists. From Grandmaster Flash and Red Alert to DJ Diamond (the *Making the Band* DJ), Big Jay Dee and Jonathan Doncker, they all work here and all bring me exclusives. Most record companies do service us, and after the label reps tour our facilities, they really embrace us.

R&R: Sirius and the stations you program are heard by people in different markets. How do you choose the music you put on each station? Do you look at certain stations in each market to see what they are playing?

Geronimo: When it comes to hip-hop, we look, listen and keep a close ear to what's being done on WQHT (Hot 97) and WWPR (Power 105) in New York. Tracy Cloherty, Ebro and Reggie Hawkins at Hot 97 are amazing at what they do. Across the street at Power 105, Michael Saunders has done a great job, and MD Mara Melendez has the best ears in the business. Needless to say, I steal — or, as we say in radio, "borrow" — from them as much as possible.

We also closely monitor what

Damien, E Man and Jimmy Steal do at KPWR (Power 106)/Los Angeles. Right now, the Dirty South and West Coast flavas are what's hot, so we rely on what's going on in Houston, Dallas, San Antonio, Los Angeles, San Diego and Miami, just to name a few markets. We also pay attention to what is on my desk. On our Hip-Hop Nation channel, we have the freedom to play independent rap, unsigned artists and new music before it breaks anywhere.

R&R: Do you foresee Sirius being a vital entertainment medium for the masses? If so, what steps is the organization taking to make that more of a reality?

Geronimo: All I can say is, this is only the beginning. We are really not a satellite radio company; we are a full-service entertainment company that has 60 commercial-free music channels and over 40 talk and entertainment channels, most airing original programming. Almost every format that you can think of, we have here at Sirius. Whether you like old-school rap on Backspin or '80s New Wave on First Wave, the variety and the great programming are here.

Sirius Exec. VP Jay Clark and CEO Joe Clayton are committed to succeeding and winning and taking Sirius to new heights. It's a great feeling to be involved with such a creative and exciting new form of mass media.

R&R: Would you like to add any closing remarks?

Geronimo: For a while I was disillusioned with the radio business and the consolidation that had taken place. Many incredibly talented people are unemployed, and that's truly unfortunate. If this description fits you, hang in there and keep hustling. With the few corporations owning everything, now is the time for the little man to succeed, thrive and conquer.

TALK BACK TO R&R!

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

Call me at 201-459-0750

or e-mail:

dthompson@radioandrecords.com



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | 6283 | -187 | 685093 | 13 | 87/1 |
| 3 | 2 | LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 5716 | +465 | 593067 | 11 | 83/0 |
| 5 | 3 | CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol) | 5584 | +676 | 540265 | 10 | 86/0 |
| 4 | 4 | YOUNGBLOODZ f/LIL' JON Damn! (Arista) | 5186 | +9 | 504067 | 16 | 80/0 |
| 2 | 5 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 5135 | -353 | 499425 | 26 | 78/0 |
| 6 | 6 | BABY BASH Suga Suga (Universal) | 4461 | -186 | 380344 | 21 | 62/0 |
| 7 | 7 | OUTKAST The Way You Move (Arista) | 4005 | +441 | 341487 | 9 | 76/0 |
| 11 | 8 | ASHANTI Rain On Me (Murder Inc./IDJMG) | 3108 | +306 | 274841 | 11 | 71/2 |
| 9 | 9 | YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG) | 3091 | -246 | 301456 | 19 | 78/0 |
| 10 | 10 | CHINGY Right Thurr (DTP/Capitol) | 2933 | -330 | 331197 | 27 | 80/0 |
| 8 | 11 | NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal) | 2880 | -561 | 245945 | 21 | 82/0 |
| 12 | 12 | MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) | 2757 | +60 | 230988 | 4 | 87/0 |
| 15 | 13 | MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) | 2524 | +277 | 222934 | 10 | 73/0 |
| 13 | 14 | PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | 2292 | -373 | 213088 | 21 | 80/0 |
| 14 | 15 | 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) | 2121 | -299 | 220366 | 22 | 79/0 |
| 20 | 16 | 2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope) | 2000 | +191 | 187611 | 4 | 70/2 |
| 22 | 17 | JAGGED EDGE Walked Outta Heaven (Columbia) | 1813 | +316 | 166095 | 7 | 63/7 |
| 19 | 18 | 50 CENT If I Can't (Shady/Aftermath/Interscope) | 1769 | -70 | 158835 | 16 | 20/1 |
| 18 | 19 | FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 1753 | -249 | 158567 | 27 | 72/0 |
| 23 | 20 | WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J) | 1676 | +208 | 134987 | 5 | 68/1 |
| 31 | 21 | OUTKAST Hey Ya! (Arista) | 1663 | +562 | 139502 | 4 | 42/10 |
| 29 | 22 | KELIS Milkshake (Star Trak/Arista) | 1531 | +352 | 172205 | 5 | 55/12 |
| 16 | 23 | MARY J. BLIGE Ooh! (Geffen) | 1398 | -713 | 104559 | 9 | 66/0 |
| 26 | 24 | 112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG) | 1371 | +92 | 104480 | 5 | 62/4 |
| 17 | 25 | OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope) | 1334 | -747 | 124450 | 10 | 68/0 |
| 37 | 26 | NELLY Iz U (Fo' Reel/Universal) | 1322 | +438 | 88406 | 3 | 60/4 |
| 33 | 27 | R. KELLY Step In The Name Of Love (Jive) | 1279 | +278 | 155295 | 6 | 59/11 |
| 21 | 28 | R. KELLY Thoa Thoin (Jive) | 1238 | -292 | 160338 | 17 | 66/0 |
| 27 | 29 | 213 Fly (Geffen) | 1234 | -36 | 155357 | 9 | 15/0 |
| 24 | 30 | T.I. 24's (Grand Hustle/Atlantic) | 1145 | -304 | 96080 | 13 | 58/0 |
| 41 | 31 | JA RULE Clap Back (Murder Inc./IDJMG) | 1127 | +418 | 110956 | 2 | 58/4 |
| 30 | 32 | BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal) | 1099 | -18 | 101301 | 5 | 48/0 |
| 46 | 33 | G UNIT Stunt 101 (Interscope) | 1061 | +564 | 149032 | 2 | 69/12 |
| 25 | 34 | BUBBA SPARXXX Deliverance (Beatclub/Interscope) | 1047 | -309 | 81616 | 14 | 45/0 |
| 34 | 35 | YING YANG TWINS Naggin' (TVT) | 968 | -20 | 92121 | 7 | 33/1 |
| 32 | 36 | BIG TYMERS This Is How We Do (Cash Money/Universal) | 928 | -122 | 72325 | 7 | 40/0 |
| 28 | 37 | MARK RONSON International Affair (Elektra/EEG) | 886 | -365 | 69132 | 8 | 43/1 |
| 39 | 38 | BLAQUE I'm Good (Elektra/EEG) | 851 | +32 | 31702 | 5 | 45/0 |
| 43 | 39 | TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive) | 760 | +92 | 76846 | 3 | 18/0 |
| 44 | 40 | CASSIDY f/R. KELLY Hotel (J) | 736 | +138 | 46090 | 2 | 51/3 |
| 36 | 41 | GEMINI f/NB RIDAZ Crazy For You (Catalyst) | 729 | -167 | 44933 | 12 | 10/0 |
| 42 | 42 | BOW WOW f/JAGGED EDGE My Baby (Columbia) | 708 | +249 | 50681 | 1 | 46/5 |
| 40 | 43 | MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG) | 677 | -131 | 75417 | 11 | 24/0 |
| 44 | 44 | MYA Fallen (A&M/Interscope) | 673 | +215 | 59569 | 1 | 35/12 |
| 49 | 45 | WESTSIDE CONNECTION Gangsta Nations (Capitol) | 659 | +196 | 96999 | 2 | 37/9 |
| 38 | 46 | CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA) | 654 | -229 | 46827 | 15 | 24/0 |
| 35 | 47 | BOW WOW Let's Get Down (Columbia) | 652 | -252 | 36399 | 18 | 49/0 |
| 48 | 48 | NICK CANNON Gigolo (Jive) | 589 | +143 | 40971 | 1 | 43/8 |
| 49 | 49 | BABY BASH Shorty Doowop (Universal) | 535 | +94 | 42251 | 1 | 8/1 |
| 42 | 50 | TECH N9NE Imma Tell (Independent) | 529 | -146 | 19053 | 7 | 27/0 |

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| AVANT Read Your Mind (Geffen) | 16 |
| G UNIT Stunt 101 (Interscope) | 12 |
| KELIS Milkshake (Star Trak/Arista) | 12 |
| MYA Fallen (A&M/Interscope) | 12 |
| MUSIQ Fortnight (Def Soul/IDJMG) | 12 |
| R. KELLY Step In The Name Of Love (Jive) | 11 |
| OUTKAST Hey Ya! (Arista) | 10 |
| WARREN G Let's Go (It's A Movement) (MSC) | 10 |
| WESTSIDE CONNECTION Gangsta Nations (Capitol) | 9 |
| DMX Get It On The Floor (Ruff Ryders/IDJMG) | 9 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol) | +676 |
| G UNIT Stunt 101 (Interscope) | +564 |
| OUTKAST Hey Ya! (Arista) | +562 |
| LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | +465 |
| OUTKAST The Way You Move (Arista) | +441 |
| NELLY Iz U (Fo' Reel/Universal) | +438 |
| JA RULE Clap Back (Murder Inc./IDJMG) | +418 |
| EAMON F**k It (I Don't Want You Back) (Jive) | +386 |
| KELIS Milkshake (Star Trak/Arista) | +352 |
| JAGGED EDGE Walked Outta Heaven (Columbia) | +316 |

New & Active

- BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)
Total Plays: 528, Total Stations: 16, Adds: 0
- LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)
Total Plays: 506, Total Stations: 30, Adds: 6
- AVANT Read Your Mind (Geffen)
Total Plays: 407, Total Stations: 28, Adds: 16
- SEAN PAUL I'm Still In Love With You (VP/Atlantic)
Total Plays: 379, Total Stations: 41, Adds: 5
- L. KRAVITZ f/P. DIDDY... Show Me... (Bad Boy/Universal)
Total Plays: 315, Total Stations: 31, Adds: 2
- MONTELL JOROAN Superstar (Koch)
Total Plays: 315, Total Stations: 16, Adds: 0
- JS Love Angel (DreamWorks)
Total Plays: 290, Total Stations: 32, Adds: 6
- TRILLVILLE Neva Eva (Warner Bros.)
Total Plays: 274, Total Stations: 17, Adds: 3
- DMX Get It On The Floor (Ruff Ryders/IDJMG)
Total Plays: 272, Total Stations: 31, Adds: 9
- BEYONCE' Me, Myself And I (Columbia)
Total Plays: 264, Total Stations: 45, Adds: 7

Songs ranked by total plays

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

91 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 10/19-10/25. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.



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RANK ARTIST TITLE LABEL

- 1 LUDACRIS Stand Up (Def Jam South/IDJMG)
- 2 YOUNGBLOODS f/LIL' JON Damn! (Arista)
- 3 LIL' JON & EASTSIDE BOYZ Get Low (TVT)
- 4 BEYONCE' f/SEAN PAUL Baby Boy (Columbia)
- 5 YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)
- 6 CHINGY f/SNOOP DOGG & LUDCARIS Holidae In (DTP/Capitol)
- 7 CHINGY Right Thurr (Priority/Capitol)
- 8 G-UNIT Stunt 101 (Interscope)
- 9 MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)
- 10 OUTKAST The Way You Move (Arista)
- 11 JA RULE Clap Back (Murder Inc./IDJMG)
- 12 MURPHY LEE f/J. DUPRI Wat Da Hook Gon' Be (Fo' Reel/Universal)
- 13 BABY BASH Suga Suga (Universal)
- 14 WYCLEF JEAN Party To Demascus (J)
- 15 KELIS Milkshake (Star Trak/Arista)
- 16 2PAC f/NOTORIOUS B.I.G. Runnin' (Death Row/Interscope)
- 17 YING YANG TWINS Naggin' (TVT)
- 18 BAD BOY'S DA BAND Bad Boy This, Bad Boy That (Bad Boy/Universal)
- 19 T.I. 24's (Grand Hustle/Atlantic)
- 20 NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Universal)
- 21 R. KELLY Step In The Name Of Love (Jive)
- 22 R. KELLY Thoia Thoin (Jive)
- 23 YING YANG TWINS Salt Shaker (TVT)
- 24 PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
- 25 50 CENT If I Can't (Shady/Aftermath/Interscope)
- 26 BIG TYMERS This Is How We Do (Cash Money/Universal)
- 27 WESTSIDE CONNECTION Gangsta Nation (Capitol)
- 28 DMX Get It On The Floor (Ruff Ryders/IDJMG)
- 29 213 Fly(Geffen)
- 30 LOON Down For Me (Bad Boy/Universal)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/26-11/01/03. © 2003. R&R, Inc.



PHAT MIX SIX

- KANYE WEST's Through The Wire (Roc-A-Fella/IDJMG)
- CASSIDY f/R. KELLY's Hotel (J)
- TRILLVILLE's Neva Eva (Warner Bros.)
- JAY-Z's What Else Can I Say (Roc-A-Fella/IDJMG)
- G UNIT's Stunt 101 (G-Unit/Interscope)
- KNOCTURNAL f/SNOOP DOGG's The Way I Am (LA Confidential/Elektra)



This Week's Hottest Music Picks

Picazzo

MD, KISW/Bakersfield

Michael Jackson's "One More Chance" (Epic): Yes! Finally we get a Michael Jackson record that sounds like Michael Jackson. This is a freakin' smash! Kickin' add this week on "Battle of the Jams." Our listeners love it!

Baby Bash's "Shorty Doowop" (Universal): No slowing down following "Suga Suga." This is a huge Hispanic record.

Nathan Reed

PD, WRCL/Flint, MI

Eamon's "F**k It (I Don't Want You Back)" (Jive): We spiked it once and have had phones ever since! All-day rotation at WRCL (Club 93-7)/Flint, MI.

G-Unit's "Stunt 101" (G-Unit/Interscope): The audience already requests it by name! Looking forward to the whole *Beg for Mercy* disc.

OutKast's "Hey Ya!" (La Face/Arista): Our "competitor" is ignoring it, so Club 93-7 is owning it!

Big Tymers featuring R. Kelly's "Gangsta Girl" (Cash Money/Universal): Sounds hot. We're making room for it!

JB King

MD, KLUC/Las Vegas

Nick Cannon's "Gigolo" (Jive): Sounds good on the air. Already getting phones.

R. Kelly's "Step in the Name of Love" (Jive): Will be a hit through the rest of the year.

Michael Jackson's "One More Chance": As an MJ fan, I think its great, especially the Oakenfold mix.

Nodeesha's "Get It While It's Hot" (Arista): Reminds me of the first time I heard Dream and Toya.

Antdog

PD, KKKU/Palm Springs, CA

Cassidy featuring R. Kelly's "Hotel" (J): That's my song when my wife isn't looking.

Westside Connection featuring Nate Dogg's "Gangsta Nations" (Capitol): You know it's got to be a single if Nate Dogg is singing the hook.

Michael Jackson's "One More Chance": My wife and I make love to this song.

Nick Cannon's "Gigolo": I picked this so my mixers would get off my back.

Lee L'Heureux

MD, WRFD/Portland, ME

Trillville's "Neva Eva" (Warner Bros.): The response this gets in the club and on the phones here is incredible. They could easily rise to the top for us.

Kanye West's "Through the Wire" (Roc-A-Fella/IDJMG): We love this record. We are growing it at the mix-show level now and are strongly considering it for the future.

Jay-Z's "What Else Can I Say" (Roc-A-Fella/IDJMG): In my opinion, Jay can do no wrong. His style raises him above all the competition, and this track falls right in line with that. I, like everyone else, can't wait for the *Black* album.

Bobby Ramos

PD, KPRR/EI Paso

JS' "Love Angel" (DreamWorks): This ballad is smooth and smokin' on the requests.

2Pac featuring The Notorious B.I.G.'s "Runnin'" (Amaru/Interscope): Great requests, both men and women.

Eamon's "F**k It (I Don't Want You Back)": If you're a Rhythmic station that's not playing this one but your competitor is, you're f**cked! No. 1 phones 12+, women 18-34!

Baby Bash's "Shorty Doowop": This Latin artist is back with another smash!

Mya's "Fallen" (Interscope): *Fire!* Blowin' up the phones.

OutKast's "The Way You Move" (Arista): This is a strong female joint!

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King Of The Delta

Nate Bell talks about his new job as Regional VP/Programming

During the R&R Convention in June 2003, one topic that came up was that while urban music and radio were outperforming other genres in sales and ratings, many of the format's programmers were still not being recognized by the industry for their talent and expertise. Some felt that PDs from Urban and Urban AC stations were rarely given jobs overseeing multiple stations with different formats.

That may be changing, however. Companies like Cumulus, Citadel and Clear Channel are beginning to move Urban programmers into positions where they have responsibility for multiple stations in a variety of formats. Most recently, Clear Channel/Memphis Director/Urban Programming Nate Bell was named Regional VP/Programming, Delta Region. This week we speak to Bell about his new job.

Bell began his broadcast career at WJAX/Jacksonville as a part-time disc jockey and mix-show jock. As he worked his way up, he handled multiple jobs, including promotions assistant, morning jock, afternoon jock, night jock, Production Director and Music Director.

In Jacksonville he went on to work at WAPE, WHJX, WJMO-FM and WPDQ before becoming PD in 1994 at WJBT (the Beat). He would later handle interim Market PD duties, also overseeing CHR WHJX. Additionally, he was instrumental in the launch of Urban AC WSOL/Jacksonville.

From Florida, Bell moved on to program WKKV/Milwaukee and WDTJ/Detroit. He joined Clear Channel/Memphis in 2000 as PD of WHRK and Urban AC sister KJMS. In 2001 he was named Director/Urban programming, Memphis, adding oversight of WDIA and helping to launch FM Gospel WHAL. In addition to his regional VP duties, Bell consults several Clear Channel Urban outlets in other areas.

R&R: What exactly are your responsibilities?

NB: The Delta region includes Memphis; Jackson, TN; and Tupelo and Hattiesburg, MS. I also continue to consult Clear Channel Urban stations WBUV/Biloxi; WUBT/Nashville; and WZKS/Meridian, MS. In addition to working with Urban and Urban AC stations, I will be working with Country, Classic



Nate Bell

Rock, Alternative, CHR, Rhythmic, News/Talk and Sports. In Memphis alone I oversee seven stations. I haven't counted all the stations I will be working with, but it's a lot.

R&R: What programming principles do you feel that all formats should live by?

NB: My basic radio programming philosophy, which could cover any format, is simple: You must have a complete understanding of the individual goals of a station, then use the best programming practices and find the right team to achieve those goals. We at Clear Channel have incredible resources in our people to get the job done.

R&R: Do you think talent can cross over from format to format?

"I'm not really concerned with what a station adds; I am concerned with what a station plays."

NB: Some talent can. You have to ask, "Can this person appeal to the listenership of that station. Can they connect with that listener?"

R&R: What formats do you feel have unique nuances, and what are those nuances?

NB: First, I have to stress that the fundamental principles of good radio cross all formats. Radio is pretty much the same everywhere you go, but that being said, there are unique audience preferences for each format, and listeners may use different formats differently.

I've noticed a lot of parallels between Country and Urban AC radio.

Listeners of these formats are more passionate about the music, and both formats tend to be very involved in their communities. We've also seen the Country format splinter, just like the Urban and Urban AC formats. But in Country you generally find that the listeners — old and young alike — like all the artists. In Urban a listener who loves Nelly generally doesn't love Luther Vandross, and vice versa.

Urban radio has its unique nuances, especially in terms of personality being more a part of what we do. The audience views the format as being part of their lifestyle and one of their main forms of entertainment.

R&R: Is the Rock format more risqué than others, and can you get away with pushing the envelope more there than at other formats?

NB: That is determined by each market and the station's audience. It can be very different from city to city and regionally.

R&R: Which formats do you feel you need to study a little more?

NB: Actually, in my role consulting some of these Clear Channel stations, I've been working with programmers in all the formats, getting ideas and feedback from them and sharing programming ideas. Because of that, I've already learned a great deal about the different formats and how the programmers think. Again, you have to start with the fundamental basics of radio programming, and it grows from there.

R&R: How much of your job will be dealing with corporate bureaucracy, and how do you keep that from affecting your love of programming?

NB: First, you have to understand that all the paperwork and corporate stuff has to be dealt with. It can't be ignored. Second, Clear Channel is one of the best companies in terms of letting each station and each market run itself on the local level. I am certainly not telling each station what to do and play. In fact, I have to sell my ideas. What I mean by that is, my job is to be an advocate for the format and the product by giving my opinion on how it could be better. The ultimate decision on whether my suggestions are implemented is completely that of the GM in that particular market.

I really try to give insight and guidance, not orders. It's a myth that radio-station corporate programmers make all the decisions. Why would we then hire people on the local level?



LADY T MAKES MAJIC AGAIN Songstress Teena Marie performed for WMMJ/Washington during its monthlong anniversary celebration. She was also in town for the BET Walk of Fame Tribute to Aretha Franklin. Seen here (l-r) are WMMJ MD Mike Chase, Marie and WMMJ afternoon host Alvin John Waples.

They hire their own staff and run the day-to-day operations. My overall goal is to see if the station's direction and image are on point. Are the music rotations right? Is the imaging effective? Does a promotion serve the needs of the station's goals?

In fact, let me put it right out there: I'm not really concerned with what a station adds; I am concerned with what a station plays. I truly believe that it's not what you don't play that can hurt you, it's only what you do play that can hurt you.

"In corporate culture today, you have to have communication overkill."

I expect to have about the same amount of interaction with GMs as I do with programmers. In a way, in corporate culture today, you have to have communication overkill. I'll be communicating my ideas and goals to the programmers, GM, market manager, regional VP, senior VP and VP of programming for each format. I will not be hiring people for the stations; although, when they need help, I can certainly suggest potential talent. I feel the people in the actual market have to make those kinds of decisions, because they are the ones who will be working with this person on a daily basis.

R&R: Are you concerned that your new duties and traveling will take your attention away from your Memphis stations?

NB: I will be traveling more often — probably before every major ratings book. That being the case, I have the best team in place in Memphis, a team who can handle anything put in front of them: Bobby O'Jay, PD of WDIA; Eileen Collier, Asst. PD of Urban AC KJMS and PD of Gospel WHAL; and Devin Steel, Asst. PD of WHRK. The bottom line is, I let them do their jobs, and they've been doing it all along, so nothing is really changing to a great extent.

R&R: It's not unusual for program-

mers in other formats to oversee multiple formats, but it's unique when we see someone from the Urban format overseeing other formats. This is a major accomplishment. Are you feeling the pressure, and do you see yourself as a trailblazer?

NB: It does add extra pressure for me, considering that people may look at me harder and expect more. But I also believe that if I'm successful, other great programmers from the genre will have similar opportunities.

R&R: Do you feel that programmers in the Urban format get the respect they deserve within the industry for their talent and expertise?

NB: Actually, I do believe that there are many programmers in the Urban genre who are getting their due respect. I mean, look at the number of programmers — in Clear Channel and outside the company — who are winning in their markets. They're not just winning the format race, they're winning the market overall. And isn't that what we are really judged on, if our stations win?

R&R: Why do you think the industry has been slow to bestow more all-format duties on Urban programmers?

NB: I don't know if it's that the industry has been slow or that many Urban programmers have not had the desire to program outside the format. Maybe it's a combination of both. Most programmers get into radio initially because of their love of the music. But for me, while I love the music, I also love the art of programming — how we rotate, create the clocks and developing an image and a marketing campaign. I love creating the whole package, not just choosing the right music.

R&R: What is your proudest achievement in programming thus far in your career?

NB: That's hard to say. There are a few. But what comes to mind immediately is that our Memphis team just got the results of the summer '03 ratings. To see all four of the Urban properties at the top — Nos. 1,2,3,4 12+ — was very fulfilling.

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



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 2 | 1 | LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 3513 | +73 | 485459 | 10 | 64/0 |
| 3 | 2 | ASHANTI Rain On Me (Murder Inc./IDJMG) | 3457 | +89 | 457590 | 11 | 63/0 |
| 1 | 3 | BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | 3370 | -204 | 422450 | 13 | 64/0 |
| 4 | 4 | YOUNGBLOODZ f/LIL' JON Damn! (Arista) | 3050 | -166 | 382138 | 18 | 62/0 |
| 5 | 5 | JAGGED EDGE Walked Outta Heaven (Columbia) | 2972 | +250 | 366327 | 13 | 61/0 |
| 8 | 6 | CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol) | 2888 | +499 | 366202 | 8 | 63/0 |
| 6 | 7 | OUTKAST The Way You Move (Arista) | 2786 | +273 | 340681 | 8 | 62/1 |
| 7 | 8 | R. KELLY Step In The Name Of Love (Jive) | 2752 | +240 | 358796 | 15 | 66/0 |
| 10 | 9 | MARQUES HOUSTON f/JOE BUODEN & PIED PIPER Clubbin' (T.U.G./EEG) | 2047 | -61 | 271238 | 14 | 54/0 |
| 11 | 10 | AVANT Read Your Mind (Geffen) | 1978 | +80 | 214932 | 11 | 61/0 |
| 9 | 11 | R. KELLY Thoa Thoin (Jive) | 1877 | -379 | 277120 | 17 | 67/0 |
| 17 | 12 | MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) | 1845 | +258 | 212853 | 10 | 46/0 |
| 19 | 13 | BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal) | 1618 | +109 | 196665 | 7 | 48/0 |
| 18 | 14 | MONICA Knock Knock (J) | 1536 | -24 | 138900 | 9 | 58/1 |
| 13 | 15 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 1528 | -300 | 201383 | 28 | 57/0 |
| 21 | 16 | MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) | 1480 | +99 | 175659 | 4 | 62/1 |
| 15 | 17 | PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | 1438 | -282 | 187835 | 23 | 65/0 |
| 14 | 18 | NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal) | 1433 | -291 | 153827 | 19 | 58/0 |
| 16 | 19 | YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG) | 1377 | -284 | 155376 | 20 | 51/0 |
| 12 | 20 | MARY J. BLIGE Ooh! (Geffen) | 1376 | -508 | 111756 | 11 | 61/0 |
| 27 | 21 | JA RULE Clap Back (Murder Inc./IDJMG) | 1324 | +391 | 146070 | 4 | 65/0 |
| 22 | 22 | 2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope) | 1307 | +114 | 122373 | 4 | 64/1 |
| 26 | 23 | 112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG) | 1074 | +100 | 90239 | 5 | 59/1 |
| 25 | 24 | GINUWINE Love You More (Epic) | 1034 | +43 | 95555 | 6 | 38/1 |
| 29 | 25 | JOE More & More (Jive) | 977 | +164 | 80112 | 6 | 58/1 |
| 34 | 26 | G UNIT Stunt 101 (Interscope) | 955 | +337 | 120375 | 3 | 57/9 |
| 23 | 27 | FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 892 | -273 | 112557 | 20 | 63/0 |
| 31 | 28 | LOON f/MARIO WINANS Down For Me (Bad Boy/Universal) | 821 | +66 | 96187 | 5 | 44/3 |
| 28 | 29 | YING YANG TWINS Naggin' (TVT) | 769 | -100 | 58951 | 14 | 29/0 |
| 30 | 30 | WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J) | 740 | -23 | 67718 | 5 | 56/0 |
| 24 | 31 | ERYKAH BADU Danger...Block On Lock (Motown/Universal) | 718 | -316 | 50253 | 13 | 50/0 |
| 32 | 32 | FLOETRY Getting Late (DreamWorks) | 677 | +15 | 79735 | 7 | 31/0 |
| 41 | 33 | BOW WOW f/JAGGED EDGE My Baby (Columbia) | 654 | +130 | 64488 | 2 | 40/2 |
| 38 | 34 | NICK CANNON Gigolo (Jive) | 646 | +65 | 53680 | 4 | 51/6 |
| 44 | 35 | KELIS Milkshake (Star Trak/Arista) | 634 | +127 | 114992 | 3 | 35/12 |
| 33 | 36 | ELEPHANT MAN Pon De River (VP/Atlantic) | 628 | -27 | 75760 | 6 | 43/1 |
| 35 | 37 | ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks) | 624 | +8 | 79330 | 14 | 25/0 |
| 40 | 38 | MONTELL JORDAN Superstar (Koch) | 597 | +51 | 49657 | 4 | 35/2 |
| 36 | 39 | BIG TYMERS This Is How We Do (Cash Money/Universal) | 584 | -15 | 35666 | 6 | 36/0 |
| 40 | 40 | ALICIA KEYS You Don't Know My Name (J) | 579 | +448 | 89554 | 1 | 2/0 |
| 39 | 41 | JAHEIM Backtight (Divine Mill/Warner Bros.) | 578 | +3 | 52177 | 7 | 36/0 |
| 42 | 42 | T.I. Be Easy (Grand Hustle/Atlantic) | 542 | +25 | 50687 | 2 | 41/4 |
| 43 | 43 | BEYONCE' Me, Myself And I (Columbia) | 525 | +364 | 51890 | 1 | 49/7 |
| 48 | 44 | TIMBALAND & MAGDO f/SEBASTIAN Indian Flute (BlackGround) | 513 | +179 | 43129 | 2 | 32/2 |
| 45 | 45 | JS Love Angel (DreamWorks) | 502 | +231 | 53157 | 1 | 47/3 |
| 46 | 46 | NELLY Iz U (Fo' Reel/Universal) | 493 | +257 | 36791 | 1 | 52/3 |
| 45 | 47 | MUSIQ Forthnight (Def Soul/IDJMG) | 491 | +105 | 72255 | 2 | 61/60 |
| 49 | 48 | DMX Get It On The Floor (Ruff Ryders/IDJMG) | 478 | +153 | 48771 | 2 | 42/4 |
| 43 | 49 | TOD SHORT f/LIL' JON Shake That Monkey (Short/Jive) | 445 | -69 | 29486 | 8 | 28/0 |
| 46 | 50 | DAVID BANNER Cadillac On 22's (Universal) | 380 | +5 | 22027 | 5 | 21/0 |

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| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| MUSIQ Forthnight (Def Soul/IDJMG) | 60 |
| MICHAEL JACKSON One More Chance (Epic) | 42 |
| WESTSIDE CONNECTION Gangsta Nations (Capitol) | 16 |
| SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 16 |
| TARRALYN RAMSEY Up Against All Odds (Casablanca) | 13 |
| KELIS Milkshake (Star Trak/Arista) | 12 |
| WARREN G Let's Go (It's A Movement) (MCS) | 10 |
| JUNIOR VARSITY Shorty (Mad Hype) | 10 |
| G UNIT Stunt 101 (Interscope) | 9 |
| IMPRDMP 2 Mocha Soul (Big3) | 8 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol) | +499 |
| ALICIA KEYS You Don't Know My Name (J) | +448 |
| JA RULE Clap Back (Murder Inc./IDJMG) | +391 |
| BEYONCE' Me, Myself And I (Columbia) | +364 |
| G UNIT Stunt 101 (Interscope) | +337 |
| OUTKAST The Way You Move (Arista) | +273 |
| M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) | +258 |
| NELLY Iz U (Fo' Reel/Universal) | +257 |
| JAGGED EDGE Walked Outta Heaven (Columbia) | +250 |
| R. KELLY Step In The Name Of Love (Jive) | +240 |

New & Active

| | |
|--|--|
| CASSIDY f/R. KELLY Hotel (J) | Total Plays: 369, Total Stations: 28, Adds: 2 |
| TRILLVILLE Neva Eva (Warner Bros.) | Total Plays: 354, Total Stations: 25, Adds: 3 |
| RAH DIGGA Party &... (Flipmode/J) | Total Plays: 345, Total Stations: 23, Adds: 0 |
| NAPPY RDOTS Sick & Tired (Atlantic) | Total Plays: 319, Total Stations: 26, Adds: 1 |
| DWELE Find A Way (Virgin) | Total Plays: 286, Total Stations: 28, Adds: 1 |
| MICHAEL JACKSON One More Chance (Epic) | Total Plays: 251, Total Stations: 43, Adds: 42 |
| LIL' WAYNE Get Something (Cash Money/Universal) | Total Plays: 204, Total Stations: 21, Adds: 0 |
| BLAQUE I'm Good (Elektra/EEG) | Total Plays: 158, Total Stations: 20, Adds: 1 |
| L. KRAVITZ f/P. DIDDY... Show Me Your Soul (Bad Boy/Universal) | Total Plays: 156, Total Stations: 22, Adds: 3 |
| TEEDRA MOSES You'll Never Find (A Better...) (TVT) | Total Plays: 136, Total Stations: 14, Adds: 6 |

Songs ranked by total plays

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

69 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/19-10/25. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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America's Best Testing Urban Songs 12+
For The Week Ending 10/31/03

| Artist Title (Label) | TW | LW | Familiarity | Burn | Persons 12-17 | Persons 18-24 | Persons 25-34 |
|--|------|------|-------------|------|---------------|---------------|---------------|
| LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 4.33 | 4.33 | 94% | 14% | 4.24 | 4.21 | 4.33 |
| LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 4.29 | 4.28 | 97% | 34% | 4.19 | 4.19 | 4.21 |
| BEYONCÉ f/SEAN PAUL Baby Boy (Columbia) | 4.18 | 4.29 | 99% | 42% | 4.11 | 4.16 | 3.99 |
| OUTKAST The Way You Move (Arista) | 4.17 | 4.17 | 91% | 11% | 4.18 | 4.16 | 4.24 |
| CHINGY Right Thurr (DTP/Capitol) | 4.15 | 4.00 | 98% | 42% | 4.07 | 4.13 | 3.92 |
| CHINGY f/SNDP DOGG & LUDACRIS Holidae In (DTP/Capitol) | 4.15 | 4.04 | 95% | 18% | 4.02 | 4.05 | 3.95 |
| YOUNGBLOODZ f/LIL' JON Damn! (Arista) | 4.10 | 4.14 | 90% | 22% | 4.03 | 4.10 | 3.86 |
| GINUWINE Love You More (Epic) | 4.04 | 4.04 | 61% | 8% | 4.02 | 4.06 | 3.93 |
| FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 4.02 | 4.07 | 97% | 40% | 4.09 | 4.08 | 4.09 |
| MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG) | 4.02 | 4.00 | 74% | 13% | 3.96 | 3.99 | 3.87 |
| NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal) | 4.00 | 4.02 | 99% | 52% | 3.99 | 4.09 | 3.75 |
| MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) | 3.98 | 3.92 | 80% | 13% | 3.84 | 3.95 | 3.59 |
| JAGGED EDGE Walked Outta Heaven (Columbia) | 3.98 | 4.04 | 78% | 14% | 3.99 | 4.05 | 3.84 |
| 112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG) | 3.94 | 4.06 | 60% | 8% | 3.80 | 3.87 | 3.67 |
| ASHANTI Rain On Me (Murder Inc./IDJMG) | 3.91 | 3.89 | 93% | 28% | 3.89 | 3.89 | 3.89 |
| YING YANG TWINS Naggin' (TVT) | 3.87 | 3.71 | 67% | 14% | 3.76 | 3.87 | 3.48 |
| PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | 3.85 | 3.90 | 98% | 48% | 3.89 | 3.91 | 3.84 |
| YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG) | 3.80 | 3.82 | 92% | 29% | 3.63 | 3.76 | 3.30 |
| MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) | 3.78 | 3.91 | 74% | 13% | 3.80 | 3.62 | 4.21 |
| AVANT Read Your Mind (Geffen) | 3.77 | 3.91 | 59% | 10% | 3.86 | 4.05 | 3.45 |
| JOE More & More (Jive) | 3.77 | - | 45% | 6% | 3.82 | 3.94 | 3.46 |
| MONICA Knock Knock (J) | 3.76 | 3.79 | 68% | 15% | 3.83 | 3.79 | 3.93 |
| BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal) | 3.72 | 3.80 | 75% | 14% | 3.67 | 3.70 | 3.62 |
| MARY J. BLIGE Ooh! (Geffen) | 3.70 | 3.62 | 77% | 20% | 3.72 | 3.68 | 3.82 |
| R. KELLY Step In The Name Of Love (Jive) | 3.69 | 3.87 | 80% | 25% | 3.77 | 3.72 | 3.91 |
| R. KELLY Thoin' Doin' (Jive) | 3.67 | 3.82 | 96% | 41% | 3.66 | 3.60 | 3.81 |
| ERYKAH BADU Danger...Block On Lock (Motown/Universal) | 3.64 | 3.62 | 64% | 15% | 3.77 | 3.74 | 3.84 |
| OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope) | 3.55 | 3.7 | 70% | 20% | 3.47 | 3.47 | 3.49 |

Total sample size is 457 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. 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/musical preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator Most Added*

- TARRALYN RAMSEY Up Against All Odds (Casablanca)
- MICHAEL JACKSON One More Chance (Epic)
- MUSIQ Forthright (Def Soul/IDJMG)
- JUNIOR VARSITY Shorty (Mad Hype)
- WESTSIDE CONNECTION Gangsta Nations (Capitol)
- SEAN PAUL I'm Still In Love With You (VP/Atlantic)
- KELIS Milkshake (Star Trak/Arista)
- DMX Get It On The Floor (Ruff Ryders/IDJMG)
- 24-K Skully (Independent)

Songs ranked by total plays

Recurrents

- CHINGY Right Thurr (DTP/Capitol) 1331
- AALIYAH f/TANK Come Over (BlackGround/Universal) 952
- 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) 667
- MONICA So Gone (J) 554
- DAVID BANNER f/LIL' FLIP Like A Pimp (Universal) 541
- BEYONCÉ f/JAY-Z Crazy In Love (Columbia) 539
- GINUWINE In Those Jeans (Epic) 505
- T.J. 24's (Grand Hustle/Atlantic) 486
- TYRESE Signs Of Love Makin' (J) 460
- 50 CENT In Da Club (Shady/Aftermath/Interscope) 419
- SEAN PAUL Get Busy (VP/Atlantic) 407
- SEAN PAUL Like Glee (VP/Atlantic) 361
- LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic) 343
- BONE CRUSHER Never Scared (Arista) 333
- SNOOP DOGG Beautiful (Doggystyle/Priority/Capitol) 324
- JAEHEIM Put That Woman First (Dvine Mill/Warner Bros.) 318
- 50 CENT 21 Questions (Shady/Aftermath/Interscope) 317

Reporters

| | | | | | | |
|--|---|---|--|--|--|---|
| <p>WAJZ/Albany, NY* OM: Michael Morgan PD: Tom "Sugar Bear" Williams 6 JS 1 KANYE WEST SEAN PAUL WARREN G MUSIQ MICHAEL JACKSON</p> <p>KBCZ/Albany, LA OM/PM: James Alexander MR: David Williams 14 BIG BOB 5 JUNIOR VARSITY SEAN PAUL WESTSIDE CONNECTION KEDG/Albany, LA OM/PM: Jay Stevens MR: Wade Hernandez 10 JUNIOR VARSITY 5 SEAN PAUL WESTSIDE CONNECTION TARRALYN RAMSEY</p> <p>WHTA/Atlanta, GA* PD: Jerry Sautter MR: Raymond Stevens MR: Raymond Stevens No Ads</p> <p>WVEE/Atlanta, GA* PD: Tony Brown MR: Tasha Love No Ads</p> <p>WFXA/Augusta, GA* OM/PM: Ron Thomas 5 DAVE 4 MUSIQ 3 BOW WOW f/JAGGED EDGE</p> <p>WPRW/Augusta, GA* PD: Tim Seal MR: Tim Seal 18 MUSIQ 8 GUNIT 7 BEYONCÉ WARREN G MICHAEL JACKSON</p> <p>WERO/Baltimore, MD* PD: Victor Stone MR: Shale Thomas 23 MUSIQ GILWINE BOW WOW f/JAGGED EDGE</p> <p>WEMV/Baton Rouge, LA* PD: J. Toney MR: Karl of Suga Mike 16 CASSIY/R. KELLY 3 T.I. 2 TEEDRA MESS WESTSIDE CONNECTION JUNIOR VARSITY</p> <p>KTCX/Beaumont, TX* PD: Al Payne 7 MUSIQ 1 KELIS WESTSIDE CONNECTION TARRALYN RAMSEY MICHAEL JACKSON T.I.</p> <p>WBUN/Biloxi, MS* OM: Walter Brown PD: Terrence White 2 DWELE 3 MICHAEL JACKSON NICK CANNON MUSIQ</p> | <p>WJZZ/Biloxi, MS* PD: Rob Neal OM/PM: Jim Johnson 1 MICHAEL JACKSON 1 JUNIOR VARSITY IMPROMPTU TARRALYN RAMSEY NICK CANNON MUSIQ</p> <p>WBOY/Roston, MA* PD: Bruce Lamer "LBO" Robinson 9 G UNIT 14 BIG BOB 2 MUSIQ</p> <p>WBLK/Rutland, NY* OM/PM: Chris Reynolds MR: Mike Seel 2 MUSIQ MICHAEL JACKSON</p> <p>WSSP/Charleston, SC* OM: Jon Kollias PD: Bruce Hargrove AP/PM: Rony "Dat Bot" Sherrif 26 MUSIQ 1 NICK CANNON 1 MICHAEL JACKSON</p> <p>WVWZ/Charleston, SC* OM/PM: Tony Bony MR: Tony Bony 1 SEAN PAUL 1 TEEDRA MESS 1 WARREN G WESTSIDE CONNECTION MICHAEL JACKSON JUNIOR VARSITY</p> <p>WPEC/Charlotte* PD: Terri Avery MR: Deam Cate 15 MUSIQ 4 TRILLVILLE 1 MICHAEL JACKSON</p> <p>WJTT/Chattanooga, TN* PD: Julie Landecker MR: Mike 17 MUSIQ 1 MISSY ELLIOTT 4 WARREN G 1 MICHAEL JACKSON JUNIOR VARSITY WESTSIDE CONNECTION TARRALYN RAMSEY DA ROKAZ SEAN PAUL IMPROMPTU DO OR DIE</p> <p>WGC/Chicago, IL* OM/PM: Tiffany Green MR: Tiffany Green 3 TARRALYN RAMSEY</p> <p>WPHX/Chicago, IL* PD: Jay Allen MR: Barbara McDowell 10 MUSIQ 16 WESTSIDE CONNECTION 1 MICHAEL JACKSON</p> <p>WIZF/Cincinnati, OH* PD: Terri Thomas MR: Greg Williams 23 MUSIQ 3 NICK CANNON 2 BEYONCÉ</p> | <p>WENZ/Cleveland, OH* OM/PM: Jim Johnson MR: Eddie Bauer 4 G UNIT 1 MUSIQ</p> <p>WHDZ/Columbia, SC* PD: Chris Conners AP/PM: Harold Banks MR: Shanon Nisene No Ads</p> <p>WFXX/Columbus, GA MR: Angela Watson OM: Cheryl Davis PD: Michael Seel 10 MUSIQ 1 MICHAEL JACKSON 5 BIZ MAFZA MUSIQ</p> <p>WCKX/Columbus, OH* PD: Paul Strong MR: Warren Stevens 15 G UNIT 9 BEYONCÉ MUSIQ</p> <p>KRDX/Dallas, TX* OM: Gary Chatham No Ads</p> <p>WDTJ/Detroit, MI* PD: Sprad Spauld 14 MUSIQ 1 MARTELL JORDAN 1 TARRALYN RAMSEY 1 MARGO VSEBASTIAN WESTSIDE CONNECTION</p> <p>WJLB/Detroit, MI* PD: Kelly Hildrey AP/PM: Rita Valley 31 MUSIQ 2 PAC UNTOUSOUS B I G 2 MICHAEL JACKSON 1 EMY KWATIE f/P. DIDDY & LOON & PHARRELL</p> <p>WJRN/Douhan, AL OM/PM: JR Wilson MR: JR Wilson 15 TARRALYN RAMSEY 15 LANCE DANIEL 10 STELLA 10 MICHAEL JACKSON</p> <p>WZFX/Fayetteville, NC* OM: Marc Edwards PD: Art Anderson MR: Mike Tapp MR: Taylor Morgan 1 KELIS 1 CASSIY/R. KELLY WESTSIDE CONNECTION MUSIQ MICHAEL JACKSON</p> <p>WTMG/Gainesville, FL* PD: Jay Allen MR: Scott Hines 10 MUSIQ 10 MUSIQ 1 MICHAEL JACKSON DA ROKAZ SEAN PAUL TARRALYN RAMSEY</p> <p>WISX/Greenville, NC* OM/PM: B.K. Kirkland 4 JS MUSIQ MICHAEL JACKSON</p> | <p>WJWZ/Greenville, SC* MR: Tony Fields OM/PM: Steve Davis 13 MICHAEL JACKSON MUSIQ</p> <p>WUPH/Huntsville, AL* OM: Terrie Jordan PD/PM: Steve Herry 35 KELIS 10 MUSIQ SEAN PAUL</p> <p>WJMJ/Jackson, MS* OM/PM: Stan Brown AP/PM: Alton Dixon 11 MUSIQ 1 MICHAEL JACKSON 1 JUNIOR VARSITY WESTSIDE CONNECTION</p> <p>WRH/Jackson, MS* PD/PM: Steve Poston 15 MUSIQ</p> <p>WJBT/Jacksonville, FL* OM: Gail Austin PD: Mike Williams MR: G. Nelly MICHAEL JACKSON NICK CANNON</p> <p>KPRZ/Kansas City, MO* MR: James Feiss 14 MICHAEL JACKSON 9 MUSIQ 7 KELIS 2 SHANE WOLF SEAN PAUL CALVIN RICHARDSON JUNIOR VARSITY</p> <p>KIZJ/Killeen, TX OM: Tim Thomas PD/PM: The BodyRock KELIS 15 MUSIQ 10 DMX 5 T.I.</p> <p>KRRD/Lafayette, LA* PD/PM: Julie Kowitz 1 MUSIQ MICHAEL JACKSON 1 JUNIOR VARSITY 1 LIL' KIM f/PTYSTIA TEEDRA MESS WESTSIDE CONNECTION</p> <p>WQHN/Lansing, MI* PD/PM: Brent Anderson 10 MUSIQ 1 MICHAEL JACKSON 1 IMPROMPTU 1 BLAKE 1 TARRALYN RAMSEY SEAN PAUL</p> <p>WSTF/Lexington, KY* PD/PM: Jay Alexander MR: Jay Alexander 9 MUSIQ 1 MICHAEL JACKSON WARREN G WESTSIDE CONNECTION MUSIQ</p> | <p>KIPR/Little Rock, AR* OM/PM: Joe Butler AP/PM: Duane JUNIOR VARSITY SEAN PAUL IMPROMPTU TEEDRA MESS WESTSIDE CONNECTION MUSIQ</p> <p>KBKZ/Los Angeles, CA* MR: Nancy Laidler PD: Bob Green 34 WESTSIDE CONNECTION 1 ELEANOR MAN MICHAEL JACKSON</p> <p>WGBZ/Louisville, KY* PD: Mark Gann MR: Berné Harrison 10 MUSIQ NELLY</p> <p>WFDM/Macon, GA OM/PM: Ralph Meacham 9 JUNIOR VARSITY 10 MICHAEL JACKSON</p> <p>WVBB/Macon, GA OM: Rick Humphrey MR: Damon Williams 7 MICHAEL JACKSON 5 MUSIQ 2 KANYE WEST 2 TARRALYN RAMSEY</p> <p>WHRW/Memphis, TN* OM: Rick Humphrey PD/PM: Heart Steel 20 MICHAEL JACKSON KELIS WARREN G WESTSIDE CONNECTION MUSIQ</p> <p>WEDR/Miami, FL* MR: Carlos Rodriguez 6 MUSIQ MICHAEL JACKSON NICK CANNON WARREN G</p> <p>WVIB/Miami, FL* OM: Rob Roberts PD: Dan Summers 15 G UNIT SEAN PAUL IMPROMPTU 25 TARRALYN RAMSEY</p> <p>WBLX/Mobile, AL* OM: Jim Robinson PD/PM: Myroslaw Rebec KELIS 1 TARRALYN RAMSEY MUSIQ NICK CANNON WZHT/Myrtle Beach, AL OM: Amanda Marshall MR: Michael Long PD: Jimmy Elliott 2 MICHAEL JACKSON 10 TARRALYN RAMSEY 10 TARRALYN RAMSEY DA ROKAZ</p> | <p>WNPL/Nashville, TN* PD: Darren Johnson MR: Eddie West MR: Rick Walter 35 MICHAEL JACKSON 1 MUSIQ</p> <p>WUBT/Nashville, TN* OM: Keith Kaufman PD/PM: Pamela Jenkins 1 LEMMY KRAMITZ f/P. DIDDY & LOON & PHARRELL WARREN G WESTSIDE CONNECTION MUSIQ MICHAEL JACKSON</p> <p>KNOL/New Orleans, LA* MR: Lamond Williams No Ads</p> <p>WQJL/New Orleans, LA* OM: Carl Butler MR: Angela Watson 24 BIG TWEES/R. KELLY 19 MICHAEL JACKSON</p> <p>WBLS/New York, NY* PD: Tony Brown MR: Damon Williams 6 MICHAEL JACKSON 16 KANYE WEST 1 SEAN PAUL MARTELL JORDAN MUSIQ</p> <p>WWPR/New York, NY* PD: Terry Monday MR: Mike Weisler 14 G UNIT MUSIQ</p> <p>WOWH/Norfolk, VA* OM/PM: Diddy & MARGO VSEBASTIAN 4 WARREN G MUSIQ MICHAEL JACKSON NICK CANNON</p> <p>WVPS/Oklahoma City, OK* PD: Terry Monday MR: Steve Barnes 4 MUSIQ SEAN PAUL IMPROMPTU 25 TARRALYN RAMSEY</p> <p>NKYS/Oklahoma City, OK* MR: Steve Barnes 4 MUSIQ SEAN PAUL IMPROMPTU 25 TARRALYN RAMSEY</p> <p>NBLR/Ontario, NE* OM: Steve Fren PD/PM: Byron "Boyz II" McCale 34 KELIS 12 DAVE 7 TRILLVILLE 9 HAPPY FEET 4 MUSIQ 100% MARCO WINANS 3 DMX 112 LUDACRIS SEAN PAUL TARRALYN RAMSEY</p> <p>WUSL/Philadelphia, PA* PD: Tim Mitchell MR: Colin-Lee Kienberg 27 MUSIQ 4 BEYONCÉ</p> | <p>KMLJ/Sheepsport, LA* PD/PM: John Long 6 MUSIQ 1 MICHAEL JACKSON 1 WESTSIDE CONNECTION TARRALYN RAMSEY KELIS</p> <p>KATZ/SL, Louis, MO* OM: Chuck Allen PD: Dwight Stone MR: Taylor J No Ads</p> <p>WFUN/SL, Louis, MO* PD/PM: Craig Black 6 G UNIT MUSIQ</p> <p>WTMP/Tampa, FL OM/PM: Lante Muhammad AP/PM: Big Money God 11 24X 10 OR DIE TARRALYN RAMSEY MUSIQ MICHAEL JACKSON JUNIOR VARSITY</p> <p>KJMM/Tulsa, OK* PD: Terry Monday AP/PM: Jesse Bernard 16 MUSIQ MICHAEL JACKSON SEAN PAUL IMPROMPTU 25 TARRALYN RAMSEY</p> <p>WESE/Tupelo, MS OM: Bob Stevens PD: Jeff Lee 25 OUTKAST 16 DAVE 5 TARRALYN RAMSEY</p> <p>WNKS/Washington, DC* PD: Daryl Hudson MR: Iren Walker 11 MUSIQ 10 KELIS</p> <p>WJNS/Wilmington, DE* MR: Maxwell Hens 6 MICHAEL JACKSON 3 WARREN G MUSIQ</p> |
|--|---|---|--|--|--|---|

* Monitored Reporters
81 Total Reporters
70 Total Monitored
11 Total Indicator

October 31, 2003



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS: ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 3 | 1 | GERALD LEVERT U Got That Love (Elektra/EEG) | 1060 | +109 | 110395 | 10 | 38/0 |
| 1 | 2 | R. KELLY Step In The Name Of Love (Jive) | 990 | 0 | 117564 | 26 | 18/0 |
| 2 | 3 | KEM Love Calls (Motown/Universal) | 885 | -81 | 107963 | 40 | 31/0 |
| 4 | 4 | LUTHER VANDROSS Dance With My Father (J) | 840 | -108 | 95961 | 26 | 41/0 |
| 5 | 5 | HEATHER HEADLEY I Wish I Wasn't (RCA) | 735 | -84 | 79829 | 33 | 37/0 |
| 9 | 6 | SMOKIE NORFUL I Need You Now (EMI Gospel) | 724 | +47 | 72987 | 30 | 35/0 |
| 8 | 7 | DWELE Find A Way (Virgin) | 708 | -44 | 78427 | 17 | 40/0 |
| 6 | 8 | TAMIA Officially Missing You (Elektra/EEG) | 686 | -87 | 72067 | 25 | 34/0 |
| 11 | 9 | ARETHA FRANKLIN Wonderful (Arista) | 678 | +125 | 82375 | 5 | 31/0 |
| 7 | 10 | JAVIER Crazy (Capitol) | 640 | -128 | 58299 | 24 | 34/0 |
| 12 | 11 | ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista) | 510 | +10 | 40427 | 11 | 32/1 |
| 10 | 12 | RHIAN BENSON Say How I Feel (DKG) | 477 | -108 | 30519 | 16 | 34/1 |
| 18 | 13 | JOE More & More (Jive) | 462 | +67 | 43595 | 4 | 37/1 |
| 13 | 14 | JAHEIM Put That Woman First (Divine Mill/Warner Bros.) | 455 | -18 | 48215 | 34 | 30/0 |
| 17 | 15 | JAHEIM Backtigh (Divine Mill/Warner Bros.) | 440 | +44 | 30150 | 9 | 30/1 |
| 20 | 16 | WILL DOWNING A Million Ways (GRP/VMG) | 401 | +58 | 39390 | 6 | 28/2 |
| 16 | 17 | FLOETRY Getting Late (DreamWorks) | 393 | -16 | 34653 | 12 | 28/0 |
| 19 | 18 | CALVIN RICHARDSON Keep On Pushin' (Hollywood) | 371 | -18 | 24455 | 16 | 23/0 |
| 15 | 19 | ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks) | 352 | -83 | 28924 | 14 | 20/0 |
| 21 | 20 | VIVIAN GREEN What Is Love? (Columbia) | 294 | -38 | 21623 | 10 | 18/0 |
| 24 | 21 | MICHAEL JACKSON One More Chance (Epic) | 276 | +64 | 36000 | 2 | 18/16 |
| 22 | 22 | AVANT Read Your Mind (Geffen) | 269 | +16 | 24096 | 4 | 23/1 |
| 25 | 23 | ERYKAH BADU Back In The Day (Motown) | 265 | +61 | 20411 | 2 | 22/2 |
| 26 | 24 | ASHANTI Rain On Me (Murder Inc./DJJMG) | 259 | +57 | 37652 | 3 | 15/2 |
| 29 | 25 | STEPHANIE MILLS Can't Let Him Go (J&M) | 239 | +85 | 26445 | 2 | 10/0 |
| 23 | 26 | MANHATTANS Turn Out The Stars (Love-Lee) | 194 | -37 | 12894 | 8 | 12/0 |
| 27 | 27 | IMPROMPT 2 Mocha Soul (Big3) | 166 | -11 | 5562 | 7 | 13/0 |
| 28 | 28 | EARTH, WIND & FIRE Hold Me (Kalimba) | 159 | +1 | 7679 | 3 | 18/0 |
| - | 29 | MARY J. BLIGE Ooh! (Geffen) | 138 | +20 | 18699 | 4 | 5/1 |
| Debut | 30 | ALICIA KEYS You Don't Know My Name (J) | 134 | +97 | 13993 | 1 | 0/0 |

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| MUSIQ Forthnight (Def Soul/DJMG) | 20 |
| MICHAEL JACKSON One More Chance (Epic) | 16 |
| TARRALYN RAMSEY Up Against All Odds (Casablanca) | 11 |
| JEFFREY OSBORNE Caller ID (JayDz/Koch) | 10 |
| VAN HUNT Seconds Of Pleasure (Capitol) | 4 |
| AL GREEN I Can't Stop (Blue Note/EMC) | 4 |
| FREDDIE JACKSON Natural Thang (Martland) | 3 |
| KALVIN BISHOP Tell Me It's Alright (Mokah) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| ARETHA FRANKLIN Wonderful (Arista) | +125 |
| GERALD LEVERT U Got That Love (Elektra/EEG) | +109 |
| ALICIA KEYS You Don't Know My Name (J) | +97 |
| STEPHANIE MILLS Can't Let Him Go (J&M) | +85 |
| GINUWINE Love You More (Epic) | +81 |
| JOE More & More (Jive) | +67 |
| KEM Matter Of Time (Motown) | +65 |
| MICHAEL JACKSON One More Chance (Epic) | +64 |
| ERYKAH BADU Back In The Day (Motown) | +61 |
| WILL DOWNING A Million Ways (GRP/VMG) | +58 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| RUBEN STUDDARD Superstar (J) | 435 |
| KINDRED Far Away (Epic) | 379 |
| FLOETRY Say Yes (DreamWorks) | 345 |
| BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal) | 331 |
| R. KELLY I'll Never Leave (Jive) | 306 |
| LUTHER VANDROSS Take You Out (J) | 289 |
| TYRESE How You Gonna Act Like That (J) | 230 |
| VIVIAN GREEN Emotional Rollercoaster (Columbia) | 228 |
| RON ISLEY f/R. KELLY What Would You Do? (DreamWorks) | 211 |
| SYLEENA JOHNSON Guess What (Jive) | 204 |

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

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/19-10/25. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

| | | | | |
|---|--|---|--|---|
| KEM Matter Of Time (Motown) Total Plays: 129, Total Stations: 17, Adds: 1 | FREDDIE JACKSON Natural Thang (Martland) Total Plays: 105, Total Stations: 12, Adds: 3 | GOAPELE Even Closer (Skyblaz) Total Plays: 96, Total Stations: 4, Adds: 0 | JAGGED EDGE Walked Outta Heaven (Columbia) Total Plays: 79, Total Stations: 4, Adds: 0 | JEFF BRADSHAW f/JILL SCOTT Slide (Hidden Beach) Total Plays: 76, Total Stations: 5, Adds: 0 |
|---|--|---|--|---|

| | | | | |
|--|--|---|--|--|
| TONY RICH PROJECT Red Wine (Compendia) Total Plays: 74, Total Stations: 7, Adds: 0 | DONNIE Do You Know (Universal) Total Plays: 67, Total Stations: 8, Adds: 0 | SILK Silk time (Liquid B) Total Plays: 66, Total Stations: 7, Adds: 0 | MUSIQ Forthnight (Def Soul/DJMG) Total Plays: 63, Total Stations: 21, Adds: 20 | KALVIN BISHOP Tell Me It's Alright (Mokah) Total Plays: 57, Total Stations: 7, Adds: 3 |
|--|--|---|--|--|

Songs ranked by total plays

Urban AC Reporters

Stations and their adds listed alphabetically by market

| | | | | | | | |
|---|---|--|---|---|--|---|---|
| WWIN/Baltimore, MO* PD: Tim Wells AP/MD: Keith Fisher MICHAEL JACKSON | WLJC/Columbia, SC* PD: Doug Williams MD: L. J. Ramsey AL GREEN | WFLM/Ft. Pierce, FL* PD: Greg Love MD: Terry Nichols 2 ELEY BROTHERS 2 MICHAEL JACKSON 13 ALEXANDER GREGAL 11 JEFFREY OSBORNE AL GREEN MICHAEL MCCOYALD VAN HUNT | KOLK/Kansas City, MO* PD: Greg Love MD: Terry Nichols JEFFREY OSBORNE | WMMR/Milwaukee, WI* PD: Lauri Jones NO ADDS | WSVY/Norfolk, VA* DR: Daisy Davis MD: Heart Roberts 1 MICHAEL JACKSON MUSIQ | WLVA/Savannah, GA DR: Brad Kelly PD: Gary Young 2 BRIAN MCKNIGHT 3 MICHAEL JACKSON | WHLR/Washington, DC* PD/MD: David A. Robinson 19 JAY-Z 10 JAY-Z 8 JAY-Z 6 JAY-Z RED OSBORNE |
| KDXL/Baton Rouge, LA* PD/MD: Alva Veneno 2 FRED JACKSON MUSIQ | WWDM/Columbia, SC* PD: Billie Love 1 KALVIN BISHOP 1 FRED JACKSON 1 JEFFREY OSBORNE TARRALYN RAMSEY MUSIQ | WQMG/Greensboro, NC* PD/MD: AC Stone NO ADDS | KNEK/Asheville, LA* PD/MD: John Daniels 2 SALVIN RAS-OP KEM FRED JACKSON | WRCS/Milwaukee, WI DR: Pamela Stewart DR: Steve Smith PD/MD: Teresa Jackson 2 TERRY MOSES 3 TARRALYN RAMSEY | WVRL/Norfolk, VA* DR: Chuck Miles PD: Don London 2 J&M 1 ASHANTI 1 MICHAEL JACKSON | KALM/St. Louis, MO* DR: Eric Mykels MD: Taylor J NO ADDS | WHRM/Washington, DC* PD: Kelly Brown MD: Mike Chase MUSIQ |
| WBHM/Birmingham, AL* PD: Jay Dixon AP/MD: Daryl Johnson NO ADDS | WAGH/Columbus, GA DR: Brian Waters PD/MD: Glenn Rabeena MD: Ed Lewis AL GREEN | KNJQ/Houston, TX* PD: Carl Conner MD: Sam Gustin 1 ANTHONY HAMILTON | KOKY/Little Rock, AR* DR: Joe Bickett MD: Kelly Bentley MD: Jamal Sharpe JEFFREY OSBORNE TARRALYN RAMSEY MUSIQ | WDLT/Mobile, AL* DR: Joe Bickett MD: Kelly Bentley 2 MICHAEL JACKSON TARRALYN RAMSEY MUSIQ | WCFB/Olando, FL* PD: Steve Hollbrook MD: Joe Davis 1 MICHAEL JACKSON | WIMQ/Toledo, OH* PD: Rocky Love MD: Brenda Brown 4 KALVIN BISHOP | |
| WMGL/Charleston, SC* AP/MD: Belinda Parker 13 MUSIQ VAN HUNT TARRALYN RAMSEY | WRHR/Dayton, OH* DR: KJ Reddy MUSIQ | WTLN/Indianapolis, IN* AP/MD: David Adams WLJ/COLEMAN ERYKAH BADU | KJLH/Los Angeles, CA* PD/MD: Annmar Russell 4 MUSIQ JEFFREY OSBORNE TARRALYN RAMSEY | WQOK/Mashville, TN* PD/MD: Derrick Corbett 1 MICHAEL JACKSON | WDAS/Philadelphia, PA* DR: Theo Wilkerson PD: Joe Tomlinson AP/MD: Jo Gamble 1 MICHAEL JACKSON 1 MUSIQ | WFXC/Raleigh, NC* PD: Cy Young AP/MD: Jodi Berry MUSIQ MICHAEL JACKSON | WJCS/Richmond, VA* AP/MD: Kevin Gardner MICHAEL JACKSON |
| WBAV/Charlotte* PD/MD: Terri Avery 2 AL GREEN 1 MUSIQ MICHAEL JACKSON | WMOO/Detroit, MI* DR: KJ Reddy PD: Jamiah Muhammad AP/MD: Omeel Stevens MD: Sheila Little 4 J&M | WICQ/Jackson, MS* MD/MD: Steve Brown MICHAEL MCCOYALD MUSIQ | WRWB/Macon, GA PD/MD: Lisa Charles NO ADDS | WYLD/New Orleans, LA* DR: Carla Bealder MD: AJ Appleberry 17 MICHAEL JACKSON 6 ASHANTI | WVBE/Roanoke, VA* PD/MD: Phil Ford JEFFREY OSBORNE TERRA LY RAMSEY | WVBE/Roanoke, VA* PD: Terry Beasley MD: John Denton 14 MARY J. BLIGE 1 MICHAEL JACKSON | |
| WVZG/Chicago, IL* AP/MD: Amanda Rivera 2 J&M TARRALYN RAMSEY | WUIS/Fayetteville, NC* PD: Garret Davis MD: Colin Pitt JEFFREY OSBORNE TARRALYN RAMSEY MUSIQ MICHAEL JACKSON | WSOL/Jacksonville, FL* PD: Billie Williams MD: KJ Reddy 3 RHIAN BENSON MICHAEL JACKSON | WKMS/Memphis, TN* PD: Nate Bass AP/MD: Eileen Callier 3 MICHAEL JACKSON | WRKS/New York, NY* DR: John Minton PD: Terry Beasley MD: John Denton 14 MARY J. BLIGE 1 MICHAEL JACKSON | | | |
| WZAC/Cleveland, OH* AP/MD: Kim Johnson MD: Bobby Rush MUSIQ | WQZZ/Ft. MI* PD: Jonni Jackson TARRALYN RAMSEY MUSIQ | WHOT/Miami, FL* PD: Derrick Davis AP/MD: Steve Vaughn MUSIQ ANT HESBY | | | | | |

Monitored Reporters
49 Total Reporters
45 Total Monitored
4 Total Indicator





LON HELTON
lhelton@radioandrecords.com

PART TWO OF A TWO-PART SERIES

More Of The Stuff Between The Songs

On-air features, bits and spotloads

Our two-week focus continues on the all-important elements that separate your station from all of the rest — a concept pounded home in these pages by consultant Rick Torcasso. As he would point out, everybody has access to the same records. It's what you do between them that can often be the difference between success and changing formats.

Once again we utilize information gathered by Mediabase 24/7's Tuned-In monitor to offer an overview of what four of this format's top stations — WMIL/Milwaukee, KEEY/Minneapolis, KSON/San Diego and KMPS/Seattle — give their listeners between the songs.

Morning Bits

KEEY's morning show of John Hines, Donna Valentine and Mike Muss is billed as *The K102 Wakeup Crew*. Among the features heard on monitor day was "The Mail Bag," a Monday-morning feature that had the crew responding to listener e-mails. There's a special place in the Wakeup Crew section of the station's website where listeners can ask questions. Other features include "Entertainment Headlines," "NASCAR Update" and the "Birthday List."



Among the topics up for discussion on this day: The trend of older women dating younger men; the fact that a group of larks is called an exaltation, while it's a band of monkeys, a knot of toads and a murder of crows. Also, the St. Paul city council would not allow a giant granite statue of the Hamm's Beer bear to be placed on or near an elementary school playground.

Ferrari celebrated the company's 50th anniversary by releasing the F50, and the crew talked about the need for a \$729,000 car with a top speed of 203 mph. Of course, that morphed into a discussion on whether or not single women choose dates based on the man's car.

American Fido

KSON's award-nominated morn-

ing show of Tony & Kris — Tony Randall and Kris Rochester — was on vacation during the monitor. (They were probably off filming yet another TV show.) In their place was *The Best of Tony & Kris*.

Among the T&K features being reprised was "American Fido," a spoof of *American Idol*. Tony & Kris voted on the quality — if not quantity — of noises made by listeners' pets.

Another feature was a recurring bit called "Kris' Burn Call." In this particular prank call, Kris called a man and claimed to be from *Nice Assets* magazine. He said he was looking for release forms from the guy's wife and friends, whom Kris said had been photographed a number of times at a local nude beach.

Tony and Kris then ventured into the land of the damned with a feature entitled, "PMS Confessional." Female callers detailed the mean things they'd done while suffering from PMS.

Among the topics Tony & Kris discussed in absentia on monitor day: The odd places that pregnant women go into labor and IQ testing. During this segment they gave a morning crew member and her husband a "real life, common sense" test. The boys then once again veered dangerously close to the abyss by asking listeners, "If the Seven Dwarfs were women, what would their names be?"

KSON airs the pledge of allegiance as recited by kids from a local school each morning at 6am and plays a country star version of the national anthem each weekday at 8am.

The Nitty Gritty From Music City

WMIL's *Moo Crew Morning Show* is anchored by Karen Dalessandro and Scott Dolphin. WMIL morning vignettes include the pledge of allegiance following the 6:30am news-

cast; "The Nitty Gritty From Music City," Nashville news at 6:50am; the "Moo Crew Celebrity Scoop" during the 8am hour; "Karen's Critter," with a rep from the Humane Society offering a pet for adoption; and "Sentry Super Tuesday," where a selected listener is given 10 minutes and six seconds to call and claim \$106 worth of groceries.

A lot of the monitored morning's conversation centered around the sights and sounds of 350,000 bikers descending on Milwaukee for Harley-Davidson's 100th anniversary celebration, including stories and anecdotes from listeners. There was also a chat with Scott's fourth-grade daughter, who had just returned from a Disney vacation, and banter about kids going back to school.



KMPS's morning show is *Ichabod Caine and The Waking Crew*. One of the monitored morning's features was "Today's Thought to Ponder," Ichabod's words of wisdom. That day's thought: "Mark Twain once said he had known a lot of troubles in his life, and most of them never happened." The longtime Seattle morning personality also offered up "Icky's Quickies" (pronounced "Icky's"), amusing human-interest headlines from around the country — with his commentary, of course.

Topics on the morning show included Ichabod's observation that his son's soccer team played on a field near a river, where an errant kick would send a \$100 ball cruising down the Green River. That led to a discussion of the rules and regs of amateur soccer.

Ichabod had been to a party at his traffic reporter's home, where he met her, uh, waxer and dyer. The crew also debated the origins of the sayings "harder to find than a bucktooth rooster," "her's teeth" and "stuck in my craw," and Ich told a story about a man who, after taking his dog for a walk and politely picking up the poop in a plastic bag, put it in his pocket and forgot about it — until going to dinner at a neighbor's house.



THE GAMBLER Dreamcatcher recording artist Kenny Rogers stopped by WUBE/Cincinnati while on a promotional tour for his upcoming album, *Handprints on the Wall*. Seen here (l-r) are WUBE PD Tim Closson, Promotions Coordinator Jen Burnett, News Director Joe Griffin and morning show co-host Dr. Don; Rogers; and WUBE overnight jock Slattman, morning show co-host Amanda Orlando, midday host Pete Miller and weekend jock Danny Earls.

Lunchtime Morsels

KMPS airs the national anthem at noon on weekdays. That's followed by the "12 O'Clock Triple Play," with midday hostess Stubbs, in which a listener's three favorite songs are played consecutively. The music bed under the voiceover introducing the feature was the theme from *The Good, The Bad and the Ugly*.

At noon on KSON it's *Deb's Diner*. MIDDAYER Deb Spring plays requests amid a restaurant theme, replete with eatery sound effects. Highlights included the "Blue Plate Special," wherein the designated caller won a Weber grill. The new-music feature was dubbed "Seconds — or Send It Back," with listeners offering their opinions of new songs. Promos inside the show included, "It's time to order up!"



WMIL's noon offering is *WMIL's Country Café*, in which Mitch Morgan presents an hour of requested music, also with a restaurant theme. The show on the monitored day began with a *Dagnet* music clip and a VO featuring Joe Friday, staccato delivery: "12 noon. A lunch wagon parks out front." [Screaming tires sfx] [VO] "It's the FM106 *Country Café* with Mitch Morgan. What do you like to eat?" [Movie clip] "Read me the bill of fare." [VO, with desk bell sfx] "Order up your favorites at 799-1061." [Movie clip from *Animal House*] "Food fight!" [VO] "Continuous Country Favorites, FM106."

WMIL also runs a "Top One at 1" feature where Morgan highlights the most-requested song of the day.

KEEY has an *All Request Lunch Hour* every day at 12, hosted by middayer Chris Shaffer.

Afternoon Delights

WMIL afternoon driver Bob Bateman hosts "The Future File Song of the Day" at 4pm each day. A new song is aired, and listeners are asked to grade it with an A to an F.

KMPS's MD/afternoon driver hosts "The Tony Thomas Test Track" each afternoon at five. As the title suggests, the spotlight is on new music as Thomas plays a new song and airs comments about it.

KSON's afternoon driver Kimo Jensen does a *Drive at 5* request hour.

On KEEY, evening personality Adam West airs "Adam's Five Most Wanted" weeknights at 7pm. He counts down the five most-requested songs of the day using caller comments to introduce each of them. A designated caller following the last song can win a prize by reciting the five tunes by artist and title.

WMIL promotes at-work listening with its "At-Work Reason Record." Listeners toiling away are encouraged to call, fax or e-mail a request — and they must include a specific reason why the song needs to be played. The listener chosen wins a prize.

KMPS also heavily targets listeners at work with a feature called "Winners at Work." Registered at-work listeners are identified and asked to call in to win a prize several times per day. One promo says, "Your winners at work station! Sign up now at KMPS.com! 94.1 KMPS." The prize on monitor day was dinner for two at Morton's and tickets to the Pacific Northwest Ballet's production of *Swan Lake*.

Assorted Features & Contests

One of KSON's promotions during monitor day was "Double Your Paycheck." Throughout the day the names of registered contestants were read on the air, and they had 30 minutes to call and win the amount on their paycheck. The game aired in the 8am, noon and 4pm hours, and promos for the contest aired 28 times that day.



KSON also promoted a "My Kind of Town" winners weekend. Lucky callers got a DVD of the movie *Chico* and qualified to win a trip to the Windy City and a pair of tickets to see Alabama's Farewell Tour concert in November.

KSON is also celebrating its 40th anniversary this year. A number of promos saluted the station, including some that provided a historical perspective on KSON's role in the city: "San Diego, 1964. Sea World opens in Mission Bay Park, UCSD opens its doors in La Jolla, and KSON is San

Continued on Page 36



Country: The Next Generation

Jenny Gill's radio show targets younger listeners

Part-time jobs are the norm for most college students, but not gigs hosting a syndicated radio show. Then again, Jenny Gill isn't your typical coed. "Let me tell you, the switch from waiting tables at Logan's Roadhouse to hosting a radio show has been a dream come true," she says.

Beyond putting gas in Gill's tank and buying her a few pizzas, however, *The Jenny Gill Show* is a concerted effort to reach and speak to younger country fans, according to its producer, Steve Graham. "I did a show in Canada called *Kids Now*," he says. "It ran in Talk, AC and Country formats, and Country was by far the most successful."

"When I moved down here and did some research I found there was really nothing for youth, even though radio wanted to reach that demo. The concept was to come up with something that had a host young people could associate with, rather than a 30-something doing a show for the 15-to-29 age group."

Jenny Gill is the daughter of Vince Gill and Sweethearts Of The Rodeo's Janis Cummins. "Jenny was my first choice," Graham says. "Every year I do a show called *A Country Christmas* and program the Vince and Jenny song, so I decided to see if she was interested. I tracked her down through her dad's management company. She came in, did a demo and was great."

No Experience Required

"Honestly, I was a little apprehensive," Gill says of her first reaction to the idea. "Somebody wants to hire me to do radio when I have no radio experience? I thought maybe this was a way to make a show popular because of who my family is."

More Of The Stuff....

Continued from Page 35

Diego's No. 1 choice for country music. For 40 years, San Diego's Country home. 97.3FM, KSON." "San Diego, 1972: After losing the Republican convention to Miami, Mayor Pete Wilson declares San Diego 'America's Finest City.' San Diego, 1973: The opening of the Ruben H. Fleet Space Center. San Diego. We were there then, and we're here now. For 40 years, San Diego's Country home. 97.3FM, KSON."

In a really nice touch, some of the promos featured the voices of DJs past, like this from Mike

After speaking with Graham, Gill agreed to do a tryout, which went well. "I just tried to imitate the voices I'd heard on the radio for so many years," she says. "They liked it, I think, because I wasn't trying too hard. I was just kind of in there being myself. I've been doing it since February, and every show I get a little bit better."

The show launched in Canada as *Teen Country*. "It was a good way to get



JENNY SQUARED Capitol's Jennifer Hanson (l) visits with Jenny Gill after a taping of *The Jenny Gill Show*.

her feet wet, do some research and get all the kinks worked out before the U.S. launch," Graham says.

WSM-FM/Nashville is the state-side launch station, and the show has expanded to a two-hour format since its September U.S. debut. Gill is excited about being on the air in her hometown. "People I know can actually hear what I'm doing and give me some real feedback," she says.

Kickin' It Wit Da Kids

Each hour features a guest co-host,

Brady: "Hi there. It's Brady-o on your radio! 1982-1991, the former midday and afternoon guy, wishing my friends at KSON a happy 40th anniversary."

Friday nights from 9pm-midnight KSON evening personality Wes Jackson broadcasts live from the local In-Cahoots nightclub. On Sunday nights KSON airs a *Bluegrass Special* show, hosted by Wayne Wright.

KEYE runs a promotion called "New Music Monday," which features for giveaway an album that will debut in stores the following day. CDs are awarded to designated callers once an hour from 6am to 7pm. The promo on the day of

with Blake Shelton, Trick Pony and Dierks Bentley on the list of past guests. "We focus on a lot of new artists — all these up-and-coming artists with hits that everyone's going crazy over," Gill says. "I call it funky country."

"I was excited about the younger crowd, because I can talk like a kid, and I kind of like to think I still am one. I don't go in there and try to use big words and find out every detail about the artists' careers. I like to talk about what they do on the bus, where their favorite place is to travel, their most embarrassing moments — anything cool that kids would like to hear about."

While young people may be the show's focus, Graham says there's no desire to exclude — hence the name change. "The target group is 15-29, but we're also interested in keeping the core country audience," he says. "When radio went through Young Country it lost a lot of that core. Sure, you want to grow in 15-29 and keep them forever, but you have to keep your core audience too."

A recording-industry major at Middle Tennessee State University, Gill is happy to be making inroads at radio — and she's taking notes. "The greatest part about all this is meeting everybody in the industry and, hopefully, developing a contact or two," she says. "This is the area I want to have my career in, and it's really nice to see how it works."

So are we witnessing the birth of a radio star? "My passion is music, and I want to make music," she says. "I've got a band in Murfreesboro, TN, and we're getting off to a really good start. I've got schoolwork, my band and the show. Between that, I'm having fun. I guess we'll see where it goes."

monitoring: "Gary Allan, *See If I Care*, the new album featuring 'Tough Little Boys.' Get your copy of *See If I Care* from Gary Allan. Available tomorrow." The contest was promoted 37 times throughout the day; the promo ran eight times.

KEYE morning co-host Donna Valentine delivers "Donna's Dirt" — the latest news from Nashville — in a sponsored feature that airs in the 10am, 3pm and 10pm hours.

Commercial Load & Placement

Here's an analysis of the spot breaks our four featured stations

Country News Returns To TV

GAC program ends four-year drought

Country music hasn't had a dedicated news program since TNN canceled *This Week in Country Music* in 1999. So Music Row's artists and publicists are excited about the Nov. 4 debut of *Country Music Across America*, a 30-minute country news program on the Great American Country cable network.

"We're thrilled to have another outlet," says Sony's Craig Campbell. "Especially one based in Nashville and produced by people who understand the artists and are fans of the music."

CMAA's producers certainly fit that bill. Exec. Producer Greg Travis has spent years covering country for *Entertainment Tonight* and *Access Hollywood*, while host/Exec. Producer Storme Warren worked as a reporter and producer on several TNN news programs. Veteran artist manager Larry Fitzgerald rounds out the show's executive ranks.

"The idea came from my background with *ET* and *Access Hollywood*," says Travis. "Those shows have slowly cut back on country music coverage. We saw the need for a country-focused show in that format, and this is basically what we've done our whole lives. GAC saw the pilot and flipped over it."

Each show features a guest co-host — the first is Vince Gill — and tapes its intro, bumper and wrap segments in and around the exhibits and displays of the Country Music Hall of Fame and Museum. Additionally, episodes will be donated to the museum's archives and be on continuous display in the exhibit hall.

A new show will debut every two weeks and air repeatedly Sunday through Thursday. Marketing efforts include a cross-promotion with *Country Weekly*, as well as contests and giveaways. More important, the stars are lining up to participate. In addition to Gill, Dolly Parton, Brooks & Dunn, Garth Brooks, George Strait and Martina McBride have already voiced support in the show's promo spot (watch it at www.cmaa.tv).

"The relationships we've built with artists over the years are tremendous," Travis says. "They're really going out of their way to be supportive of this show."



Greg Travis



CAN WE GET SOME WATER BALLOONS OVER HERE?

Country Music Across America host Storme Warren (l) and guest co-host Vince Gill are pictured in this screen capture from the first episode. The show originates from the Country Music Hall of Fame and Museum, seen in the background.

ran during the 7am and 5pm hours on monitor day.

KEYE's 7am hour featured four stopsets. The 7:11 break contained three units, while the breaks at 7:20 and 7:40 had four units, and the 7:49 break had five units. KEYE's 5pm hour had two stopsets. The break at 5:25 carried nine units, while the 5:54 stop had seven units.

KMPS's 7am hour had six stopsets. The 7:05, 7:15, 7:33 and 7:45 breaks had two units, while the 7:27 and 7:53 sets had three units each. At 5pm KMPS had three stopsets,

with four units in the 5:23 and 5:44 breaks and three units at 5:56.

KSON ran three spot breaks in the 7am hour. The 7:10 and 7:48 set had four units each, the 7:28 break contained two units. There were two stopsets in the 5pm hour. Five units ran at 5:16, and five aired at 5:45pm.

WMIL aired three stopsets in morning drive. The 7:06 and 7:34 breaks had four units, while the 7:52 stop had three. In afternoon drive, the 5:27 set contained six units, while the 5:50 break had seven units.

R&R COUNTRY TOP 50

October 31, 2003

Powered By



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS | ± POINTS | TOTAL PLAYS | ± PLAYS | TOTAL AUD. (00) | ± AUD. (00) | WEEKS ON | TOTAL ADDS |
|-----------|-----------|---|--------------|----------|-------------|---------|-----------------|-------------|----------|------------|
| 2 | 1 | KEITH URBAN Who Wouldn't Wanna Be Me (Capitol) | 14296 | 826 | 4597 | +276 | 416646 | 21418 | 21 | 114/0 |
| 4 | 2 | TOBY KEITH I Love This Bar (DreamWorks) | 14271 | 1124 | 4483 | +339 | 420801 | 39680 | 11 | 115/0 |
| 1 | 3 | GARY ALLAN Tough Little Boys (MCA) | 14203 | -708 | 4556 | -248 | 407785 | -22317 | 20 | 115/0 |
| 3 | 4 | MARTINA MCBRIDE This One's For The Girls (RCA) | 12650 | -701 | 4120 | -212 | 357989 | -17053 | 21 | 114/0 |
| 5 | 5 | RASCAL FLATTS I Melt (Lyric Street) | 12638 | 591 | 4243 | +148 | 359603 | 19110 | 18 | 115/0 |
| 6 | 6 | PAT GREEN Wave On Wave (Republic/Universal South) | 10962 | 377 | 3506 | +103 | 298850 | 11574 | 24 | 115/0 |
| 9 | 7 | GEORGE STRAIT Cowboys Like Us (MCA) | 9502 | 471 | 3024 | +207 | 269950 | 13130 | 14 | 114/0 |
| 8 | 8 | BILLY CURRINGTON Walk A Little Straighter (Mercury) | 8874 | -529 | 3155 | -98 | 229992 | -16812 | 27 | 112/0 |
| 10 | 9 | MONTGOMERY GENTRY Hell Yeah (Columbia) | 8362 | 623 | 2670 | +178 | 227904 | 24070 | 16 | 114/0 |
| 11 | 10 | CHRIS CAGLE Chicks Dig It (Capitol) | 8083 | 517 | 2720 | +139 | 217622 | 18704 | 19 | 114/0 |
| 12 | 11 | LONESTAR Walking In Memphis (BNA) | 7648 | 346 | 2405 | +84 | 211875 | 13272 | 13 | 112/0 |
| 13 | 12 | BROOKS & DUNN You Can't Take The Honky Tonk... (Arista) | 7063 | 306 | 2242 | +101 | 194853 | 9358 | 7 | 114/3 |
| 14 | 13 | REBA MCENTIRE I'm Gonna Take That Mountain (MCA) | 6745 | 37 | 2195 | -12 | 181291 | -1119 | 10 | 111/0 |
| 15 | 14 | RUSHLOW I Can't Be Your Friend (Lyric Street) | 6732 | 187 | 2288 | +75 | 175521 | 7068 | 26 | 108/0 |
| 16 | 15 | RODNEY ATKINS Honesty (Write Me A List) (Curb) | 6401 | 188 | 2119 | +82 | 162862 | 177 | 20 | 109/1 |
| 17 | 16 | TRACY BYRD Drinkin' Bone (RCA) | 6391 | 757 | 2064 | +308 | 160204 | 19499 | 14 | 109/4 |
| 24 | 17 | KENNY CHESNEY There Goes My Life (BNA) | 5714 | 2226 | 1700 | +705 | 172788 | 61510 | 3 | 105/12 |
| 18 | 18 | SHERRIE AUSTIN Streets Of Heaven (C4/BBR) | 5572 | 260 | 1945 | +91 | 141939 | 11787 | 21 | 99/1 |
| 19 | 19 | DIAMOND RIO Wrinkles (Arista) | 4836 | 414 | 1663 | +123 | 126380 | 17071 | 15 | 97/1 |
| 20 | 20 | JO DEE MESSINA I Wish (Curb) | 4733 | 377 | 1587 | +146 | 118766 | 4099 | 16 | 100/4 |
| 21 | 21 | TERRI CLARK I Wanna Do It All (Mercury) | 4181 | 537 | 1291 | +209 | 104221 | 8632 | 10 | 87/3 |
| 22 | 22 | BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.) | 4076 | 48 | 1368 | +32 | 94807 | -2018 | 18 | 96/2 |
| 26 | 23 | BRAD PAISLEY Little Moments (Arista) | 3849 | 947 | 1191 | +247 | 102361 | 20312 | 8 | 88/7 |
| 23 | 24 | SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks) | 3761 | 146 | 1197 | +100 | 84884 | -500 | 16 | 92/3 |
| 25 | 25 | SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | 3721 | 735 | 1125 | +175 | 111660 | 25134 | 4 | 88/10 |
| 27 | 26 | JOSH TURNER Long Black Train (MCA) | 3203 | 304 | 1138 | +108 | 72537 | -2392 | 21 | 84/5 |
| 28 | 27 | JIMMY WAYNE I Love You This Much (DreamWorks) | 3086 | 409 | 1040 | +109 | 83744 | 14026 | 11 | 90/3 |
| Breaker | 28 | SARA EVANS Perfect (RCA) | 2820 | 317 | 795 | +112 | 77015 | 10494 | 8 | 69/4 |
| 30 | 29 | CRAIG MORGAN Every Friday Afternoon (BBR) | 2526 | 162 | 828 | +40 | 60105 | 5317 | 13 | 78/2 |
| 32 | 30 | TRACE ADKINS Hot Mama (Capitol) | 2516 | 530 | 866 | +172 | 60756 | 8761 | 7 | 68/4 |
| 33 | 31 | JOE NICHOLS Cool To Be A Fool (Universal South) | 2135 | 271 | 559 | +57 | 53184 | 6252 | 8 | 60/4 |
| 39 | 32 | CLINT BLACK Spend My Time (Equity Music Group) | 1722 | 613 | 555 | +204 | 37912 | 12926 | 2 | 68/8 |
| 34 | 33 | RYAN TYLER Run, Run, Run (Arista) | 1629 | 53 | 488 | +39 | 35660 | -1275 | 10 | 57/1 |
| 41 | 34 | TIM MCGRAW Watch The Wind Blow By (Curb) | 1604 | 707 | 461 | +209 | 49937 | 24022 | 2 | 58/25 |
| 36 | 35 | KELLIE CDFFEY Texas Plates (BNA) | 1525 | 132 | 489 | +38 | 31456 | 4308 | 5 | 56/2 |
| 37 | 36 | BLUE COUNTY Good Little Girls (Asylum/Curb) | 1483 | 217 | 559 | +91 | 34606 | 5209 | 3 | 60/2 |
| 35 | 37 | WYNONNA Heaven Help Me (Asylum/Curb) | 1401 | -5 | 470 | +17 | 32339 | 975 | 7 | 53/3 |
| Breaker | 38 | BUDDY JEWELL Sweet Southern Comfort (Columbia) | 1392 | 496 | 531 | +158 | 33068 | 12769 | 2 | 70/8 |
| 40 | 39 | BRIAN MCCOMAS You're In My Head (Lyric Street) | 1130 | 123 | 378 | +17 | 19404 | 1764 | 3 | 56/2 |
| Debut | 40 | ALAN JACKSON Remember When (Arista) | 1063 | 806 | 296 | +236 | 30014 | 24264 | 1 | 33/25 |
| 47 | 41 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 1017 | 351 | 259 | +101 | 25512 | 4183 | 2 | 13/10 |
| 43 | 42 | AMY DALLEY I Think You're Beautiful (Curb) | 944 | 5 | 348 | -3 | 21593 | 570 | 7 | 46/1 |
| 46 | 43 | VINCE GILL Young Man's Town (MCA) | 943 | 211 | 318 | +56 | 21097 | 4424 | 3 | 41/3 |
| 44 | 44 | JAMES OTTO Days Of Our Lives (Mercury) | 908 | 64 | 343 | -14 | 17442 | -2276 | 5 | 41/2 |
| - | 45 | DIERKS BENTLEY My Last Name (Capitol) | 826 | 336 | 225 | +104 | 21332 | 8016 | 2 | 40/8 |
| 45 | 46 | WARREN BROTHERS Sell A Lot Of Beer (BNA) | 694 | -93 | 200 | -29 | 16082 | -1673 | 8 | 17/0 |
| 50 | 47 | KENNY ROGERS Handprints On The Wall (Dreamcatcher) | 653 | 70 | 254 | +25 | 14976 | 2564 | 3 | 41/7 |
| 49 | 48 | KEVIN DENNEY A Year At A Time (Lyric Street) | 639 | 37 | 265 | +3 | 11089 | -951 | 2 | 35/1 |
| 48 | 49 | BILLY DEAN I'm In Love With You (View2) | 592 | -179 | 221 | -11 | 14651 | -1396 | 6 | 22/1 |
| Debut | 50 | TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 571 | 125 | 189 | +60 | 13574 | 1913 | 1 | 31/4 |

115 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 10/19-10/25. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = (AQH Persons + (Market rank X 10)) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradss.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| TIM MCGRAW Watch The Wind Blow By (Curb) | 25 |
| ALAN JACKSON Remember When (Arista) | 25 |
| KENNY CHESNEY There Goes My Life (BNA) | 12 |
| SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | 10 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 10 |
| BUDDY JEWELL Sweet Southern Comfort (Columbia) | 8 |
| CLINT BLACK Spend My Time (Equity Music Group) | 8 |
| DIERKS BENTLEY My Last Name (Capitol) | 8 |

Most Increased Points

| ARTIST TITLE LABEL(S) | TOTAL POINT INCREASE |
|---|----------------------|
| KENNY CHESNEY There Goes My Life (BNA) | +2226 |
| TOBY KEITH I Love This Bar (DreamWorks) | +1124 |
| BRAD PAISLEY Little Moments (Arista) | +947 |
| KEITH URBAN Who Wouldn't Wanna Be Me (Capitol) | +826 |
| ALAN JACKSON Remember When (Arista) | +806 |
| TRACY BYRD Drinkin' Bone (RCA) | +757 |
| SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | +738 |
| MONTGOMERY GENTRY Hell Yeah (Columbia) | +623 |
| TIM MCGRAW Watch The Wind Blow By (Curb) | +611 |
| CLINT BLACK Spend My Time (Equity Music Group) | +598 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| KENNY CHESNEY There Goes My Life (BNA) | +705 |
| TOBY KEITH I Love This Bar (DreamWorks) | +339 |
| TRACY BYRD Drinkin' Bone (RCA) | +308 |
| KEITH URBAN Who Wouldn't Wanna Be Me (Capitol) | +276 |
| BRAD PAISLEY Little Moments (Arista) | +247 |
| ALAN JACKSON Remember When (Arista) | +236 |
| TERRI CLARK I Wanna Do It All (Mercury) | +209 |
| TIM MCGRAW Watch The Wind Blow By (Curb) | +209 |
| GEORGE STRAIT Cowboys Like Us (MCA) | +207 |
| CLINT BLACK Spend My Time (Equity Music Group) | +204 |

Breakers

SARA EVANS
Perfect (RCA)
4 Adds • Moves 29-28
BUDDY JEWELL
Sweet Southern Comfort (Columbia)
8 Adds • Moves 42-38

Songs ranked by total plays

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



Country Radio's #1 Overnight Program



THIS LOOKS LIKE TROUBLE!
Kenny Chesney and Blair Garner goofing off in the After Midnite studio.

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS | ± POINTS | TOTAL PLAYS | ± PLAYS | TOT.AUG. (00) | ±.AUG. (00) | WEEKS ON | TOTAL ADDS |
|-----------|-----------|---|--------------|----------|-------------|---------|---------------|-------------|----------|------------|
| 4 | 1 | TOBY KEITH I Love This Bar (DreamWorks) | 5831 | 250 | 4275 | +173 | 122994 | 5284 | 11 | 112/0 |
| 2 | 2 | KEITH URBAN Who Wouldn't Wanna Be Me (Capitol) | 5796 | 140 | 4241 | +64 | 121300 | 3015 | 20 | 112/0 |
| 5 | 3 | RASCAL FLATTS I Melt (Lyric Street) | 5680 | 277 | 4171 | +185 | 119431 | 5026 | 18 | 111/0 |
| 1 | 4 | GARY ALLAN Tough Little Boys (MCA) | 5524 | -232 | 4057 | -190 | 114188 | -5505 | 19 | 109/1 |
| 3 | 5 | MARTINA MCBRIDE This One's For The Girls (RCA) | 5451 | -173 | 4026 | -112 | 113895 | -4394 | 20 | 110/0 |
| 6 | 6 | PAT GREEN Wave On Wave (Republic/Universal South) | 5247 | 218 | 3874 | +133 | 107691 | 4083 | 22 | 111/1 |
| 7 | 7 | GEORGE STRAIT Cowboys Like Us (MCA) | 4809 | 251 | 3514 | +188 | 98920 | 4757 | 13 | 112/0 |
| 9 | 8 | CHRIS CAGLE Chicks Dig It (Capitol) | 4343 | 188 | 3205 | +148 | 91730 | 3343 | 19 | 111/0 |
| 10 | 9 | BILLY CURRINGTON Walk A Little Straighter (Mercury) | 4316 | 166 | 3317 | +117 | 88569 | 3612 | 26 | 107/0 |
| 12 | 10 | MONTGOMERY GENTRY Hell Yeah (Columbia) | 3670 | 181 | 2722 | +107 | 77299 | 4693 | 15 | 107/0 |
| 11 | 11 | REBA MCENTIRE I'm Gonna Take That Mountain (MCA) | 3661 | -5 | 2706 | +10 | 76731 | 159 | 10 | 112/0 |
| 13 | 12 | LONESTAR Walking In Memphis (BNA) | 3532 | 205 | 2653 | +132 | 71393 | 3854 | 14 | 107/0 |
| 14 | 13 | BROOKS & DUNN You Can't Take The Honky Tonk... (Arista) | 3383 | 219 | 2500 | +154 | 70158 | 4895 | 8 | 107/1 |
| 15 | 14 | SHERRIE AUSTIN Streets Of Heaven (CA/BBR) | 3227 | 128 | 2402 | +82 | 67650 | 2087 | 19 | 103/1 |
| 16 | 15 | RUSHLOW I Can't Be Your Friend (Lyric Street) | 3211 | 145 | 2368 | +97 | 65908 | 2613 | 26 | 105/1 |
| 17 | 16 | TRACY BYRO Drinkin' Bone (RCA) | 3072 | 197 | 2268 | +144 | 63309 | 4485 | 13 | 105/3 |
| 18 | 17 | ROONEY ATKINS Honesty (Write Me A List) (Curb) | 2840 | 258 | 2087 | +163 | 60225 | 6095 | 18 | 102/1 |
| 19 | 18 | DIAMONO RIO Wrinkles (Arista) | 2830 | 165 | 2096 | +123 | 57948 | 2748 | 16 | 108/5 |
| 21 | 19 | JO DEE MESSINA I Wish (Curb) | 2491 | 116 | 1871 | +105 | 53890 | 2778 | 15 | 91/1 |
| 20 | 20 | BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.) | 2293 | -112 | 1683 | -61 | 47080 | -3203 | 18 | 96/0 |
| 22 | 21 | BRAD PAISLEY Little Moments (Arista) | 2135 | 214 | 1580 | +136 | 45678 | 5458 | 9 | 96/13 |
| 29 | 22 | KENNY CHESNEY There Goes My Life (BNA) | 2101 | 819 | 1583 | +617 | 43581 | 17630 | 3 | 97/14 |
| 23 | 23 | JOSH TURNER Long Black Train (MCA) | 1961 | 170 | 1400 | +135 | 42471 | 3876 | 17 | 74/1 |
| 25 | 24 | TERRI CLARK I Wanna Do It All (Mercury) | 1863 | 179 | 1393 | +126 | 40037 | 4243 | 10 | 87/4 |
| 24 | 25 | JIMMY WAYNE I Love You This Much (DreamWorks) | 1830 | 64 | 1385 | +46 | 38034 | 1238 | 11 | 85/2 |
| 26 | 26 | TRACE ADKINS Hot Mama (Capitol) | 1829 | 187 | 1326 | +136 | 40263 | 4329 | 8 | 81/4 |
| 27 | 27 | SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks) | 1794 | 197 | 1349 | +141 | 36808 | 4005 | 16 | 80/4 |
| 28 | 28 | SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | 1786 | 408 | 1367 | +278 | 37277 | 8042 | 4 | 89/9 |
| 32 | 29 | SARA EVANS Perfect (RCA) | 1461 | 243 | 1058 | +161 | 29194 | 4279 | 7 | 81/10 |
| 30 | 30 | JOE NICHOLS Cool To Be A Fool (Universal South) | 1367 | 107 | 1085 | +75 | 27980 | 2309 | 8 | 66/2 |
| 31 | 31 | CRAIG MORGAN Every Friday Afternoon (BBR) | 1342 | 101 | 996 | +73 | 27170 | 1892 | 13 | 74/2 |
| 33 | 32 | BLUE COUNTY Good Little Girls (Asylum/Curb) | 935 | 155 | 714 | +107 | 19431 | 3375 | 4 | 60/4 |
| 45 | 33 | TIM MCGRAW Watch The Wind Blow By (Curb) | 847 | 535 | 694 | +415 | 16852 | 10182 | 2 | 63/33 |
| 35 | 34 | KELLIE COFFEY Texas Plates (BNA) | 743 | 68 | 609 | +52 | 14277 | 1233 | 5 | 56/3 |
| 35 | 35 | ALAN JACKSON Remember When (Arista) | 739 | 587 | 605 | +464 | 14107 | 11057 | 1 | 51/36 |
| 34 | 36 | BRIAN MCCOMAS You're In My Head (Lyric Street) | 679 | -6 | 498 | +6 | 15274 | -177 | 6 | 45/1 |
| 36 | 37 | RYAN TYLER Run, Run, Run (Arista) | 672 | 1 | 469 | +13 | 15347 | 469 | 10 | 40/1 |
| 40 | 38 | BUDDY JEWELL Sweet Southern Comfort (Columbia) | 627 | 181 | 513 | +124 | 12611 | 3101 | 3 | 46/6 |
| 37 | 39 | WYNONNA Heaven Help Me (Asylum/Curb) | 610 | 17 | 479 | +11 | 13653 | 219 | 5 | 42/0 |
| 38 | 40 | VINCE GILL Young Man's Town (MCA) | 569 | 30 | 446 | +21 | 11811 | 656 | 5 | 40/1 |
| 42 | 41 | KENNY ROGERS Handprints On The Wall (Dreamcatcher) | 474 | 53 | 378 | +47 | 8774 | 883 | 3 | 30/2 |
| 41 | 42 | AMY DALLEY I Think You're Beautiful (Curb) | 421 | -18 | 273 | -17 | 9811 | -368 | 7 | 28/0 |
| 49 | 43 | TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 405 | 132 | 301 | +95 | 8152 | 2340 | 2 | 27/8 |
| 44 | 44 | JAMES OTTO Days Of Our Lives (Mercury) | 400 | 39 | 329 | +24 | 8249 | 833 | 4 | 35/2 |
| 48 | 45 | DIERKS BENTLEY My Last Name (Capitol) | 393 | 115 | 302 | +90 | 8173 | 2403 | 2 | 31/10 |
| 47 | 46 | CLINT BLACK Spend My Time (Equity Music Group) | 393 | 101 | 293 | +85 | 8242 | 2035 | 2 | 31/4 |
| 46 | 47 | KEVIN OENNEY A Year At A Time (Lyric Street) | 371 | 54 | 266 | +44 | 7749 | 1135 | 3 | 28/4 |
| 50 | 48 | REBECCA LYNN HOWARD I Need A Vacation (MCA) | 333 | 65 | 216 | +40 | 7632 | 1452 | 2 | 23/4 |
| - | 49 | BILLY OEAN I'm In Love With You (View2) | 213 | 7 | 196 | +10 | 4235 | 136 | 2 | 16/0 |
| - | 50 | WARREN BROTHERS Sell A Lot Of Beer (BNA) | 213 | -34 | 187 | -28 | 4313 | -694 | 4 | 14/1 |

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 10/19 - Saturday 10/25.
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Most Added*

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| ALAN JACKSON Remember When (Arista) | 36 |
| TIM MCGRAW Watch The Wind Blow By (Curb) | 33 |
| KENNY CHESNEY There Goes My Life (BNA) | 14 |
| BRAD PAISLEY Little Moments (Arista) | 13 |
| SARA EVANS Perfect (RCA) | 10 |
| DIERKS BENTLEY My Last Name (Capitol) | 10 |
| SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | 9 |
| TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 8 |
| BUDDY JEWELL Sweet Southern Comfort (Columbia) | 6 |
| DIAMONO RIO Wrinkles (Arista) | 5 |

Most Increased Points

| ARTIST TITLE LABEL(S) | TOTAL POINT INCREASE |
|---|----------------------|
| KENNY CHESNEY There Goes My Life (BNA) | +819 |
| ALAN JACKSON Remember When (Arista) | +587 |
| TIM MCGRAW Watch The Wind Blow By (Curb) | +511 |
| SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | +408 |
| RASCAL FLATTS I Melt (Lyric Street) | +277 |
| ROONEY ATKINS Honesty (Write Me A List) (Curb) | +258 |
| GEORGE STRAIT Cowboys Like Us (MCA) | +251 |
| TOBY KEITH I Love This Bar (DreamWorks) | +250 |
| SARA EVANS Perfect (RCA) | +243 |
| BROOKS & DUNN You Can't Take The Honky Tonk... (Arista) | +219 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| KENNY CHESNEY There Goes My Life (BNA) | +617 |
| ALAN JACKSON Remember When (Arista) | +464 |
| TIM MCGRAW Watch The Wind Blow By (Curb) | +415 |
| SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | +278 |
| GEORGE STRAIT Cowboys Like Us (MCA) | +188 |
| RASCAL FLATTS I Melt (Lyric Street) | +185 |
| TOBY KEITH I Love This Bar (DreamWorks) | +173 |
| RODNEY ATKINS Honesty (Write Me A List) (Curb) | +163 |
| SARA EVANS Perfect (RCA) | +161 |
| BROOKS & DUNN You Can't Take The Honky Tonk... (Arista) | +154 |

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— Tony Richards, Regional Director Of Operations/Zimmer Radio Group



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 31, 2003

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of October 6-12.

| ARTIST Title (Label) | LIKE A LOT | TOTAL POSITIVE | NEUTRAL | FAMILIARITY | DISLIKE | BURN |
|--|------------|----------------|---------|-------------|---------|------|
| GARY ALLAN Tough Little Boys (MCA) | 44.3% | 76.5% | 13.3% | 98.8% | 5.3% | 3.8% |
| SHERRIE AUSTIN Streets Of Heaven (C4/BBR) | 36.8% | 74.3% | 15.0% | 97.8% | 6.3% | 2.3% |
| TIM MCGRAW Real Good Man (Curb) | 33.8% | 70.5% | 18.8% | 98.5% | 2.8% | 6.5% |
| TOBY KEITH I Love This Bar (DreamWorks) | 32.5% | 76.3% | 13.8% | 96.8% | 5.3% | 1.5% |
| BILLY CURRINGTON Walk A Little Straighter (Mercury) | 32.3% | 70.5% | 17.8% | 97.0% | 4.8% | 4.0% |
| JOSH TURNER Long Black Train (MCA) | 31.3% | 61.5% | 20.3% | 90.0% | 7.5% | 0.8% |
| TRACY BYRD Drinkin' Bone (RCA) | 31.0% | 64.3% | 20.8% | 95.0% | 8.5% | 1.5% |
| BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.) | 30.5% | 68.8% | 22.5% | 95.8% | 4.0% | 0.5% |
| RASCAL FLATTS I Melt (Lyric Street) | 29.5% | 70.5% | 19.0% | 97.0% | 4.8% | 2.8% |
| MONTGOMERY GENTRY Hell Yeah (Columbia) | 28.3% | 64.5% | 20.3% | 96.3% | 9.0% | 2.5% |
| MARTINA MCBRIDE This One's For The Girls (RCA) | 28.0% | 69.5% | 19.8% | 98.5% | 5.0% | 4.3% |
| MARK WILLS And The Crowd Goes Wild (Mercury) | 27.5% | 50.3% | 22.0% | 92.3% | 19.5% | 0.5% |
| KEITH URBAN Who Wouldn't Wanna Be Me (Capitol) | 27.5% | 74.8% | 17.0% | 99.3% | 5.5% | 2.0% |
| JIMMY WAYNE I Love You This Much (DreamWorks) | 26.3% | 65.0% | 23.5% | 94.3% | 3.8% | 2.0% |
| CHRIS CAGLE Chicks Dig It (Capitol) | 25.8% | 59.8% | 26.5% | 97.3% | 8.8% | 2.3% |
| GEORGE STRAIT Cowboys Like Us (MCA) | 25.5% | 65.0% | 23.8% | 98.8% | 9.3% | 0.8% |
| TERRI CLARK I Wanna Do It All (Mercury) | 24.8% | 67.3% | 24.0% | 96.8% | 4.5% | 1.0% |
| DIAMOND RIO Wrinkles (Arista) | 24.5% | 64.8% | 23.0% | 92.3% | 3.3% | 1.3% |
| RODNEY ATKINS Honesty (Write Me A List) (Curb) | 24.3% | 64.0% | 25.0% | 95.5% | 5.3% | 1.3% |
| PAT GREEN Wave On Wave (Republic/Universal South) | 23.5% | 63.3% | 23.3% | 92.0% | 3.8% | 1.8% |
| SARA EVANS Perfect (RCA) | 23.3% | 62.0% | 23.8% | 93.0% | 5.8% | 1.5% |
| LDNESTAR Walking In Memphis (BNA) | 22.5% | 65.3% | 21.0% | 98.0% | 5.8% | 6.0% |
| JO DEE MESSINA I Wish (Curb) | 22.0% | 58.8% | 28.8% | 94.8% | 5.3% | 2.0% |
| SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks) | 21.5% | 61.3% | 22.0% | 92.0% | 7.8% | 1.0% |
| BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista) | 20.8% | 58.3% | 26.8% | 94.5% | 9.5% | 0.0% |
| TRACE ADKINS Hot Mama (Capitol) | 20.0% | 46.5% | 27.0% | 83.8% | 9.5% | 0.8% |
| CRAIG MORGAN Every Friday Afternoon (BBR) | 19.8% | 60.8% | 23.8% | 90.0% | 3.8% | 1.8% |
| RUSHLOW I Can't Be Your Friend (Lyric Street) | 19.8% | 54.0% | 25.8% | 87.5% | 5.0% | 2.8% |
| BRAD PAISLEY Little Moments (Arista) | 19.3% | 50.0% | 26.8% | 85.3% | 7.3% | 1.3% |
| SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | 18.8% | 52.8% | 24.3% | 87.3% | 9.8% | 0.5% |
| JOE NICHOLS Cool To Be A Fool (Universal South) | 18.3% | 50.5% | 26.5% | 84.5% | 7.3% | 0.3% |
| RYAN TYLER Run, Run, Run (Arista) | 16.5% | 52.8% | 29.8% | 88.5% | 5.8% | 0.3% |
| WYNONNA Heaven Help Me (Asylum/Curb) | 16.3% | 46.5% | 18.8% | 79.0% | 12.3% | 1.5% |
| REBA MCENTIRE I'm Gonna Take That Mountain (MCA) | 16.3% | 56.5% | 26.5% | 94.3% | 8.8% | 2.5% |
| KENNY CHESNEY There Goes My Life (BNA) | 8.5% | 37.5% | 25.0% | 76.0% | 13.5% | 0.0% |

CALLOUT AMERICA® HOT SCORES

Password of the Week: Haley.
Question of the Week: If you could vote in the Country Music Awards, which one of the following performers/singers would you select as "Entertainer of the Year," the top award?

Total
Toby Keith: 34%
Alan Jackson: 24%
Tim McGraw: 19%
Brooks & Dunn: 13%
Kenny Chesney: 10%

P1
Toby Keith: 34%
Alan Jackson: 22%
Tim McGraw: 20%
Brooks & Dunn: 11%
Kenny Chesney: 13%

P2
Toby Keith: 32%
Alan Jackson: 29%
Tim McGraw: 17%
Brooks & Dunn: 15%
Kenny Chesney: 7%

Male
Toby Keith: 34%
Alan Jackson: 28%
Tim McGraw: 17%
Brooks & Dunn: 12%
Kenny Chesney: 9%

Female
Toby Keith: 33%
Alan Jackson: 20%
Tim McGraw: 21%
Brooks & Dunn: 14%
Kenny Chesney: 12%

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



DOUGH. BUCKS. BREAD. CASH. DINERO. MOOLAH.

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America's Best Testing AC Songs 12 + For The Week Ending 10/31/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists top AC songs like Matchbox Twenty, Phil Collins, Train, Daniel Bedingfield, etc.

Total sample size is 379 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator Most Added

- JOSH GROBAN You Raise Me Up (143/Reprise)
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
SEAL Waiting For You (Warner Bros.)
ROD STEWART FICHER Bewitched, Bothered And Bewildered (J)
ABENAA Song 4 U (Nkumim)

Recurrents

- SANTANA fMICHELLE BRANCH The Game Of Love (Arista) 1309
NORAH JONES Don't Know Why (Blue Note/Virgin) 1018
ENRIQUE IGLESIAS Hero (Interscope) 1010
VANESSA CARLTON A Thousand Miles (A&M/Interscope) 976
SHERYL CROW Soak Up The Sun (A&M/Interscope) 931
LONESTAR I'm Already There (BNA) 923
PHIL COLLINS Can't Stop Loving You (Atlantic) 888
TRAIN Drops Of Jupiter (Tell Me) (Columbia) 763
CELINE DION A New Day Has Come (Epic) 710
FAITH HILL Cry (Warner Bros.) 667
KELLY CLARKSON A Moment Like This (RCA) 650
AVRIL LAVIGNE Complicated (Arista) 629

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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Email: mdavis@radioandrecords.com

Reporters

Grid of reporter information for various markets including Albany, NY; Albuquerque, NM; Alton, PA; Anchorage, AK; Atlanta, GA; Atlanta, NJ; Augusta, GA; Austin, TX; Bakerfield, CA; Baltimore, MD; Baton Rouge, LA; Columbia, SC; Dallas, TX; Denver, CO; Des Moines, IA; Detroit, MI; Evansville, IN; Fayetteville, AR; Fresno, CA; Greenville, SC; Harrisburg, PA; Henderson, NV; Houston, TX; Indianapolis, IN; Jacksonville, FL; Kansas City, MO; Knoxville, TN; Lafayette, LA; Las Vegas, NV; Lansing, MI; Little Rock, AR; Los Angeles, CA; Louisville, KY; Madison, WI; Miami, FL; Memphis, TN; Milwaukee, WI; Minneapolis, MN; Missouri, MO; Montgomery, CA; Nashville, TN; New Orleans, LA; New York, NY; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Omaha, NE; Orlando, FL; Philadelphia, PA; Phoenix, AZ; Phoenix, AZ; Pittsburgh, PA; Pittsburgh, PA; Portland, ME; Portland, OR; Portland, OR; Providence, RI; Raleigh, NC; Raleigh, NC; Richmond, VA; Richmond, VA; Roanoke, VA; Roanoke, VA; Sacramento, CA; Sacramento, CA; Salt Lake City, UT; Salt Lake City, UT; San Antonio, TX; San Jose, CA; Seattle, WA; Seattle, WA; Seattle, WA; Springfield, MA; Springfield, MA; Washington, DC; Washington, DC; Wichita, KS; Wichita, KS; Wilkes Barre, PA; Wilkes Barre, PA; Wilmington, DE; Worcester, MA; York, PA.

Monitored Reporters 139 Total Reporters

122 Total Monitored

17 Total Indicator

Did Not Report, Playlist Frozen (3): KSB/ Santa Barbara, CA; WAFY/Frederick, MD; WGN/Wilmington, NC



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SPECIAL THANKS TO JIM RYAN FOR HIS
BELIEF IN SIMPLY RED AND FOR INVITING
US TO PLAY 'ONE NIGHT OF LITE'

FOR MORE INFORMATION CONTACT: SCWHATARTS@AOL.COM

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aperelli@radioandrecords.com

Making The Show

Continued from Page 1

your own station event or you just wonder how the hell it's done, the answers are in the following pages. Keep your lighter handy. You may want to fire it up and hold it aloft in the spirit of great live music everywhere.

John Peake
PD, KLLC (Alice 97.3)/
San Francisco

Now & Zen Fest
Sept. 20, 2003
Sharon Meadow, Golden Gate Park

It was 100 degrees that Saturday in San Francisco, unheard of even in September. A spectacular day, with 15,000 well-behaved music fans sprawled on blankets, sipping SmartWater and enjoying a day of live music in a field famous for live shows. They gathered to see performances by Maroon 5, Liz Phair, Seal and Duran Duran.

Seal summed up the day from the stage as he played "Come Together," a song from his new album: "Come together! That's what this day is all about!" KLLC Program Director John Peake has been at the last three Now & Zen Fests.

R&R: What was the original concept behind the Now & Zen Fest?

JP: The station wanted to do an annual concert in Golden Gate Park in September, the best time of year for good weather. At the time radio

wasn't doing a lot of shows, at least not in the park. Sharon Meadow has a lot of history. Bill Graham did a lot of shows there, and it's where the tribute to Bill Graham was held. So we picked up on that tradition.

R&R: The whole "Hippie Hill" vibe?

JP: Exactly. There's something that happens when you go to that park on a sunny, warm day and there's live music. This San Francisco vibe takes over. I don't really know how to describe it outside of, when you're there, you get it. You feel the ghosts of hippies past. I just want to kick off my shoes and play Hacky Sack.

R&R: How has the festival evolved over the years?

JP: We've kept the same basic idea of an outdoor show in the park, but each year we've put bigger and bigger performers in it. Because the show has developed this reputation of being a really unique show to play — a

great day of music in the park — it's becoming desirable to be on the bill, which helps. When the word gets around about the event, artists want to be on it.

R&R: Give us some personal memorable moments from the shows.

JP: My very first Now & Zen Fest was scheduled for Sept. 20, 2001. I had just started at Alice. The show was basically booked, and then Sept. 11 happened. The Barenaked Ladies canceled because they didn't want to travel in that window, and The

Stereophonics were in Europe, and they canceled as well.

We called Alanis Morissette. We knew she was in Los Angeles. We said, "Look, this show is really important. We've changed the structure of the show entirely. It's now a fundraiser for the American Red Cross, for the victims and families of 9/11." Without hesitation, she was here. And we invited Melissa Etheridge. She was touring California. She showed up, just her and a guitar. She did a version of "This Land Is Your Land" that blew everyone away.

We took what was a really tragic event on the East Coast and a show where all our original headliners canceled and ended up turning over \$100,000 to the Red Cross. Barenaked Ladies, although they couldn't make it, contributed \$25,000. All these sort of things came together to make it a really remarkable thing.

R&R: Are there measurable benefits to the show for the station?

JP: This is one of those events that started as a great imaging event for the station. It provides a great opportunity for the sales department to put together sponsorship packages and direct marketing for key clients that want that kind of opportunity. We look at it as a way to put key Alice artists front and center with our listeners and give them a great live performance.

From an Arbitron perspective, as with most radio shows, it's hit or miss. I would love to tell you that we generate giant ratings from it, but I've never seen that.

R&R: How do you promote it on the air?

JP: Depending on the lineup, we give it five to six weeks of intense on-air promotion. Six weeks out we tease a Thursday-morning announcement with Sarah & No Name. That weekend tickets go on sale. Then, as we have found with all the shows, since it's just this radio station and some limited print promoting the event, we have to stay with it constantly.

The economics of the show are based on every ticket selling. Because of the cheaper ticket price — this year we charged \$30 — we have to sell every ticket in order to make back our investment in the show's production. With 13,000 tickets — talk about pressure. Every day we get the pacing report on how the

Now & Zen, Then & Now

Here are the lineups for KLLC (Alice 97.3)/San Francisco's Now & Zen Fests.

1998

Wallflowers
Smash Mouth
Des'ree
Anggun
Sixpence None The Richer

1999

Jewel
Cake
Old 97's
Fleming & John

2000

Beck
The Go-Go's
Travis
Tonic
Dogstar

2001

Alanis Morissette
Macy Gray
Melissa Etheridge
Shelby Lynne
Stomp

2002

Train
Wallflowers
India.Arie
Aimee Mann

2003

Maroon 5
Liz Phair
Seal
Duran Duran



John Peake

show is selling. More promos!

R&R: From my experience at KYSR (Star 98.7)/Los Angeles, I know the challenge well. You need to sell tickets, but you don't want to sound desperate.

JP: When you're on the air with anything for five or six weeks at a time, it can be difficult for the airstaff to continue to talk about it in new and interesting ways, so we build in

special area that listeners can get into with a special laminate. It's called Taco Nation. It's a fenced-off area with a tacky Airstream trailer, and it has a great view of the show. The morning show is in there all day. We throw it to them live, and they go on-air, talking to the listeners and hanging out. They even invite the artists to come over and hang out in Taco Nation.

R&R: Do they serve tacos?

JP: Yes, they do — and margaritas.

R&R: What's happening on the air the day of the show?

JP: We do a live broadcast from the broadcast tower, a scaffold that overlooks the crowd and the stage. We have two jocks and one anchor, and one color commentator with a wireless mike in the crowd. We interview each artist. Then once an hour we throw it across the park to Sarah & No Name's Taco Nation, where they do a 10-15 minute break with their listeners.

R&R: I noticed the cool merchandising of the brand on baseball shirts — so much more than a radio-station T-shirt.

JP: Our merchandise at Now & Zen always sells really well. This year we had three shirts with the slogans "Peace Love Understanding," "I'm With the Band" and "All Together Now." They were all created in-house. Denise St. Louis, our Promotions Director, puts a lot of thought into creating original items specifically for each year's show.

R&R: Even the booths match the mood of the day. I saw henna tattoos, kids' yoga camp, spinal adjustments and, for some reason, a woman handing out plastic cups of lettuce.

JP: Now & Zen is designed so it has different areas. People come not just for the music, but for the full experience of it. And that means being able to go to these designated zones

promotions along the way to keep it fresh. We'll do a backstage weekend or a Now & Zen artist weekend. That way, there are always new and different things to add flavor to it.

R&R: Is that how Taco Nation was created?

JP: We wanted the morning show fully involved. We set up their own



REUNITED, AND IT FEELS SO GOOD Seen here at KLLC/San Francisco's Now & Zen Fest are (l-r) KLLC VP/GM Steve DiNardo and MD Derek Madden; Duran Duran's Nick Rhodes, Simon Lebon and Andy Taylor; Seal; Duran Duran's Roger Taylor and John Taylor; and KLLC PD John Peake and Promotions Coordinator Danielle Madeira.

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BRYAN FARRISH
RADIO PROMOTION

Making The Show

Continued from Page 43

and visit the merchants. That's our thought process, anyway. It's more of a challenge for sales, but, ultimately, the clients get a better deal, because it's gonna benefit them to be with the right crowd.

One booth that does well every year is the hair-styling booth. People get their hair cut right there at the event every year. It's so bizarre. We purposefully try to tie in clients that fit the theme of the show. You won't see tooth-whitening and "Lose weight now" booths at this event, because that isn't in keeping with the spirit of Now & Zen.

R&R: Who is on your Now & Zen wish list?

JP: U2. And we'd always welcome Sting, U2 or Dave Matthews to the event. That'd be good.

R&R: When do you start planning next year's show?

JP: I was standing on the broad-

cast platform watching Duran Duran's performance and watching the crowd be as enthusiastic and passionate as I've ever seen. I was stricken with this feeling of "Oh, crap, what am I gonna do next year?" and the show wasn't even over yet. So we start worrying about the next show right away. But the real work begins in January, when we start visiting labels and managers.

A good success story from this year is Seal. Grover [Warner Bros. Sr. VP Tom Biery] told us about Seal's new project six months ago. We thought he'd be an excellent partner for us for Now & Zen.

We got an advance of the album and thought it was fantastic. And talk about a win-win situation: As of today, San Francisco is the No. 1 market for Seal in America.

R&R: Any staffers that you'd like to thank?

JP: Promotions Director Denise St. Louis is responsible for much of the event's success. She was here in the beginning and helped conceive the idea. Matt Staudt, Exec. Producer of the morning show, is Sarah & No Name's handler for the day. He makes certain that their live breaks are content-rich and on time.

R&R: Do you have advice for stations wanting to stage their own concerts?

JP: Don't do it. Or know what you're getting into. You're booking a concert. The economics of these shows is based on ticket sales, so you have to book acts that sell tickets and that also fit the station's image. Then you get to deal with the pacing of the general manager, who makes hourly trips to my office before Now & Zen to find out who I've booked.

Pulling off a show of this magnitude requires the support and understanding of your GM. At Alice we are lucky to have VP/GM Steve DiNardo, who has the vision that this type of event requires. He sees the sales, programming and marketing benefits and is an advocate for

MixFest started as something different, free and family-oriented, and it's morphed into the biggest adult radio show in America. It grew that way naturally."

Greg Strassell

getting the necessary budget to make it all happen.

**Greg Strassell
VP/Programming, WBMX
(Mix)/Boston**

MixFest X
Oct. 3, 2003
Fleet Center

Close your eyes and travel back in time a few weeks. Red Sox fans were fired up. It was a Friday night. Between every act at MixFest X, the crowd chanted, "Let's go, Red Sox!" They did the wave. A waft of marijuana drifted by us as Train covered Led Zeppelin's "Whole Lotta Love." The crowd did the chicken dance with Barenaked Ladies as a man in a gorilla suit danced onstage. Was that Greg Strassell?

This crowd was ready to party. MixFest had another great lineup—Vertical Horizon, Jason Mraz, Michelle Branch, Dido, Tori Amos, Train, Barenaked Ladies, guest host Mark McGrath and the recently reunited Duran Duran—and the Red Sox were in the playoffs. Strassell was on a high, taking it all in and watching his listeners enjoy the best MixFest to date.

R&R: How did MixFest come about?

GS: MixFest started in 1992. It was called FallFest, and it was actually a WXKS (Kiss 108) event. It was a two-day family event with live music and children's performers

MixFest Turns 10

Here are the lineups for WBMX (Mix)/Boston's MixFests.

1993

Aaron Neville
Oleta Adams
Taylor Dayne
Michael McDonald
Laura Branigan

1994

Huey Lewis
Wet Wet Wet
Kathy Troccoli

1995

Harry Connick Jr.
Paula Abdul
Blue Man Group
Blessed Union Of Souls
Cyndi Lauper
The Corrs
Joshua Kadison

1996

Stevie Nicks
Spin Doctors
Tony Bennett
Gin Blossoms
Jewel

1997

Paula Cole
Lisa Loeb
Sarah McLachlan
Barenaked Ladies
The Monkees
Duncan Sheik
10,000 Maniacs

1998

Elvis Costello
Bruce Hornsby
Barenaked Ladies
Hootie & The Blowfish
Sister Hazel
Edwin McCain
The Corrs

1999

Blondie
Sugar Ray
The Pretenders
Fastball
Melissa Etheridge
Lou Bega
Susan Tedeschi
Sixpence None The Richer
Natalie Merchant
Train
Duran Duran
Vonda Shepard
Ben Folds Five

2000

Lisa Loeb
Roxette
The Corrs
Fastball
Ben Harper
Macy Gray
Smash Mouth
Tracy Chapman
Goo Goo Dolls
Barenaked Ladies

2001

MixFest 2001 was canceled as our nation healed from the events of 9/11/01.

2002

Avril Lavigne
Pink
Guster
John Mayer
Def Leppard
David Gray

2003

Vertical Horizon
Jason Mraz
Michelle Branch
Dido
Tori Amos
Train
Barenaked Ladies
Duran Duran
Host: Mark McGrath

"There's something that happens when you go to Golden Gate Park and there's live music. This San Francisco vibe takes over."

John Peake



FEELING THE HEAT After asking the sizzling crowd at this year's KLLC/San Francisco Now & Zen Fest, "Is it hot enough for you?" Seal took off his jacket and entertained them with his cool, sophisticated style.

spread out over Boston Commons, a beautiful park in Boston's Back Bay. Mix took it over in 1993 and held onto it.

We got booted out of Boston Commons a few years into it because we were drawing too many people and we were too loud. The

day we got kicked out, of all people, Tony Bennett and Jewel were playing.

It evolved into MixFest. We had been calling it Mix 98.5's FallFest, but the newspapers would just call it FallFest, which wasn't right. We

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IS HE REALLY GOING OUT WITH HIM? Sugar Ray frontman, MixFest guest host and idol of 9-year-old girls everywhere Mark McGrath (l) poses backstage with WBMX/Boston VP/Programming Greg Strassell.



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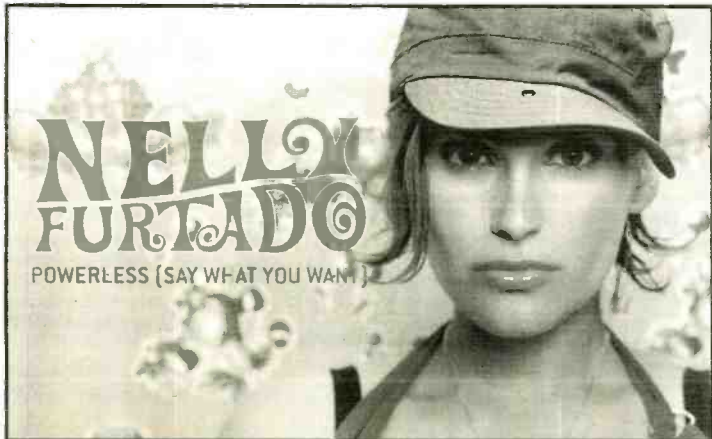
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| KDMX 21x | KHMX 20x | WVRV 51x | KLLC 23x |
| WDVD 28x | KPLZ 23x | WWZZ 25x | KFMB 23x |
| WWMX 33x | KYKY 24x | KMXP 21x | WLNK 35x |
| KALC 32x | KRSK 32x | WMVX 14x | WQAL 33x |
| WKRQ 25x | KFME 17x | KEZR 22x | and many more |

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 Management: Terry McBride and Pierre Tremblay - Network Management

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 ON HIS SOLD OUT HEADLINING
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perfect time of day
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Making The Show

Continued from Page 45

were getting the talent, paying for the acts and spending a lot of time on the show, and Mix wasn't getting the credit. That's when LeeAnn Calahan, our Marketing Director at the time, suggested changing the name.

R&R: Were you trying to compete with Kiss 108's Kiss concert?

GS: It was never intended to become something similar to the Kiss concert. It started as something different, free and family-oriented, and it's morphed into the biggest adult radio show in America. It grew that way naturally.

When the event brought out 100,000 people for two days in a row back in 1996, the city said it had gotten too big for the park. The neighbors were complaining. We moved it to City Hall Plaza for a few years. It was still free, but we had weather issues. Elvis Costello was playing

two days. At Fleet there are no weather problems, no issues with festival seating, and Tony Bennett's decibel level won't be a problem, if he ever comes back.

R&R: Do you keep trying to make it bigger each year?

GS: We actually did the show for two years, 1999 and 2000, at Foxborough Stadium, where the Patriots play. The stadium holds 50,000-60,000 people. We were under so much pressure to make it look even half-filled, and we had weather issues that year. We had scheduled it to happen there in 2001 as well, but it was two weeks after 9/11, and we had to cancel the event. After experimenting with it for years and trying different things, its home is indoors, in Boston and preferably at the Fleet Center.

R&R: How did you handle 9/11?

GS: First, we were grieving like everyone else in the country. We knew 9/11 would have implications on the show, but it just didn't seem important at that time. About a week out from the show, the artists flying in from other countries started saying, "We'll make it up to you, but we can't perform due to airline security, concerns about terrorism, etc."

We lost 60% of the lineup. We canceled the show. It was the right thing to do. A few artists — Jewel, Better Than Ezra and Nelly Furtado — were able to make it, so we did a fundraiser for the American Red Cross. We sold 200 tickets to a secure, indoor show at a television studio. A lot of the other artists made it up to us in December for a holiday show.

R&R: How do you measure MixFest's success each year?

GS: That's part of the ongoing experimentation with the show. I've never seen a direct correlation between ratings and MixFest. I've seen years where we've done a great MixFest and the ratings needle

didn't move. We've never expected it to be a ratings vehicle. We use it more for imaging purposes. It is a wonderful NTR event for our sales department, and it's a feel-good event for the entire staff to produce. It's our party every year.

We've done a good job reflecting what Mix music is all about every year. 1993 was Aaron Neville, Taylor Dayne and Laura Branigan. That's what 'BMX was doing at that

"WLTW listeners aren't square. During 'Hot Legs' I thought they were gonna have a heart attack."

Jim Ryan

time as a Hot AC. In 1995, I hate to admit it, but I'll tell you, we were playing Bruce Hornsby, and RCA offered us a band named Dave Matthews. I said, "You know, we're still doing this Bruce Hornsby thing. We'd rather have him." Ever since then, good luck getting Dave Matthews to play. That's one of the superstars we would love to recruit someday.

R&R: Is Dave Matthews on your wish list for an upcoming MixFest?

GS: Dave Matthews, Sting and U2. That'll be the day.

R&R: What do you do on-air the night of the show?

GS: We do reports from backstage. Trying to sell tickets, the show is really about being there. If we do the live broadcast, it's anticlimactic. If it was in a club of 5,000 people, I'd consider it. John Lander, our morning guy, has a nice interview setup backstage, with a couch. Each artist does an interview that airs that night as well as Monday morning.

R&R: How many other Infinity listeners were at the Fleet Center?

GS: Nearly every Infinity Hot AC sent winners to the show. And the folks from WTIC/Hartford always send up a boatload of listeners.

R&R: Tell us about the most memorable moments of MixFest.

GS: Elvis Costello almost getting fried by lightning was scary. Barenaked Ladies got a guy to drop his pants at a free show one time. We gave \$1,000 to the first naked guy there at the show. As a female-friendly Hot AC, you worry about your image, but that's one of those



FALLEN ANGEL Back from a six-year hiatus, Sarah McLachlan has been making up for lost time. Here she is at WLTW/New York's sixth annual One Night With Lite concert at the Theater at Madison Square Garden in Manhattan.



EVERY PICTURE TELLS A STORY Rod Stewart bewitched the crowd at this year's One Nite With Lite Concert, performing with a 10-piece band. Seen here afterward are (l-r) RCA/J Record Group Executive Sr. VP/Promotions Richard Palmese, WLTW/New York VP/Programming Jim Ryan, Stewart, RCA Record Group CEO/Chairman (and Executive Producer of Stewart's latest CD) Clive Davis and WLTW midday star Valerie Smaldone.

spontaneous, memorable things that happen. How we asked for the first naked guy, I have no idea.

Pink sang a Janis Joplin medley including "Piece of My Heart" and "Me and Bobby McGee." It's amazing to see an artist go full circle from where she started to blow the audience away.

Working with Barenaked Ladies, starting at MixFest 1997, has always been memorable. They are our house band.

R&R: How did they become your house band?

GS: When I saw them live for the first time in 1997, I was blown away. What caught me about their live show was the way the band symbolized this great pop rock mix. They told great stories, usually about relationships. They had a blast and didn't take themselves too seriously. Their audience was our audience, and it just seemed they were meant to be our band.

What's cool about the band is that

they have embraced the moniker of "house band." Drummer Tyler Stewart said in a recent *Boston Herald* article, "Both sides have something to offer. We deliver the music they want to hear, and they are willing to play interesting or different music. All I can ask for as an artist is an outlet for my music."

R&R: When do you start planning next year?

GS: We're starting to secure the date now. As soon as we have a date, Asst. PD/MD Mike Mullaney and I will sit down and go over artists from every label. We zero in on who would be special for next year's event — hopefully, someone we haven't had before. We start keying in on a couple of headlines right away. If you cast a net for five headlines, you end up with one or two.

The timing is good for us, because when our show happens, the fourth-quarter releases are starting to roll

Continued on Page 48

"MixFest is a feel-good event for the entire staff to produce. It's our party every year."

Greg Strassel

during a thunderstorm. Sister Hazel were playing that year, too, and they almost named their next album *Fried Elvis*, based on Costello's performance.

It has morphed over the years into what it is. This was the second year at Fleet Center. Fall in New England is a tough time to predict weather, and the cost of the show was going up because the artists were getting more money. We couldn't afford to do it for free for



MULLANEY TELLS DIDO "THANKYOU" Backstage at MixFest 2003, WBMX/Boston Asst. PD/MD Mike Mullaney and Dido hang out after her set. Dido was later seen hanging out by the stage, watching Duran Duran's set.



CHIMPS IN THE FRONT ROW It's hard to surprise a band so full of their own surprises, but WBMX/Boston did just that by handing out monkey masks to the listeners in the front row with instructions to put them on during Barenaked Ladies' performance of their new single, "Another Postcard (Chimps)."

Making The Show

Continued from Page 47

out and people are willing to go out and promote their new album. That's helpful.

R&R: *Then you leave a few slots for artists who break during the year?*

GS: Yes. There's this guy named John Mayer. He was the first artist signed up for MixFest 2002. We signed him up in February. He went from being an opening act to being a headliner by October. Columbia had been telling us about him in 2001. We heard the music. When we saw him live, we saw that the people who were into him were really into him. We knew he was going to be special.

Other up-and-coming artists we booked early are Dido, Train and Jewel. We caught Jewel just as she was starting to get some airplay.

R&R: *Do you recommend that other stations try a station show?*

GS: MixFest is a struggle every year to put together and make work. The days of all of radio trying to do radio shows are over. In a top 10, maybe top 20, market you can still produce quality shows, but the artists have slowed down doing radio shows. I see now where, if an artist is available, a station will build an event around that artist for a night and put it in a nice-sized club. Instead of one big event, they have maybe six great events throughout the year. That's not a bad way to get into it, and if I had to start all over again, it's definitely something I'd consider.

R&R: *Any staffers to thank?*

GS: Our GM, Mark Hannon, has been here for all 10 shows. He's always extremely vital to the show's success. Also Mike Mullaney, Marketing Director Anne-Marie Kennedy and Promotion Director Tanya Grammar. And the labels, of course!

Jim Ryan VP/AC Programming, WLTW (Lite)/New York

One Night With Lite
Oct. 15, 2003

Theater at Madison Square Garden

I talked to Jim Ryan the morning after One Night With Lite. Not too early, he warned, as he'd be nursing a hangover. As well he should. This year's show featured superstar performances by Sarah McLachlan, Simply Red, Seal and two sets by Rod Stewart—one of standards and one of his hits.

"It was great!" Ryan said, remembering the enthusiasm of the mainstream AC crowd. "Our listeners aren't as square as people think. During Seal's 'Crazy' they were whooping it up with their arms waving in the air. During Rod Stewart's 'Hot Legs' I thought they were going to have a heart attack. He brought the house down."

R&R: *How did the idea for One Night With Lite come about?*

JR: It was 1999, the 15th birthday of the station, and we wanted to do something big. Our company at the time was AMFM, and Jimmy de Castro kept talking about Lite being a background station, a low-cost provider. We wanted to show him that an AC station could be cool. I got Phil Collins, Gloria Estefan, Lionel Richie and others. We had quite a night.

R&R: *How has the show evolved over the years?*

JR: This was our sixth show. The biggest thing that has changed is the effort it takes to book the bands. The first year I had to grovel for Phil Col-

lins. The labels had all heard of WHITZ (Z100)/New York and Jingle Ball, but adult radio didn't do shows. This year it took one meeting to book Rod Stewart.

All the shows have been at the Theater at Madison Square Garden, which holds 5,600 people. Only in 2001, after 9/11, did the show change. We canceled our plans and did a smaller show in December at the Beacon Theater. That was more of a somber night, with New Yorkers performing. Tony Bennett, Carole King, Barry Manilow and Diana

Krall were the big acts that night—all living in, or originally from, New York.

R&R: *How many weeks of on-air promotion do you give the show?*

JR: We announce the show six to seven weeks before the event. We tease it for about five days, then promote the on-sale for about a week. We do a "win it before you can buy it" ticket giveaway.

There is always an Internet pre-sale to the P1 database, which sells about half the tickets before they go on sale to the general public. Once the show is sold out, there is a charity auction for front-row seats, and then a 5-4-3-2-1, fifth-to-front-row giveaway.

R&R: *What are the benefits of the show for the station? Are they measurable?*

JR: We always get a ratings lift in the weeks immediately after the show. We get a great deal of publicity on them, and word of mouth is huge. The sales department does sell some sponsorships, but that is not the primary reason for our show. There are not even client banners in the theater. It's very classy and totally listener-focused.

We also have donated thousands to charity from these shows. Each year we donate money to the charity of our headlining act. This year it was City of Hope. Last year the charity was James Taylor's, the Natural Resource Defense Fund. When Elton John played, it was his AIDS foundation. Altogether, we've raised about \$103,000.

R&R: *When do you start planning One Night With Lite 2004?*

JR: I always target a key core artist and build the show around that artist. In 2002 I secured our headliner during the R&R Convention in June, over lunch with Gary Borman and Barbara Rose of Borman Management, the company that manages James Taylor, Faith Hill, Lonestar and others. I began talks with Gary about the show two years earlier, but finalized his artist, James Taylor, in



Jim Ryan

Five Nights With Lite

Here are the lineups for WLTW (Lite)/New York's One Night With Lite shows.

1999

98 Degrees
Phil Collins
Gloria Estefan
Edwin McCain
Lionel Richie w/special guest
Wyclef Jean
Mariah Carey

2000

Elton John
Bruce Hornsby
Brian McKnight
Natalie Cole
LeAnn Rimes
Lara Fabian

2001

Tony Bennett
Carole King
Diana Krall
Barry Manilow
Jon Secada
Jamie Lynn Sigler, "Meadow" from *The Sopranos*, opened the show by singing the national anthem.

2002

James Taylor
Bonnie Raitt
Kenny Loggins
Jewel
Lonestar
Special guest: Susan Sarandon

2003

Rod Stewart
Sarah McLachlan
Seal
Simply Red

June for the October show. Then we added artists to complement James: Bonnie Raitt, Kenny Loggins, Lonestar and Jewel. Another great lineup.

R&R: *Do you book any smaller acts, or just home-run-hitting superstars?*

the artists and their managers are happy. If it's not good for them, we're in trouble.

R&R: *How much is sales involved?*

JR: They have a client party the night of the show and, of course, take clients to the show.

R&R: *Tell us the really memorable moments over the years.*

JR: There's at least one a year. In 1999 Lionel Richie put together a kick-ass band that included Wyclef Jean doing a rap version of "Brick House." It brought down the house. In 2000 Elton John played twice as long as we thought he would. In 2001, in the aftermath of 9/11, the crowd sang along with Carole King on "You've Got a Friend." Everyone had tears streaming down their faces from the emotion. 2002 was the James Taylor and Bonnie Raitt duet of "Mockingbird."

This year's show is still so fresh, I can't pick out a moment. It was all so special—Sarah McLachlan, Simply Red and Seal. Having Rod Stewart perform with two 10-piece bands was awesome.

R&R: *Any advice for others trying to put on a show? Can you share any lessons you've learned?*

JR: I would say, "Don't." The costs have soared so high, it is now prohibitive. Our top ticket this year was \$250, and we just barely squeaked by on expenses. Our costs were over \$500,000. The crazy thing is that the \$250 tickets up front sell in 20 minutes, and the tickets in the back are always the hardest to sell. So never be afraid to charge a lot for the best seats.

R&R: *Any staffers you'd like to thank in print for their hard work?*

JR: Bridget Sullivan does it all. There is nobody better in the business. My assistant and Music Coordinator, Morgan Prue, is as involved as I am. Believe it or not, that's the team that does everything.

"The biggest thing that has changed is the effort it takes to book the bands. The first year I had to grovel for Phil Collins. This year it took one meeting to book Rod Stewart."

Jim Ryan

JR: We try to have a fifth act that is up-and-coming. With the size of the bands this year, due to massive stage changes, we had to keep it to four. Edwin McCain and Lara Fabian are two examples from the past.

R&R: *What do you do on the radio the night of the show?*

JR: We do regular programming. The Theater at the Garden would charge us far too much money to broadcast the show live. I'm not ruling it out for the future though.

R&R: *Do you hang around sipping wine with Seal backstage, or are you running around?*

JR: I do spend my time running around. Our Promotion & Marketing Director, Bridget Sullivan, really does all the work, so I make sure



SEALED WITH AN EMBRACE Morgan Prue, Music Coordinator of WLTW/New York, shares a moment with Seal backstage at this year's One Night With Lite.



Powered By

R&R AC TOP 30

October 31, 2003

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|---------------------|
| 2 | 1 | SHANIA TWAIN Forever And For Always (Mercury/IDJMG) | 2376 | +91 | 202491 | 27 | 115/1 |
| 1 | 2 | UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava) | 2337 | -39 | 203804 | 35 | 106/0 |
| 3 | 3 | MATCHBOX TWENTY Unwell (Atlantic) | 2165 | -10 | 199642 | 25 | 102/1 |
| 6 | 4 | MERCYME I Can Only Imagine (INO/Curb) | 1838 | +81 | 113063 | 26 | 93/2 |
| 5 | 5 | LUTHER VANDROSS Dance With My Father (J) | 1737 | -101 | 134579 | 21 | 107/0 |
| 8 | 6 | TRAIN Calling All Angels (Columbia) | 1698 | +100 | 147722 | 18 | 104/2 |
| 7 | 7 | COUNTING CROWS Big Yellow Taxi (Geffen/Interscope) | 1685 | -53 | 151179 | 26 | 94/0 |
| 4 | 8 | CELINE DION Have You Ever Been In Love (Epic) | 1651 | -271 | 132577 | 28 | 116/0 |
| 9 | 9 | SIMPLY RED Sunrise (simplyred.com) | 1584 | +69 | 104836 | 17 | 92/2 |
| 11 | 10 | PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood) | 1507 | +127 | 93987 | 7 | 95/0 |
| 10 | 11 | DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG) | 1312 | -163 | 97615 | 30 | 106/0 |
| 12 | 12 | EAGLES Hole In The World (ERC) | 1168 | -62 | 87684 | 23 | 100/1 |
| 13 | 13 | CHRISTINA AGUILERA Beautiful (RCA) | 1105 | +117 | 87834 | 45 | 90/0 |
| 14 | 14 | JIM BRICKMAN Peace (Where The Heart Is) (AAL) | 1057 | +116 | 44290 | 12 | 92/1 |
| 16 | 15 | CELINE DION Stand By Your Side (Epic) | 716 | +46 | 37174 | 6 | 66/3 |
| 26 | 16 | JOSH GROBAN You Raise Me Up (143/Reprise) | 684 | +345 | 31603 | 2 | 69/13 |
| 15 | 17 | MICHAEL BOLTON When I Fall In Love (Passion Group) | 665 | -71 | 25600 | 8 | 71/3 |
| 17 | 18 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 586 | +53 | 60406 | 5 | 49/7 |
| 21 | 19 | CLAY AIKEN Invisible (RCA) | 540 | +139 | 51665 | 3 | 63/10 |
| 18 | 20 | MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise) | 490 | -6 | 18545 | 10 | 60/0 |
| 25 | 21 | TIM MCGRAW Tiny Dancer (Curb) | 471 | +93 | 16056 | 3 | 63/4 |
| 22 | 22 | DIDO White Flag (Arista) | 450 | +51 | 66022 | 5 | 34/4 |
| 19 | 23 | SEAL Waiting For You (Warner Bros.) | 440 | -27 | 36422 | 10 | 49/1 |
| 20 | 24 | KENNY LOGGINS With This Ring (All The Best) | 428 | -3 | 25980 | 13 | 56/2 |
| 23 | 25 | SARAH MCLACHLAN Fallen (Arista) | 414 | +21 | 43545 | 4 | 36/5 |
| 27 | 26 | HALL & DATES Getaway Car (U-Watch) | 380 | +44 | 12342 | 2 | 59/6 |
| Debut | 27 | ROD STEWART f/CHER Bewitched, Bothered And Bewildered (J) | 340 | +128 | 30255 | 1 | 56/5 |
| Debut | 28 | MICHAEL MCDONALD Ain't No Mountain High Enough (Motown) | 286 | +77 | 21361 | 1 | 48/10 |
| 28 | 29 | CLAY AIKEN This Is The Night (RCA) | 273 | -41 | 21904 | 20 | 44/0 |
| Debut | 30 | BURKE RONEY Let It All Come Down (R World) | 249 | +3 | 3768 | 1 | 29/1 |

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/19-10/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

SANTANA f/ALEX BAND Why Don't You & I (Arista)
Total Plays: 204, Total Stations: 12, Adds: 0

JOHN MAYER Bigger Than My Body (Aware/Columbia)
Total Plays: 151, Total Stations: 15, Adds: 0

TARRALYN RAMSEY Up Against All Odds (Casablanca)
Total Plays: 75, Total Stations: 19, Adds: 5

SUZY K. Gabriel (Vellum)
Total Plays: 49, Total Stations: 18, Adds: 4

BANGLES Something That You Said (Koch)
Total Plays: 45, Total Stations: 12, Adds: 3

CHRISTINA AGUILERA The Voice Within (RCA)
Total Plays: 2, Total Stations: 16, Adds: 16

Songs ranked by total plays

Most Added®

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| CHRISTINA AGUILERA The Voice Within (RCA) | 16 |
| JOSH GROBAN You Raise Me Up (143/Reprise) | 13 |
| CLAY AIKEN Invisible (RCA) | 10 |
| MICHAEL MCDONALD Ain't No Mountain High Enough (Motown) | 10 |
| ABENAA Song 4 U (Nkunim) | 8 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 7 |
| HALL & DATES Getaway Car (U-Watch) | 6 |
| ROD STEWART f/CHER Bewitched, Bothered And Bewildered (J) | 5 |
| SARAH MCLACHLAN Fallen (Arista) | 5 |
| TARRALYN RAMSEY Up Against All Odds (Casablanca) | 5 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| JOSH GROBAN You Raise Me Up (143/Reprise) | +345 |
| CLAY AIKEN Invisible (RCA) | +139 |
| ROD STEWART f/CHER Bewitched, Bothered And Bewildered (J) | +128 |
| PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood) | +127 |
| CHRISTINA AGUILERA Beautiful (RCA) | +117 |
| JIM BRICKMAN Peace (Where The Heart Is) (AAL) | +116 |
| TRAIN Calling All Angels (Columbia) | +100 |
| TIM MCGRAW Tiny Dancer (Curb) | +93 |
| SHANIA TWAIN Forever And For Always (Mercury/IDJMG) | +91 |
| ISRAEL KAMAKAWIWO'OLE Over The Rainbow... (Independent) | +86 |

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

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"Le Imagine Café is already heading for the Top 10 on our AC 40 chart".

- New Music Weekly

"Sudano shows with this song he is an artist who is not afraid to open up his heart".

- Billboard

For additional service contact:

Larry Weir/National Record Promotion 323.650.4983 larry_weir@sbcglobal.net
Tim Smith/Totally Independent Music 661.575.0910 tim@tim-source.com

Label info and sales:

www.brucesudano.com

ON THE RECORD

with

Dain Craig
PD/morning co-host, KSFI
(FM100)/Salt Lake City



Hi! My name is Dain. I like to travel, go to movies, sleep past six in the morning, fly airplanes, ski on good snow, dive in warm water, eat great food, go hiking in the fall and mountain bike on steep trails — at least I used to. • Because of all the extra time on my hands, the management at Simmons Media decided to add Program Director duties to my daily routine. So, as I sit here writing this 245-ish-word essay for Angela (which, in a weird way, took me back to school, where writing essays were a form of punishment), I'm grateful for the chance to let my ol' record-label pals and indies know where to find me. And, yes, I still have some of those embarrassing pictures we all have from conventions past — Angela, you know what I'm talking about. • As for the new gig, this is a perfect time to get back into it. Salt Lake City is a great place to live, work and play. AC is the heart of music right now. It's exciting to still do the things I love, in a place I love, with the people that I ... really like ... most of the time. • My name is Dain. It's time for my nap.

At AC, Shania Twain's "Forever and for Always" bumps **Uncle Kracker** from his long-entrenched spot at No. 1. Congrats to the staff at Lost Highway and IDJMG on their great accomplishment ... **Christina Aguilera's** "The Voice Within" gets Most Added honors, followed by **Josh Groban** (+345), who jumps 26-16* with "You Raise Me Up" ... **Clay Aiken's** latest, "Invisible," picks up 10 more adds and +139 spins ... Congrats to **Michael McDonald** on his cover of "Ain't No Mountain High Enough." The song's exposure on the MCI TV campaign earns him 10 more adds and a 28* chart debut ... "Tuesday's Child" by **Abenaa** picks up eight adds ... **Rod Stewart's** "Bewitched, Bothered and Bewildered," featuring **Cher**, blows up at 27* ... **Burke Roney** debuts at 30* ... On the congested fourth-quarter Hot AC chart, **3 Doors Down** move 5-2*, closing the gap on chart leaders **Santana** ... Here comes another hit for the unstoppable **Matchbox Twenty**, as "Bright Lights" moves 7-5* ... **Sarah McLachlan** enters the top 10 with "Fallen" (12-10*) ... **Train's** "When I Look to the Sky" moves by leaps and bounds, 31-22* ... **Dido** (+194), **Sheryl Crow** (+192), **Nickelback** (+170) and **Michelle Branch** (+157) all show healthy spin increases ... **No Doubt** score another big add week with **Talk Talk's** "It's My Life," bringing in 13 ... **Dave Matthews'** solo project is a hit, with 10 stations, including WBMX/Boston, WTIC/Hartford, WWZZ/Washington and WVRV/St. Louis, adding "Save Me."

AC/HOT AC ON THE RADIO

— *Angela Perelli, AC/Hot AC Editor*

artist activity

ARTIST: **Burke Roney**

LABEL: **R. World/Ryko**

By **MIKE TRIAS**/ASSOCIATE EDITOR



When I moved from Wyoming to Heber City, UT two or three years ago, it gave me some time to do whatever I wanted to do," says Burke Roney, a humble, lighthearted do-it-yourself businessman turned singer-songwriter. "I've always been encouraged to pursue music by my family, and I finally decided to do something about it. I know I'm way old for it [he's a 37-year-old rookie], but I've got six kids, and this is really my first opportunity to do it. Financially, I wasn't able to do it before, but I bought enough time with what I did up there to be able to take a year off just for the heck of it."

The money Roney saved from running multiple businesses (he still owns a bagel shop and a Jamba Juice in Jackson Hole, WY) has paved the way for him to deliver his debut album, *Let It All Come Down*. As with many of his past business ventures, hard work, a little luck and a lot of talent have turned the album's title track into a rising hit — it debuts at No. 30* this week on R&R's AC chart.

"I wrote that song because of a problem that came down the pipe," says Roney, whose inspiration comes mostly from personal experience. "I remember thinking, 'You know what, I'm just tired of all these problems — I'm not gonna let it affect me. It's not gonna change the way I feel about today. I'm feeling good, I'm feeling great, and it's just another one of those deals where I just choose to be happy.' That was the theme I took."

Let It All Come Down is an eclectic album by choice. After all, it was initially conceived as a songwriting demo disc to get songs placed on different projects. El-

ements of folk, pop, rock, country and Christian come together on the CD, which all started with the song "Hey Lori." The heartfelt tune about his cousin, who died of melanoma cancer in her 30s, is written from her widower's perspective. Explains Roney, "He loves her and he's not saying that he wants to forget her, but he wants to heal. He wants to move on with his life." The upbeat "The Best Is Yet to Come" visits the other end of the emotional spectrum and was written for a skincare company in Japan. "It's a real convention-y song. It doesn't belong on the CD, but it's exactly what they wanted," says Roney.

Other highlights include "You Are the One" and "Luscious Lips," both of which Roney wrote for his wife. "She's Gone," a song about a friend with an addiction, is the track he receives the most e-mails about. "Hopefully, my songs aren't too autobiographical," he says. "My brothers and sisters are always trying to figure out 'Which brother is this one about?'"

As for the future, touring is almost completely out of the question for Roney, since he wants to focus on raising his family. "Secretly, I'm hoping that with this CD I will get attention down the road and maybe someone will still want to buy my songs for their artists," he says. "I'd much prefer just to have them going out and doing that, and I can just stay here at home and write songs and feed the cows. I just want to be a songwriter and babysit the farm. If I can get the CD out there somehow without having to become famous in the process, that would be the ultimate."

MICHAEL MCDONALD

"AIN'T NO MOUNTAIN
HIGH ENOUGH"

album **MOTOWN** in stores now!

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Contact: Christina Tildy @ Universal Records (310) 285-2735



LOOK FOR "AIN'T NO MOUNTAIN" AS PART OF MCI'S
INTERNATIONAL TV CAMPAIGN F/ MICHAEL MCDONALD



HOT AC TOP 40

October 31, 2003

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|--------------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | SANTANA f/ALEX BAND Why Don't You & I (Arista) | 4026 | -75 | 256482 | 21 | 93/0 |
| 5 | 2 | 3 DOORS DOWN Here Without You (Republic/Universal) | 3091 | +149 | 196744 | 13 | 90/4 |
| 2 | 3 | TRAIN Calling All Angels (Columbia) | 3080 | -176 | 205356 | 30 | 95/0 |
| 3 | 4 | MATCHBOX TWENTY Unwell (Atlantic) | 3051 | -182 | 215005 | 38 | 98/0 |
| 7 | 5 | MATCHBOX TWENTY Bright Lights (Atlantic) | 3034 | +213 | 195126 | 13 | 96/0 |
| 6 | 6 | JOHN MAYER Bigger Than My Body (Aware/Columbia) | 2993 | +96 | 188083 | 12 | 97/1 |
| 8 | 7 | DIDO White Flag (Arista) | 2960 | +194 | 195722 | 16 | 90/1 |
| 4 | 8 | LIVE Heaven (Radioactive/Geffen) | 2933 | -79 | 168366 | 25 | 88/0 |
| 9 | 9 | LIZ PHAIR Why Can't I? (Capitol) | 2631 | -12 | 150403 | 24 | 92/1 |
| 12 | 10 | SARAH MCLACHLAN Fallen (Arista) | 2327 | +116 | 147083 | 8 | 91/1 |
| 10 | 11 | JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 2325 | -147 | 154336 | 37 | 84/0 |
| 11 | 12 | JOSH KELLEY Amazing (Hollywood) | 2156 | -157 | 136707 | 30 | 80/0 |
| 14 | 13 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 2132 | +192 | 129172 | 6 | 90/2 |
| 13 | 14 | UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava) | 2050 | -52 | 129437 | 41 | 85/0 |
| 15 | 15 | BARENAKED LADIES Another Postcard (Chimps) (Reprise) | 1753 | +57 | 106825 | 8 | 81/3 |
| 16 | 16 | NICKELBACK Someday (Roadrunner/IDJMG) | 1474 | +170 | 70585 | 7 | 71/2 |
| 18 | 17 | STAINED So Far Away (Flip/Elektra/EEG) | 1142 | -7 | 51307 | 12 | 51/4 |
| 19 | 18 | MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | 1069 | +157 | 53819 | 4 | 67/6 |
| 20 | 19 | NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | 1001 | +131 | 51889 | 3 | 60/6 |
| 17 | 20 | VERTICAL HORIZON I'm Still Here (RCA) | 996 | -181 | 47918 | 14 | 58/1 |
| 27 | 21 | NO DOUBT It's My Life (Interscope) | 958 | +364 | 63540 | 2 | 64/15 |
| 31 | 22 | TRAIN When I Look To The Sky (Columbia) | 916 | +395 | 49102 | 2 | 72/6 |
| 21 | 23 | SEAL Waiting For You (Warner Bros.) | 818 | +61 | 49768 | 10 | 52/1 |
| 22 | 24 | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 672 | -79 | 33660 | 16 | 39/1 |
| 24 | 25 | SHANIA TWAIN Forever And For Always (Mercury/IDJMG) | 646 | -2 | 36816 | 11 | 34/0 |
| 28 | 26 | JASON MRAZ You And I Both (Elektra/EEG) | 636 | +67 | 32396 | 4 | 44/2 |
| 23 | 27 | SALIVA Rest In Pieces (Island/IDJMG) | 635 | -21 | 35965 | 16 | 21/0 |
| 30 | 28 | HOWIE DAY Perfect Time Of Day (Epic) | 585 | +50 | 31510 | 6 | 35/1 |
| 26 | 29 | ATARIS The Boys Of Summer (Columbia) | 512 | -99 | 30471 | 18 | 24/0 |
| 33 | 30 | STING Send Your Love (A&M/Interscope) | 493 | +5 | 24817 | 10 | 42/1 |
| 32 | 31 | MERCYME I Can Only Imagine (INO/Curb) | 487 | -12 | 24736 | 15 | 21/0 |
| 29 | 32 | GAVIN DEGRAW Follow Through (J) | 474 | -79 | 13951 | 17 | 42/0 |
| 25 | 33 | GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise) | 414 | -216 | 22541 | 15 | 31/0 |
| 35 | 34 | SUGAR RAY Is She Really Going Out With Him? (Atlantic) | 381 | -49 | 34647 | 18 | 20/0 |
| 36 | 35 | JEWEL Stand (Atlantic) | 375 | -49 | 14482 | 7 | 28/0 |
| 38 | 36 | KATY ROSE Overdrive (V2) | 361 | +3 | 7936 | 5 | 16/0 |
| 39 | 37 | BANGLES Something That You Said (Koch) | 298 | +2 | 7991 | 6 | 22/1 |
| 34 | 38 | BEYONCE' f/JAY-Z Crazy In Love (Columbia) | 293 | -141 | 18239 | 12 | 8/0 |
| 37 | 39 | UNCLE KRACKER Memphis Soul Song (Lava) | 290 | -81 | 9360 | 9 | 26/0 |
| Debut | 40 | TRAPT Headstron (Warner Bros.) | 269 | +36 | 11566 | 1 | 6/0 |

99 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 10/19-10/25. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| NO DOUBT It's My Life (Interscope) | 15 |
| DAVE MATTHEWS Save Me (RCA) | 12 |
| COUNTING CROWS She Don't Want Nobody Near (Geffen) | 9 |
| TRAIN When I Look To The Sky (Columbia) | 6 |
| MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | 6 |
| NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | 6 |
| MADONNA Nothing Fails (Maverick/Warner Bros.) | 6 |
| CLAY AIKEN Invisible (RCA) | 5 |
| 3 DOORS DOWN Here Without You (Republic/Universal) | 4 |
| STAINED So Far Away (Flip/Elektra/EEG) | 4 |

Bare Naked Ladies
Another Postcard
HUGE SOUNDSCAN DEBUT!
OVER 70,000 UNITS SOLD THIS WEEK!!!

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| TRAIN When I Look To The Sky (Columbia) | +395 |
| NO DOUBT It's My Life (Interscope) | +364 |
| MATCHBOX TWENTY Bright Lights (Atlantic) | +213 |
| DIDO White Flag (Arista) | +194 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | +192 |
| NICKELBACK Someday (Roadrunner/IDJMG) | +170 |
| MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | +157 |
| 3 DOORS DOWN Here Without You (Republic/Universal) | +149 |
| NELLY FURTADO Powerless... (DreamWorks) | +131 |
| COUNTING CROWS She Don't Want Nobody Near (Geffen) | +131 |

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

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America's Best Testing Hot AC Songs 12+ For the Week Ending 10/31/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like Santana's 'Why Don't You & I' and 3 Doors Down's 'Here Without You'.

Total sample size is 450 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

- FUEL Falls On Me (Epic) Total Plays: 265, Total Stations: 21, Adds: 2
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) Total Plays: 258, Total Stations: 14, Adds: 1
MEAT LOAF I Couldn't Have Said It Better (Sanctuary/SRG) Total Plays: 225, Total Stations: 21, Adds: 3

Songs ranked by total plays

Indicator Most Added

NELLY FURTADO Powerless (Say What You Want) (DreamWorks)

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

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

R&R c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

Reporters

Grid of reporter information for various markets including WOOD/Rose, OH; WYVE/Albany, NY; WYZZ/Washington, DC; etc. Each entry includes station name, reporter name, and contact info.

Summary statistics: 110 Total Reporters, 99 Total Monitored, 11 Total Indicator. Includes 'Did Not Report, Playlist Frozen (1): WNKU/Eimira-Corning, NY' and a logo for 24/7 Monitoring.



What's Cookin'?

Delicious dishes from the bulging recipe files of radio and record executives

Tuscan chef Pino Luongo said, "Keep the meal simple and spontaneous; it leaves more room for complicated experiences." This week we share more culinary delights in an occasional series about food. Each one is delicious and easy to prepare. Enjoy!

Southwest Shrimp With Margarita Salsa

KAJZ/Albuquerque personality/MD Jeff Young shares this tempting appetizer. To make the salsa you will need the following ingredients:

- 2 cups diced tomatoes
- 1 cup red onion, chopped
- 6 garlic cloves (at least)
- 1 whole jalapeno pepper, stem removed
- 1 whole serrano pepper, stem removed
- 1 cup chopped cilantro, loosely packed
- Juice of one lime
- 2 oz. tequila

Place all ingredients in the bowl of a food processor and puree to desired chunkiness. Pour into bowl, cover and refrigerate for an hour (this helps the flavors get to know each other).

Just before serving, peel and devein 12 large shrimp. Heat two teaspoons of olive oil in a skillet over medium-high heat and cook shrimp until pink, one to two minutes each side. In a small bowl combine 1 teaspoon each of garlic powder and chili powder, and sprinkle mixture on shrimp during final seconds of cooking.

To serve, fill margarita glass with salsa and arrange shrimp around rim of glass. Add lime wedge and/ or avocado slices to garnish.

Dolmathes

KIFM/San Diego morning host Melissa Sharpe says, "Being part Greek and part Mexican, I'm comfortable with this food item. It looks like a burrito, but it's made with grape leaves!"

- 1 lb. uncooked ground beef
- 1 whole yellow onion, finely chopped
- 1/2 cup rice, uncooked



Melissa Sharpe

- 1/4 cup parsley, chopped
- 1/4 teaspoon mint leaves
- Salt and pepper
- 1 jar grape leaves, rinsed
- 1 cup chicken broth

Blend all ingredients except leaves and broth. Rinse leaves, discarding any that are too small or torn. Place each leaf shiny side down. Place each leaf shiny side down. Place heaping spoonful of beef mixture in center. Wrap — first the bottom of the leaf, then sides, then top. Place in bottom of Dutch oven or large stock pot. Add broth to pot. Bring to boil, then lower heat and simmer approximately 30 minutes. Eat entire dolmathes, including the leaf. Makes 30-40.

Fennel-Crusted Pork Tenderloin

KMGQ/Santa Barbara PD Mark DeAnda has written a cookbook to be published by the Menus and Music series, which features recipes from smooth jazz artists, including the following one provided by Boney James and his wife, actress-director Lily Marique. "We like to serve this with rice pilaf and a green salad," James says. "It makes a nice sandwich the next day if you can resist eating the whole thing for dinner." Delicious!



Frank Cody

- 1 lb. pork tenderloin, trimmed
- 2 tablespoons fennel seeds
- 1 tablespoon coriander seeds
- 6 tablespoons fat-free, low-sodium chicken broth
- 1 tablespoon Worcestershire sauce
- 1 teaspoon minced garlic
- 1/4 teaspoon salt
- 1/8 teaspoon freshly ground black pepper
- 2 tablespoons olive oil

Place fennel and coriander in blender or food processor; process until coarsely ground. Add 2 tablespoons broth, Worcestershire sauce, garlic, salt and pepper; process until well blended.

Slice the pork tenderloin horizontally into two equal pieces. Slice each piece of pork lengthwise, cutting to — but not through — the other side; open flat. Rub spice mixture over pork.

Heat olive oil in a large non-stick skillet over medium heat. Add pork; cook 12 minutes on each side or until done. Remove pork from pan; keep warm. Add remaining broth to pan and cook until liquid almost evaporates, scraping the pan to loosen the browned bits. Pour over pork and serve. Makes four servings.

New Mexico Green Chile

Rendezvous Entertainment partner Frank Cody says this dish can be served in a bowl accompanied by warm flour tortillas or as a sauce poured over burritos or rice and beans. Of its key ingredients — the chiles — he explains, "Most supermarket produce departments stock Anaheim (mild), poblano (mild) and jalapeno (hot) chiles. Select eight to 10 mild chiles and add one jalapeno for a mild mixture, or two or three for something more exciting. It's a good idea to wear rubber or thin plastic gloves while handling the jalapenos. Definitely do not rub your eyes during the preparation!"

"First, cut the chiles lengthwise and remove the seeds and veins. Place chiles on a cookie sheet under the broiler or put on your grill. Turn the heat to high and allow the flames to blister the skin, turning frequently so they won't burn. Then put the chiles in a brown paper bag rolled shut or in a sealed plastic container for a few minutes. Next peel off the skin. Please keep them dry, as water or dampness weakens the flavor and texture of the sauce."



SMOOTH SAILING IN BALTIMORE Legends of jazz Narada artist and WNUA/Chicago morning personality Ramsey Lewis and Shanachie artist saxophonist Kim Waters helped WSMJ/Baltimore's programming staff celebrate the station's sign-on. Seen here are (l-r) WSMJ OM Scott Lindy and PD Jason Kidd, Lewis, Waters and WSMJ Asst. PD/MD Lori Lewis.

- 1/2 lb. coarsely ground turkey or beef (omit the meat for a delicious vegetarian version)
- 4 cups chicken or vegetable broth
- 2 cups chopped roasted chiles
- 2 chopped tomatoes (optional)
- 1 small onion, chopped
- 1-2 garlic cloves, minced
- Salt and white pepper to taste
- 2 tablespoons cornstarch dissolved in 2 tablespoons water
- 1/4 cup grated Monterey Jack cheese

Saute the onion and garlic in a saucepan. Add the remaining ingredients except the cheese and dissolved cornstarch. Simmer 10 minutes or until the meat is thoroughly cooked, stirring frequently. Add cornstarch and simmer a minute or two longer. Serve in a bowl garnished with a sprinkling of cheese. *Muy delicioso!*

Seafood And Shells Piccata

BCL Marketing's Beth Lewis says she loves this dish because "it's easy and tastes wonderful."

- 1 lb. medium shell pasta
- 6 tablespoons olive oil
- 2 lbs. bay shrimp
- 1 lb. bay scallions
- 1 lb. chopped crabmeat
- 1 cup mushrooms, sliced
- 3/4 cup scallions, minced
- 2 tablespoons garlic, minced
- 2 cups dry white wine
- 6 tablespoons fresh lemon juice
- 8-10 tablespoons butter or margarine
- 4 tablespoons parsley, chopped

Cook pasta to taste. Meanwhile, in a large preheated pot, add olive oil and sauté shrimp, scallops, crabmeat, mushrooms, scallions and garlic. Cook 10-12 minutes or until shrimp is thoroughly cooked but not overcooked.

Add wine, lemon juice and butter. Blend in well and cook 10 minutes. Add the hot pasta to the pot and toss well, then add parsley and mix thoroughly.

Spicy Peanut Noodles

The Asian flavors of this pasta salad make it a perfect addition to

summer lunches served with Gewertztraminer wine, but because dry red pepper flakes give the dish a lot of heat, I serve it on chilly evenings too. Call me eccentric, but I have substituted Spicy Peanut Noodles for potatoes and bread at breakfast with scrambled eggs. The ingredients can easily be doubled or tripled (I once made it to serve 25). *Buen provecho!*

- 1/4 cup corn oil
- 3 tablespoons sesame oil
- 1 teaspoon crushed dry red pepper
- 3 tablespoons honey
- 2 tablespoons soy sauce
- 1 teaspoon salt
- 8 oz. dried pasta
- 2 tablespoons chopped cilantro
- 1/4 cup chopped dry roasted peanuts
- 1/4 cup minced scallions
- 1-2 tablespoons toasted sesame seeds

In a saucepan stir red pepper flakes and oils over medium heat for two minutes. Add honey, soy sauce and salt. Stir to combine, and set aside. Cook pasta in boiling salted water until slightly al dente. Drain well and combine, with soy sauce mixture. Refrigerate at least four hours, or overnight, stirring from time to time. To serve, add chopped cilantro, peanuts and scallions; toss well. Sprinkle with sesame seeds and whole cilantro leaves. Serves four.



Beth Lewis

TALK BACK TO R&R!

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

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E-mail:

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| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|--------------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| | 1 | PRAFUL Sigh (Rendezvous/N-Coded) | 859 | +39 | 106962 | 16 | 42/0 |
| 3 | 2 | DAVE KOZ Honey-Dipped (Capitol) | 833 | +78 | 110792 | 10 | 42/1 |
| 2 | 3 | CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock) | 823 | +18 | 97694 | 21 | 40/0 |
| 5 | 4 | KENNY G. Malibu Dreams (Arista) | 742 | +14 | 89768 | 17 | 36/1 |
| 4 | 5 | PAUL JACKSON, JR. It's A Shame (Blue Note) | 661 | -69 | 74025 | 24 | 37/0 |
| 6 | 6 | MINDI ABAIR Flirt (GRP/VMG) | 646 | -5 | 70845 | 16 | 37/0 |
| 8 | 7 | RICK BRAUN Green Tomatoes (Warner Bros.) | 497 | +53 | 57597 | 14 | 39/0 |
| 9 | 8 | CHRIS BOTTI Indian Summer (Columbia) | 489 | +56 | 49892 | 7 | 40/1 |
| 7 | 9 | URBAN KNIGHTS Got To Give It Up (Narada) | 478 | -44 | 49957 | 24 | 28/0 |
| 11 | 10 | DARYL HALL She's Gone (Rhythm & Groove/Liquid 8) | 450 | +32 | 40709 | 7 | 36/3 |
| 15 | 11 | JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm) | 424 | +24 | 55132 | 12 | 35/0 |
| 12 | 12 | LUTHER VANDROSS Dance With My Father (J) | 410 | -4 | 64017 | 23 | 31/0 |
| 16 | 13 | CHUCK LOEB eBop (Shanachie) | 396 | +8 | 50489 | 14 | 31/0 |
| 10 | 14 | DAVID SANBORN Comin' Home Baby (GRP/VMG) | 392 | -34 | 37149 | 25 | 32/0 |
| 13 | 15 | M. MCDONALD I Heard It Through The Grapevine (Motown/Universal) | 389 | -22 | 37176 | 22 | 29/0 |
| 18 | 16 | JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave) | 385 | +52 | 58679 | 11 | 30/3 |
| 17 | 17 | LEE RITENOUR Inner City Blues (GRP/VMG) | 369 | +16 | 39566 | 6 | 31/0 |
| 19 | 18 | NICK COLIONNE High Flyin' (3 Keys Music) | 319 | +40 | 43433 | 5 | 32/4 |
| 20 | 19 | SIMPLY RED Sunrise (Simplyred.com) | 262 | +3 | 14603 | 12 | 19/1 |
| 22 | 20 | STEVE COLE Everyday (Warner Bros.) | 254 | +43 | 30247 | 4 | 27/3 |
| 25 | 21 | DAVID BENOIT Watermelon Man (GRP/VMG) | 220 | +32 | 22978 | 3 | 23/2 |
| 26 | 22 | SEAL Touch (Warner Bros.) | 204 | +22 | 14757 | 3 | 16/3 |
| 24 | 23 | MARC ANTOINE Funky Picante (Rendezvous) | 198 | +5 | 15503 | 5 | 21/2 |
| 23 | 24 | STEVE OLIVER Positive Energy (Native Language) | 198 | -11 | 6857 | 10 | 19/0 |
| 27 | 25 | PAMELA WILLIAMS Afterglow (Shanachie) | 175 | +5 | 15808 | 5 | 16/0 |
| 30 | 26 | GREGG KARUKAS Riverside Drive (N-Coded) | 162 | +3 | 25847 | 7 | 15/1 |
| Debut | 27 | MICHAEL MCDONALD Ain't No Mountain High Enough (Motown) | 152 | +58 | 16933 | 1 | 17/3 |
| 21 | 28 | ACOUSTIC ALCHEMY No Messin' (Higher Octave) | 151 | -65 | 7349 | 18 | 15/0 |
| 28 | 29 | JEFF GOLUB Boom Boom (GRP/VMG) | 150 | -17 | 7851 | 10 | 16/1 |
| Debut | 30 | BRIAN CULBERTSON Serpentine Fire (Warner Bros.) | 131 | +31 | 9578 | 1 | 15/1 |

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 10/19-10/25. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

BASS X VONNI (Liquid 8)
Total Plays: 105, Total Stations: 11, Adds: 0

KIRK WHALUM Do You Feel Me (Warner Bros.)
Total Plays: 104, Total Stations: 11, Adds: 0

STEVE WINWOOD Why Can't We Live Together (Wincraft/SCF-Fidelity)
Total Plays: 95, Total Stations: 7, Adds: 0

MICHAEL LINGTON Off The Hook (3 Keys Music)
Total Plays: 88, Total Stations: 8, Adds: 1

MARION MEADOWS Treasures (Heads Up)
Total Plays: 85, Total Stations: 4, Adds: 0

SPYRO GYRA Cape Town Love (Heads Up International)
Total Plays: 77, Total Stations: 8, Adds: 0

SPECIAL EFX Ladies Man (Shanachie)
Total Plays: 65, Total Stations: 8, Adds: 1

WEEKEND PLAYERS Jericho (Independent)
Total Plays: 56, Total Stations: 5, Adds: 0

RICHARD SMITH Sing A Song (A440)
Total Plays: 54, Total Stations: 8, Adds: 1

JEFF LORBER Under Wraps (Narada)
Total Plays: 47, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added*

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| KIM WATERS The Ride (Shanachie) | 6 |
| DOWN TO THE BONE Cellar Funk (Narada) | 6 |
| NICK COLIONNE High Flyin' (3 Keys Music) | 4 |
| NAJEE Eye 2 Eye (N-Coded) | 4 |
| DARYL HALL She's Gone (Rhythm & Groove/Liquid 8) | 3 |
| JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave) | 3 |
| STEVE COLE Everyday (Warner Bros.) | 3 |
| MICHAEL MCDONALD Ain't No Mountain High Enough (Motown) | 3 |
| SEAL Touch (Warner Bros.) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| DAVE KOZ Honey-Dipped (Capitol) | +78 |
| M. MCDONALD Ain't No Mountain High Enough (Motown) | +58 |
| CHRIS BOTTI Indian Summer (Columbia) | +56 |
| RICK BRAUN Green Tomatoes (Warner Bros.) | +53 |
| JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave) | +52 |
| STEVE COLE Everyday (Warner Bros.) | +43 |
| NICK COLIONNE High Flyin' (3 Keys Music) | +40 |
| PRAFUL Sigh (Rendezvous/N-Coded) | +39 |
| DARYL HALL She's Gone (Rhythm & Groove/Liquid 8) | +32 |
| DAVID BENOIT Watermelon Man (GRP/VMG) | +32 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| PAUL TAYLOR On The Move (Peak) | 387 |
| BRIAN CULBERTSON Say What? (Warner Bros.) | 276 |
| JEFF LORBER Gigabyte (Narada) | 258 |
| RICHARD ELLIOT Corner Pocket (GRP/VMG) | 232 |
| CHIELI MINUCCI Kickin' It Hard (Shanachie) | 224 |
| WALTER BEASLEY Precious Moments (N-Coded) | 184 |
| PHIL COLLINS Come With Me (Atlantic) | 183 |
| SPYRO GYRA Getaway (Heads Up) | 100 |
| PIECES OF A DREAM Love's Silhouette (Heads Up) | 91 |
| KIM WATERS Waterfall (Shanachie) | 83 |
| EUGE GROOVE Rewind (Warner Bros.) | 79 |
| DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8) | 85 |
| PETER WHITE Who's That Lady? (Columbia) | 51 |
| RICK DERRINGER Hot And Cool (Big3) | 43 |
| NELSON RANGELL Look Again (A440 Music Group) | 40 |
| STEVE OLIVER High Noon (Native Language) | 39 |

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

Reporters

| | | | | | | |
|--|---|---|--|---|--|--|
| KAJZ/Albuquerque, NM PD: Paul Layton APD/MD: Jeff Young No Adds | WJZ/Columbus, OH PD/MD: Bill Harman MICHAEL MCDONALD DOWN TO THE BONE | WYJZ/Indianapolis, IN OM/MD: Carl Frye JIMMY SOMMERS | WJZ/Memphis, TN PD/MD: Norm Miller NANA NAJEE DOWN TO THE BONE | WJCD/Norfolk, VA OM/MD: Daisy Davis APD/MD: Larry Hellewell No Adds | WJZ/Richmond, VA PD: Reid Soder NICK COLIONNE | WEIB/Springfield, MA PD: Carol Cutting MD: Nancy Shavers 13 CATHER FANCH 13 SEAN 4 SIMPLY RED WOODY VILLAGE 13M WATERS GEORGE BURE |
| KNIK/Anchorage, AK OM/MD: Aaron Wallander MARC ANTOINE | KDAS/Dallas, TX OM/MD: Kurt Johnson MD: Marc Antoine | KOAS/Las Vegas, NV PD/MD: Eric Fezz No Adds | WLVE/Miami, FL OM: Ron Roberts PD/MD: Rich McMillan 10 JIMMY SOMMERS 9 DAVID BENOIT DOWN TO THE BONE | WLOQ/Orlando, FL PD: Brian Morgan MD: Patricia James No Adds | KSSJ/Sacramento, CA PD/MD: Lou Hansen APD: Ken Jones NICK COLIONNE DOWN TO THE BONE | WSSM/St. Louis, MO PD: Renee Blount MD: Kathy Curtis 2 WILL DOWNING 2 JEFF GOLUB |
| WJZZ/Atlanta, GA PD/MD: Nick Francis 1 DARYL HALL 2 CHRIS BOTTI | KJCD/Denver, CO PD/MD: Michael Fischer 9 KIM WATERS RICHARD SMITH | KSBR/Los Angeles, CA OM/MD: Terry Wade MD: Susan Kashobay 1 NAJEE 1 KIM WATERS | WJZZ/Milwaukee, WI OM/MD: Steve Scott MD: Jeff Peterson 2 STEVE COLE | WJZ/Philadelphia, PA PD: Michael Tozzi MD: Frank Caridi No Adds | KBZN/Salt Lake City, UT OM/MD: Dan Jessop 3 HURSHMAN 1 SPECIAL EFX | WSJT/Tampa, FL PD: Renee Blount MD: Kathy Curtis No Adds |
| KSMJ/Bakersfield, CA OM/MD: Chris Trenoshed APD: Matt Kelly No Adds | WVMV/Detroit, MI OM/MD: Tom Sleeter MD: Sandy Kovach BERNIE WILLIAMS | KTRW/Los Angeles, CA PD: Paul Coleman APD/MD: Lawrence Woodman LAWRENCE WOODMAN | KRVR/Modesto, CA OM/MD: Doug Waite PD: Joe Bryan 1 SEAL 10 YOUNG VILLAGE 1 DOWN TO THE BONE | KYOT/Phoenix, AZ PD: Susan Holly APD/MD: Angie Hamba NAJEE | KKSF/San Francisco, CA OM: Michael Martin PD/MD: Steve Williams 21 KENNY G | WJWZ/Washington, DC OM: Kenny King PD: Carl Anderson MD: Renee Deppa DOWN TO THE BONE |
| WNJA/Chicago, IL OM: Bob Kazis PD/MD: Steve Biles NANETTE LEWIS | WDRR/Fl. Myers, FL PD: Ron "Joanna" Shepard MD: Russell Buchanan 2 BRIAN CULBERTSON | WELW/Macon, GA No Adds | Jones Smooth Jazz/Network PD: Steve Hubbard MD: Charli Morgan 1 KIM WATERS | KJZ/Santa Rosa, CA PD: Susan Holly APD: Rob Singleton MD: Pat Schuttler 2 JIMMY SOMMERS | KJWZ/Seattle, WA PD: Carol Standley MD: Diana Ruse 9 DAVE MICHAEL MCDONALD NICK COLIONNE DARYL HALL | *Monitored Reporters 42 Total Reporters 42 Total Indicator Did Not Report, Playlist Frozen (2): WZMR/Albany, NY KIFM/San Diego, CA |
| WWVW/Cleveland, OH OM/MD: Steve Nimble 9 PETER WHITE 10 KIM WATERS 1 KIM WATERS BERNIE WILLIAMS NAJEE | KJWZ/Houston, TX PD: Mike Ferris APD/MD: Greg Morgan 10 NICK COLIONNE 7 MICHAEL MCDONALD | WCJZ/Madison, WI OM/MD: Mike Ferris APD: Sybil McGuffee 11 PAUL TAYLOR | WQCD/New York, NY OM: John Mellon PD/MD: Charley Connolly STEVE COLE KIM WATERS | KJZ/Reno, NV OM: Rob Brooks PD: Harry Reynolds APD/MD: Doug Thomas 13 SEAL NICK COLIONNE MICHAEL MCDONALD NICK COLIONNE DARYL HALL | | |



Saga's Rock Portfolio

Forbes' Best Small Company keeps five Actives on course

For the third time in four years, Saga Communications is among the elite on *Forbes'* Best Small Companies list. The only radio company on the 200-member list, Saga has risen steadily and this year sits at No. 148. With an accolade like that, it's a good time to see what the view from the top looks like through the eyes of Saga Exec. VP/Group PD Steve Goldstein with respect to the company's Active Rock outlets.

Three of Saga's five Actives share the "Lazer" moniker. The first was WLZR/Milwaukee, which was followed by KAZR/Des Moines and WLZX/Springfield, MA. WNOR/Norfolk is known as "FM99," and the company's newest Active, WZZP/Clarksville, TN, is "Z97.5."

Goldstein explains that while each station is custom designed for its market, they all share three common points: a conservative music blend, a big morning show and aggressive marketing.

"We're in an era where what happens between the music is becoming more critical, and we don't want to be held hostage to the ebbs and flows of the music of the Active Rock format right now, which many have argued is not great at the moment," he says.

"Yet our radio stations are doing as well or better than they ever have. The insurance policy is the nonmusic components that our programmers have spent a lot of time crafting."

The Big Lead Off

Morning drive is every station's anchor. Goldstein describes his Active Rockers' starting lineups, beginning with *The Bob & Brian Show*, which has been at WLZR since August 1987. "They perform well beyond the station's core demograph-

ics," he says. "They've been No. 1 every book in adults since 1998 — five straight years. They have hit their stride beautifully.

"What I admire most about their show is that it's not a T&A show. These guys talk Wisconsin. It's very rare that they are blue.

"Their focus is observational humor. It's very mainstream and mass-appeal and laugh-out-loud funny. People tune in for their take on current events. There's a lot of sports on the show, a lot of phones, interviews and chatter among the crew of five."

Mancow's Morning Madhouse has been in mornings at KAZR since late 1997. "Mancow has been a home run for us from the beginning," says Goldstein. "Remarkably, in adults he is No. 2 25-54 and No. 1 18-34. He performs better in Des Moines than in Chicago. We market him in Des Moines extensively; he goes to the market periodically."

Another mass-appeal show is WNOR's *Tommy & Rumble*, which has been No. 1 or No. 2 25-54 in 15 of the last 17 books. "Norfolk is a big military town," Goldstein says. "Tommy was invited to broadcast live from the USS Roosevelt stationed in the Persian Gulf during the war. That was quite a coup.

"They have married the community. Their show is a good deal of preplanned comedy, with skits and

bits. Tommy & Rumble go way beyond the typical morning show. When the power went out recently during the last big hurricane, 'NOR became a News station — largely because of the credibility of the morning show. It was the same during the war. When people wanted to know what was going on and to get the spin, they went into the *Tommy & Rumble* zone."

Building Blocks

Last year WZZP flipped to Active Rock with *The Bob & Tom Show* in mornings. "Bob & Tom are No. 2 men 18-34 but No. 1 Anglo," Goldstein says. "Overall, the station opened No. 1 men 18-34 and No. 3 25-54 using the Saga template."

Quinn & Cantara is the local morning show on WLZX. "They were [PD] Scott Laudani's creation three years ago," Goldstein says. "They were No. 2 men 18-34 in the sum-

"Saga's corporate theme, 'Brilliant at the Basics,' is one of the reasons 85% of all of our radio stations are No. 1 or No. 2 in their target demographic."

mer book. Their style is observational and a little more on the risqué side, due to the nature of the market. There are five colleges in that area, including the University of Massachusetts. It's the community with the most college students per capita in the country."

This Lazer has been working hard in the four years since its inception, struggling with ratings in the two-share range. Things are finally looking up, and Goldstein is pleased. "The summer book was the station's best book ever," he says. "More people have discovered the station."

Signal overlap from other mar-

"Our radio stations are doing as well or better than they ever have. The insurance policy is the nonmusic components that our programmers have spent a lot of time crafting."

kets adds additional competition. "We had to push WAAF/Boston out of the market. We still have WCCC/Hartford in the market, but only in mornings, when Howard Stern is on. We have yet to see the benefit of WMRQ/Hartford dropping out.

"There's a lot of rock in that market. It took the station time to establish an identity. Before we owned the station it had been in a lot of different formats, so some continuity was needed. It's also signal-deficient, so we have the vagaries of Arbitron returns in the wrong part of the metro.

"The trend has been up over the past four books. Until the last book, mornings had underperformed the overall share of the station, which is not happening at our other Actives. The morning show is just now starting to take hold."

Brilliant At The Basics

A key part of Goldstein's strategy for all of the company's stations regardless of format is Saga's corporate theme: "Brilliant at the basics." "It's one of the reasons 85% of all of our radio stations are No. 1 or No. 2 in their target demographic," he says. "It's a 150-item checklist for all the elements that are part of a programmer's job — scheduling the promos, sequencing the music, keeping clutter off the station, etc.

"The core idea is to force us to deliver on the promises and essence of the radio stations. It's flawless execution on a day-to-day basis. It's so easy for stations to get off track. We all want to do what's new and interesting and fun, but stations move away from their core values when PDs aren't paying attention to the essential basics."

At-work listening is usually the domain of AC radio. It's tough to imagine Disturbed or Metallica blaring through office or retail speakers. Nevertheless, Saga has created a concept that's perfect for its Active stations called R.A.W., which stands for Rock at Work.

Goldstein explains, "This is a copyrighted name we use on our stations to promote at-work listening. At-work is a key component to our success. With this effort, we have about 45% of our AQH coming from at-work listening, whereas the national average is 33% for Active Rock. At-work is the secret sauce for improving ratings in this format — after the big morning show, of course."

Each station uses R.A.W. in its own way to focus on the psychic benefits of listening to rock at work. You can imagine the possibilities for using the term on the air to create compelling promotions and audio.

Common Ground

Another commonality among the stations is their on-air attitude. "These are interesting and fun radio stations," says Goldstein. "They are not jukeboxes. There is a ton of emotion and a passionate attitude. There's also a good deal of information-sharing that occurs between the programmers during a monthly conference call."

Those programmers include Harvey Kojan, who celebrated 10 years at WNOR in February. "He's now our senior Rock programmer," says Goldstein. "He has been terrific. He has a great balance of science and emotion. His radio station is fun 24/7."

Last week one of Sean Elliott's dreams came true when he started his new job as PD of WLZR. "Sean is a rising star," Goldstein says. "He has done a great job with Lazer in Des Moines, and we're happy to move him up within the company." Goldstein has not yet named Elliott's replacement at KAZR.

As for Scott Laudani, Goldstein says, "He built Lazer from a baby radio station beyond expectation. We decided to ruin his life by giving him two radio stations. We thought we were just going to move him to [Classic Rock] WAQY, but at the end of the day we decided he had a very strong assistant at Lazer, so we kept him at both. There are certain radio stations that people become synonymous with, and that's the story with Scott."

Last but not least, Goldstein introduces WZZP PD Jay Slater. "He did CHR/Pop in Detroit and Seattle. This is his first solo programming gig. He's doing a great job. He launched 'ZZP, and Sean has been working with him.

"Clarksville is the home of the 101st Airborne, the elite crew that went into Iraq. Much like Norfolk, they've had a tremendous war focus over the past several months. Both stations tapped into that."

The Saga template has scored points with diverse camps ranging from the stalwart *Forbes'* to the radio industry. With such a strong emphasis on talent — both on and off the air — it's easy to see why the company wins accolades.

"At-work is the secret sauce for improving ratings in this format — after the big morning show, of course."



October 31, 2003

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | STAIN'D So Far Away (Flip/Elektra/EEG) | 627 | -15 | 36357 | 19 | 26/0 |
| 2 | 2 | NICKELBACK Someday (Roadrunner/IDJMG) | 580 | -29 | 31577 | 13 | 24/0 |
| 3 | 3 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) | 462 | +52 | 25689 | 20 | 24/0 |
| 5 | 4 | A PERFECT CIRCLE Weak And Powerless (Virgin) | 395 | +33 | 14972 | 12 | 24/0 |
| 4 | 5 | 3 DOORS DOWN Here Without You (Republic/Universal) | 360 | -11 | 17056 | 12 | 18/1 |
| 6 | 6 | GODSMACK Serenity (Republic/Universal) | 349 | +9 | 17541 | 18 | 20/0 |
| 9 | 7 | FUEL Falls On Me (Epic) | 321 | +23 | 15629 | 14 | 18/0 |
| 7 | 8 | WHITE STRIPES Seven Nation Army (Third Man/V2) | 310 | -4 | 17597 | 12 | 18/0 |
| 15 | 9 | PUDDLE OF MUDD Away From Me (Geffen) | 301 | +73 | 13617 | 3 | 24/3 |
| 8 | 10 | LINKIN PARK Faint (Warner Bros.) | 288 | -19 | 21829 | 19 | 14/0 |
| 10 | 11 | BLACK LABEL SOCIETY Stillborn (Spitfire) | 287 | +15 | 15617 | 31 | 16/0 |
| 24 | 12 | STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) | 285 | +189 | 19021 | 2 | 23/3 |
| 16 | 13 | AUDIOSLAVE I Am The Highway (Interscope/Epic) | 248 | +22 | 11110 | 6 | 18/0 |
| 13 | 14 | DISTURBED Liberate (Reprise) | 245 | +15 | 11814 | 18 | 14/0 |
| 14 | 15 | TRAPT Still Frame (Warner Bros.) | 243 | +14 | 12454 | 13 | 19/0 |
| 17 | 16 | SEETHER Gasoline (Wind-up) | 216 | +4 | 11062 | 9 | 17/0 |
| 22 | 17 | LINKIN PARK Numb (Warner Bros.) | 184 | +29 | 8492 | 4 | 17/1 |
| 20 | 18 | COLD Suffocate (Flip/Geffen/Interscope) | 167 | 0 | 10609 | 8 | 13/0 |
| 19 | 19 | P.O.D. Will You (Atlantic) | 163 | -7 | 4384 | 4 | 17/0 |
| 18 | 20 | SMILE EMPTY SOUL Bottom Of A Bottle (Lava) | 162 | -31 | 6525 | 18 | 13/0 |
| 21 | 21 | JET Are You Gonna Be My Girl (Elektra/EEG) | 149 | -9 | 4902 | 8 | 14/1 |
| 23 | 22 | SEVENDUST Enemy (TVT) | 146 | -8 | 3922 | 8 | 12/0 |
| Debut | 23 | DEFAULT Taking My Life Away (TVT) | 103 | +36 | 4753 | 1 | 10/0 |
| 26 | 24 | THREE DAYS GRACE (I Hate) Everything About You (Jive) | 96 | +7 | 2187 | 3 | 10/1 |
| 27 | 25 | CHEVELLE Closure (Epic) | 82 | +2 | 3372 | 4 | 9/2 |
| 25 | 26 | KID ROCK Feel Like Makin' Love (Top Dog/Atlantic) | 75 | -20 | 2815 | 2 | 9/2 |
| 28 | 27 | JIBE Yesterday's Gone (226) | 73 | -2 | 2087 | 9 | 4/0 |
| Debut | 28 | STATIC-X The Only (Warner Bros.) | 72 | +13 | 2488 | 1 | 8/2 |
| Debut | 29 | LYNYRD SKYNYRD That's How I Like It (Sanctuary/SRG) | 71 | +24 | 1770 | 1 | 7/0 |
| 29 | 30 | BLACK LABEL SOCIETY The Blessed Hellride (Spitfire) | 70 | -1 | 2527 | 3 | 6/0 |

Most Added

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| PUDDLE OF MUDD Away From Me (Geffen) | 3 |
| STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) | 3 |
| REVIS Seven (Epic) | 3 |
| DARKNESS I Believe In A Thing Called Love (Atlantic) | 3 |
| STAIN'D How About You (Flip/Elektra/EEG) | 3 |
| SKRAPE Stand Up (RCA) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) | +189 |
| PUDDLE OF MUDD Away From Me (Geffen) | +73 |
| AUDIOSLAVE Show Me How To Live (Interscope/Epic) | +52 |
| DEFAULT Taking My Life Away (TVT) | +36 |
| A PERFECT CIRCLE Weak And Powerless (Virgin) | +33 |
| LINKIN PARK Numb (Warner Bros.) | +29 |
| HOBBASTANK Out Of Control (Island/IDJMG) | +29 |
| LYNYRD SKYNYRD That's How I Like It (Sanctuary/SRG) | +24 |
| FUEL Falls On Me (Epic) | +23 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| TRAPT Headstrong (Warner Bros.) | 241 |
| SHINEDOWN Fly From The Inside (Atlantic) | 221 |
| AUDIOSLAVE Like A Stone (Interscope/Epic) | 178 |
| FOO FIGHTERS Times Like These (Roswell/RCA) | 163 |
| FOO FIGHTERS All My Life (Roswell/RCA) | 159 |
| 3 DOORS DOWN When I'm Gone (Republic/Universal) | 152 |
| MUDVAYNE Not Falling (Epic) | 140 |
| SEETHER Fine Again (Wind-up) | 137 |
| CHEVELLE Send The Pain Below (Epic) | 134 |
| GODSMACK I Stand Alone (Republic/Universal) | 122 |

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

26 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/19-10/25. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

HOBBASTANK Out Of Control (Island/IDJMG)
Total Plays: 68, Total Stations: 10, Adds: 2

SHINEDOWN 45 (Atlantic)
Total Plays: 68, Total Stations: 7, Adds: 0

KORN Right Now (Epic)
Total Plays: 66, Total Stations: 8, Adds: 1

REVIS Seven (Epic)
Total Plays: 63, Total Stations: 9, Adds: 3

ILL NINO How Can I Live (Roadrunner/IDJMG)
Total Plays: 62, Total Stations: 6, Adds: 0

FINGER ELEVEN One Thing (Wind-up)
Total Plays: 60, Total Stations: 7, Adds: 0

SLOTH Someday (Hollywood)
Total Plays: 53, Total Stations: 6, Adds: 0

RUSH Working Man (Atlantic)
Total Plays: 53, Total Stations: 6, Adds: 0

JANE'S ADDICTION True Nature (Capitol)
Total Plays: 50, Total Stations: 5, Adds: 1

ALICE COOPER Novocaine (Spitfire)
Total Plays: 28, Total Stations: 3, Adds: 0

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM*
Dir: Bob May
Prog: Phil Williams
MGR: Bob Williams
4 STAT-X
PUDDLE OF MUDD

WZZQ/Allentown, PA*
Dir: Mike Lee
MGR: Keith Meyer
No Adds

KWHL/Anchorage, AK
Dir: Larry Disher
AP/MS: Zandy Hupstad
STAND
CHEVELLE

KLBJ/Austin, TX*
Dir: Jeff Cantel
MGR: Lorie Linn
1 PUDDLE OF MUDD
REVIS

KOQJ/Baton Rouge, LA*
Dir: Paul Casard
AP/MS: Steve Williams
3 SMILE EMPTY SOUL
3 REVIS
1 DARKNESS
1 KID ROCK
STAND

KIQC/Beaumont, TX*
Dir: Mike Dade
No Adds

WBUF/Buffalo, NY*
Dir: John Paul
AP/MS: Jon Pagan
1 STONE TEMPLE PILOTS

WRQK/Canton, OH*
Dir: Bob O'Hall
MGR: Bob O'Hall
CHEVELLE
STONE TEMPLE PILOTS

WPXC/Cape Cod, MA
Dir: Tom Cusack
AP/MS: Suzanne Tenuto
AP: James Gallagher
FOO FIGHTERS
BLINK-182

WKLC/Charleston, WV
Dir: Mike Huppert
No Adds

WEBN/Cincinnati, OH*
Dir: Todd Huppert
MGR: Bob Taylor
No Adds

KNCH/Corpus Christi, TX*
Dir: Chris Hines
AP/MS: Steve Williams
1 JET

KLAD/El Paso, TX*
Dir: Tom Cusack
AP/MS: Glenn Garcia
1 THREE DAYS GRACE
NICKELBACK
KORN

WPHD/Elmira, NY
Dir: George Hines
MGR: Stephen Wheeler
25 FUEL
12 COOL
12 3 DOORS DOWN
12 SEVENDUST
12 DOUBLE EXPOSURE
5 SMITHFOOT

WRCO/Fayetteville, NC*
Dir: Peter Hines
MGR: Herb Jones
MGR: Al Paul
1 NICKELBACK
STAND

WRKR/Kalamazoo, MI
Dir: Mike Huppert
MGR: Jay Williams
1 NICKELBACK
STAND

WDHA/Morrisstown, NJ*
Dir: Tom Cusack
AP/MS: Tom Cusack
4 DARKNESS
CHEVELLE
3 DOORS DOWN

KFZX/Odessa, TX
Dir: Steve Hines
No Adds

KCLB/Palm Springs, CA
Dir: Steve Hines
AP/MS: Bob Spang
25 FUEL
12 COOL
12 3 DOORS DOWN
12 SEVENDUST
12 DOUBLE EXPOSURE
5 SMITHFOOT

WRRP/Panacea, FL*
Dir: Tom Cusack
MGR: Dan McChesnut
1 STAND

WWCT/Peoria, IL
Dir: Mike Huppert
MGR: Jay Williams
1 NICKELBACK
STAND

WWMR/Philadelphia, PA*
Dir: Tom Cusack
AP/MS: Tom Cusack
4 DARKNESS
CHEVELLE
3 DOORS DOWN

KDKB/Phoenix, AZ*
Dir: Jon Williams
MGR: Tom Cusack
KID ROCK

WHEB/Portsmouth, NH*
Dir: Steve Hines
AP/MS: Steve Hines
REVIS

WHJY/Providence, RI*
Dir: Steve Hines
MGR: Tom Cusack
No Adds

WBBB/Raleigh, NC*
Dir: Steve Hines
MGR: Tom Cusack
1 PUDDLE OF MUDD
8 STONE TEMPLE PILOTS
HOBBASTANK

KCAL/Riverside, CA*
Dir: Mike Huppert
MGR: Jay Williams
No Adds

WROV/Roanoke, VA*
Dir: Tom Cusack
MGR: Tom Cusack
2 DARKNESS
2 DARKNESS
3 SEETHER
HOBBASTANK

WRRX/Rockford, IL
Dir: Tom Cusack
MGR: Tom Cusack
JANE'S ADDICTION

KRXQ/Sacramento, CA*
Dir: Tom Cusack
MGR: Tom Cusack
8 LINDSEY FAYE

KBER/Salt Lake City, UT*
Dir: Tom Cusack
MGR: Tom Cusack
AP/MS: Tom Cusack
11 SEVENDUST

KSJQ/San Jose, CA*
Dir: Tom Cusack
MGR: Tom Cusack
No Adds

KZOB/San Luis Obispo, CA
Dir: Tom Cusack
MGR: Tom Cusack
1 LINDSEY FAYE

KISW/Seattle, WA*
Dir: Tom Cusack
MGR: Tom Cusack
STAT-X
STAT-X
SEVENDUST

KTUX/Shreveport, LA*
Dir: Tom Cusack
MGR: Tom Cusack
No Adds

WKLT/Traverse City, MI
Dir: Tom Cusack
MGR: Tom Cusack
1 STAND
3 SEVENDUST
ROCKY HORNBACK

KMOD/Tulsa, OK*
Dir: Tom Cusack
MGR: Tom Cusack
No Adds

*Monitored Reporters

38 Total Reporters

26 Total Monitored

12 Total Indicator

Reported Frozen Playlist (1):
WMZK/Wausau, WI



R&R ACTIVE ROCK TOP 50

October 31, 2003

Powered By



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 2 | 1 | DISTURBED Liberate (Reprise) | 1917 | -4 | 109045 | 22 | 62/0 |
| 1 | 2 | STAIN'D So Far Away (Flip/Elektra/EEG) | 1895 | -116 | 101080 | 20 | 62/0 |
| 3 | 3 | A PERFECT CIRCLE Weak And Powerless (Virgin) | 1824 | +23 | 97228 | 13 | 63/0 |
| 5 | 4 | TRAPT Still Frame (Warner Bros.) | 1669 | +60 | 75576 | 20 | 62/0 |
| 4 | 5 | LINKIN PARK Faint (Warner Bros.) | 1578 | -165 | 87504 | 25 | 57/0 |
| 6 | 6 | NICKELBACK Someday (Roadrunner/IDJMG) | 1421 | -106 | 63251 | 13 | 55/0 |
| 9 | 7 | GODSMACK Serenity (Republic/Universal) | 1260 | -48 | 75445 | 20 | 58/0 |
| 7 | 8 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) | 1255 | -125 | 62502 | 31 | 58/0 |
| 8 | 9 | SMILE EMPTY SOUL Bottom Of A Bottle (Lava) | 1235 | -98 | 53303 | 30 | 55/0 |
| 15 | 10 | PUDDLE OF MUDD Away From Me (Geffen) | 1221 | +255 | 66223 | 3 | 61/0 |
| 10 | 11 | SEVENDUST Enemy (TVT) | 1134 | +30 | 49237 | 11 | 60/0 |
| 11 | 12 | WHITE STRIPES Seven Nation Army (Third Man/V2) | 1114 | +52 | 44962 | 24 | 49/0 |
| 13 | 13 | SEETHER Gasoline (Wind-up) | 1086 | +39 | 40303 | 12 | 59/0 |
| 18 | 14 | LINKIN PARK Numb (Warner Bros.) | 1063 | +160 | 51864 | 6 | 62/3 |
| 17 | 15 | COLD Suffocate (Flip/Geffen/Interscope) | 1050 | +93 | 41254 | 12 | 57/0 |
| 12 | 16 | FUEL Falls On Me (Epic) | 1043 | -9 | 51401 | 14 | 49/0 |
| 16 | 17 | P.O.D. Will You (Atlantic) | 978 | +13 | 37541 | 6 | 60/0 |
| 19 | 18 | THREE DAYS GRACE (I Hate) Everything About You (Jive) | 971 | +80 | 31725 | 23 | 57/0 |
| 21 | 19 | KORN Right Now (Epic) | 907 | +88 | 32559 | 4 | 58/1 |
| 22 | 20 | CHEVELLE Closure (Epic) | 847 | +46 | 35512 | 8 | 58/0 |
| 20 | 21 | STATIC-X The Only (Warner Bros.) | 838 | +17 | 27789 | 8 | 59/0 |
| 37 | 22 | STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) | 828 | +529 | 41867 | 2 | 59/8 |
| 23 | 23 | AUDIOSLAVE I Am The Highway (Interscope/Epic) | 797 | +46 | 30350 | 7 | 54/0 |
| 25 | 24 | HOOBASTANK Out Of Control (Island/IDJMG) | 626 | +125 | 17061 | 3 | 50/3 |
| 24 | 25 | 3 DOORS DOWN Here Without You (Republic/Universal) | 536 | -16 | 15334 | 13 | 30/1 |
| 26 | 26 | ILL NINO How Can I Live (Roadrunner/IDJMG) | 485 | -9 | 19624 | 13 | 43/1 |
| 35 | 27 | LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | 424 | +103 | 23880 | 3 | 28/7 |
| 36 | 28 | DEFAULT Taking My Life Away (TVT) | 407 | +99 | 18478 | 3 | 32/4 |
| 34 | 29 | REVIS Seven (Epic) | 387 | +20 | 11854 | 5 | 38/1 |
| 32 | 30 | JANE'S ADDICTION True Nature (Capitol) | 361 | -8 | 8168 | 5 | 35/2 |
| 31 | 31 | JET Are You Gonna Be My Girl (Elektra/EEG) | 354 | -26 | 8375 | 9 | 33/3 |
| 30 | 32 | KORN Did My Time (Immortal/Epic) | 349 | -37 | 17630 | 18 | 29/0 |
| 38 | 33 | SHINEDOWN 45 (Atlantic) | 339 | +68 | 10089 | 3 | 34/2 |
| 27 | 34 | SLOTH Someday (Hollywood) | 318 | -141 | 8762 | 15 | 37/0 |
| 33 | 35 | EVANESCENCE Going Under (Wind-up) | 305 | -64 | 13268 | 15 | 18/0 |
| 40 | 36 | MEMENTO Saviour (Columbia) | 280 | +42 | 5424 | 3 | 29/2 |
| 29 | 37 | MOTOGRAFER Down (No Name/EEG) | 279 | -112 | 8702 | 15 | 37/0 |
| 28 | 38 | POWERMAN 5000 Action (DreamWorks) | 278 | -143 | 7330 | 11 | 34/0 |
| 39 | 39 | FINGERELEVEN One Thing (Wind-up) | 274 | +11 | 5042 | 7 | 26/0 |
| 46 | 40 | ROB ZOMBIE Two Lane Blacktop (Geffen) | 263 | +80 | 6945 | 3 | 25/3 |
| 41 | 41 | LACUNA COIL Heavens A Lie (Century Media) | 229 | +15 | 6836 | 6 | 19/0 |
| 48 | 42 | ADEMA Promises (Arista) | 211 | +44 | 3495 | 2 | 24/1 |
| 43 | 43 | V SHAPE MIND Monsters (Republic/Universal) | 211 | +10 | 4497 | 10 | 18/0 |
| 45 | 44 | ELEMENT EIGHTY Broken Promises (Universal) | 197 | +10 | 6502 | 4 | 22/1 |
| 50 | 45 | KID ROCK Feel Like Makin' Love (Top Dog/Atlantic) | 183 | +50 | 15136 | 2 | 22/4 |
| 47 | 46 | 40 BELOW SUMMER Self Medicate (Razor & Tie) | 174 | +6 | 2956 | 2 | 23/2 |
| 42 | 47 | MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal) | 165 | -38 | 4450 | 9 | 19/2 |
| 44 | 48 | FINGERTIGHT Guilt (Hold Down) (Columbia) | 138 | -56 | 2352 | 14 | 18/0 |
| 49 | 49 | SPINESHANK Smothered (Roadrunner/IDJMG) | 128 | -18 | 2484 | 7 | 15/0 |
| Debut | 50 | SKRAPE Stand Up (RCA) | 122 | +74 | 2037 | 1 | 21/6 |

63 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/19-10/25. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| STAIN'D How About You (Flip/Elektra/EEG) | 17 |
| NICKELBACK Figured You Out (Roadrunner/IDJMG) | 10 |
| SMILE EMPTY SOUL Nowhere Kids (Lava) | 9 |
| STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) | 8 |
| LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | 7 |
| SKRAPE Stand Up (RCA) | 6 |
| BLINK-182 Feeling This (Geffen) | 5 |
| DEFAULT Taking My Life Away (TVT) | 4 |
| KID ROCK Feel Like Makin' Love (Top Dog/Atlantic) | 4 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) | +529 |
| PUDDLE OF MUDD Away From Me (Geffen) | +255 |
| LINKIN PARK Numb (Warner Bros.) | +160 |
| HOOBASTANK Out Of Control (Island/IDJMG) | +125 |
| LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | +103 |
| DEFAULT Taking My Life Away (TVT) | +99 |
| COLD Suffocate (Flip/Geffen/Interscope) | +93 |
| KORN Right Now (Epic) | +88 |
| SMILE EMPTY SOUL Nowhere Kids (Lava) | +83 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| SHINEDOWN Fly From The Inside (Atlantic) | 787 |
| TRAPT Headstrong (Warner Bros.) | 778 |
| CHEVELLE Send The Pain Below (Epic) | 636 |
| AUDIOSLAVE Like A Stone (Interscope/Epic) | 624 |
| SEETHER Fine Again (Wind-up) | 521 |
| MUDVAYNE Not Falling (Epic) | 520 |
| MUDVAYNE World So Cold (Epic) | 512 |
| LINKIN PARK Somewhere I Belong (Warner Bros.) | 493 |
| 3 DOORS DOWN When I'm Gone (Republic/Universal) | 490 |
| GODSMACK Straight Out Of Line (Republic/Universal) | 473 |

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
Jack Paper
PD/MD, KMRQ/Modesto, CA



When asked to go On the Record, I'm confronted with what to write about. I've read some great pieces from my radio peers on bands that are on the rise, stellar station promotional events and plenty of talk about the state of radio. The long and the short of it for me is, yes, both radio and records have a lot of problems right

now, but I wouldn't want to be working in any other industry. • I'd like to go on the record as saying I've had "real" jobs before, and I try not to let one minute go by where I'm not thankful for where I am now. Are there stressful times? Yes. Does the pressure from the dark side of sales get to me? Yes. Does having budgets cut every year annoy the living heck out of me? Yes. Does it worry me to see too many people going strictly by charts and research and not gut anymore? Yes. • But with all that said, would I rather be getting up at the crack of dawn six days a week with a full tool belt around my waist, going up and down a ladder and putting up vinyl siding in every kind of weather? No freaking way! • I still love getting CD singles early, knowing that I'm one of the first people in the world to hear a song. I love the feeling of putting on a successful event and having a listener tell you, "Before you guys came around there wasn't anything cool to do around here." I love airchecking one of my guys and, after 10 minutes of tape, turning it off and telling him that he's come a long way and sounds great. • And if you can believe it, I actually look forward to sitting on my couch on Sunday night with ESPN's *NFL Primetime* on the TV and Selector on my lap so I can schedule my music ahead of time. • Without question, this job can be mentally tough, physically stressful and, at times, a big pain in my rear. But when I get to those times, I think about how frickin' heavy that vinyl siding is.

Disturbed's "Liberate" enjoys the No. 1 crown at Active as its chart position catches up with last week's RateTheMusic.com position. Speaking of RateTheMusic.com, don't forget the list is printed by 12+, although you can see the demo numbers in the far right columns ... In a week with no songs Going for Adds, early activity is the word for the likes of **Staind** and **Nickelback**. Staind's "How About You" finds 17 early advocates, and Nickelback's "Figured You Out" chalks up 10 ... "Nowhere Kids" by **Smile Empty Soul** adds another nine supporters, including WRIF/Detroit. **MAX PIX: NICKELBACK "Figured You Out" (Roadrunner/IDJMG)**



— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

ARTIST: T.S.O.L.
TITLE: *Divided We Stand*
LABEL: Nitro



OK, so T.S.O.L. frontman Jack Grisham didn't win his bid for the governorship of his native California, losing out to the Governor, Arnold Schwarzenegger (God help us). Well, I voted for Jack then, and I'm voting for him now, as T.S.O.L.'s *Divided We Stand* wins by a landslide in the old-school-meets-new-school district. Despite the title, "Sedatives" is an upper powered by high-octane guitars, sing-along choruses and Grisham's distinctive punk warble — and check out the oddly mellow atmospheres the group achieves with "Loaded." Naturally, politics are a motif, whether it's on the world stage ("Serious," "American") or high-school drama ("Fuck You Tough Guy"). "See You Tomorrow" is a definite highlight, as hooky guitar leads tango with Grisham's infectious melodies, perfect to play between Iggy Pop and Queens Of The Stone Age. *Divided We Stand* is great enough to unify punk rockers from all parties.

— Frank Correia, Rock Specialty Editor

active
INSIGHT

Monster Mash

Good evening, boils and ghouls. In celebration of the greatest holiday on the calendar, I've dug through the catacombs (a.k.a. my office) to find the most deliciously delinquent treats to serve up for this Oct. 31 edition of R&R.

First up is an album rightfully billed as "the soundtrack to Halloween" — *Oculus Infernum* by Van Helsing's Curse. A concept album masterminded by Twisted Sister's Dee Snider, *Oculus Infernum* is a classic tale of good vs. evil as narrated by Snider. Musically, the instrumentals are guitar-driven opuses backed by full orchestras and choirs, touching on everything from Black Sabbath's titular song to Mike Oldfield's "Tubular Bells" theme from *The Exorcist*. An inspired mishmash of classical horror and traditional metal, *Oculus Infernum* is a campy but well crafted tribute to the season.

Helmed by founder Jerry Only, The Misfits put their unique spin on a classic with their cover of "Monster Mash," featuring The Ramones' Marky Ramone on drums and Black Flag's Dez Cadena on guitar — an excellent update of the graveyard smash. Naturally, Metal Blade brings plenty to the tomb this season, with The Crown's *Possessed 13*, King Diamond's *The Puppet Master* and Six Feet Under's *Bringer of Blood*. Furthermore, death metal fanatics get a post-Halloween treat with Cannibal Corpse's *15-Year Killing Spree*, a three-CD-plus-DVD set chronicling the controversial group's career.

Look out for Roadrunner's special edition CD and DVD of the Murderdolls' debut, *Beyond the Valley of the Murderdolls*, which includes tracks like "Love at First Fright," "Graverobbing U.S.A." and "Dawn of the Dead," not to mention six bonus tracks, including their cover of Billy Idol's "White Wedding." And ex-Coal Chamber frontman Dez Fafara returns with a new band and a heavier sound via *DevilDriver*. Named after the bells witches use to drive evil away while casting spells, *DevilDriver* are a potent potion thanks to tracks like "I Could Care Less" and "Swinging the Dead," the latter of which is also featured on the *Freddy Vs. Jason* soundtrack.



Of course, what would Halloween be without Alice Cooper, who brings his trademark sound out of the crypt with *The Eyes of Alice Cooper*. And don't forget that Mr. Rob Zombie has a greatest hits album out now that includes two new tracks. "Two Lane Blacktop" should be on your desk now.

Finally, what the hell could be scarier than clowns? Violent J of Insane Clown Posse makes his solo debut with "Shiny Diamonds" from his EP *Wizard of the Hood*. J brings a gruff, Everlast-type vibe to his Faygo-drenched hip-hop.

Now if you'll excuse me, I have some houses to egg — I mean, pumpkins to carve. Stay safe kids; always wear reflective clothing while trick or treating!

R&R **TOP 20 SPECIALTY ARTISTS**

1. **HATEBREED** (Universal) "This Is Now"
2. **STATIC-X** (Warner Bros.) "Monster"
3. **HEADBANGERS BALL** (Roadrunner/IDJMG) "Fixation On The Darkness"
4. **KING DIAMOND** (Metal Blade) "Living Dead"
5. **MOONSPELL** (Century Media) "A Walk On The Darkside"
6. **MUSHROOMHEAD** (Universal) "Sun Doesn't Rise"
7. **40 BELOW SUMMER** (Razor & Tie) "Self Medicate"
8. **CROWN** (Metal Blade) "Face Of Destruction"
9. **ARCH ENEMY** (Century Media) "We Will Rise"
10. **MORBID ANGEL** (Earache) "Beneath The Hollow"
11. **SEVENDUST** (TVT) "Disease"
12. **ALL OUT WAR** (Victory) "From The Bottom"
13. **SIX FEET UNDER** (Metal Blade) "Amerika The Brutal"
14. **LIFE OF AGONY** (SPV) "Weeds (Live)"
15. **DIMMU BORGIR** (Nuclear Blast) "Progenies Of The Great Apocalypse"
16. **FROM ASHES RISE** (Jade Tree) "Reaction"
17. **KORN** (Immortal/Epic) "Right Now"
18. **AVENGED SEVENFOLD** (Hopeless) "Eternal Rest"
19. **FIREBALL MINISTRY** (Century Media) "Flatline"
20. **TOMATOHEAD** (Sarinjay) "Lazy Bitch"

Ranked by total number of shows reporting artist.



The Once And Future Punk

A short Q&A with the pied piper of youth marketing

How do you create buzz — I mean honest-to-God, legitimate hubbub about something? Let's say you've discovered a new band and you just know they're great and destined for stardom. Starting with practically nothing, how do you get the word out beyond your own neighborhood? As a continuation of last week's *Punks on the Rise* mini-special, I want to introduce you to one of the music industry's most potent secret weapons, David "Beno" Benveniste. He's built a small empire around his ability to spread the word on hot new music.

Beno looks like Jeff Spicoli but has the personality of Gordon Gekko. Don't get me wrong. It's not about the money, although that sort of comes with the territory. It's more about Gekko's driving ambition and passion. Beno's ambition is to harness the raw energy and power of the nation's youth to create buzz, talk and awareness for new bands.

The story of Beno's beginnings, a mere handful of years ago, goes more or less like this: He was managing a then-unknown System Of A Down. While hanging out in Internet chat rooms devoted to other bands, Beno would ask chatters if they had ever heard of this really cool new band called System Of A Down. If someone responded in the negative but was curious, Beno would send them a cassette sampler of the band. Eventually, he got Columbia to send him 30,000 copies of the cassette and started his own buzz.

Beno's empire now spans two separate companies engaged in four different activities. Velvet Hammer Management counts as clients System Of A Down, Taproot, Deftones, Less Than Jake, S.T.U.N., Pulse Ultra and some bands you haven't heard of — yet. Velvet Hammer is also a record label.

Under the same "corporate" umbrella, you'll find Streetwise Concepts & Culture, which puts teams on the street to spread the word not only for Velvet Hammer bands, but for bands on other labels. Streetwise has done work for A Perfect Circle, Adema, Jane's Addiction, Radiohead, Sloth, Sevendust and OutKast, just to name a few.

Then there are the "culture teams" that do work for movies like *S.W.A.T.*, *Terminator 3* and *Cabin Fe-*

ver. Streetwise has also spread the good word for Nokia, Jack in the Box, Coca-Cola and a whole slew of video games. Beno's the punk of tomorrow. We needed to chat.



David "Beno" Benveniste

R&R: What are you trying to accomplish?

DB: I'm trying to create a new business model for music and entertainment.

R&R: What did you see about the old model that you didn't like too much?

DB: I thought there was too much segregation between consumer, artist, label and radio. What I'm trying to do is create a glue, if you will, of some sort in order to bring the youth culture, the music culture and the entertainment-consumer culture and put them all on the same side of the line. Everything I do is based on career, rather than quick fix.

R&R: Meaning?

DB: Meaning I want to make moves and do things that will enhance the long-term capabilities and the long-term success of bands, rather than a quick-term explosion and a quick descent.

R&R: So many record labels focus on trying to make a band happen immediately — "Artist development? What's that? Let's try to make it happen now." But you don't see it that way.

DB: No, I see it that artist development needs to happen. Absolutely. No matter what you do, artist development needs to happen. And that comes in the form of both involving the kids, the consumers, early, and taking a young band from a management or record-label standpoint and educating them on the perils of quick success and the upside of slow success.

Take Taproot, for instance. Their first record did 285,000. The last

record just did 400,000 and will inch its way to gold. It's a slow build. The next record will be the one. It's been over the span of five years, but you have a band that draws, a band that sells and a band that's going to have a real brick house of a fan base. System Of A Down, the same thing.

We have a responsibility as managers and labels. As far as the music business, it's equally the labels' and managers' responsibility to fix problems. It's not just retail and not just radio. It's our responsibility to create career bands, rather than just singles bands.

R&R: A lot of people are looking to you now to help shape the careers of bands. Why do you think your company has grown so quickly?

DB: We've grown so quickly because we have a philosophy that complements our execution, and our philosophy is based on integrity, dignity and honesty. We don't just take on things because it's a buck, we take on things because we think we can help and because we believe in them and the kids believe in them.

"It's our responsibility to go and create career bands, rather than just singles bands."

No one is going to have a 100% success rate, but Streetwise and Velvet Hammer — when I leave this business or go away, I want my companies to be synonymous with integrity and quality. It's equally important as a philosophical company as it is as a company that executes.

R&R: You have companies like Nokia as part of Streetwise. What did you take from the music side that is useful to them?

DB: We realized that kids who are on the forefront of music, film and TV are also young boomers who care about technology and consume everything from: electronic games to phones to gadgets. So what we did, basically, was go to a pool of really active kids who were really in-

involved in the music and ask them about gaming. They told us about *Grand Theft Auto* and *Tony Hawk Pro Skater* and this and that.

It's about involving the kids from an emotional standpoint and spending the time — not overnight, but spending the time to really research what their desires and wants are. And not only that, but also to see if the applications or imaging are going to fly with them. And music is the universal language. Everything revolves around the music.

R&R: So what's going on in America right now? What's happening on the street? What are some of the trends you're seeing that maybe others aren't seeing, or some trends that people in radio should be aware of?

DB: As far as music, what's happening is that we are between cycles. At the end of the '80s it was the death of hair metal and the beginning of grunge. Then came the demise of grunge and in with the rap metal. Rap metal riff music is slowly becoming extinct, and there are going to be very few bands that can last through the bursting of that bubble. Everything is cyclical. Right now what's happening is that kids, as well as young musicians, are trying to find the next sound, the next culture, the next lifestyle.

It is my belief that the whole lo-fi phenomenon was an attempt at grasping something. Nothing ever really panned into huge record sales. There are very few bands that are real. One of them is The White Stripes; that's a real band. But those 10 or 12 other lo-fi bands, I don't know.

Then there's the emo and the screamo. Is it real? Is it going to pan out to be something massive? I don't know. I think that the next big thing is going to be song-oriented. It's going to be real. It's going to be rock music.

R&R: Where are kids finding out about new music? Is radio still the place?

DB: Kids will buy music because they hear a song, but kids are finding out about music through their friends, through the Internet and through the lifestyle of going to shows. There are a few program directors who are still hugely important in the mix, like Kevin Weatherly. These are people who will take chances, who will go out on a limb and play something whether or not anyone else is playing it because they believe in it. Kevin has called me several times, and we've talked about this. He'll play something on his own. That's beautiful, because I think he has his finger on the pulse.

We haven't seen any music break out of the Internet yet. It's not like we all wake up one day and Big Champagne has told us, "Here's the top download," and somehow that top download of a new band spreads. We haven't seen that yet. The kids still seem to go to radio to

find out where new music is, because we haven't seen anything break off the Internet yet.

R&R: OK, name three bands you think are great that no one's heard about yet.

DB: A band called Perris. Also, even though people have heard of them, Mars Volta. And Senses Fail.

R&R: What bands has radio missed the boat on this year?

"Everything is cyclical. Right now what's happening is the kids, as well as young musicians, are trying to find the next sound, the next culture, the next lifestyle."

DB: I think they've missed the boat on Less Than Jake. I thought that "Science" song was a smash from a band that draws 2,000 kids a market. Interpol's a good one. I would say the last Hometown Hero record.

R&R: What trends have you spotted that no one else has noticed yet?

DB: Alternative music is coming back. Real alternative. Your Pearl Jam types. Your songs. Look for songs in the future, real big songs from Incubus and System, bands that have established themselves that are writing great songs.

R&R: What about clothing, activities, video games, etc.?

DB: Gaming is massive. It's going to be the biggest thing. We just did a deal with a store called Electronics Boutique, where you buy all these games. Gaming is going to get bigger. As far as clothing, a lot of long-sleeve button-ups with the sleeves rolled up. Go to the Poison The Well show, and you'll see them. The band's at 60,000 records scanned. I bought them off of Trustkill.

TALK BACK TO R&R!

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

Call me at 310-788-1673 or e-mail:

mtolkoff@radioandrecords.com

R&R ALTERNATIVE TOP 50

October 31, 2003

Powered By



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | + / - PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-------------|---------------------|----------------|----------------------|
| 1 | 1 | A PERFECT CIRCLE Weak And Powerless (Virgin) | 2744 | -80 | 188393 | 13 | 81/1 |
| 2 | 2 | STAIN'D So Far Away (Flip/Elektra/EEG) | 2701 | +10 | 197232 | 20 | 77/0 |
| 5 | 3 | TRAPT Still Frame (Warner Bros.) | 2155 | +77 | 129029 | 17 | 72/3 |
| 3 | 4 | LINKIN PARK Faint (Warner Bros.) | 2119 | -263 | 168201 | 31 | 74/0 |
| 4 | 5 | NICKELBACK Someday (Roadrunner/IDJMG) | 2107 | -89 | 132618 | 13 | 65/0 |
| 11 | 6 | LINKIN PARK Numb (Warner Bros.) | 2085 | +354 | 177179 | 9 | 74/3 |
| 6 | 7 | THREE DAYS GRACE (I Hate) Everything About You (Live) | 2081 | +127 | 125325 | 20 | 70/0 |
| 8 | 8 | BLINK-182 Feeling This (Geffen) | 2006 | +176 | 154704 | 4 | 80/1 |
| 10 | 9 | WHITE STRIPES The Hardest Button To Button (Third Man/V2) | 1901 | +95 | 138285 | 19 | 77/1 |
| 19 | 10 | PUDDLE OF MUDD Away From Me (Geffen) | 1728 | +445 | 132294 | 3 | 77/2 |
| 7 | 11 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) | 1667 | -177 | 141785 | 21 | 59/0 |
| 9 | 12 | EVANESCENCE Going Under (Wind-up) | 1619 | -199 | 106746 | 21 | 68/0 |
| 12 | 13 | P.O.D. Will You (Atlantic) | 1579 | +71 | 98164 | 6 | 73/2 |
| 14 | 14 | JET Are You Gonna Be My Girl (Elektra/EEG) | 1517 | +102 | 109613 | 9 | 74/4 |
| 18 | 15 | SWITCHFOOT Meant To Live (Red Ink/Columbia) | 1462 | +148 | 76063 | 17 | 67/5 |
| 13 | 16 | GODSMACK Serenity (Republic/Universal) | 1351 | -115 | 76493 | 19 | 59/0 |
| 17 | 17 | WHITE STRIPES Seven Nation Army (Third Man/V2) | 1288 | -59 | 107916 | 37 | 73/0 |
| 21 | 18 | STROKES 12:51 (RCA) | 1252 | +102 | 96780 | 8 | 60/2 |
| 16 | 19 | DASHBOARD CONFESSIONAL Hands Down (Vagrant) | 1205 | -157 | 82289 | 17 | 62/0 |
| 15 | 20 | FUEL Falls On Me (Epic) | 1183 | -197 | 78957 | 14 | 55/0 |
| 26 | 21 | HOOBASTANK Out Of Control (Island/IDJMG) | 1167 | +284 | 64387 | 3 | 64/3 |
| 22 | 22 | COLD Suffocate (Flip/Geffen/Interscope) | 1087 | +35 | 50176 | 10 | 51/1 |
| 23 | 23 | 3 DOORS DOWN Here Without You (Republic/Universal) | 1017 | +17 | 66809 | 13 | 37/0 |
| 25 | 24 | KORN Right Now (Epic) | 990 | +94 | 73444 | 4 | 55/3 |
| 28 | 25 | AUDIOSLAVE I Am The Highway (Interscope/Epic) | 954 | +98 | 63177 | 6 | 59/3 |
| 24 | 26 | DISTURBED Liberate (Reprise) | 913 | -16 | 57651 | 20 | 33/0 |
| 27 | 27 | YELLOWCARD Way Away (Capitol) | 901 | +31 | 38555 | 13 | 57/1 |
| 29 | 28 | CHEVELLE Closure (Epic) | 891 | +37 | 44059 | 7 | 55/5 |
| 30 | 29 | SEVENDUST Enemy (TVT) | 833 | +5 | 35635 | 10 | 43/3 |
| 47 | 30 | STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) | 811 | +469 | 57128 | 2 | 61/10 |
| 36 | 31 | OUTKAST Hey Ya! (Arista) | 793 | +135 | 104245 | 9 | 34/5 |
| 32 | 32 | THURSDAY Signals Over The Air (Island/IDJMG) | 788 | +18 | 39074 | 9 | 51/0 |
| 31 | 33 | JANE'S ADDICTION True Nature (Capitol) | 768 | -5 | 34659 | 4 | 51/1 |
| 34 | 34 | HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise) | 695 | -17 | 41959 | 8 | 43/0 |
| 40 | 35 | ATARIS The Saddest Song (Columbia) | 659 | +83 | 22112 | 3 | 46/1 |
| 41 | 36 | COLDPLAY Moses (Capitol) | 649 | +117 | 50444 | 2 | 47/2 |
| 33 | 37 | 311 Creatures (For A While) (Volcano) | 603 | -115 | 38730 | 18 | 36/0 |
| 38 | 38 | STORY OF THE YEAR Until The Day I Die (Maverick/Reprise) | 586 | -23 | 23834 | 9 | 42/3 |
| 45 | 39 | SOMETHING CORPORATE Space (Drive-Thru/Geffen) | 573 | +86 | 22803 | 3 | 38/1 |
| 39 | 40 | SEETHER Gasoline (Wind-up) | 553 | -37 | 25627 | 10 | 31/0 |
| 42 | 41 | ALIEN ANT FARM Glow (DreamWorks) | 531 | +1 | 20599 | 4 | 37/1 |
| 35 | 42 | AFI The Leaving Song Part II (DreamWorks) | 501 | -189 | 44566 | 20 | 42/0 |
| 44 | 43 | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 406 | -87 | 27974 | 11 | 30/0 |
| 46 | 44 | STATIC-X The Only (Warner Bros.) | 396 | +6 | 15578 | 6 | 31/1 |
| Debut | 45 | DEFAULT Taking My Life Away (TVT) | 384 | +72 | 26430 | 1 | 22/2 |
| 43 | 46 | BRAND NEW The Quiet Things That No One... (Razor & Tie) | 377 | -139 | 30617 | 12 | 29/0 |
| Debut | 47 | IGGY POP Little Know It All (Virgin) | 373 | +96 | 20280 | 1 | 30/1 |
| 50 | 48 | FINGER ELEVEN One Thing (Wind-up) | 369 | +49 | 17441 | 2 | 27/1 |
| 37 | 49 | BILLY TALENT Try Honesty (Atlantic) | 363 | -284 | 23798 | 15 | 35/0 |
| Debut | 50 | FOO FIGHTERS Darling Nikki (Roswell/RCA) | 333 | +54 | 39607 | 1 | 10/1 |

82 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 10/19-10/25. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| RANCID Red Hot Moon (Hellcat/Warner Bros.) | 21 |
| SMILE EMPTY SOUL Nowhere Kids (Lava) | 11 |
| DISTILLERS Drain The Blood (Sire/Reprise) | 11 |
| STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) | 10 |
| AFI Silver And Cold (DreamWorks) | 8 |
| 311 Beyond The Gray Sky (Volcano) | 6 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | 5 |
| CHEVELLE Closure (Epic) | 5 |
| OUTKAST Hey Ya! (Arista) | 5 |
| STAIN'D How About You (Flip/Elektra/EEG) | 5 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) | +469 |
| PUDDLE OF MUDD Away From Me (Geffen) | +445 |
| LINKIN PARK Numb (Warner Bros.) | +354 |
| HOOBASTANK Out Of Control (Island/IDJMG) | +284 |
| BLINK-182 Feeling This (Geffen) | +176 |
| SMILE EMPTY SOUL Nowhere Kids (Lava) | +155 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | +148 |
| OUTKAST Hey Ya! (Arista) | +135 |
| DISTILLERS Drain The Blood (Sire/Reprise) | +128 |
| THREE DAYS GRACE (I Hate) Everything About You (Live) | +127 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| TRAPT Headstrong (Warner Bros.) | 1144 |
| SMILE EMPTY SOUL Bottom Of A Bottle (Lava) | 1025 |
| AUDIOSLAVE Like A Stone (Interscope/Epic) | 991 |
| CHEVELLE Send The Pain Below (Epic) | 921 |
| QUEENS OF THE STONE AGE No One Knows (Interscope) | 843 |
| FOO FIGHTERS All My Life (Roswell/RCA) | 828 |
| RED HOT CHILI PEPPERS Can't Stop (Warner Bros.) | 822 |
| FOO FIGHTERS Times Like These (Roswell/RCA) | 817 |
| ATARIS The Boys Of Summer (Columbia) | 612 |
| LINKIN PARK Somewhere I Belong (Warner Bros.) | 603 |

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 **Spud**
P.O.D., KITS/San Francisco



Wow! After all these years in radio, I finally get asked (or rather *yelled at* by Max, via e-mail) to go On the Record! I couldn't be more thrilled! And I simply can't believe how much great music there is out right now! • I'm totally diggin' "That Great Love Sound" from the new Raveonettes album; it sounds like The Ronettes meets The Jesus & Mary Chain. I like the new AFI single,

"Silver and Cold," from one of the best albums of the year, *Sing the Sorrow*. Speaking of AFI, Davey Havok is gonna take over KITS (Live 105)/San Francisco's new goth show, *Black Planet* (Fridays at midnight), a week before Halloween. • Since it's late October, I think I can safely proclaim my album of the year to be *Get Born* by Jet — I just can't stop listening to it. Af-

ter "Are You Gonna Be My Girl," check out "Look What You've Done" or "Lazy Gun" to witness the best scream in rock since Roger Daltrey. See Jet live! • What else? I love OutKast (video of the year!), Travis, The Strokes, The Dandy Warhols (wait, that's *also* my album of the year), Audio Bullys, Stellastarr, B.R.M.C., Mando Diao and Motor Ace, and I'd be lying if I said I wasn't listening to the new Drifting Sand. All right, I'm done. Gotta go surfin' now!

A Perfect Circle show staying power, staying right where they are at No. 1 for the second week in a row ... **Staind** keep the No. 2 slot ... **Rob Goldklang** and the Warner army are mounting an overwhelming show of force by moving into the No. 3 and 4 positions with **Trapt** and **Linkin Park**, respectively ... And it's Linkin Park yet again at No. 6. Says Goldklang, "I will crush you all! Arrrrghh!" ... Meanwhile, **Three Days Grace** are comfortably in the top 10 at No. 7 ... The rest of the top 10 is a battle among **Blink-182**, **The White Stripes** and **Puddle Of Mudd** ... **Jet** and **Switchfoot**, two acts that the doubters doubted could make it this far, are still gaining ground: Nos. 14 and 15, respectively ... **Yellowcard** get some more spins and hold at No. 27 ... **Sevendust** go to 29 ... **OutKast** keep climbing, 36-31. They're not going away, folks. Those of you holding out need to figure out this is a hit ... Note the rise of **Alien Ant Farm** to No. 41. **DreamWorks** will march this right up the chart, you watch ... Most Added: **Rancid**, **The Distillers**, **Smile Empty Soul**, **Stone Temple Pilots**, **AFI**, **311** ... Most Should Be Added: **OutKast**, **Yellowcard**, **Rancid**, **Story Of The Year**, **Jet**, **Three Days Grace**, **Alien Ant Farm**, **Kings Of Leon**, **Atmosphere**

— Max Tolkoff, *Alternative Editor*

Alternative ON THE RADIO

COMING RIGHT UP

ARTIST: **Hoobastank**
LABEL: **Island/IDJMG**

By **KEITH BERMAN**/ASSOCIATE RADIO EDITOR



It sounds like a bad tagline for a new drug: "Hoobastank: The great band with the funny name." Those of us lucky enough to be within reception range of KROQ/Los Angeles have undoubtedly heard Sluggo's drop of some kid calling in on the request line to hear "Hoobasnake," which, despite the fact that I've heard it dozens of times, still makes me giggle like a little schoolgirl, a la Homer Simpson.

The four-man cauldron of self-described "melodic resonance" was born in the early '90s in the Los Angeles suburb of Agoura Hills, when singer Doug Robb and guitarist Dan Estrin met up during a high school battle of the bands. Like a Hollywood couple, the duo eventually left their respective groups to join forces, picking up bassist Markku Lappalainen and drummer Chris Hesse along the way.

After gathering a West Coast following, the band expanded their fan base by putting their self-released debut album, 1998's *They Sure Don't Make Basketball Shorts Like They Used To*, on the Internet and garnered fans in places like England, Russia, Brazil and Israel. (My peeps in the Middle East love their rock 'n' roll.) Hoobastank sold out their entire run in just a few months.

Estrin says, "It's an incredible feeling to know that our music is finding its way to people around the world. We couldn't believe it when one kid e-mailed us from Brazil to let us know he had created a site dedicated to the band after hearing our album for the first time."

Hoobastank were signed to Island and proceeded to rock our socks off stateside with their major-label self-titled debut and its leadoff single, "Crawling in the Dark."

The band's emotion-laden lyrics and powerful music rocketed them to the top of the charts and into the big left ventricle of our hearts. Proving they weren't a one-hit wonder, the band rolled out "Running Away" and "Remember Me" to similar success.

I had a chance to see these guys a few months ago during the R&R Convention, and they put on an incredible show. If I wasn't a Hoobastank fan already, I certainly was after I stepped out of the Roxy that night — to say they blew the roof off the place would be an understatement. Their energy and enthusiasm aren't limited to the studio; they spilled it all over the stage and flooded the audience as well.

Now the great band with the funny name has returned to rock more of our articles of clothing off, unleashing the fury and raw emotion of "Out of Control" on Alternative radio. This power-packed punch of compressed frenetic energy is currently hitting strong at stations like WXRK/New York, WNNX/Atlanta, KTBB/Houston, KWOD/Sacramento and KFMA/Tucson, giving Alternative stations everywhere a solid dose of real kick-ass music to air. The album hits stores on Dec. 2; the single is already on your desk and should be in your playlist.

By the way, does anyone really know where the hell the band got its name? I've heard so many different stories. Please let me know if you find out what the real version is, because it's been bothering me for years.

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October 31, 2003



America's Best Testing Alternative Songs 12 +
For The Week Ending 10/31/03

| Artist Title (Label) | TW | LW | Familiarity | Burn | Persons 18-34 | Men 18-34 | Women 18-34 |
|---|------|------|-------------|------|---------------|-----------|-------------|
| LINKIN PARK Numb (Warner Bros.) | 4.21 | 4.18 | 90% | 15% | 4.22 | 4.09 | 4.34 |
| LINKIN PARK Faint (Warner Bros.) | 4.19 | 4.19 | 97% | 33% | 4.25 | 4.15 | 4.35 |
| YELLOWCARD Way Away (Capitol) | 4.13 | 4.20 | 60% | 8% | 4.07 | 4.04 | 4.10 |
| TRAPT Still Frame (Warner Bros.) | 4.05 | 4.11 | 88% | 20% | 4.07 | 4.00 | 4.15 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | 4.01 | 4.11 | 72% | 12% | 3.89 | 3.85 | 3.93 |
| THREE DAYS GRACE (I Hate) Everything About You (Live) | 4.00 | 3.97 | 87% | 16% | 3.87 | 3.67 | 4.07 |
| TRAPT Headstrong (Warner Bros.) | 3.99 | 3.97 | 98% | 47% | 4.01 | 3.79 | 4.21 |
| AFI The Leaving Song Part II (DreamWorks) | 3.97 | 3.97 | 77% | 16% | 3.86 | 3.9 | 3.82 |
| FUEL Falls On Me (Epic) | 3.92 | 3.82 | 85% | 14% | 3.87 | 3.62 | 4.11 |
| STAIN'D So Far Away (Flip/Elektra/EEG) | 3.88 | 3.98 | 98% | 36% | 3.89 | 3.68 | 4.08 |
| 3 DOORS DOWN Here Without You (Republic/Universal) | 3.87 | 3.93 | 88% | 23% | 3.84 | 3.75 | 3.91 |
| DASHBOARD CONFESSIONAL Hands Down (Vagrant) | 3.87 | 3.83 | 83% | 15% | 3.80 | 3.81 | 3.80 |
| A PERFECT CIRCLE Weak And Powerless (Virgin) | 3.87 | 3.71 | 78% | 15% | 3.85 | 3.74 | 3.95 |
| EVANESCENCE Going Under (Wind-up) | 3.86 | 3.87 | 98% | 39% | 3.92 | 3.73 | 4.09 |
| SMILE EMPTY SOUL Bottom Of A Bottle (Lava) | 3.86 | 3.87 | 85% | 25% | 3.75 | 3.51 | 3.95 |
| 311 Creatures (For A While) (Volcano) | 3.84 | 3.91 | 85% | 22% | 3.71 | 3.54 | 3.85 |
| COLD Suffocate (Flip/Geffen/Interscope) | 3.83 | 3.79 | 74% | 13% | 3.70 | 3.64 | 3.76 |
| SEVENOUST Enemy (TVT) | 3.83 | 3.88 | 54% | 7% | 3.83 | 3.81 | 3.87 |
| NICKELBACK Someday (Roadrunner/DJMG) | 3.82 | 3.84 | 93% | 26% | 3.79 | 3.67 | 3.90 |
| DISTURBED Liberate (Reprise) | 3.66 | 3.66 | 81% | 21% | 3.65 | 3.66 | 3.63 |
| AUDIOSLAVE I Am The Highway (Interscope/Epic) | 3.66 | - | 69% | 15% | 3.79 | 3.74 | 3.84 |
| AUDIOSLAVE Show Me How To Live (Interscope/Epic) | 3.62 | 3.60 | 89% | 32% | 3.70 | 3.59 | 3.79 |
| JET Are You Gonna Be My Girl (Elektra/EEG) | 3.62 | 3.49 | 66% | 14% | 3.48 | 3.18 | 3.79 |
| P.O.D. Will You (Atlantic) | 3.61 | 3.58 | 67% | 13% | 3.61 | 3.59 | 3.62 |
| BILLY TALENT Try Honesty (Atlantic) | 3.61 | 3.63 | 51% | 9% | 3.62 | 3.7 | 3.55 |
| STROKES 12:51 (RCA) | 3.54 | 3.25 | 58% | 14% | 3.42 | 3.23 | 3.61 |
| WHITE STRIPES Seven Nation Army (Third Man/V2) | 3.53 | 3.37 | 95% | 49% | 3.53 | 3.35 | 3.69 |
| GODSMACK Serenity (Republic/Universal) | 3.49 | 3.51 | 80% | 28% | 3.45 | 3.27 | 3.62 |
| WHITE STRIPES The Hardest Button To Button (Third Man/V2) | 3.28 | 3.20 | 78% | 28% | 3.23 | 3.08 | 3.38 |

Total sample size is 424 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. 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 the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



TOP 20 SPECIALTY ARTISTS

1. FOO FIGHTERS (Roswell/RCA) "Darling Nikki"
2. DISTILLERS (Reprise) "Drain The Blood"
3. ANTI-FLAG (Fat Wreck Chords) "Turncoat"
4. COHEED & CAMBRIA (Equal Vision) "A Favor House Atlantic"
5. BELLE & SEBASTIAN (Sanctuary/SRG) "Step Into My Office, Baby"
6. DARKNESS (Atlantic) "I Believe In A Thing Called Love"
7. RYAN ADAMS (Lost Highway/DJMG) "So Alive"
8. PRIMUS (Interscope) "Pilcher's Squad"
9. MISFITS (Rykodisc) "Monster Mash"
10. SLOWRIDE (Deep Elm) "Panther 1"
11. SOUTH (Kinetic) "Loosen Your Hold"
12. INTERPOL (Matador) "Obstacle 1"
13. FIRE THEFT (Rykodisc) "Chain"
14. NETWORK (Adeline) "Roshambo"
15. CHOMSKY (Aezra) "15 Minutes"
16. SPACE CADET (Trauma) "Let's Go"
17. OX (Unsigned) "She Shot Me Down"
18. SUPAGROUP (Foodchain) "What's Your Problem"
19. LORETTA (Benchmark) "Slow Down"
20. STRIKE ANYWHERE (Jade Tree) "Infrared"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Foo Fighters
TITLE: "Darling Nikki"
LABEL: Roswell/RCA



One of the songs that miffed Tipper Gore and her gaggle of Washington wives during the PMRC years of the Reagan administration, Prince's "Darling Nikki," from his watershed album *Purple Rain*, was an unabashed slab of sex on vinyl. In fact, it's the song that inspired ol' Tipper to start the whole group to begin with, and "Nikki" debuted at No. 1 with a bullet on the Washington wives' "Filthy 15." What a joy, then, to hear it now, resurrected by Dave Grohl and Foo Fighters as the B-side to their U.K. commercial single for "Have It All." The B-side is the main attraction here, and "Darling Nikki" is now grinding on Alternative outlets everywhere, including KROQ/Los Angeles, KRBZ/Kansas City, WHFS/Washington and WKQX/Chicago. "Nikki" has Alt Specialty's number as well, hitting No. 1 on the chart for two weeks straight. Dial it up for a good time, and then watch your phones catch fire.

— Frank Correia, Rock Specialty Editor

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Stations and their adds listed alphabetically by market

Reporters

| | | | | | | | | |
|---|---|--|--|---|---|--|---|--|
| <p>WHR/Albany, NY* OM: John Cooper PD: Lisa Biallo No Adds</p> | <p>WBZ/Burlington* OM: Matt Grasso MD: Christine Parvuk CHEVELLE DISTILLERS</p> | <p>WXEG/Dayton, OH* PD: Steve Kramer MD: Boomer 6 JET 5 KORN 3 SWITCHFOOT 3 P.O.D.</p> | <p>WEED/Hagerstown AP/MD: Steve Roberts 3 SMILE EMPTY SOUL 1 S11 5 RANCO 1 CAUTERIZE</p> | <p>KROQ/Los Angeles, CA* PD: Kevin Weasberry MD: Gene Southworth 13 TRAPT 10 JAMES ADDICTION 1 TRAPT</p> | <p>WROX/Norfolk, VA* PD: Michele Diamond MD: Mike Powers CHEVELLE AFI EVE 6 OUTKAST RANCO</p> | <p>KNRK/Portland, OR* PD: Mark Hoffman Stations Reporter/AP: Jaime Cooley RANCO</p> | <p>KBZ/San Diego, CA* PD: Brent Michaels AP/MD: Michael Halloran SWITCHFOOT</p> | <p>WXSX/Tallahassee, FL OM: Kris Van Dyke PD: Dale Pitt AP/MD: Heather 7 JET 7 THURSDAY 1 RANCO</p> |
| <p>KTZO/Albuquerque, NM* PD: Scott Schneider MD: Ben Kelley 2 SMILE EMPTY SOUL 1 OUTKAST SEVENDUST STORY OF THE YEAR</p> | <p>WAVF/Charlotte, SC* PD: Dave Rassi AP/MD: Jessie Dewe No Adds</p> | <p>KTCL/Denver, CO* PD: Mike O'Connor MD: Rich Rubin MD: Will Jordan 2 A PERFECT CIRCLE</p> | <p>KUCD/Honolulu, HI* PD: Jason Hyatt No Adds</p> | <p>WLSR/Louisville, KY* 1 YERKLAKE STONE TEMPLE PILOTS</p> | <p>KQRX/Dallas, TX PD/MD: Michael Todd 17 EVANESCENCE 7 ELECTRIC SIX 7 JAMES ADDICTION 7 HAIRY BOBOT 7 DEFAULT</p> | <p>WBRU/Providence, RI* PD: Seth Ressler MD: Andy Yea RANCO</p> | <p>XTRA/San Diego, CA* PD: Jim Richards MD: Harry Whalley 4 JACK JOHNSON HOBBASTANK</p> | <p>WSUN/Tampa, FL* PD: Shaik AP: Pat Largo No Adds</p> |
| <p>WNNX/Atlanta, GA* OM: Leslie Franz PD: Chris Williams MD: Jim Harris No Adds</p> | <p>WEND/Charlotte* OM: Mike Berlak PD: Jack Daniel AP/MD: Kristian Honeycutt 1 HOBBASTANK DEFAULT CHEVELLE</p> | <p>CIMX/Detroit, MI* PD: Murray Bruchbauer AP: Vince Casanova MD: Matt Franklin RANCO</p> | <p>KTBY/Houston, TX* PD/MD: Vince Richards AP: Eric Schmitt EVE 6</p> | <p>WVNS/Memphis, TN* PD: Rob Crossman MD: Mike Williams 38 STONE TEMPLE 1 JET STONE TEMPLE PILOTS SMILE EMPTY SOUL</p> | <p>KHBZ/Oklahoma City, OK* OM: Bill Hurley PD: Jimmy Herdus AFI 311 SEVENDUST</p> | <p>WWRX/Providence, RI* PD: Kevin Mays MD: Bryan Stator No Adds</p> | <p>KITS/San Francisco, CA* PD: Sean Downey AP: Spud MD: Aaron Anshen 15 PUDDLE OF BLOOD 1 DISTILLERS 1 FOO FIGHTERS RANCO</p> | <p>KFMA/Tucson, AZ* PD: Libby Cardenas MD: Matt Gray 7 SEVENDUST DISTILLERS SMILE EMPTY SOUL</p> |
| <p>WJSE/Atlantic City, NJ* PD: Ari Partridge RANCO</p> | <p>WKXO/Chicago, IL* PD: Mike Stern MD: Mary Staunions AFI 311</p> | <p>KHRO/El Paso, TX* OM: Scott Jensen MD: Michael Young 1 DARKNESS 1 VANDOTA RED RANCO</p> | <p>WRXZ/Indianapolis, IN* PD: Scott Jensen MD: Michael Young STATIC-X</p> | <p>WZTA/Miami, FL* PD: Tony Henson AFI STORY OF THE YEAR</p> | <p>WJRR/Orlando, FL* OM: Adam Cook PD: Pat Lynch AP: Rick Everett MD: Brian Dickman JAMES ADDICTION</p> | <p>KRZO/Reno, NV* OM: Rob Brooks PD: Jeremy Smith AP/MD: Matt Diable 1 RANCO AFI</p> | <p>KCML/San Jose, CA* No Adds</p> | <p>KMYZ/Tulsa, OK* PD: Lynn Barlowe MD: Corbin Platter 2 BURNING BROTHERS 1 DISTILLERS</p> |
| <p>WZZM/Chicago, IL* PD: Bill Gamble AP: Steve Levy MD: James Woodford No Adds</p> | <p>XXNA/Fayetteville, AR PD/MD: Dave Jackson 22 AUDIOSLAVE 23 LIMP BIZKIT 10 SWITCHFOOT 7 Y SHAPE BAND 6 METALICA 4 DOORS DOWN</p> | <p>WRXZ/Johnson City* PD: Mark McKinney STORY OF THE YEAR DEFAULT STONE TEMPLE PILOTS</p> | <p>WPLJ/Jacksonville, FL* OM: Gail Austin PD: Bo Matthews AP/MD: Chad Chamberly AUDIOSLAVE LIMB PARK HOBBASTANK KORN</p> | <p>WLUM/Muskegon, WI* PD: Tommy White MD: Kenny Neumann 1 AFI NICKELBACK</p> | <p>WOLC/Orlando, FL* PD: Souly Smith 1 P.O.D.</p> | <p>WDRY/Richmond, VA* OM: Mike Murphy MD: Keith Dallas SMILE EMPTY SOUL RANCO</p> | <p>KNDQ/Seattle, WA* PD: Phil Manning AP: Jim Keller 12 OUTKAST RANCO</p> | <p>WPBZ/W. Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen COLD 311</p> |
| <p>KROX/Austin, TX* OM: Jeff Carrol PD: Melody Lee MD: Toby Ryan 12 OUTKAST 1 LINCOLN PARK DISTILLERS</p> | <p>WAQZ/Cincinnati, OH* PD/MD: Jeff Hugel RANCO DISTILLERS</p> | <p>KFRR/Fresno, CA* PD: Chris Squires MD: Raymond 1 TRAPT</p> | <p>KRBZ/Kansas City, MO* PD: Greg Berger MD: Leah 311 DISTILLERS</p> | <p>WBYZ/Phoenix, AZ* OM: Adam Cook PD: Nancy Stevens AP: David Air Drive MD: John Brea 2 RANCO</p> | <p>WEDJ/Orlando, FL* OM: Bill Canali PD: Casey Krotowski 5 CHEVELLE 2 SMILE EMPTY SOUL</p> | <p>WYLA/Philadelphia, PA* PD: Jim Williams MD: Scott SOMETHING CORPORATE</p> | <p>KSYR/Silver Spring, MD* OM: Howard Clark PD: Paul "The Hammer" Lippert 12 STONE TEMPLE PILOTS SMILE EMPTY SOUL STAYED FINER ELEVEN SPACE CRACKER DISTILLERS</p> | <p>WHFS/Washington, DC* PD: Lisa Warden AP: Bob Weng MD: Paul Ferriss 18 TRAPT 1 AFI</p> |
| <p>WRAX/Birmingham, AL* PD: Susan Groves MD: Mark Lindsay SMILE EMPTY SOUL</p> | <p>WJAX/Fl. Myers, FL* OM: John Hazz AP: Joe Madril MD: Jeff Zito 1 DISTILLERS</p> | <p>WBYZ/Phoenix, AZ* OM: Adam Cook PD: Nancy Stevens AP: David Air Drive MD: John Brea 2 RANCO</p> | <p>WBUZ/Nashville, TN* OM: Jim Patrick PD/MD: Russ Schneck 17 RYAN ADAMS STONE TEMPLE PILOTS TAKING BACK SUNDAY MAMBO DAD ZIG ZAG</p> | <p>KEDJ/Phoenix, AZ* OM: Laura Horn PD: Nancy Stevens AP: David Air Drive MD: John Brea 2 RANCO</p> | <p>WYLA/Philadelphia, PA* PD: Jim Williams MD: Scott SOMETHING CORPORATE</p> | <p>KXIX/Riverside, CA* OM: Bill Canali PD: Seth Cleary AP/MD: David James SWITCHFOOT</p> | <p>KPNT/Si. Louis, MO* PD: Tommy Mathers MD: Jeff Fene 1 SMILE EMPTY SOUL</p> | <p>WVDC/Washington, DC* PD: Jon Bovilacqua MD: Danielle Ryan No Adds</p> |
| <p>KDXR/Boise, ID* PD: Jacot Jackson MD: Kaitao No Adds</p> | <p>WXTM/Cleveland, OH* PD: Kim Moore AP: Don Harrela MD: Paul Scholze STAND</p> | <p>WXTW/Fl. Wayne, IN* OM: JJ Fabini PD: Don Walker AP: Matt Jericho MD: Greg Travis 1 STAND 1 RANCO AGENTS OF THE SUN LIVING COLOUR KILLING JOKE</p> | <p>WVFA/Annville, TN* PD: Anthony Proffit MD: Dustin Matthews IGGY POP</p> | <p>KZON/Phoenix, AZ* PD/MD: Kevin Ramirez No Adds</p> | <p>WYLA/Philadelphia, PA* PD: Jim Williams MD: Scott SOMETHING CORPORATE</p> | <p>WZNE/Rochester, NY* OM/PD: John McCree MD: Jeff Solitano 1 RANCO RYAN ADAMS SMILE EMPTY SOUL</p> | <p>KPNT/Si. Louis, MO* PD: Tommy Mathers MD: Jeff Fene 1 SMILE EMPTY SOUL</p> | <p>WSFM/Wilmington, NC PD: Keith MD: Mike Kennedy 2 AFI 2 EVE 6</p> |
| <p>WBCN/Boston, MA* OM: Tony Berardini PD: Dan AP/MD: Steven Strick 1 SMILE EMPTY SOUL RANCO DISTILLERS</p> | <p>WARQ/Columbia, SC* PD: Dave Farris MD: Dave Farris STAND NICKELBACK</p> | <p>WGRD/Grand Rapids, MI* PD: Bobby Puzos MD: Michael Grey No Adds</p> | <p>KXTE/Las Vegas, NV* PD: Dave Wellington AP/MD: Chris Ripley STAND NICKELBACK</p> | <p>WDXX/Pittsburgh, PA* PD: John Macchitta MD: Mike F. 5 DARKNESS 5 ANTI-FLAG 4 DISTILLERS 3 STONE TEMPLE PILOTS</p> | <p>WYLA/Philadelphia, PA* PD: Jim Williams MD: Scott SOMETHING CORPORATE</p> | <p>KWOD/Sacramento, CA* PD: Steve Johnson MD: Steve Collins 3 DARKNESS 5 ANTI-FLAG 4 DISTILLERS 3 STONE TEMPLE PILOTS</p> | <p>KCPX/Salt Lake City, UT* OM: Keith Abrams PD: Ian McCrea 6 AFI 3 311</p> | <p>WVFC/Wilmington, NC PD: Keith MD: Mike Kennedy 2 AFI 2 EVE 6</p> |
| <p>WEDG/Buffalo, NY* PD: Tony Glass MD: Ryan Patrick 2 STROKES</p> | <p>WVFC/Wilmington, NC PD: Jeff Sanders AP/MD: Turner Watson 2 REVIS 1 SMILE EMPTY SOUL</p> | <p>WVFC/Wilmington, NC PD: Jeff Sanders AP/MD: Turner Watson 2 REVIS 1 SMILE EMPTY SOUL</p> | <p>KLEC/Little Rock, AR* PD: Hooper AP/MD: Adam KINGS OF LEON KILLING JOKE OUTKAST ZIG ZAG ALIEN ANT FARM</p> | <p>WYLA/Philadelphia, PA* PD: Jim Williams MD: Scott SOMETHING CORPORATE</p> | <p>WYLA/Philadelphia, PA* PD: Jim Williams MD: Scott SOMETHING CORPORATE</p> | <p>WYLA/Philadelphia, PA* PD: Jim Williams MD: Scott SOMETHING CORPORATE</p> | <p>WYLA/Philadelphia, PA* PD: Jim Williams MD: Scott SOMETHING CORPORATE</p> | <p>WYLA/Philadelphia, PA* PD: Jim Williams MD: Scott SOMETHING CORPORATE</p> |

* Monitored Reporters
94 Total Reporters
85 Total Monitored
9 Total Indicator
Reported Frozen Playlist (1):
KJEE/Santa Barbara, CA



New & Active

- DISTILLERS** Drain The Blood (*Sire/Reprise*)
Total Plays: 296, Total Stations: 36, Adds: 11
- ILL NINO** How Can I Live (*Roadrunner/IDJMG*)
Total Plays: 277, Total Stations: 18, Adds: 0
- NO DOUBT** It's My Life (*Interscope*)
Total Plays: 274, Total Stations: 12, Adds: 0
- 311** Beyond The Gray Sky (*Volcano*)
Total Plays: 205, Total Stations: 32, Adds: 6
- DARKNESS** I Believe In A Thing Called Love (*Must...Destroy/Atlantic*)
Total Plays: 197, Total Stations: 12, Adds: 3

- EVE 6** At Least We're Dreaming (*RCA*)
Total Plays: 196, Total Stations: 21, Adds: 2
- SMILE EMPTY SOUL** Nowhere Kids (*Lava*)
Total Plays: 187, Total Stations: 36, Adds: 11
- AFI** Silver And Cold (*DreamWorks*)
Total Plays: 152, Total Stations: 17, Adds: 8
- RAPTURE** House of Jealous Lovers (*Strummer/Universal*)
Total Plays: 137, Total Stations: 15, Adds: 1
- TAKING BACK SUNDAY** You're So Last Summer (*Victory*)
Total Plays: 125, Total Stations: 14, Adds: 2

Indicator Most Added*

- RANCO** Red Hot Moon (*Helicat/Warner Bros.*)
- SMILE EMPTY SOUL** Nowhere Kids (*Lava*)

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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Email: mdavis@radioandrecords.com

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 | STING Send Your Love (A&M/Interscope) | 297 | +18 | 1672 | 10 | 16/0 |
| 2 | 2 | R.E.M. Bad Day (Warner Bros.) | 265 | -8 | 1373 | 6 | 18/0 |
| 3 | 3 | JOHN MAYER Bigger Than My Body (Aware/Columbia) | 246 | -5 | 1536 | 11 | 16/0 |
| 6 | 4 | JONNY LANG Red Light (A&M/Interscope) | 231 | +25 | 1595 | 8 | 16/0 |
| 4 | 5 | BEN HARPER Diamonds On The Inside (Virgin) | 217 | -20 | 1549 | 13 | 15/0 |
| 5 | 6 | LOS LONELY BOYS Heaven (Dr) | 215 | -4 | 1374 | 15 | 17/0 |
| 9 | 7 | VAN MORRISON Once In A Blue Moon (Blue Note/EMC) | 198 | +26 | 790 | 5 | 16/0 |
| 10 | 8 | JASON MRAZ You And I Both (Elektra/EEG) | 180 | +9 | 1443 | 18 | 11/0 |
| 7 | 9 | HOWIE DAY Perfect Time Of Day (Epic) | 178 | -6 | 1308 | 9 | 12/0 |
| 11 | 10 | NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATD) | 171 | +3 | 758 | 9 | 16/0 |
| 8 | 11 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 171 | -1 | 991 | 5 | 14/0 |
| 13 | 12 | COLDPLAY Moses (Capitol) | 166 | +16 | 847 | 2 | 17/0 |
| 15 | 13 | SARAH MCLACHLAN Fallen (Arista) | 151 | +4 | 743 | 4 | 10/0 |
| 21 | 14 | ZIGGY MARLEY Dragonfly (Private Music/AAL) | 148 | +15 | 841 | 4 | 13/0 |
| 19 | 15 | LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway) | 146 | +7 | 709 | 5 | 14/0 |
| 14 | 16 | RICKIE LEE JONES Second Chance (V2) | 138 | -11 | 524 | 3 | 14/0 |
| 17 | 17 | MAVERICKS I Want To Know (Sanctuary/SRG) | 135 | -5 | 602 | 7 | 15/0 |
| 12 | 18 | ROBERT RANDOLPH Soul Refreshing (Warner Bros.) | 129 | -29 | 685 | 10 | 12/0 |
| 16 | 19 | JACK JOHNSON Wasting Time (Jack Johnson Music/Universal) | 124 | -21 | 1170 | 17 | 9/0 |
| 27 | 20 | DAVE MATTHEWS Save Me (RCA) | 121 | +11 | 661 | 2 | 15/3 |
| 22 | 21 | TRAIN When I Look To The Sky (Columbia) | 119 | -1 | 765 | 6 | 9/0 |
| 20 | 22 | PETE YORN Crystal Village (Columbia) | 118 | -18 | 1134 | 16 | 7/0 |
| 24 | 23 | SHELBY LYNNE Telephone (Capitol) | 116 | -2 | 543 | 8 | 11/0 |
| 23 | 24 | BARENAKED LADIES Another Postcard (Chimps) (Reprise) | 116 | -3 | 714 | 5 | 9/0 |
| Debut | 25 | RYAN ADAMS So Alive (Lost Highway/IDJMG) | 112 | +14 | 657 | 1 | 12/1 |
| 25 | 26 | JOE FIRSTMAN Breaking All The Ground (Atlantic) | 110 | -4 | 742 | 2 | 9/0 |
| Debut | 27 | TRAVIS Re-Offender (Epic) | 108 | +6 | 644 | 1 | 12/1 |
| - | 28 | EMMYLOU HARRIS Here I Am (Nonesuch) | 106 | +3 | 188 | 2 | 11/1 |
| Debut | 29 | THRILLS One Horse Town (Virgin) | 105 | +8 | 479 | 1 | 13/0 |
| 18 | 30 | MICHAEL FRANTI / SPEARHEAD Everyone Deserves Music (iMusic) | 105 | -35 | 339 | 13 | 13/0 |

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 10/19 - Saturday 10/25.
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Most Added*

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| JDHN EDDIE If You're Here When I Get Back (Thrill Show) | 12 |
| COLIN BLADES White Holiday (Connoisseur) | 4 |
| DAVE MATTHEWS Save Me (RCA) | 3 |
| PATTY GRIFFIN Long Ride Home (ATD) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| COUNTING CROWS She Don't Want Nobody Near (Geffen) | +72 |
| GUSTER Careful (Palm/Reprise) | +52 |
| AL GREEN I Can't Stop (Blue Note/EMC) | +35 |
| VAN MORRISON Once In A Blue Moon (Blue Note/EMC) | +26 |
| JONNY LANG Red Light (A&M/Interscope) | +25 |
| KATHLEEN EDWARDS Hockey Skates (Zoe/Rounder) | +24 |
| CRASH TEST DUMMIES Flying Feeling (Cha-Ching) | +24 |
| JOE STRUMMER Coma Girl (Hellcat/Epitaph) | +23 |
| WAIKS London Still (Compass) | +23 |
| LITTLE FEAT Night On The Town (Hot Tomato) | +22 |

Reporters

WAPS/Akron, OH
PD: Bill Gruber
2 COLN BLADES
2 PAUL WESTERBERG
1 JOHN EDDIE
1 LESLIE MILLS

KBAC/Albuquerque, NM*
PD: Ira Gordon
COUNTING CROWS

KGSR/Austin, TX*
DM: Jeff Carroll
PD: Judy Denberg
APD: Jil Herdman-Ross
MD: Susan Castle
13 SHERYL CROW
13 JOAN OSBORNE
1 NORNELLA & THE CC STRING
1 LUCIANA BELLMINI
1 JOSH ROUSE
1 PATTY GRIFFIN

WRNR/Baltimore, MD
DM: Jan Peterson
PD: Alan Contrilla
1 TOM PETTY & THE HEARTBREAKERS
1 LUCIANA BELLMINI
1 COLN BLADES
1 JOE STRUMMER
1 KEMEDYS

KRVB/Boise, ID*
DM/PO: Dan McColly
1 SHERYL CROW
1 THRILLS
1 JOHN EDDIE

WBOS/Boston, MA*
APD/MD: Michele Williams
No Adds

WXRV/Boston, MA*
PD: Nicole Santer
MD: Dana Marshall
MAF
COUNTING CROWS

WNCS/Burlington
PD/MD: Mark Abovshab
JOHN EDDIE

WNVV/Cape Cod, MA
PD/MD: Barbara Deary
1 RUFUS WAINWRIGHT
1 EMILYLOU HARRIS

WDDO/Chattanooga, TN*
DM/PO: Denny Howard
11 AUDISIO
1 FOO FIGHTERS
RODEY

WXRT/Chicago, IL*
PD: Norm Winer
APD: John Farnada
4 THORNS
2 JET
2 COWBOY JUNKIES
1 RYAN ADAMS
1 MAVERICKS

KBXR/Columbia, MO
DM: Jack Lawson
PD/MD: Lana Treese
No Adds

KBCC/Denver, CO*
PD: Scott Arbaugh
MD: Kessler
7 DAVE MATTHEWS

WOET/Detroit, MI
PD: Judy Adams
MD: Martin Bandey
No Adds

WVOD/Elizabeth City, NC
PD: Matt Cooper
MD: Tom Abbey
DAVE MATTHEWS
STEREOPHONICS

WNCW/Greenville, SC
DM: Ellen Piersman
PD/MD: Kim Clark
APD: Martin Anderson
PATTY GRIFFIN
JOHN LEE HOOKER
BOBBY BARE JR'S YOUNG CRIMINAL
STARBUCK LEIGUE
BARENAKED LADIES
KITTLE ROCKETS
JULIAN MARLEY
KELLY WATSON

WTTS/Indianapolis, IN*
PD: Brad Holtz
MD: Todd Berryman
JOHN EDDIE

KMTN/Jackson, WY
DM: Scott Anderson
PD/MD: Brent "Fish" Fishme
1 JOHN EDDIE
1 COLN BLADES
1 LESLIE MILLS
1 AL GREEN
1 COUNTING CROWS
1 JOHN LEE HOOKER

KTGB/Kansas City, MO
PD: Jon Hart
MD: Bryan Johnson
TOM PETTY & THE HEARTBREAKERS
JOHN EDDIE
TORY BURTON

WDRK/Knoxville, TN*
PD: Jim Ziegler
MD: Aimee Bessner
7 THORNS
5 LOS LONELY BOYS

WPKL/Louisville, KY
DM: Brian Carr
PD: Dan Rees
APD/MD: Stacy Drew
WHITE STRIPES
JOHN EDDIE
JET
NEIL YOUNG
IN MORNING JACKET
CRASH TEST DUMMIES
PAUL WESTERBERG

WMMM/Madison, WI*
PD: Tom Teuber
MD: Gabby Parsons
10 JOHN EDDIE
7 CMC-OR

WMP5/Memphis, TN*
PD: Steve Richards
MD: Alexandra Inzer
7 JOHN EDDIE
4 GUSTER

KTCZ/Minneapolis, MN*
PD: Lauren MacLeash
APD/MD: Mike Wolf
No Adds

WGVX/Minneapolis, MN*
DM: Dave Hamilton
PD: Jeff Collins
No Adds

WZEW/Mobile, AL*
DM: Tim Camp
PD: Brian Hart
MD: Lee Ann Knorr
JOHN EDDIE
COUNTRY CROWS

KPIG/Monterey, CA
PD/MD: LauraEllen Hopper
APD: Allison Mackeary
5 JOHN EDDIE
5 VAN MORRISON
5 LITTLE FEAT
5 HOT CLUB OF COWBOYS
5 LAURA LOVE
4 DAVE MATTHEWS
4 PATTY GRIFFIN

WRLT/Nashville, TN*
DM/PO: David Hall
APD/MD: Roy Keith Coss
JOHN EDDIE
STEADMAN
STEREOPHONICS

WFUV/New York, NY
PD: Chuck Stimpson
MD: Riko Houston
JOHN EDDIE
GEOFF MILLDAUR
SOMER LEROCH

WKOC/Morfolk, VA*
PD: Paul Shogren
MD: Kristian Groot
5 JOHN EDDIE
MATTHEW RYAN
ROBERT SARKIS
NO DUPE

KCTY/Omaha, NE*
DM: Brian Burns
APD/MD: Bruce Jones
MICHAEL FRANTI / SPEARHEAD
LEANA MACE
MAVERICKS

WXPN/Philadelphia, PA
PD: Bruce Warren
APD/MD: Helen Leitch
4 LUCIA COSTELLO
1 DAVE MATTHEWS
1 BELLE & SEBASTIAN
1 LITTLE FEAT
1 MATT WATSON

WYEP/Pittsburgh, PA
PD: Mike Reuber
MD: Jillie
EASTMONTAIN/SOUTH
JOHN EDDIE
KIS OCEANORST

WCLZ/Portland, ME
PD: Herb Ivy
MD: Brian James
NORMAN JONES
DAVE MATTHEWS
STEREOPHONICS
AL GREEN
COUNTING CROWS

KINX/Portland, OR*
PD: Dennis Constantine
MD: Kevin Welch
9 SHERYL CROW

WDSY/Poughkeepsie, NY
DM: Greg Gattine
APD: Christine Martinez
MD: Roger Sheenell
JOHN EDDIE
COUNTRY CROWS
JOHN EDDIE
JOE STRUMMER
TORI AMOS

KTMX/Reno, NV*
DM: Rob Burns
PD: Barry Reynolds
APD/MD: David Herold
COUNTING CROWS
JOHN EDDIE
STEREOPHONICS

KENZ/Salt Lake City, UT*
DM/PO: Bruce Jones
MD: Kent Washburn
1 COUNTING CROWS
1 GUSTER

*Monitored Reporters
45 Total Reporters
26 Total Monitored
19 Total Indicator

KPRI/San Diego, CA*
PD/MD: Dana Shaieb
1 GUSTER
1 MICHAEL SPECK
1 COLDPLAY
1 JOHN EDDIE

KFOG/San Francisco, CA*
PD: David Benson
APD/MD: Haley Jones
9 DAVE MATTHEWS

KOTR/San Luis Obispo, CA
PD/MD: Steve Ross
4 PATTY GRIFFIN
4 NORNELLA
4 JOHN EDDIE
4 THORNS
4 RYAN ADAMS
4 COUNTRY CROWS
4 JOE STRUMMER

KTAD/Santa Fe, NM
DM: Bruce Miller
PD: Brad Hackmeyer
MD: Paddy Mac
5 JOHN EDDIE
6 COLN BLADES
6 BOBBY BARE JR
3 THORNS

KRSH/Santa Rosa, CA*
DM/PO: Dean Kattari
MD: Michelle Marquez
3 JOHN EDDIE
3 COLN BLADES

KMTT/Seattle, WA*
PD: Chris Mays
APD/MD: Shawn Stewart
No Adds

WRNX/Springfield, MA*
PD: Tom Devos
APD: Dennis Weatherhouse
MD: Less Williams
4 JOHN EDDIE
4 COLN BLADES

National Programming

Added This Week



Ali Castellini 215-898-6677

DIXIE HUMMINGBIRDS When I Go Away
JEM Finally Woken
JOHN EDDIE If You're Here When I Get Back
PATTY GRIFFIN Kiss In Time
PAUL BURCH Lovesick Blues Boy
PHOEBE SNOW Baby I Need Your Loving



Rob Reinhart 734-761-2043

BOBBY BARE JR. I'd Like To Teach
LISA CERBONE Love Grows Slow
PATTY GRIFFIN Making Pies
RORY BLOCK Sookie Sookie

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Controlling Their Own Destiny

The amazing success story of Coldplay

It's been five years since four unassuming musicians began their slow but sure journey to the top, and as 2003 begins to wind down, it is clear they will have the No. 1 Triple A song of the year with "Clocks." But, millions of sales later, Coldplay take it all in stride.

The story of Coldplay's rise to fame is an interesting one, beginning with the simple fact that vocalist-keyboardist-guitarist Chris Martin, guitarist Jon Buckland, bassist Guy Berryman and drummer Will Champion never wanted to be rock stars. All they really wanted to do was prove that four regular guys could create honest and passionate music that would resonate with the public.

But when you sell more than 5 millions albums worldwide and easily surpass that with your sophomore effort, certain things attached to success and fame are hard to avoid.

Humble Beginnings

The four member of Coldplay come from solid working-class backgrounds—Martin is from Devon, England; Champion is from Southampton, England; Berryman is from Scotland; and Buckland is from North Wales. All had been interested in music since their early teens.

The four met during orientation week as new students at University College London. Not long after, Martin and Buckland began writing songs and performing together. Berryman liked what he heard and joined them, and, finally, Champion switched from playing guitar to drums so he, too, could join the band.

The quartet realized that they shared a strong passion for sincere music and nurtured an understanding that if they remained determined and dedicated, they would surely become successful. "We rehearsed almost every night," says Martin. "We used to play in bathrooms, the basement, even in the park—anywhere we could find to play."

They eventually released a four-track EP called *Safety* that got them a spot at the City Music Festival in Manchester, England in 1998, which is focused on exposing unsigned acts. Their set got the attention of Simon Williams, who signed them to his label, Fierce Panda. They released an-

other EP, *Brothers and Sisters*, that led to a deal with Parlophone Records, which had an association with Nettwerk in the States.

After another EP, *The Blue Room*, the band entered the studio to record their debut album, *Parachutes*. Over the course of 2000 and 2001 the album



Coldplay

was released worldwide and spawned the hit singles "Trouble" and "Yellow." It was nominated for a Mercury Prize in England in 2000 and three Brit Awards the following year. In addition, *Parachutes* won a Grammy for Best Alternative Album in 2002.

Complete Control

While many popular bands take a bit of time to develop their own sound, Coldplay had a sonic focus from the very beginning. Critics pointed out the influence of Radiohead, Travis and Oasis, as well as the seminal sounds of U2 and The Beatles, but the four members of Coldplay seemed to naturally synthesize these into a fresh and creative style.

With unguarded, probing lyrics sung in the sometimes vulnerable, sometimes strong voice of Martin, the tasteful counter-melodic and cinematic guitarwork of Buckland and the solid rhythms of Berryman and Champion, Coldplay have created an understated and emotional sound that has catapulted them to international stardom.

From the very beginning the members of Coldplay have had a strong idea of the kind of band they wanted to be, and they have sought to keep creative control. To date, they have not

allowed their songs to be used in commercials, nor have they permitted them to appear on soundtracks. However, snippets of their songs have been used in certain TV shows, and ABC used "Yellow" to promote its sports division.

"It's been all on our terms, so far," says Champion. "We have 100% control over any aspect of whatever we do, and that's really important to who we are and the music we make. We take control of the recording, the videos, the artwork."

The Next Level

Because of Coldplay's reputation as perfectionists, and due to the stunning success of their first album, there were rumors that the band might break up for a while. But once they re-entered the studio, these rumors quickly dissipated. That doesn't mean they didn't have high expectations for themselves. The release date of what would become *A Rush of Blood to the Head* was pushed back more than once.

Ken Nelson was brought in as co-producer and mixer again, and Mark Pythian handled the computer. By Christmas of 2001 the album appeared to be finished.

"We were pleased with it, but then we took a step back and realized that it wasn't right," says Buckland. "It would have been easy to say we'd done enough, to release an album to keep up the momentum, but we didn't."

According to Martin, "It was good, but not good enough. So we went back to Liverpool, to the tiny studio where we did a lot of the last album. Just the four of us, Ken and Mark—a little gang. A lot of new songs came very quickly. We felt completely inspired."

The result was an album that was a logical progression from *Parachutes*. But *A Rush of Blood to the Head* also revealed a more confident and muscular band. This time the release was on Capitol directly, and EMI took the helm for the project around the world.

"We've grown up a bit," says Martin. "We've traveled a lot more, met so many people. Musically, too, we've heard more. We've sucked it all in, and it came out on this record. A lot of it is meant to be about drive and confidence in the face of worry and insecurity."



YOUNG AND CUTE! Connoisseur artist Colin Blades recently stopped by Club R&R to perform a few songs from his debut album. Pictured here are (l-r) R&R's Karen Mumaw, Connoisseur's Suzanne White, Blades and R&R's John Schoenberger.

Sweet Success

Whatever it took to get the band comfortable with the project has proven to be invaluable. The first single, "In My Place," was the perfect bridge from the old album to the new and did extremely well at Triple A radio and other formats. But it was "Clocks" that really kicked the new project into high gear. It is by far the No. 1 song at Triple A for 2003 and set Coldplay up perfectly for the followup, "The Scientist," which became a multi-format smash.

"Much of this new album is about confusion or being a bit angry with politics," explains Martin. "But then most of it is just about girls. The boy-girl thing is kind of a universal topic, isn't it?"

As with the first album, *Rush* was warmly embraced by the press. Coldplay toured extensively in support of the project to rave reviews, with many critics citing how the band's stage presence had developed over time.

Furthermore, the album won two Grammys this year: Best Performance by a Group or Duo and Best Alternative Album (Coldplay is the only band to win the second award two years in a row). To date, *Rush* has sold 2.5 million albums in the U.S. and more than 8 million copies worldwide.

"We have 100% control over any aspect of whatever we do, and that's really important to who we are and the music we make."

Will Champion

As the album continues to ride the sales charts, the band is preparing a special *Live 2003* DVD for release on Nov. 10. It was filmed by the acclaimed production company Done & Dusted at Sydney, Australia's Horden Pavilion in July, and it captures Coldplay on their world tour.

The DVD includes all of their hits, plus the new song "Moses" and an older tune, "See You Soon," from their *The Blue Room* EP. In addition, it contains documentary footage and an audio CD of the concert.

Reaching Out To The World

The four bandmates remain extremely loyal to each other and are often quoted as saying they each drive the others to reach for a higher standard. This connection has not only kept the band focused on their primary purpose of creating and playing the best music they can, it has also helped to keep them grounded as their fame explodes.

"Sometimes it takes a lot to convince me that someone actually likes us," said Martin in an interview in *Pulse* magazine. "A lot of shit bands sell lots of records, and a lot of great bands don't."

"We're not kidding ourselves. We haven't really done anything yet, you know? If I die tomorrow, I'd still have to be the one impressed to meet John Lennon in the afterlife, and I'd like it if we could meet on more equal terms."

Coldplay have aligned themselves with various social causes. A couple of years ago the band was approached by Oxfam, a British humanitarian organization, and asked to help spread the word about fair-trade practices and worldwide poverty. They wholeheartedly agreed.

Since then, the band has become very active in this area. They played at the launch of the Fair Trade campaign in Trafalgar Square; Martin went to Haiti and the Dominican Republic with Oxfam in support of its effort to change world trade rules; and the singer recently presented a petition containing nearly 4 million signatures to the head of the WTO when it met in Cancun, Mexico. More than 30,000 of those signatures were collected at Coldplay shows.

"Anyone in our position has a certain responsibility," says Berryman. "Because of the great platform we have, you can make people aware of issues. It isn't very much effort for us at all, but if it can help people, then we want to do it."

No matter how much success they have, though, either in their careers or for their causes, these four lads remain focused on the same goals as when they first met. "We were determined to do it from the start," explains Buckland. "And from the moment I first met Chris and then the other guys, we really did think we could go all the way."

Guess they were right!

For more information, log on to www.coldplay.com.



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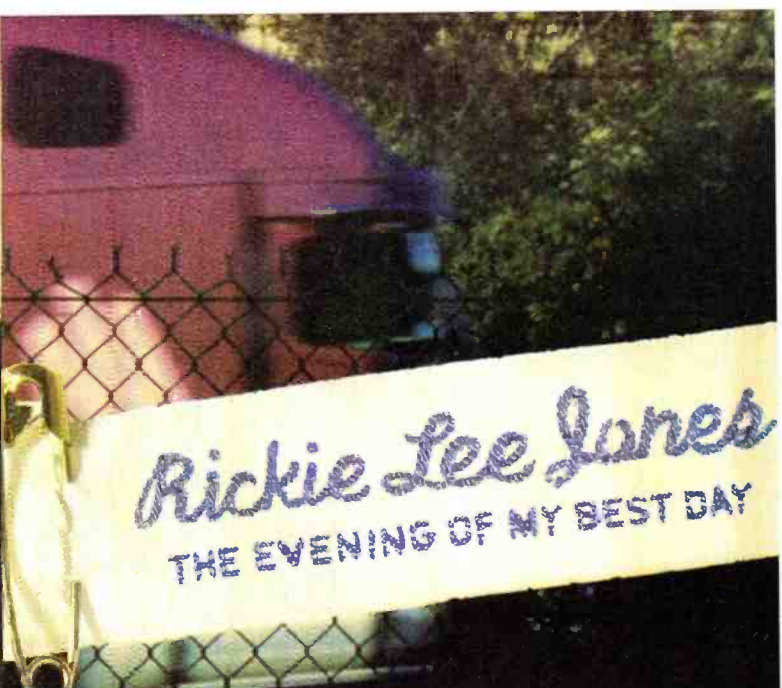
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- KTCZ/Minneapolis
- KPRI/San Diego
- and many more...



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 - WXPB/Philadelphia
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 - WMMM/Madison
 - WFPK/ Louisville
 - WXRV/Boston
 - WYEP/Pittsburgh
 - WDET/Detroit
 - WRLT/Nashville
 - KINK/Portland
- and many more...

On tour in November!



October 31, 2003

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| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | R.E.M. Bad Day (Warner Bros.) | 528 | -31 | 28475 | 7 | 26/0 |
| 4 | 2 | JACK JOHNSON Wasting Time (Jack Johnson Music/Universal) | 477 | +16 | 29209 | 17 | 22/0 |
| 2 | 3 | JOHN MAYER Bigger Than My Body (Aware/Columbia) | 472 | -31 | 28144 | 12 | 20/0 |
| 5 | 4 | JONNY LANG Red Light (A&M/Interscope) | 471 | +16 | 21708 | 9 | 24/0 |
| 3 | 5 | BEN HARPER Diamonds On The Inside (Virgin) | 454 | -26 | 21075 | 13 | 26/0 |
| 6 | 6 | SARAH MCLACHLAN Fallen (Arista) | 436 | +22 | 27337 | 7 | 19/0 |
| 8 | 7 | JASON MRAZ You And I Both (Elektra/EEG) | 377 | +31 | 14514 | 18 | 21/0 |
| 7 | 8 | STING Send Your Love (A&M/Interscope) | 370 | +10 | 18219 | 10 | 22/0 |
| 9 | 9 | WALLFLOWERS Closer To You (Interscope) | 342 | +10 | 15717 | 18 | 20/0 |
| 11 | 10 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 335 | +21 | 19846 | 6 | 23/3 |
| 10 | 11 | HOWIE DAY Perfect Time Of Day (Epic) | 324 | +8 | 16425 | 11 | 23/0 |
| 14 | 12 | TRAIN When I Look To The Sky (Columbia) | 274 | +21 | 11960 | 8 | 18/0 |
| 12 | 13 | LOS LONELY BOYS Heaven (Or) | 274 | +5 | 10444 | 13 | 20/1 |
| 22 | 14 | DAVE MATTHEWS Save Me (RCA) | 260 | +79 | 13087 | 2 | 17/2 |
| 13 | 15 | DIDD White Flag (Arista) | 247 | -16 | 17935 | 14 | 9/0 |
| 15 | 16 | BARENAKED LADIES Another Postcard (Chimps) (Reprise) | 245 | -8 | 11788 | 7 | 18/0 |
| 16 | 17 | PETE YORN Crystal Village (Columbia) | 235 | -16 | 15351 | 17 | 18/0 |
| 18 | 18 | JOE FIRSTMAN Breaking All The Ground (Atlantic) | 223 | +4 | 6009 | 6 | 17/0 |
| 17 | 19 | DAMIEN RICE Volcano (Vector Recordings) | 214 | -8 | 10878 | 8 | 20/0 |
| 19 | 20 | LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway) | 209 | +7 | 10363 | 6 | 13/0 |
| 23 | 21 | COLDPLAY Moses (Capitol) | 207 | +35 | 10109 | 3 | 15/1 |
| Debut | 22 | COUNTING CROWS She Don't Want Nobody Near (Geffen) | 198 | +134 | 12309 | 1 | 20/5 |
| 21 | 23 | VAN MORRISON Once In A Blue Moon (Blue Note/EMC) | 195 | +7 | 8258 | 5 | 16/0 |
| 20 | 24 | EASTMOUNTAINSOUTH You Dance (DreamWorks) | 179 | -23 | 8763 | 17 | 21/0 |
| 24 | 25 | SANTANA f/ALEX BAND Why Don't You & I (Arista) | 174 | +4 | 12000 | 12 | 6/0 |
| Debut | 26 | STEREOPHONICS Maybe Tomorrow (V2) | 149 | +69 | 8924 | 1 | 14/2 |
| 25 | 27 | JOHN HIATT Circle Back (New West) | 147 | +5 | 4898 | 5 | 13/0 |
| 28 | 28 | MAVERICKS I Want To Know (Sanctuary/SRG) | 142 | +9 | 4386 | 2 | 13/2 |
| 27 | 29 | ZIGGY MARLEY Dragonfly (Private Music/AAL) | 141 | +5 | 5170 | 4 | 14/0 |
| Debut | 30 | THORNS Blue (Aware/Columbia) | 139 | +26 | 7216 | 1 | 13/2 |

26 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 10/19-10/25. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO)
Total Plays: 130, Total Stations: 12, Adds: 0

MATCHBOX TWENTY Bright Lights (Atlantic)
Total Plays: 126, Total Stations: 3, Adds: 0

GUSTER Careful (Palm/Reprise)
Total Plays: 125, Total Stations: 17, Adds: 5

RICKIE LEE JONES Second Chance (V2)
Total Plays: 112, Total Stations: 10, Adds: 0

3 DOORS DOWN Here Without You (Republic/Universal)
Total Plays: 110, Total Stations: 4, Adds: 0

THRILLS One Horse Town (Virgin)
Total Plays: 96, Total Stations: 11, Adds: 1

NELLY FURTADO Powerless (Say What You Want) (DreamWorks)
Total Plays: 77, Total Stations: 4, Adds: 0

EMMYLOU HARRIS Here I Am (Nonesuch)
Total Plays: 74, Total Stations: 5, Adds: 0

STEVE WINWOOD Why Can't We Live Together (Wincraft/SCI-Fidelity)
Total Plays: 73, Total Stations: 9, Adds: 0

EDIE BRICKELL Rush Around (Universal)
Total Plays: 73, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added*

www.rroads.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| JOHN EDDIE If You're Here When I Get Back (Thrill Show) | 11 |
| COUNTING CROWS She Don't Want Nobody Near (Geffen) | 5 |
| GUSTER Careful (Palm/Reprise) | 5 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 3 |
| DAVE MATTHEWS Save Me (RCA) | 2 |
| STEREOPHONICS Maybe Tomorrow (V2) | 2 |
| THORNS Blue (Aware/Columbia) | 2 |
| MAVERICKS I Want To Know (Sanctuary/SRG) | 2 |
| COLIN BLADES White Holiday (Cannaisseur) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| COUNTING CROWS She Don't Want Nobody Near (Geffen) | +134 |
| GUSTER Careful (Palm/Reprise) | +80 |
| DAVE MATTHEWS Save Me (RCA) | +79 |
| STEREOPHONICS Maybe Tomorrow (V2) | +69 |
| COLDPLAY Moses (Capitol) | +35 |
| JASON MRAZ You And I Both (Elektra/EEG) | +31 |
| THORNS Blue (Aware/Columbia) | +26 |
| RICKIE LEE JONES Second Chance (V2) | +25 |
| NO DOUBT It's My Life (Interscope) | +25 |
| NORAH JONES Turn Me On (Blue Note/Virgin) | +23 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| COLDPLAY Clocks (Capitol) | 208 |
| GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise) | 196 |
| TRAIN Calling All Angels (Columbia) | 192 |
| MAROON 5 Harder To Breathe (Octone/L) | 189 |
| NICKEL CREEK Smoothie Song (Sugar Hill) | 177 |
| JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 171 |
| MATCHBOX TWENTY Unwell (Atlantic) | 148 |
| TORI AMOS A Sorta Fairytale (Epic) | 140 |
| JACK JOHNSON The Horizon... (Jack Johnson Music/Universal) | 128 |
| COLDPLAY The Scientist (Capitol) | 119 |

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



SHERYL CROW

The First Cut Is The Deepest

R&R Triple A Tracks 10*

R&R Hot AC Tracks 13*

KFOG KBCO WXRT KTCZ KMTT KINK (add)
 KGSR WXPB WMMM KPRI WTTS WXRV(add)
 WZEW KBXR WMPS A SCTA KRVB(add) & more

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ON THE RECORD

With
Russ Borris
Asst. MD, WFUV/New York



Josh Rouse was born in 1972. He grew up fascinated by the soul and pop music of the 1970s, so it's only fitting that his new record is called *1972*. Here, Rouse turns his love of the period into his own pop and soul masterpiece. You'll hear shades of Curtis Mayfield and Marvin Gaye in the music and Jackson Browne and James Taylor in the lyrics. • Rouse has always made

warm-sounding records, but the production on *1972* is so sweet and so perfect you can't help but be tempted to hit the play button again after listening to the album from start to finish. And the best part? It's fun! • The first single, "Come Back (Light Therapy)," led by a thumping bassline, has already generated a lot of listener reaction and simply sounds great on the radio. Here at WFUV/New York we're spinning additional album cuts such as "Love Vibration" and the title track — both sound retro and fresh in our mix. • If you've spent any time at all with this record and are not playing it, you really need to ask yourself why you're depriving your audience. In a fourth quarter filled with big new releases as usual, don't let this gem go by. It's most definitely time to take a trip back with — and to — *1972*.

Amazingly, 22 of the top 30 songs on the monitored chart have bullets this week! R.E.M. hold the top slot for the fourth week, Jack Johnson slides back up to 2*, Jonny Lang increases to 4*, Sarah McLachlan holds at 6*, Jason Mraz moves up to 7*, Sting is at 8*, The Wallflowers are at 9*, and Sheryl Crow's new song is now top 10 at 10* ... **Howie Day**, **Train** and **Los Lonely Boys** are knocking on the door ... The new **Dave Matthews** takes a huge 22*-14* jump, and **Coldplay's** next track is now top 20 at 20* ... **Counting Crows** (+134 in spins this week!), **Stereophonics** and **The Thorns** debut ... On the Indicator chart, Mr. Sting is still on top, Lang moves up to 4*, **Van Morrison** is now 7*, Mraz inches up to 8*, and **North Mississippi Allstars** are now top 10 at 10* ... Big gainers this week include **Ziggy Marley** (21*-14*), **Lyle Lovett** (19*-15*) and **Matthews** (27*-20*) ... **Ryan Adams**, **Travis** and **The Thrills** debut ... In the Most Added category this week **John Eddie** is the big winner, with 23 total adds (No. 1 on both panels), while **Colin Blades** brings in six first-week adds ... **Joe Strummer**, **Phoebe Snow**, **Tori Amos**, **Patty Griffin** and **Paul Burch** also make a showing ... **Guster**, **Counting Crows**, **Stereophonics**, **The Thorns**, **The Mavericks**, **Steadman** and **Matthews** close some important holes ... Keep an eye on **Rickie Lee Jones**, **Nelly Furtado**, **Edie Brickell** and **Matchbox Twenty**.



— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Sting**

LABEL: **A&M/Interscope**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



It's hard to believe that The Police were together just seven years and released only five studio albums, considering how huge and influential they became in every corner of the world. Regardless, the momentum and the notoriety helped Sting immensely when he decided to launch a solo career in 1984.

With a decidedly jazzy slant and an instinctive sensitivity to the ways and rhythms of the world, Sting started his amazingly successful journey with *The Dream of the Blue Turtles* in 1985. Over the next 18 years he continued with a solid release schedule, including *Bring on the Night*, *Nothing Like the Sun*, *The Soul Cages*, *Ten Summoner's Tales* and *Brand New Day*. Throughout, his music has remained mature and precise, and his lyrics literate and thought-provoking.

Perhaps equally as important to his stature as a musician is that Sting has also become an important voice for many causes, such as human rights and the future of the world's rain forests. His influence can be felt around the globe.

Sting now returns with *Sacred Love*. Many artists have re-evaluated their message and purpose since the events of Sept. 11, 2001, but Sting was especially affected, as he was set to perform a live concert that day from his home in Italy that was also going to be broadcast around the world. After much deliberation, the show went on as planned.

"It was the last thing I wanted to do," he says. "But people had come from all over the world to see this show in my backyard, and I felt we needed some kind of therapy, just to be together."

Following that experience and the en-

suing world events, Sting had many occasions to contemplate the meaning of that fateful day and the forces that led to it. He realized, "There is something happening in the human spirit, and we're all connected to it, whether you're American, British or from the Islamic world. We're connected to some energy in the world, and we need to sort out what it is."

For Sting, this underlying energy, and what will ultimately save us all from our own destruction, is the power of love — love in all its permutations and interpretations. The idea was to explore love's power on all levels — romantic, familial and supernatural — and to somehow help reinstate its influence in the world. And who better to explain the ways of the spirit and the heart than Sting?

To make *Sacred Love*, Sting was joined by co-producer Kipper, who was also involved with *Brand New Day* and Sting's live album *All This Time*, on keyboards and programming. Many of Sting's long-time players were also recruited, including guitarist Dominic Miller, keyboardist Jason Robello, trumpeter Chris Botti and drummer Manu Katche. Guest artists abound, including Vincete Amigo on Flamenco guitar, Anouskha Shankar on sitar and Mary J. Blige on vocals.

Check out "Send Your Love," "Inside," "Stolen Car (Take Me Dancing)," "The Book of My Life" and the title track.

Colin Blades

"white holiday"

from the upcoming album, Colin Blades

Most added 1st week!

Out-of-the-box:

WRNX KRSH WRNR
WAPS KTAO KMTN

Contact: Susanne White 718.330.9644 swhite6@earthlink.net
www.colinblades.com / www.connoisseurrecords.com

CONNOISSEUR RECORDS



October 31, 2003

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | THIS WEEK PLAYS | +/- PLAYS | CUMULATIVE PLAYS |
|-----------|-----------|---|-----------------|-----------|------------------|
| 1 | 1 | RODNEY CROWELL Fate's Right Hand (Columbia) | 823 | -1 | 6796 |
| 2 | 2 | ROBERT EARL KEEN Farm Fresh Onions (Audium/Koch) | 693 | +11 | 3339 |
| 3 | 3 | LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway) | 672 | +15 | 3347 |
| 5 | 4 | EMMYLOU HARRIS Stumble Into Grace (Nonesuch) | 645 | +34 | 2825 |
| 4 | 5 | MAVERICKS The Mavericks (Sanctuary) | 635 | +8 | 3742 |
| 7 | 6 | CHRIS KNIGHT The Jealous Kind (Dualtone) | 607 | +17 | 4041 |
| 8 | 7 | VARIOUS ARTISTS Just Because I'm A Woman... (Sugar Hill) | 590 | +35 | 2054 |
| 11 | 8 | C. TAYLOR & C. RODRIGUEZ The Trouble... (Lonestar) | 548 | +21 | 3290 |
| 9 | 9 | WAYNE HANCOCK Swing Time (Bloodshot) | 545 | -4 | 6046 |
| 6 | 10 | JOE ELY Streets Of Sin (Rounder) | 524 | -79 | 11319 |
| 10 | 11 | TIM D BRIEN Traveler (Sugar Hill) | 514 | -27 | 7531 |
| 12 | 12 | JUNE CARTER CASH Wildwood Flower (Dualtone) | 494 | -22 | 4690 |
| 16 | 13 | DARRELL SCOTT Theatre Of The Unheard (Full Light) | 465 | +40 | 3570 |
| 15 | 14 | ADRIENNE YOUNG Plow To The End Of The Row (Addie Belle) | 464 | +8 | 3092 |
| 13 | 15 | SHELBY LYNNE Identity Crisis (Capitol) | 438 | -32 | 3902 |
| 14 | 16 | DWIGHT YOAKAM Population Me (Audium/Koch) | 406 | -60 | 10041 |
| 19 | 17 | VARIOUS ARTISTS Livin', Lovin', Losin'... (Universal South) | 397 | +34 | 2252 |
| 17 | 18 | DEL MCCOURY BAND It's Just The Night (McCoury Music) | 362 | -25 | 3550 |
| 18 | 19 | CHIEFTAINS Further Down The Old Plank Road (Victor/AAL) | 360 | -4 | 1963 |
| 21 | 20 | ALBERT LEE Heartbreak Hill (Sugar Hill) | 341 | +40 | 925 |
| 22 | 21 | PATTY LOVELESS On Your Way Home (Epic) | 336 | +37 | 1363 |
| 20 | 22 | J. LAUDERDALE W/ DONNA THE BUFFALO Wait... (Dualtone) | 283 | -31 | 8342 |
| 24 | 23 | KATE CAMPBELL Twang On A Wire (Large River Music) | 282 | 6 | 2405 |
| 29 | 24 | MARTY STUART... Country Music (Columbia) | 271 | +25 | 2326 |
| 25 | 25 | SCOTT MILLER Upside Downside (Sugar Hill) | 270 | -14 | 12272 |
| Debut | 26 | JESSE DAYTON Tall Texas Tales (Stag) | 259 | +28 | 1634 |
| 23 | 27 | CHRIS SMITHER Train Home (Hightone) | 250 | -40 | 5677 |
| 26 | 28 | DANNY BARNES Dirt On The Angel (Terminus) | 246 | -21 | 3924 |
| 27 | 29 | JOAN BAEZ Dark Chords On A Big Guitar (Koch) | 230 | -33 | 2167 |
| 32 | 30 | FO GIRL Po Girl (Hightone) | 216 | -21 | 2310 |

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: Albert Lee

Label: Sugar Hill



Hailing from Leominster, England, Albert Lee quickly established himself in the early '70s as an important musician on both sides of the Atlantic with his band Heads, Hands & Feet. He then joined Emmylou Harris' Hot Band, recording and touring with her for a number of years. In the '80s Lee became a touring member of Eric Clapton's band and did a short stint as musical director for one of his favorite acts, The Everly Brothers. During this period he also stepped out on his own, releasing four solo albums to critical acclaim. Since then, he has recorded and toured with an impressive list of artists ranging from Dolly Parton to Patty Loveless, Rodney Crowell to Jackson Browne. Now, after a 15-year solo-recording hiatus, Lee returns with an amazing collection of tunes first made famous by his close friend Harris. *Heartbreak Hill* not only allows Lee to show off his distinctive guitarwork, but also displays his ease with piano and mandolin, as well as his surprisingly good voice. Joining him on the project were some pretty impressive folks, including Vince Gill, Crowell, Loveless, Maura D'Connell, Jerry Douglas, Earl Scruggs, Buddy Miller, Buddy Emmons and Brad Paisley. Highlights include "Heartbreak Hill," "Born to Run" and "Til I Gain Control Again."

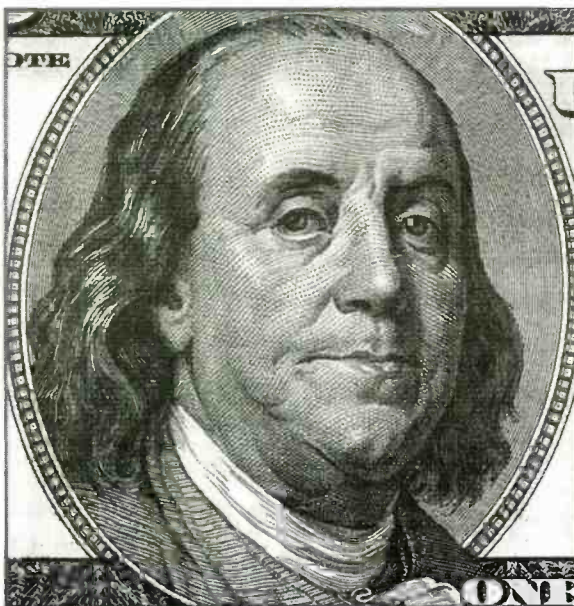
Americana News

If you reach out to our friends north of the border, you'll be interested in a Country station that is beginning to program Americana music: CJCI (The Wolf) in Prince George, British Columbia. The contact is Darren Coogan, who can be reached at darren@97fm.ca... The Americana Music Association has moved: The new street address is 1101 17th Ave South, 2nd Floor, Nashville, TN 37212. Mail should continue to go to P.O. Box 128077 with the same zip code... MerleFest 2004 has announced it will hold its Chris Austin Songwriting Contest once again. Jim Lauderdale will serve as the Honorary Chairperson of the contest this year. The deadline to submit an entry is March 18, 2004. Log on to www.merlefest.org for more information... Sheryl Crow, who has homes in Los Angeles and New York, is said to be moving to Nashville. She recently purchased a studio in Nashville called Creative Arts, where she will install her vintage recording gear... A Dixie Chicks live package is coming in November. Called *Top of the World*, it includes a DVD and two CDs culled from their highly successful 2003 tour... The Grand Ole Opry's \$7.5 million renovation project has been completed. The building now has a retail store, new audio and lighting technology and other improvements. The Opry will host the next CMA Awards... Random House will publish a memoir entitled *Johnny Cash: In His Own Words*. The book's forward will be written by Kris Kristofferson.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| Karl Shiflett And Big Country Worries On My Mind (Rebel) | 9 |
| Wanda Jackson Heart Trouble (CMH) | 9 |
| Paul Burch Fool For Love (Bloodshot) | 8 |
| Delbert McClinton Live (New West) | 8 |
| Hot Club of Cowtown Continental Stomp (Hightone) | 5 |
| Bobby Bare, Jr. OK, I'm Sorry (Bloodshot) | 4 |
| Bottle Rockets Blue Sky (Sanctuary/SRG) | 4 |
| Rosie Flores Single Rose (Independent) | 4 |



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RICK WELKE
 rwelke@radioandrecords.com

It's All About The Market

WDJC/Birmingham will do anything to reach a listener

As a station that has been around for 36 years, you would think WDJC would be stuck in its ways and not looking to venture into anything new. Not so fast, my friend. PD Dave McDermott and company are turning heads with their old-school way of doing radio: Get in the listeners' faces, anytime and all the time.

For the first 32 years of its existence WDJC wasn't a full-time music station. As many of their counterparts did, back in 1999 station decision-makers looked at where they were and where they were headed. Programming was all over the place, with various syndicated programs and various genres of music scattered around the schedule.

When the decision was made to go to an all-Christian AC music format in the summer of 1999, GM Nathan Park began assembling a team of people to assertively move the station in that direction.

McDermott remembers how he first got involved: "I was PD and doing mornings for Country WDXB/Birmingham and was having a lot of fun, but I knew that God wanted something more from me.

"A former employee of mine was hired at WDJC, and he called and told me they needed help. The next thing I knew, Nathan Park was on the phone. After talking to Nate and lots of prayer, I knew that God had been preparing me for 20 years to program a Christian radio station. It's been a great ride ever since."

Hard Work Pays Off

The transition from a mixed format to focusing on music exclusively meant many changes at the station, and what took place off-air had to go through a transformation as well. "We are completely grass roots," McDermott says.

"In early 2000 nobody knew about the morning *Mark & Mack Show* or even the station in general, so I grabbed my morning show partner, Mark Congleton, and told him that if there was a meeting anywhere that would have us, we would go. We have eaten so much banquet chicken and youth-group pizza.

"Seriously, if there is a free event that we can promote on the air, we

are there. We're also at all of the concerts that come to town. We also felt compelled to put together the Mark & Mack Revival Tour, which is a collection of singers, human video and sleight of hand that we take to churches in our coverage area every other Saturday night.

"We head out to churches that can't afford to put together an event on their own. Mark and I speak and deliver an invitation. We never charge for the event. Between speaking at civic clubs, our own events and public activities and concerts, we only had two open days in the first six months of this year."



Dave McDermott

"Instead of preaching to the choir, we look at ourselves as an outreach tool. We are the No. 1 Contemporary Christian station in Birmingham because the music has the same quality as mainstream music, but the message is clear and meaningful.

"By our bringing Christian radio to the mainstream, a lot of Christian people have found that it's not only OK to have fun in their walk, but the joy of their salvation has set them free to enjoy all aspects of life. We are also a catalyst for Christians to be bold. One of our liners says, 'Tell someone new about Jesus today, then tell them about us.'

"We encourage living your faith out loud, and for some believers, all they needed was a little nudge. We have also been able to reach unsaved people with an entertaining morning show that is filled with clean, family fun that shines a bright light on the joy we have in our lives, and the listeners want what we have."

Staying Focused

McDermott's background is mainly in mainstream radio. Making that experience fit into the mold of what some people think Christian radio should be isn't what the station, and especially the morning show, is interested in doing.

"We approach each day with prayer at 5:10am and turn the show over to God," McDermott says. "We then celebrate the rest of the morning with a mix of stand-up comedy, great music, parody songs, fake commercials and current-event bits. But we make sure that Jesus is always out front and that every day during the course of the show we share how to have a relationship with Him.

"We use serious and funny topics to stimulate calls. I have a real 'non-joy in the morning' mentality when it comes to our morning show. What we do is present solid entertainment every morning with a very spiritual slant. We do bits and have topics similar to mainstream radio, but always with a Christian slant.

"For Christian music stations that want to win, you have to first adopt the posture of a winner. In order to be No. 1, you have to act like it."

Real-Life Situations

With all the legwork behind the scenes to get in front of potential listeners, the on-air presentation is just as important as outside promotions. "We are real people on the air," McDermott says. "We talk about real-life situations, and we do not keep ourselves inside the box.

"Our theme song is 'Who Says Christians Can't Have Fun?' and we live that out every day. I think of our show as a pep rally for Christians and a challenge to the unchurched to join the fun."

Many stations, Christian and mainstream, settle for mediocre promotions, bits and contests; McDermott pushes his staff to do better. "It takes hard work and long hours, but you have to compete," he says. "We are a public example of Christianity outside the church, so we must be excellent in everything we do. We need to do our jobs better. Go to every event, be friendly, be lovable, be smart and work harder than anyone else in your market."

Act Like A Winner

WDJC is one of the top 10 most listened-to frequencies in Birmingham and has been for several months now. It was No. 3 with women 25-54 in the spring Arbitron. Not bad for a frequency with a very small marketing budget.

So what does it take to reinvent your station and have it hit the bull's-eye within your target demographic? More money? More resources? According to McDermott, it's all about the mentality of the people who manage the station and then executing that mind-set using the people who get things done every day.

"For Christian music stations that want to win, you have to first adopt the posture of a winner," he says. "In order to be No. 1, you have to act like it.

"There are five very important elements that all great radio stations, regardless of format, possess. First is the best music, scheduled properly and rotated efficiently. Second are the right personalities, especially on the morning show. They create a sense of belonging by making listeners feel like something is amiss in their life if they miss the show.

"We need to do our jobs better. Go to every event, be friendly, be lovable, be smart and work harder than anyone else in your market."

"Third is news and information. Most Christian stations fail in this area. Who said Christians don't care about the world around them? Fourth is community involvement. You have to care about your community and find ways to help. PSAs should not just be 3-by-5 cards; they should be important events that need to be attended and supported. The public knows when you are faking it.

"Last but not least is marketing and promotions. They have to be exciting, fun and involve as many people as possible.

"Great radio stations do these things well every day, not just sometimes."

TALK BACK TO R&R!

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

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

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The CCM Update

Christian Retail, Radio & Records Newsweekly

The **CCM** Update

Editor
Lizza Connor

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Opening Act: Casting Crowns

New artists stay grounded in youth ministry

Casting Crowns frontman Mark Hall is calling from a broken-down RV in Montgomery, AL. The band, having just released their self-titled debut on the new Beach Street Records (an imprint of Reunion), are currently on tour with Rebecca St. James and Downhere. They are also experiencing the reality of life on the road, as unglamorous as it is at times like these, and wondering whether they'll make it to Pensacola, FL for their gig this evening.

Casting Crowns, formed four years ago during Hall's time as a youth minister in Daytona Beach, got their lucky break in 2001, when country music veteran and Sawyer Brown lead singer Mark Miller heard the band's demo. The band kept up a dialogue with Miller as they relocated from Daytona Beach, added a few new players — the lineup is now Hall, Juan and Melodee Devevo, Chris Huffman, Hector Cervantes, Megan Garrett and Andy Williams — and continued developing their youth-ministry platform.

Miller's interest ultimately led to Casting Crowns' record deal and September

2003 debut, produced by Miller and Christian music vet Steven Curtis Chapman. Casting Crowns' pop single, "We Are the Body," has been embraced by radio. As the band awaited roadside assistance, THE CCM UPDATE Editor Lizza Connor caught up with Hall, who fills us in on life at present for the band.

CCM: How did Casting Crowns come together?

MH: During my days as a youth pastor I always sought to get a group together to play worship music for the church group. I wrote the songs, and then our band would record something and use it as an outreach. It was never really meant for anything more than that. When I started out at First Baptist in Daytona Beach in 1997, Juan and Melodee Devevo were there already doing music, and we put the rest of the group together. We added a few more members when we transferred to Atlanta later on.

CCM: How did your CD make it into Mark Miller's hands?

MH: A college student from the

church had some kind of basketball connection with him. He was talking to Mark one day about two years ago and said, "Hey, you really need to hear this band." That's where it all got started.

This was never something I thought I'd do on this scale. Mark just called one day to encourage us and say he liked the music. When the band transferred to Atlanta, we had just finished recording a bunch of new songs, and Mark asked us to send him the new disc.

It's been a learning process for us about the music business. It's been us learning that we need a manager, what constitutes a contract, etc. We've recorded an album, and it's been incredible for us since then.

CCM: Mark Miller and Steven Curtis Chapman produced your record. What was that experience like for you?

MH: On the first day that I was going to meet Steven, I was pretty tense. I'd been listening to his records for so long, and I couldn't wait to meet him. He was so relaxed, so not into himself, just like the guy next door. I told him from the start, "I'm the student with no teacher. Tell me where we need to go with this." From that point on we just started looking at the songs, and it's been a neat friendship.

CCM: Does any particular bit of wisdom that Steven imparted to you stand out?

MH: Something has to be real from the start. I know from my experience as a youth minister and working with teenagers that you have to earn the right to talk to a teen about his life. You don't just walk up and say, "Here's the truth. You need to do this." You have to earn that right with them.

Steven has earned that with the world through his consistent lifestyle, his songs and the integrity of his ministry.

One other thing that really stuck with me after working with him is this thing called the "So what?" test. He says when you're finished with a song, you look at it and go, "So what?" What are you trying to say, or what are you accomplishing with this song?

I'm a youth pastor way before I'm an artist. Music for me is the tool to gain the right to talk to somebody about something eternal. The "So what?" test was a really big thing for me to take home and incorporate into my writing process.

CCM: All the members of your band have roots in youth ministry. How involved will you remain in that as you pursue this new musical path?

MH: All the guys in the band are small-group leaders in our church back home. I'm going to remain a youth pastor as well, so we're keeping our touring in clumps. We won't tour again until March or so. I'm in a large church with about 400 students. I've got about 40 adult workers. It's a well-structured machine, so when I'm gone, everything keeps moving. When I get home, we can just plug right back in. I really don't feel that youth ministry is something I need to walk away from right now.

CCM: Is it a difficult balance?

MH: I've been asked that question a lot, but I didn't do anything to make this happen, and that's why it's been so non-stressful. This just came out of nowhere, and there's no stress when that's how it is. All I know to do is hold on and see where this goes.

CCM: What's in the name Casting Crowns?

MH: It comes from the verse in Revelation that talks about the 24 elders who in worship lay their crowns down before God. It just got the wheels turning for us about all the little kingdoms that may rise up in our lifetimes that we think are huge in that moment. It's just those things that we eventually have to surrender to Christ's purpose.

CCM: Fill us in on the first-ever gig as Casting Crowns, and then on your first gig as signed artists.

CCM UPDATE GALLERY



FROM DAWN UNTIL TWILIGHT WZFS (*The Fish*)/Chicago recently asked Shaun Groves to come spend a week in the Windy City to co-host the station's morning show. After appearing on Chicago NBC affiliate WMAQ-TV for an interview and performance, Shaun arrived at *The Fish* for his first 6-9am airshift alongside morning host Maura Myles.



ALL-FISH MENU The day after her new record, *Becoming*, hit the streets, Christine Dente joined the new WFFF & WFFF (*The Fish*)/Nashville for a special Kim's Kafe listeners' lunch at the Rockettown Club. Pictured here are (l-r) Fish Promotions Director Dick Marsh, Rockettown Records VP/Radio Promotions Derek Jones, Rockettown President Don Donahue, Dente and Fish morning co-host Kim Bindel and PD Vance Dillard.

MH: Our earliest gigs were just Wednesday-night services for the youth. All of our songs were illustrations for youth talks. At our first gig as signed artists with Beach Street, we actually soundchecked with the crowd in the room. Everything was running late, and it was just nuts. We were like, "Check, one, two — welcome to our soundcheck!"

CCM: What band do you admire most in Christian music?

MH: It has to be Third Day. They connect really quickly to their audience. I want to hear something a little more than music when I go to a concert, just as proof that you're not listening to the record. I like the way that Mac Powell shares about his relationship with God and that kind of thing.

CCM: When you're not waiting on the Auto Club, what's a typical day like for your band?

MH: We typically get up early in the morning if we're on tour and just hit the road. We get to our destination with just enough time to load in and play. There's some dead time during the day, and that gives me an opportunity to check in with my home

church so I'm in touch with what's happening there.

Also, we work on our Jump Start ministry during the day. We are trying to develop a youth-pastor network and some training opportunities so we can leave something in towns rather than just riding through and playing.

CCM: Elaborate on the Jump Start ministry.

MH: I was the small-church youth guy once, and we didn't have a budget or training. I know how it feels when you've got all these kids who you don't know what to do with. Those youth pastors are the ones we hurt for. We want to get in and help lead them from our experience.

CCM: Tell us something unique about the band that we wouldn't read in your official bio or find on your website.

MH: We're really into cartoons. We didn't really realize that until we were around some other bands and they were like, "Um, what's with the cartoons?" We all like Looney Toons, but my favorites are the Yosemite Sam vs. Bugs Bunny episodes. At the risk of sounding old, all the cartoons these days don't compare.

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1 | 1 | AVALON New Day (Sparrow) | 1473 | -14 | 13 | 56/0 |
| 3 | 2 | NEWSBOYS You Are My King (Amazing Love) (Sparrow) | 1396 | +24 | 11 | 50/1 |
| 7 | 3 | CASTING CROWNS If We Are The Body (Beach Street/Reunion) | 1374 | +212 | 11 | 55/8 |
| 4 | 4 | FFH Ready To Fly (Essential) | 1323 | -37 | 12 | 51/0 |
| 6 | 5 | MERCYME Word Of God Speak (INO) | 1270 | +31 | 27 | 39/0 |
| 2 | 6 | ZOEGIRL You Get Me (Sparrow) | 1232 | -165 | 17 | 46/0 |
| 8 | 7 | MICHAEL W. SMITH Signs (Reunion) | 1222 | +63 | 9 | 52/1 |
| 9 | 8 | BIG DADDY WEAVE Fields Of Grace (Fervent) | 1209 | +135 | 10 | 47/4 |
| 5 | 9 | ACROSS THE SKY Found By You (Word/Curb/Warner Bros.) | 1181 | -76 | 15 | 44/0 |
| 11 | 10 | DARLENE ZSCHECH Pray (INO) | 1148 | +126 | 5 | 50/1 |
| 10 | 11 | MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.) | 1142 | +119 | 5 | 54/3 |
| 13 | 12 | STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | 920 | -89 | 13 | 36/0 |
| 12 | 13 | NEWSONG Life In My Day (Reunion) | 907 | -115 | 14 | 37/0 |
| 14 | 14 | SONICFLOOD Cry Holy (INO) | 853 | -139 | 20 | 34/0 |
| 15 | 15 | JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow) | 778 | +44 | 7 | 33/0 |
| 18 | 16 | R. ST. JAMES & C. TOMLIN Expressions Of Your Love (ForeFront/Sparrow) | 703 | +44 | 7 | 32/3 |
| 17 | 17 | TODD AGNEW This Fragile Breath (Ardent) | 687 | +19 | 13 | 24/1 |
| 16 | 18 | CHRIS RICE Smile (Just Want To Be With You) (Rocketown) | 656 | -47 | 25 | 25/1 |
| 19 | 19 | THIRD DAY You Are So Good To Me (Essential) | 587 | -63 | 34 | 21/0 |
| 20 | 20 | JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.) | 585 | -29 | 18 | 21/0 |
| 22 | 21 | 4HIM Fill The Earth (Word/Curb/Warner Bros.) | 552 | +18 | 6 | 25/0 |
| 26 | 22 | JARS OF CLAY Show You Love (Essential) | 521 | +67 | 3 | 30/4 |
| 24 | 23 | VARIOUS ARTISTS The Gathering (Essential) | 516 | +28 | 4 | 23/1 |
| 21 | 24 | CAEDMON'S CALL Hands Of The Potter (Essential) | 495 | -51 | 17 | 20/0 |
| 23 | 25 | JEREMY CAMP I Still Believe (BEC) | 489 | -36 | 32 | 20/1 |
| 27 | 26 | NATALIE GRANT Deeper Life (Curb) | 473 | +60 | 2 | 25/3 |
| 25 | 27 | PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow) | 439 | -43 | 19 | 17/1 |
| 29 | 28 | ERIN O'DONNELL Wide Wide World (Inpop) | 427 | +29 | 3 | 21/2 |
| 28 | 29 | SWIFT 'Til I Met You (Flicker) | 408 | -5 | 2 | 18/0 |
| 30 | 30 | JOY WILLIAMS I Wonder (Reunion) | 387 | +10 | 2 | 20/1 |

Most Added*

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| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| S. CURTIS CHAPMAN Moment Made For Worshipping (Sparrow) | 9 |
| CASTING CROWNS If We Are The Body (Beach Street/Reunion) | 8 |
| JEREMY CAMP Right Here (BEC) | 7 |
| AMY GRANT Out In The Open (Word/Curb/Warner Bros.) | 6 |
| WARREN BARFIELD Mistaken (Creative Trust Workshop) | 5 |
| BIG DADDY WEAVE Fields Of Grace (Fervent) | 4 |
| JARS OF CLAY Show You Love (Essential) | 4 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| CASTING CROWNS If We Are The Body (Beach Street/Reunion) | +212 |
| S. CURTIS CHAPMAN Moment Made For Worshipping (Sparrow) | +159 |
| BIG DADDY WEAVE Fields Of Grace (Fervent) | +135 |
| DARLENE ZSCHECH Pray (INO) | +126 |
| M. SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.) | +119 |
| JEREMY CAMP Right Here (BEC) | +113 |
| AMY GRANT Out In The Open (Word/Curb/Warner Bros.) | +112 |
| WARREN BARFIELD Mistaken (Creative Trust Workshop) | +100 |
| SILERS BALD My Heart Will Sing (Essential) | +81 |
| SCOTT KRIPPAYNE You Are Still God (Spring Hill) | +71 |

Christian Activity

by Rick Welke

Crowns Crash Top Five

New Beach Street/Reunion praise group Casting Crowns crash into the top five this week (7-3) with their first radio single, "If We Are The Body." This follows solid sales in their first few weeks on store shelves. With eight station adds and +212 in plays, don't be surprised to see this tune leap over Newsboys for No. 1 in the next week or two.

Big Daddy Weave (9-8, +135), Darlene Zschech (11-10, +126) and Mark Schultz (10-11, +119) make solid strides with many stations this week, making each artist a prime candidate for the top five within a very short time.

New & Active tunes from Steven Curtis Chapman (+159), Jeremy Camp (+113), Warren Barfield (+100) and Amy Grant (+112) should move onto the chart quickly, as many songs that are in the 20s will soon be falling off playlists.

63 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/19 - Saturday 10/25.
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New & Active

STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)
Total Plays: 386, Total Stations: 22, Adds: 9

SCOTT KRIPPAYNE You Are Still God (Spring Hill)
Total Plays: 348, Total Stations: 16, Adds: 2

TAIT Lose This Life (ForeFront)
Total Plays: 320, Total Stations: 15, Adds: 0

JEREMY CAMP Right Here (BEC)
Total Plays: 268, Total Stations: 17, Adds: 7

WARREN BARFIELD Mistaken (Creative Trust Workshop)
Total Plays: 265, Total Stations: 15, Adds: 5

DAVID CROWDER BAND O Praise Him (All This For A King) (Sixsteps/Sparrow)
Total Plays: 258, Total Stations: 12, Adds: 0

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 257, Total Stations: 14, Adds: 3

CINDY DIANE Walk With Me (CityFarm)
Total Plays: 248, Total Stations: 11, Adds: 0

AUDIO ADRENALINE Strong (ForeFront)
Total Plays: 241, Total Stations: 10, Adds: 0

AMY GRANT Out In The Open (Word/Curb/Warner Bros.)
Total Plays: 131, Total Stations: 8, Adds: 6

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 | STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin) | 1099 | +43 | 15 | 27/0 |
| 3 | 2 | SWITCHFOOT Gone (Sparrow) | 927 | +30 | 18 | 23/0 |
| 2 | 3 | NEWSBOYS You Are My King (Amazing Love) (Sparrow) | 911 | +2 | 11 | 22/0 |
| 4 | 4 | ZOEGIRL You Get Me (Sparrow) | 895 | +15 | 17 | 25/0 |
| 7 | 5 | CASTING... If We Are The Body (Beach Street/Reunion) | 730 | +53 | 8 | 23/3 |
| 5 | 6 | NATE SALLIE All About You (Curb) | 697 | -45 | 13 | 22/0 |
| 6 | 7 | TODD AGNEW This Fragile Breath (Ardent) | 687 | -47 | 23 | 17/0 |
| 9 | 8 | FM STATIC Crazy Mary (Tooth & Nail) | 647 | +35 | 9 | 19/0 |
| 10 | 9 | MERCYME The Change Inside Of Me (INO) | 585 | -10 | 18 | 18/0 |
| 8 | 10 | SEVEN PLACES Everything (BEC) | 569 | -44 | 22 | 15/0 |
| 11 | 11 | BIG DADDY WEAVE Fields Of Grace (Fervent) | 558 | +16 | 6 | 18/1 |
| 14 | 12 | JARS OF CLAY Show You Love (Essential) | 514 | +58 | 4 | 20/2 |
| 12 | 13 | EVERYDAY SUNDAY Hanging On (Flicker) | 476 | -63 | 25 | 12/0 |
| 23 | 14 | JOY WILLIAMS By Surprise (Reunion) | 455 | +142 | 3 | 18/4 |
| 13 | 15 | JEREMY CAMP I Still Believe (BEC) | 434 | -80 | 26 | 10/0 |
| 17 | 16 | SWIFT 'Til I Met You (Flicker) | 433 | +37 | 8 | 12/1 |
| 16 | 17 | MICHAEL W. SMITH Signs (Reunion) | 407 | 0 | 4 | 15/0 |
| 15 | 18 | BIG DISMAL Remember (I.O.U.) (Wind-up) | 397 | -15 | 16 | 11/0 |
| 22 | 19 | TAIT Lose This Life (ForeFront) | 356 | +32 | 2 | 14/0 |
| 18 | 20 | BY THE TREE Far Away (Fervent) | 350 | -31 | 15 | 11/0 |
| 20 | 21 | SHAUN GROVES See You (Rockettown) | 345 | +11 | 13 | 12/1 |
| 28 | 22 | PAUL WRIGHT Your Love Never Changes (Gotee) | 333 | +65 | 3 | 14/1 |
| 27 | 23 | JUMP 5 Why Do I Do (Sparrow) | 328 | +45 | 4 | 13/1 |
| 24 | 24 | AUDIO ADRENALINE Strong (ForeFront) | 312 | +15 | 11 | 10/1 |
| Debut | 25 | J. MCBRAYER & J. MARIA Never Alone... (Sparrow) | 285 | +34 | 1 | 10/0 |
| 26 | 26 | W. BARFIELD My Heart ... (Creative Trust Workshop) | 284 | -13 | 20 | 8/0 |
| 25 | 27 | JEFF DEYO I Give You My Heart (Gotee) | 272 | -25 | 18 | 7/0 |
| 30 | 28 | ACROSS... Found By You (Word/Curb/Warner Bros.) | 268 | +16 | 4 | 10/0 |
| 19 | 29 | TOBYMAC Love Is In The House (ForeFront) | 257 | -79 | 20 | 9/0 |
| - | 30 | SOULJAHZ Let Go (Squint/Curb/Warner Bros.) | 246 | +5 | 4 | 9/0 |

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/19 - Saturday 10/25.
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New & Active

SKILLET Savior (Ardent)

Total Plays: 236, Total Stations: 8, Adds: 0

JEREMY CAMP Right Here (BEC)

Total Plays: 228, Total Stations: 12, Adds: 3

D. CROWDER BAND O Praise Him... (Sixsteps/Sparrow)

Total Plays: 221, Total Stations: 10, Adds: 1

JONAH33 Faith Like That (Ardent)

Total Plays: 220, Total Stations: 9, Adds: 0

K.J-52 Dear Slim Pt. 2 (BEC/Uprok)

Total Plays: 214, Total Stations: 7, Adds: 0

DAKONA Richest Man (Maverick/Warner Bros.)

Total Plays: 212, Total Stations: 8, Adds: 1

PLUMB Unnoticed (Curb)

Total Plays: 192, Total Stations: 9, Adds: 1

JILL PAQUETTE Not The Only One (Reunion)

Total Plays: 191, Total Stations: 7, Adds: 0

SUPERCHICK I Belong To You (Inpop)

Total Plays: 189, Total Stations: 7, Adds: 0

TELECAST The Way (BEC)

Total Plays: 145, Total Stations: 6, Adds: 2

ROCK TOP 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 2 | 1 | BIG DISMAL Reality (Wind-up) | 468 | +32 | 11 | 33/1 |
| 3 | 2 | SKILLET Savior (Ardent) | 445 | +21 | 5 | 36/1 |
| 1 | 3 | SUPERCHICK Me Against The World (Inpop) | 443 | -2 | 8 | 32/0 |
| 5 | 4 | JONAH33 Faith Like That (Ardent) | 424 | +16 | 7 | 35/0 |
| 7 | 5 | THOUSAND FOOT... Phenomenon (Tooth & Nail) | 421 | +20 | 7 | 31/0 |
| 4 | 6 | FM STATIC Crazy Mary (Tooth & Nail) | 399 | -24 | 13 | 30/1 |
| 6 | 7 | JEREMY CAMP Take My Life (BEC) | 369 | -38 | 13 | 29/0 |
| 12 | 8 | ANBERLIN Cadence (Tooth & Nail) | 339 | +40 | 6 | 28/1 |
| 8 | 9 | RELIENT K Forward Motion (Gotee) | 336 | -39 | 15 | 29/0 |
| 11 | 10 | DAKONA Richest Man (Maverick/Warner Bros.) | 319 | +6 | 9 | 26/0 |
| 9 | 11 | ROCK 'N' ROLL WORSHIP... A Beautiful Glow (INO) | 317 | -27 | 10 | 35/0 |
| 10 | 12 | STEREO MOTION Rise (Flicker) | 307 | -6 | 13 | 23/1 |
| 17 | 13 | SLICK SHOES Now's The Time (SideOneDummy) | 285 | +28 | 6 | 22/2 |
| 14 | 14 | P.O.D. Will You (Atlantic) | 266 | -6 | 4 | 32/2 |
| 21 | 15 | SPOKEN Promise (Tooth & Nail) | 262 | +16 | 6 | 18/0 |
| 22 | 16 | PLUMB Unnoticed (Curb) | 254 | +12 | 3 | 25/1 |
| 13 | 17 | KUTLESS Pride Away (BEC) | 254 | -44 | 7 | 25/0 |
| 23 | 18 | SWITCHFOOT Ammunition (Red Ink/Columbia) | 253 | +11 | 10 | 28/3 |
| 27 | 19 | BLEACH Get Up (Tooth & Nail) | 249 | +53 | 2 | 29/6 |
| 18 | 20 | EVERYDAY SUNDAY Lose It Again (Flicker) | 245 | -9 | 12 | 24/0 |
| 15 | 21 | AUDIO ADRENALINE Worldwide: Two (ForeFront) | 244 | -28 | 13 | 30/0 |
| 16 | 22 | NATE SALLIE All About You (Curb) | 242 | -24 | 18 | 19/0 |
| 20 | 23 | HANGNAIL I Aspire (Tooth & Nail) | 238 | -13 | 8 | 22/1 |
| 19 | 24 | T-BONE, M. TAIT & O. LEWIS Raised In Harlem (Meaux) | 233 | -19 | 12 | 23/0 |
| Debut | 25 | GS MEGAPHONE Venom (Spindust) | 192 | +58 | 1 | 19/6 |
| 25 | 26 | SKY HARBOR In Stereo (Inpop) | 192 | -26 | 17 | 23/1 |
| 24 | 27 | OLD MAN SHATTERED Sentimental Time (Acoustic Live) | 192 | -28 | 9 | 14/2 |
| 28 | 28 | RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.) | 182 | -11 | 9 | 17/2 |
| 29 | 29 | NUMBER ONE GUN On And On (Salvage/Floodgate) | 181 | +8 | 4 | 14/1 |
| 26 | 30 | SEVENTH DAY SLUMBER Innocence (Crowne) | 169 | -39 | 15 | 18/0 |

43 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/19 - Saturday 10/25.
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New & Active

MODERN DAY JOHN Emanate (Independent)

Total Plays: 146, Total Stations: 11, Adds: 2

COOL HAND LUXE This Is Love (Floodgate)

Total Plays: 118, Total Stations: 11, Adds: 1

K.J-52 Dear Slim Pt. 2 (BEC/Uprok)

Total Plays: 109, Total Stations: 10, Adds: 1

DOWNHERE Breaking Me Down (Squint/Curb/Warner Bros.)

Total Plays: 102, Total Stations: 11, Adds: 5

STRANGE CELEBRITY Rise (Squint/Curb/Warner Bros.)

Total Plays: 101, Total Stations: 12, Adds: 8

TREE63 All Hands (Inpop)

Total Plays: 97, Total Stations: 17, Adds: 2

BY THE TREE Far Away (Fervent)

Total Plays: 81, Total Stations: 6, Adds: 1

EAST WEST Seven (Floodgate)

Total Plays: 46, Total Stations: 6, Adds: 5

SIDE WALK SLAM Time Will Pass You By (Tooth & Nail)

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

NEAL MORSE Oh Lord My God (Metal Blade)

Total Plays: 43, Total Stations: 10, 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 |
|-----------|-----------|--|-------------|-----------|----------------|----------------|
| 2 | 1 | SCOTT KRIPPAYNE You Are Still God (Spring Hill) | 351 | +7 | 9 | 19/0 |
| 4 | 2 | WATERMARK... There Is... (Creative Trust Workshop) | 340 | +8 | 8 | 19/0 |
| 6 | 3 | CAEDMON'S CALL Hands Of The Potter (Essential) | 333 | +15 | 9 | 17/0 |
| 1 | 4 | TWILA PARIS God Of All (Sparrow) | 328 | -45 | 15 | 18/0 |
| 3 | 5 | JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.) | 313 | -25 | 12 | 16/0 |
| 5 | 6 | JAMIE SLOCUM I Cannot Turn Away (Curb) | 295 | -26 | 14 | 16/0 |
| 7 | 7 | 4HIM Fill The Earth (Word/Curb/Warner Bros.) | 292 | +11 | 7 | 19/1 |
| 8 | 8 | FFH Ready To Fly (Essential) | 281 | +2 | 6 | 17/0 |
| 10 | 9 | RUSS LEE Satisfied In You (Discovery House) | 264 | +4 | 10 | 16/0 |
| 11 | 10 | DARLENE ZSCHECH Pray (INO) | 253 | +28 | 5 | 17/1 |
| 9 | 11 | NATALIE GRANT I Desire (Curb) | 235 | -41 | 15 | 13/0 |
| 13 | 12 | VARIOUS ARTISTS The Gathering (Essential) | 213 | +21 | 4 | 14/0 |
| 12 | 13 | PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow) | 197 | -8 | 17 | 11/0 |
| 15 | 14 | M. SCHULTZ You Are A... (Word/Curb/Warner Bros.) | 180 | +2 | 2 | 16/1 |
| 14 | 15 | SHANNON WEXELBERG In The Waiting (Doxology) | 175 | -7 | 6 | 12/0 |
| Debut | 16 | GEORGE ROWE Everlasting (Rocketown) | 159 | +27 | 1 | 15/3 |
| 18 | 17 | RIVER Glorious (Ingrace) | 155 | +9 | 3 | 13/0 |
| 16 | 18 | CHRIS RICE Smile... (Rocketown) | 137 | -26 | 19 | 10/0 |
| 19 | 19 | COREY EMERSON Sanctuary (Discovery House) | 134 | -3 | 11 | 12/0 |
| Debut | 20 | MARTINS What Mercy Means (Spring Hill) | 126 | +14 | 1 | 13/2 |

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/19 - Saturday 10/25.
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Rhythmic Specialty Programming

| RANK | ARTIST TITLE LABEL(S) |
|------|--|
| 1 | KJ-52 Dear Slim Pt. 2 (BEC/Uprok) |
| 2 | APT. CORE No Such Thing As Time (Rocketown) |
| 3 | T-BONE Still Preachin' (Flicker) |
| 4 | STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) |
| 5 | MARS ILL Breathe Slow (Gotee) |
| 6 | JOHN REUBEN Run The Night (Gotee) |
| 7 | LPG Never Did I (Uprok) |
| 8 | SOULJAHZ Jubilee (Squint/Curb/Warner Bros.) |
| 9 | JURNY BIG After All (Uprok) |
| 10 | DJ MAJ The Ringleader (Gotee) |

CHR Most Added

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| JOY WILLIAMS By Surprise (Reunion) | 4 |
| CASTING CROWNS If We Are The Body (Beach Street/Reunion) | 3 |
| JEREMY CAMP Fight Here (BEC) | 3 |
| TODD AGNEW Grace Like Rain (Ardent) | 3 |

Rock Most Added

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| STRANGE CELEBRITY Rise (Squint/Curb/Warner Bros.) | 8 |
| BLEACH Get Up (Tooth & Nail) | 6 |
| GS MEGAPHONE Venom (Spindust) | 6 |
| SEVEN PLACES Landslide (BEC) | 6 |
| DOWNHERE Breaking Me Down (Squint/Curb/Warner Bros.) | 5 |
| PILLAR Further From Myself (MCA) | 5 |
| EAST WEST Seven (Floodgate) | 5 |

Inspo Most Added

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow) | 7 |
| CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown) | 4 |
| GEORGE ROWE Everlasting (Rocketown) | 3 |
| MARTINS What Mercy Means (Spring Hill) | 2 |
| CASTING CROWNS If We Are The Body (Beach Street/Reunion) | 2 |
| GO FISH Piece Of Heaven (Inpop) | 2 |
| POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.) | 2 |
| SCOTT RIGGAN Remember (Spinning Plates) | 2 |

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U. S. Only



Getting To Know Piolín

An interview with KSCA/Los Angeles' Eddie Sotelo

KSCA (La Nueva 101.9)/Los Angeles' morning show, *Piolín de la Mañana*, is a hit! According to the latest Arbitron numbers, Eddie Sotelo, a.k.a. Piolín (Twenty Bird), has the No. 1 show on the FM dial in the L.A. market, beating talent such as Rick Dees at CHR/Pop KIIS-FM and Big Boy at CHR/Rhythmic KPWR.

When Sotelo came to KSCA, his challenge was to take over the morning show from Renán Al-mendárez Coello, then known as El Cucuy De La Mañana, after Coello's move to the afternoons, where he is now called El Cucuy De La Tarde. It wasn't an easy task, because El Cucuy held the No. 1 spot in mornings and is a national personality — not many of those in Spanish-language radio.

After only seven months on the air at La Nueva, Sotelo positioned his show at the top of the ratings and, more importantly, in the hearts of his listeners. Since Sotelo is relatively new to the Los Angeles market, I wanted to know what kind of a person and personality he is and what makes him tick. I recently spoke with him and found a down-to-earth, humble person with a great sense of humor and a lot of feeling for his listeners.

R&R: Your show is No. 1 on the FM dial in Los Angeles. How did you accomplish that, and how does it make you feel?

ES: I've always liked challenges, because they keep me going. It hasn't been easy taking over in mornings. This station is used to being in the No. 1 spot. My show's success is thanks to a great team and



Eddie "Piolín" Sotelo

enormous support from the company.

R&R: Spanish-language radio is kicking butt in the ratings. Your show is an example, and so is El Cucuy's. Why do you think this is?

ES: All I can say is, I don't look around me to see what anybody else is doing. If I did, then maybe, just maybe, nerves

would take over, and that would be the end of that. We should never look at what others are doing. I always try to do my best and beat whomever I beat.

R&R: Although you do play some music during your show, it's primarily a talk show. Do you sometimes find it difficult to fill so many hours, or do you always have lots of topics to discuss?

ES: No, actually, sometimes we need things to talk about [laughs].

R&R: So how do you do it?

ES: I have a good team. I try to make sure that the show has a nice balance, and as soon as I feel it's slowing down, I bring in another of the show's elements to pick things up. For example, if we're talking about something sentimental and kind of sad, I immediately follow it with something saucy or funny.

R&R: What's the personality of your show? What kind of topics are the hottest with the audience?

ES: It's based on real things that

happen in everyday life. For example, we're now focusing on helping people who have committed to getting off drugs. We also have professionals to give advice on family issues. Then there are the sex topics, but nothing crude; more like discussions of issues that have been taboo in our community. We help the audience with any sex-related questions they may have.

R&R: I've heard you're the first one to step up when a listener needs assistance. What's your relationship with your audience like?

"When the audience finds someone who connects them to their countries, whether it's Mexico or any Central or South American country, they feel at home. But it's also important that they feel it comes from the heart."

ES: They're like my family. I tell them how important it is that we help each other and be with our families. We must not forget that we all come to this country wanting to better ourselves. Many times alcohol and drugs make us forget that. Family values are important. And I have to practice what I preach. If I don't, my words don't mean anything.

I have to prove to the audience that family is important, because I think it is a vital step to keep kids away from drugs. There has to be communication. And I've seen the results with the "Piolín-tubis," a name I've given kids. People should understand that family is important and that they don't need drugs to have a good time.



SPREADING THE LOVE Singer Rocío Sandoval gets a big hug from KZOL/Fresno PD Pepe Reyes.

R&R: Is your goal not only to entertain, but also to educate? Should that be radio's goal in general?

ES: Sure, but you can't educate someone with a serious tone. It's very difficult. If you try to teach me something, for example, and you use a bit of humor, I will pay attention. That's the same thing I do in my morning show; I use good humor to bring up and learn about situations that happen in real life. I focus on the problems that people have and try to help them.

R&R: Spanish-language radio is very community-oriented, probably more than American radio. People call in to get phone numbers, to get information that could be found by calling 411, etc. Is that what has helped Spanish-language radio and its shows reach top ratings?

ES: I think so, because we all come from different countries. When the audience finds someone who connects them to their countries, whether it's Mexico or any Central or South American country, they feel at home. But it's also important that they feel it comes from the heart. If the audience feels you're not honest, they will not listen. It's like when you meet an artist and he's arrogant or not a nice person, you realize he's nothing like you imagined.

R&R: When you have strong opinions about a particular subject, like the recent California gubernatorial recall, do you voice them?

ES: Yes, I do, but I say they are my opinions and that I respect other people's opinions. It's important that my audience knows that I'm a person just like them, with opinions and all. I, myself, sometimes wonder what certain newspeople or other radio personalities think.

R&R: Do some DJs become personalities and start to look to themselves and not the audience anymore? What happens when fame gets to your head?

ES: I'm not there yet [laughs].
R&R: But you have the No. 1 morning show on the No. 1 Spanish-language station in L.A.

ES: The most important thing is

not to forget where you came from. I don't believe in fame. Once you think you've made it, that you're more important than the audience, it's no longer you. What has helped me is that I'm simply me. I never try to be someone else or believe that I'm like an artist. I'm not that person. It doesn't suit me to dress a certain way or to act a certain way. I'm just me.

R&R: And your audience can feel that about you?

ES: I think so, yes. I can give you an example that happened this morning and is a testament to that. A listener who wanted help to get off drugs called me. His wife had told him that I had said that whoever was committed to getting off drugs, they should call the station and they would get help. After he contacted me for help, we decided to play a joke on his wife. We called her, and he told her that he wasn't able to get anywhere near me because I had two bodyguards and that I didn't want to see him. Her answer to that was, "Piolín isn't like that. I listen to him, and that's not what I get from him."

It was a "wow" moment for me, because I realized that the public knows and feels that I'm not that kind of person. I was blown away at how people, although they may not know me personally, can know the way I am. So it's important to be you, no matter where you are. Not everyone may like you, and that's fine too.

Editor's Note

Among the many community projects Piolín gets involved in, helping people get to their destinations is the latest one. With the current Metropolitan Transportation Authority strike in Los Angeles keeping city buses from running, many people have no way to get around. So Piolín has involved the station and the "Piolín-mobiles" to assist the public in getting to their jobs and homes, because, he says, he would want someone to help him if he was in that situation.

"The most important thing is not to forget where you came from. I don't believe in fame. Once you think you've made it, that you're more important than the audience, it's no longer you. What has helped me is that I'm simply me."

RADIO Y MÚSICA R&R.

This Week In Spanish-Language Music

Radio Y Música News

Sammy Zamarrón Jr.
PD, WAOS, WLBA & WXEM/Atlanta

Of the Spanish-language stations in the market, we have the best ratings. People really respond to the format, which is Regional Mexican. We play the hits by bands like Temerarios, Tigres Del Norte, Tucanes De Tijuana and Banda El Recodo, for example. Most of the population in the area is Mexican, although there are people from other countries, like Colombia, Venezuela and Cuba.

A few weeks ago we did an in-store with Montéz De Durango, a very hot band right now. Hundreds of people waited in line to get an autograph. Right now we're running two important promotions. The first is in relation to the upcoming Luis Miguel concert. He's coming to Atlanta for the first time, and we're the official station. We're giving away front-row tickets. People call in when they hear Luis Miguel's voiceover, and they get registered. At the end of each show the DJ picks a winner.

The other promotion is with Conjunto Primavera. We're giving away jackets autographed by the band; they will be performing here soon. The process to win is the same as for the Luis Miguel tickets, except that the voiceover we play is by a Primavera bandmember.



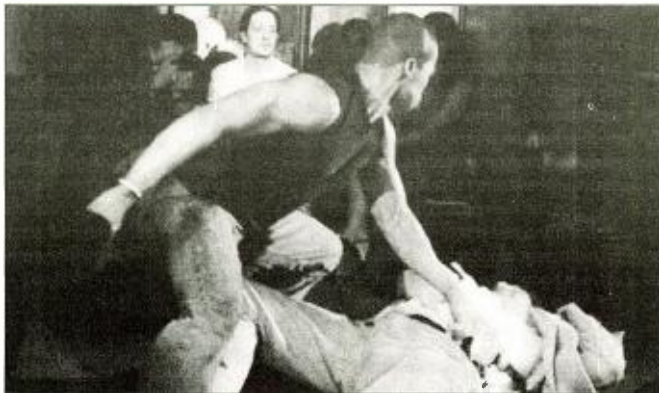
Sammy Zamarrón Jr.



JUMBO ON TOUR Mexican rock band Jumbo visited KSSE/Los Angeles during Alexxx's La Tocado show. The band will also be participating in John Leguizamo's independent film Sueño. KSSE is the film's official station. Seen here are (l-r) Jumbo bandmembers Castillo and Edy; Alexxx; and Jumbo bandmembers Charly, Bugs Wako and Flip.



FAN SUPPORT KSSE/Los Angeles fans showed up at the Aids Walk Los Angeles to support the station and the event. The event took place on Oct. 19, and KSSE DJs Marco Méndez and Kolo Barrera, as well as sister station KDL's DJs Rico, Curious Jorge, Erika and Glamour Sameir, participated in the walk. Seen here is a group of fans.



ALEXANDRE PIRES' NEW VIDEO Alexandre Pires has completed a trilogy of videos with the clip for his latest single, "En El Silencio Negro De La Noche." Pires is seen here on the set.



A TRIBUTE TO WOMEN Cardenales De Nuevo León pay tribute to women with their song "Paso A La Reina," off the album of the same name, which will be in stores on Dec. 3. They are seen here accompanied by several models while filming the video for the single.

See Them Live

November

- 1 Alejandra Guzmán, Open Air Theater, San Diego
- 2 Alejandra Guzmán, Event Center, San Jose
- 2 Enanitos Verdes, JC Fandangos, Anaheim, CA
- 4 Alejandra Guzmán, Fillmore Auditorium, Denver
- 6 Víctimas Del Dr. Cerebro, JC Fandangos, Anaheim, CA
- 7 Angélica María Y Las Leyendas Del Rock & Roll, Oxnard, CA
- 8 Angélica María Y Las Leyendas Del Rock & Roll, Los Angeles
- 9 Angélica María Y Las Leyendas Del Rock & Roll, San Jose
- 13 Molotov, Verizon Wireless Theater, Houston
- 13 Angélica María Y Las Leyendas Del Rock & Roll, Mexicali, Baja California, Mexico
- 14 Molotov, Hammerstein Ballroom, New York
- 14 Alejandra Guzmán, Congress Theater, Chicago
- 14 Angélica María Y Las Leyendas Del Rock & Roll, Ensenada, Baja California, Mexico
- 15 Molotov, James L. Knight Center, Miami
- 15 Alejandra Guzmán, The Warehouse, Raleigh
- 15 Angélica María Y Las Leyendas Del Rock & Roll, Tijuana, Baja California, Mexico
- 16 Molotov, House of Blues, Chicago
- 16 Angélica María Y Las Leyendas Del Rock & Roll, Oceanside, CA
- 19 Molotov, Canes, San Diego
- 20 Rata Blanca, JC Fandangos, Anaheim, CA
- 21 Molotov, Rainbow Ballroom, Fresno
- 22 Molotov, San Jose Event Center, San Jose
- 22 Molotov, Universal Amphitheater, Los Angeles
- 23 Alejandra Guzmán, El Paso Coliseum, El Paso
- 25 Alejandra Guzmán, La Villa Real, McAllen
- 26 Alejandra Guzmán, George R. Brown Convention Center, Houston
- 27 Alejandra Guzmán, Escapade, Dallas
- 29 Alejandra Guzmán, Laredo Entertainment Center, Laredo, TX



Angélica María



Alejandra Guzmán



Molotov

CONTEMPORARY TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|--|--------------|
| 1 | LUIS MIGUEL Te Necesito (Warner M.L.) | 145 |
| 2 | CHAYANNE Un Siglo Sin Ti (Sony Discos) | 115 |
| 3 | ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.) | 103 |
| 4 | GLORIA ESTEFAN Hoy (Sony Discos) | 87 |
| | SIN BANDERA Mientes Tan Bien (Sony Discos) | 86 |
| 6 | JUANES La Paga (Universal) | 84 |
| 7 | RICKY MARTIN Asignatura Pendiente (Sony Discos) | 73 |
| 8 | RICKY MARTIN Tal Vez (Sony Discos) | 68 |
| 9 | DAVID BISBAL Quiero Perderme En Tu Cuerpo (Universal) | 63 |
| 10 | JUANES & NELLY FURTADO Fotografía (Universal) | 60 |
| 11 | MANA Te Llevaré Al Cielo (Warner M.L.) | 52 |
| 12 | LUIS FONSI Quién Te Dijo Eso (Universal) | 52 |
| 13 | MARCO A. SOLIS Más Que Tu Amigo (Fonovisa) | 47 |
| 14 | OBIE BERMUDEZ Antes (EMI Latin) | 42 |
| 15 | LA OREJA DE VAN GOGH Rosas (Sony Discos) | 40 |
| 16 | CRISTIAN No Hace Falta (BMG) | 40 |
| 17 | SORAYA Sólo Por Ti (EMI Latin) | 38 |
| 18 | MANA Mariposa Traicionera (Warner M.L.) | 33 |
| 1 | NATALIA LAFOURCADE Mirame Mirate (Sony Discos) | 33 |
| 20 | PEPE AGUILAR Yo La Amo (Univision) | 33 |
| 21 | BEYONCÉ f/SEAN PAUL Baby Boy (Columbia) | 30 |
| 22 | AXE BAHIA Beso En La Boca (Balboa) | 28 |
| 23 | ALEJANDRO FERNANDEZ Niña Amada Mia (Sony Discos) | 27 |
| 24 | ENANITOS VERDES Amores Lejanos (Universal) | 26 |
| 25 | VICTORIA Ya No Me Duele (Mega Music) | 26 |

Data is compiled from the airplay week of October 19-25, and based on a point system.
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Going For Adds

- 4 EN DO Pirata (Balboa)
- ALEX UBAGO Qué Pides Tú (Warner M.L.)
- AREA 305 Hasta Que Me Olvide De Ti (Univision)
- BENNY Lluève Luz (Warner M.L.)
- CABAS La Caderona (EMI Latin)
- CHRISTINA VALEMI Absolutamente Todos (Universal)
- DANIEL RENE Jamás (Univision)
- JARABE DE PALO Ying Yang (Warner M.L.)
- KABAH Florecitas (Warner M.L.)
- LOS DUEÑOS DEL SOL Que Por Qué Te Quiero (Balboa)
- OBIE BERMUDEZ Me Casé De Ti (EMI Latin)
- PEPE AGUILAR A Pierna Suelta (Univision)
- RICARDO MONTANER Parado De Manos (Warner M.L.)
- TIZIANO FERRO Perverso (EMI Latin)

TROPICAL TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|--|--------------|
| 1 | CELIA CRUZ Rie Y Lloro (Sony Discos) | 165 |
| 2 | GLORIA ESTEFAN Hoy (Sony Discos) | 151 |
| 3 | ELVIS MARTINEZ Así Te Amo (Premium) | 121 |
| 4 | HUEY DUNBAR Sin Poderte Hablar (Sony Discos) | 109 |
| 5 | OBIE BERMUDEZ Antes (EMI Latin) | 100 |
| 6 | JERRY RIVERA Mi Libertad (BMG) | 97 |
| 7 | LUIS MIGUEL Te Necesito (Warner M.L.) | 97 |
| 8 | KEVIN CEBALLO Tú Volverás (Universal) | 95 |
| 9 | GILBERTO S. ROSA Un Amor Para La Historia (Sony Discos) | 94 |
| 10 | INDIA Soy Mujer (Sony Discos) | 91 |
| 11 | ANDY ANDY Voy A Tener Que Olvidarte (Sony Discos) | 83 |
| 12 | ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.) | 82 |
| 13 | CHAYANNE Un Siglo Sin Ti (Sony Discos) | 78 |
| 14 | SEXAPPEL Meneando La Cola (J&N) | 71 |
| 15 | PAPI SANCHEZ Enamórame (Sony Discos) | 67 |
| 16 | LOS LONELY BOYS La Contestación (DR Music LLC) | 54 |
| 17 | OLGA TAÑON Cuando Tú No Estás (Warner M.L.) | 49 |
| 18 | VICTOR MANUELLE Poco Hombre (Sony Discos) | 47 |
| 19 | ORO SOLIDO Tu Mamá Y Tu Papá (24K) | 44 |
| 20 | NEGROS Me Cambiaste La Vida (Premium) | 40 |
| 21 | MARIO FELICIANO A Tu Manera No (NH) | 37 |
| 22 | RICKY MARTIN Asignatura Pendiente (Sony Discos) | 37 |
| 23 | EDDY HERRERA Culpables (Sony Discos) | 37 |
| 24 | ANTHONY RIOS El Bolsillo Izquierdo (Premium) | 35 |
| 25 | MIA Convencida (Univision) | 34 |

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Going For Adds

- CELIA CRUZ El Año Viejo (Sony Discos)
- CHARLIE CRUZ Cúrame (Warner M.L.)
- HUEY DUNBAR A Dónde Iré (Sony Discos)
- IVAN & CLEMENS Mami No Te Pares (Sony Discos)
- KAKOTEO MIX f/DJ NELSON & TRIBOL KLAN Mi Gente (Cutting)
- KAKOTEO MIX f/DJ NELSON & VALERIE Te Exitaré (Cutting)
- LOS TRI-O Cómo Fui A Enamorarme De Ti (Sony Discos)
- MAIA Se Me Acabó El Amor (Sony Discos)
- NG2 Quitémonos La Ropa (Sony Discos)
- SALSA FEVER Razones (MP)
- TITO NIEVES w/CONJUNTO CLASICO Vecinita (Warner M.L.)
- TITO ROJAS Dimelo (MP)
- TROVADORES Nuestra Tradición (Sony Discos)
- VICO-C f/EDDIE DEE & TEGO CALDERON El Feo, El Malo, El Bueno/Para Mi Barrio (MP)



















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REGIONAL MEXICAN TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|--|--------------|
| 1 | INTOCABLE Eso Duele (EMI Latin) | 352 |
| 2 | MONTEZ DE DURANGO Lágrimas De Cristal (Disa) | 350 |
| 3 | CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa) | 319 |
| 4 | BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa) | 280 |
| 5 | TIGRES DEL NORTE Cásame La Muerte (Fonovisa) | 262 |
| 6 | HURACANES DEL NORTE Nomás Por Tu Culpa (Univision) | 250 |
| 7 | MARCO A. SOLIS Más Que Tu Amigo (Fonovisa) | 234 |
| 8 | BANDA EL RECODO Que Te Ruegue Quien Te Quiera (Fonovisa) | 221 |
| 9 | MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa) | 216 |
| 10 | JOAN SEBASTIAN Sentimental (Balboa) | 159 |
| 11 | NINEL CONDE Callados (Universal) | 153 |
| 12 | CUISILLOS Corazón (Balboa) | 145 |
| 13 | ADOLFO URIAS Amor Bésame (Fonovisa) | 116 |
| 14 | TEMERARIOS Te Regalo Mi Tristeza (Fonovisa) | 107 |
| 15 | LIBERACION Cuánto Me Apuestas (Disa) | 105 |
| 16 | CONTROL Me Quiero Casar (EMI Latin) | 100 |
| 17 | ARROLLADORA BANDA EL LIMON En Los Puritos Huesos (Disa) | 91 |
| 18 | TRINY Y LA LEYENDA Oile (Universal) | 90 |
| 19 | ANA BARBARA Bandido (Fonovisa) | 87 |
| 20 | PALOMO Te Metiste En Mi Cama (Disa) | 81 |
| 21 | TUCANES DE TIJUANA El Aguila Blanca (Universal) | 71 |
| 22 | LA ONDA w/CONTROL Mi Cucu (EMI Latin) | 71 |
| 23 | HERMANOS HIGUERA Soy Troquero (Sony Discos) | 69 |
| 24 | PAQUITA LA DEL BARRIO Hombres Malvados (Balboa) | 69 |
| 25 | BRYNDIS Abrázame (Disa) | 64 |

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TEJANO TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|---|--------------|
| 1 | INTOCABLE Eso Duele (EMI Latin) | 170 |
| 2 | KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin) | 157 |
| 3 | JAIME Y LOS CHAMACOS f/BOBBY PULIDO Conjunto No Morirá (Freddie) | 137 |
| 4 | SOLIDO Contando Los Segundos (Freddie) | 136 |
| 5 | FRIJOLES ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal) | 99 |
| 6 | ELIDA REYNA Te Voy A Olvidar (Tejas) | 93 |
| 7 | CONTROL Me Quiero Casar (EMI Latin) | 91 |
| 8 | BIG CIRCO La Endiablada (EMI Latin) | 91 |
| 9 | DUELO Desde Hoy (Univision) | 87 |
| 10 | LA ONDA w/CONTROL Mi Cucu (EMI Latin) | 82 |
| 11 | IMAN Amor De Oos Caras (Univision) | 73 |
| 12 | MARCOS OROZCO Como Oos Adolescentes (Catalina) | 65 |
| 13 | COSTUMBRE Cuánto Te Amo (Warner M.L.) | 64 |
| 14 | JIMMY GONZALEZ & GRUPO MAZZ Te Llevo En Mi Alma (Freddie) | 60 |
| 15 | JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie) | 59 |
| 16 | JAY PEREZ No Me Dejes (Sony Discos) | 47 |
| 17 | RAMON AYALA Títtere En Tus Manos (Freddie) | 40 |
| 18 | VICTOR GARCIA Otra Vez (Sony Discos) | 39 |
| 19 | BIG CIRCO Una Vez Más (EMI Latin) | 34 |
| 20 | BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa) | 33 |
| 21 | ALAZZAN Cómo Olvidarte (Freddie) | 31 |
| 22 | ESTRUENDO Conquistar Tu Corazón (Univision) | 31 |
| 23 | RUBEN RAMOS Quiero Una Cita (Revolution) | 24 |
| 24 | JENNIFER PEÑA A Fuego Lento (Univision) | 22 |
| 25 | VARONIL Y Lloré (Univision) | 22 |

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Going For Adds

- AKWID Siempre Ausente (Univision)
- ATM Nadie (Univision)
- ATRAPADO Grande De Caderas (Freddie)
- EL AMIGABLE Por Qué No Vienes (Freddie)
- EL COYOTE Y SU BANDA TIERRA SANTA Me Voy A Ir (EMI Latin)
- GRUPO LIBRA Vida Mia (Balboa)
- INTOCABLE Soy Un Novato (EMI Latin)
- INVASORES DE NUEVO LEON Cada Vez Que Respiras (EMI Latin)
- JOAN SEBASTIAN Don Marcos (Balboa)
- JUAN GABRIEL Inocente De Ti (BMG)
- LOS CADETES DE LINARES El Amor Que Te Doy (Univision)
- LOS RAZOS Quién Las Quiete (BMG)
- MICHELLE Dime Por Qué (Hacienda)
- RAMON AYALA Títtere En Tus Manos (Freddie)
- SERGIO MENDIVIL Jamás (Balboa)
- SOLIDO Contando Los Segundos (Freddie)
- TIGRILLOS Todo Me Sale Mal (Warner M.L.)

Going For Adds

- ALAZZAN Ella Es (Freddie)
- JOSE LEON Promesas (Catalina)
- LA CIMA Amiga (Univision)
- LOS BRAVIOS Me Tiene Loco (Freddie)
- MICHELLE Dime Por Qué (Hacienda)
- PESADO Mátame (Warner M.L.)
- TIGRILLOS Todo Me Sale Mal (Warner M.L.)

Rock/Alternative

| TW | ARTIST Title Label(s) |
|----|--|
| 1 | LA LEY Más Allá (Warner M.L.) |
| 2 | PLASTILINA MOSH Peligroso Pop (EMI Latin) |
| 3 | CIRCO La Sospecha (Universal) |
| 4 | PANTEON ROCOCO Tu Recuerdo Y Yo (BMG) |
| 5 | LOS TETAS Tómala (Universal) |
| 6 | MANA Te Llevaré Al Cielo (Warner M.L.) |
| 7 | FASE Tania (Universal) |
| 8 | CAFE TACUBA EO (MCA) |
| 9 | PASTILLA Comezón (Antídoto) |
| 10 | JULIETA VENEGAS Andar Conmigo (BMG) |
| 11 | JARABE DE PALO Ying Yang (Warner M.L.) |
| 12 | MALA RODRIGUEZ La Niña (Universal) |
| 13 | GUSTAVO CERATI Karaoke (BMG) |
| 14 | MOLOTOV Here We Kum (Universal) |
| 15 | NATALIA LAFOURCADE Mirame Mirate (Sony Discos) |

Songs ranked by total number of points. 18 Rock/Alternative reporters.

Record Pool

| TW | ARTIST Title Label(s) |
|----|---|
| 1 | ORQUESTA GUAYACAN Vas A Llorar (MP) |
| 2 | GLORIA ESTEFAN Hoy (Sony Discos) |
| 3 | SONORA CARRUSELES La Comay (Fuentes) |
| 4 | MOSA PROJECT Oámelo (Latinflava) |
| 5 | SEXAPPEL Meneando La Cola (J&N) |
| 6 | OLGA TAÑON Cuando Tú No Estás (Warner M.L.) |
| 7 | FASE Tania (Universal) |
| 8 | CELIA CRUZ Rie Y Lloro (Sony Discos) |
| 9 | PEDRO JESUS Qué Se Te Olvidó (MP) |
| 10 | PEPE AGUILAR Yo La Amo (Univision) |
| 11 | KEVIN CEBALLO Tú Volverás (Universal) |
| 12 | DON DINERO Ahí Parí (Universal) |
| 13 | JUANES La Paga (Universal) |
| 14 | SHALIM Se Me Olvidó Tu Nombre (Crescent Moon) |
| 15 | EMMANUEL Guajira (Universal) |

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

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EAST

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CHR/POP

| LW | TW | |
|----|----|--|
| 1 | 1 | BEYONCÉ 'I SEAN PAUL Baby Boy (Columbia) |
| 2 | 3 | DOORS DOWN Here Without You (Republic/Universal) |
| 3 | 2 | NELLY 'P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal) |
| 4 | 4 | SANTANA 'ALEX BAND Why Don't You & I (Arista) |
| 4 | 5 | MAROON 5 Harder To Breathe (Octone/J) |
| 6 | 6 | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) |
| 7 | 7 | CHRISTINA AGUILERA 'LIL' KIM Can't Hold Us Down (RCA) |
| 9 | 8 | TRAPT Headstrong (Warner Bros.) |
| 9 | 9 | BLACK EYED PEAS Where Is The Love? (A&M/Interscope) |
| 10 | 10 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) |
| 11 | 11 | BABY BASH Suga Suga (Universal) |
| 12 | 12 | STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) |
| 14 | 13 | BRITNEY SPEARS 'MADONNA Me Against The Music (Live) |
| 23 | 14 | OUTKAST Hey Ya! (Arista) |
| 15 | 15 | HILARY DUFF So Yesterday (Buena Vista/Hollywood) |
| 16 | 16 | MYA My Love Is Like...Whoa (A&M/Interscope) |
| 17 | 17 | PINK Trouble (Arista) |
| 22 | 18 | MATCHBOX TWENTY Bright Lights (Atlantic) |
| 25 | 19 | LIZ PHAIR Why Can't I? (Capitol) |
| 21 | 20 | FABOLOUS 'TAMIA Into You (Desert Storm/Elektra/EEG) |
| 21 | 21 | JOHN MAYER Bigger Than My Body (Arista/Columbia) |
| 22 | 22 | CHINGY Right Thurr (DTP/Capitol) |
| 18 | 23 | 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) |
| 16 | 24 | KELLY CLARKSON Low (RCA) |
| 27 | 25 | SIMPLE PLAN Perfect (Lava) |
| 31 | 26 | MICHELLE BRANCH Breathe (Maverick/Warner Bros.) |
| 29 | 27 | NICKELBACK Someday (Roadrunner/IDJMG) |
| 41 | 28 | NO DOUBT It's My Life (Interscope) |
| 26 | 29 | ATARI'S The Boys Of Summer (Columbia) |
| 32 | 30 | BUBBA SPARKXX Deference (Beatclub/Interscope) |

#1 MOST ADDED

CHRISTINA AGUILERA The Voice Within (RCA)

#1 MOST INCREASED PLAYS

NO DOUBT It's My Life (Interscope)

TOP 5 NEW & ACTIVE

O.A.R. Hey Girl (Lava)

YOUNGBLOODZ 'LIL' JON Damn! (Arista)

KILEY DEAN Who Will I Run To? (Beatclub/Interscope)

GOOD CHARLOTTE Hold On (Epic)

SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)

CHR/POP begins on Page 21.

AC

| LW | TW | |
|----|----|---|
| 2 | 1 | SHANIA TWAIN Forever And For Always (Mercury/IDJMG) |
| 1 | 2 | UNCLE KRACKER 'DOBBIE GRAY Drift Away (Lava) |
| 3 | 3 | MATCHBOX TWENTY Unwell (Atlantic) |
| 6 | 4 | MERCYME I Can Only Imagine (MCA/Curb) |
| 5 | 5 | LUTHER VANDROSS Dance With My Father (J) |
| 8 | 6 | TRAIN Calling All Angels (Columbia) |
| 7 | 7 | COUNTING CROWS Big Yellow Taxi (Geffen/Interscope) |
| 4 | 8 | CELINE DION Have You Ever Been In Love (Epic) |
| 9 | 9 | SIMPLY RED Sunrise (simplyred.com) |
| 11 | 10 | PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood) |
| 10 | 11 | DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG) |
| 12 | 12 | EAGLES Hole In The World (ERC) |
| 13 | 13 | CHRISTINA AGUILERA Beautiful (RCA) |
| 14 | 14 | JIM BRICKMAN Peace (Where The Heart Is) (A&L) |
| 16 | 15 | CELINE DION Stand By Your Side (Epic) |
| 26 | 16 | JOSH GROBAN You Raise Me Up (143/Reprise) |
| 17 | 17 | MICHAEL BOLTON When I Fall In Love (Passion Group) |
| 18 | 18 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) |
| 21 | 19 | CLAY AIKEN Invisible (RCA) |
| 20 | 20 | MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise) |
| 25 | 21 | TIM MCGRAW Tiny Dancer (Curb) |
| 22 | 22 | DIDD White Flag (Arista) |
| 19 | 23 | SEAL Waiting For You (Warner Bros.) |
| 20 | 24 | KENNY LOGGINS With This Ring (All The Best) |
| 23 | 25 | SARAH MCLACHLAN Fallen (Arista) |
| 26 | 26 | HALL & OATES Getaway Car (U-Watch) |
| — | 27 | ROD STEWART 'ICHER Bewitched, Bothered And Bewildered (J) |
| — | 28 | MICHAEL McDONALD Ain't No Mountain High Enough (Motown) |
| 28 | 29 | CLAY AIKEN This Is The Night (RCA) |
| — | 30 | BURKE ROONEY Let It All Come Down (R World) |

#1 MOST ADDED

CHRISTINA AGUILERA The Voice Within (RCA)

#1 MOST INCREASED PLAYS

JOSH GROBAN You Raise Me Up (143/Reprise)

TOP 5 NEW & ACTIVE

SANTANA 'ALEX BAND Why Don't You & I (Arista)

JOHN MAYER Bigger Than My Body (Arista/Columbia)

TARRALYN RAMSEY Up Against All Odds (Casablanca)

SUZU K. Gabriel (Vulgar)

BANGLES Something That You Said (Koch)

AC begins on Page 41.

CHR/RHYTHMIC

| LW | TW | |
|----|----|---|
| 1 | 1 | BEYONCÉ 'I SEAN PAUL Baby Boy (Columbia) |
| 3 | 2 | LUDACRIS 'SHAWNNA Stand Up (Def Jam South/IDJMG) |
| 5 | 3 | CHINGY 'SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol) |
| 4 | 4 | YOUNGBLOODZ 'LIL' JON Damn! (Arista) |
| 2 | 5 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) |
| 6 | 6 | BABY BASH Suga Suga (Universal) |
| 7 | 7 | OUTKAST The Way You Move (Arista) |
| 11 | 8 | ASHANTI Rain On Me (Murder Inc./IDJMG) |
| 9 | 9 | YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG) |
| 10 | 10 | CHINGY Right Thurr (DTP/Capitol) |
| 8 | 11 | NELLY 'P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal) |
| 12 | 12 | MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) |
| 15 | 13 | M. LEE 'J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) |
| 13 | 14 | PHARRELL 'JAY-Z Frontin' (Star Trak/Arista) |
| 14 | 15 | 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) |
| 20 | 16 | 2PAC 'NOTORIOUS B.I.G. Runtin' (Dying To Live) (Amaru/Interscope) |
| 22 | 17 | JAGGED EDGE Walked Outta Heaven (Columbia) |
| 19 | 18 | 50 CENT If I Can't (Shady/Aftermath/Interscope) |
| 18 | 19 | FABOLOUS 'TAMIA Into You (Desert Storm/Elektra/EEG) |
| 23 | 20 | WYCLEF JEAN 'MISSY ELLIOTT Party To Damascus (J) |
| 31 | 21 | OUTKAST Hey Ya! (Arista) |
| 29 | 22 | KELIS Milkshake (Star Trak/Arista) |
| 16 | 23 | MARY J. BLIGE Doh! (Geffen) |
| 26 | 24 | 112 'LUDACRIS Hot & Wet (Def Soul/IDJMG) |
| 17 | 25 | OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope) |
| 37 | 26 | NELLY 'U (Fo' Reel/Universal) |
| 33 | 27 | R. KELLY Step In The Name Of Love (Live) |
| 21 | 28 | R. KELLY Thoina Thing (Live) |
| 27 | 29 | 213 Fly (Geffen) |
| 24 | 30 | T.I. 24's (Grand Hustle/Atlantic) |

#1 MOST ADDED

AVANT Read Your Mind (Geffen)

#1 MOST INCREASED PLAYS

CHINGY 'SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)

TOP 5 NEW & ACTIVE

BRITNEY SPEARS 'MADONNA Me Against The Music (Live)

LOON 'MARIO WINANS Down For Me (Bad Boy/Universal)

AVANT Read Your Mind (Geffen)

SEAN PAUL I'm Still In Love With You (VP/Atlantic)

L. KRAVITZ 'P. DIDDY... Show Me Your Soul (Bad Boy/Universal)

CHR/RHYTHMIC begins on Page 27.

HOT AC

| LW | TW | |
|----|----|---|
| 1 | 1 | SANTANA 'ALEX BAND Why Don't You & I (Arista) |
| 5 | 2 | 3 DOORS DOWN Here Without You (Republic/Universal) |
| 3 | 3 | TRAIN Calling All Angels (Columbia) |
| 3 | 4 | MATCHBOX TWENTY Unwell (Atlantic) |
| 7 | 5 | MATCHBOX TWENTY Bright Lights (Atlantic) |
| 6 | 6 | JOHN MAYER Bigger Than My Body (Arista/Columbia) |
| 8 | 7 | DIDD White Flag (Arista) |
| 4 | 8 | LIVE Heaven (Radioactive/Geffen) |
| 9 | 9 | LIZ PHAIR Why Can't I? (Capitol) |
| 12 | 10 | SARAH MCLACHLAN Fallen (Arista) |
| 10 | 11 | JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) |
| 11 | 12 | JOSH KELLEY Amazing (Hollywood) |
| 14 | 13 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) |
| 13 | 14 | UNCLE KRACKER 'DOBBIE GRAY Drift Away (Lava) |
| 15 | 15 | BARENAKED LADIES Another Postcard (Chimps) (Reprise) |
| 16 | 16 | NICKELBACK Someday (Roadrunner/IDJMG) |
| 18 | 17 | STAINED SO FAR Away (Flip/Elektra/EEG) |
| 19 | 18 | MICHELLE BRANCH Breathe (Maverick/Warner Bros.) |
| 20 | 19 | NELLY FURTADO Powerless (Say What You Want) (DreamWorks) |
| 17 | 20 | VERTICAL HORIZON I'm Still Here (RCA) |
| 21 | 21 | NO DOUBT It's My Life (Interscope) |
| 31 | 22 | TRAIN When I Look To The Sky (Columbia) |
| 21 | 23 | SEAL Waiting For You (Warner Bros.) |
| 22 | 24 | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) |
| 24 | 25 | SHANIA TWAIN Forever And For Always (Mercury/IDJMG) |
| 28 | 26 | JASON MRAZ You And I Both (Elektra/EEG) |
| 23 | 27 | SALIVA Rest In Pieces (Island/IDJMG) |
| 30 | 28 | HOWIE DAY Perfect: Time Of Day (Epic) |
| 26 | 29 | ATARI'S The Boys Of Summer (Columbia) |
| 33 | 30 | STING Send Your Love (A&M/Interscope) |

#1 MOST ADDED

NO DOUBT It's My Life (Interscope)

#1 MOST INCREASED PLAYS

TRAIN When I Look To The Sky (Columbia)

TOP 5 NEW & ACTIVE

FUEL Falls On Me (Epic)

STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)

MEAT LOAF I Couldn't Have Said It Better (Sanctuary/SRG)

SUGAR RAY Chasin' U Around (Atlantic)

BEN HARPER Diamonds On The Inside (Virgin)

AC begins on Page 41.

URBAN

| LW | TW | |
|----|----|---|
| 2 | 1 | LUDACRIS 'SHAWNNA Stand Up (Def Jam South/IDJMG) |
| 3 | 2 | ASHANTI Rain On Me (Murder Inc./IDJMG) |
| 1 | 3 | BEYONCÉ 'I SEAN PAUL Baby Boy (Columbia) |
| 4 | 4 | YOUNGBLOODZ 'LIL' JON Damn! (Arista) |
| 5 | 5 | JAGGED EDGE Walked Outta Heaven (Columbia) |
| 6 | 6 | CHINGY 'SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol) |
| 6 | 7 | OUTKAST The Way You Move (Arista) |
| 7 | 8 | R. KELLY Step In The Name Of Love (Live) |
| 10 | 9 | MARQUES HOUSTON 'JOE BUDDEN & PIED PIPER Cabbini' (T.U./EEG) |
| 11 | 10 | AVANT Read Your Mind (Geffen) |
| 9 | 11 | R. KELLY Thoina Thing (Live) |
| 17 | 12 | M. LEE 'J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) |
| 19 | 13 | BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal) |
| 18 | 14 | MONICA Knock Knock (J) |
| 13 | 15 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) |
| 21 | 16 | MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) |
| 15 | 17 | PHARRELL 'JAY-Z Frontin' (Star Trak/Arista) |
| 14 | 18 | NELLY 'P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal) |
| 16 | 19 | YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG) |
| 12 | 20 | MARY J. BLIGE Doh! (Geffen) |
| 27 | 21 | JARULE Clap Back (Murder Inc./IDJMG) |
| 22 | 22 | 2PAC 'NOTORIOUS B.I.G. Runtin' (Dying To Live) (Amaru/Interscope) |
| 26 | 23 | 112 'LUDACRIS Hot & Wet (Def Soul/IDJMG) |
| 25 | 24 | GINUWINE Love You More (Epic) |
| 29 | 25 | JDE More & More (Live) |
| 34 | 26 | GUNIT Stunt 101 (Interscope) |
| 23 | 27 | FABOLOUS 'TAMIA Into You (Desert Storm/Elektra/EEG) |
| 31 | 28 | LOON 'MARIO WINANS Down For Me (Bad Boy/Universal) |
| 28 | 29 | YING YANG TWINS Naggin' (TVT) |
| 30 | 30 | WYCLEF JEAN 'MISSY ELLIOTT Party To Damascus (J) |

#1 MOST ADDED

MUSIQ Forthright (Def Soul/IDJMG)

#1 MOST INCREASED PLAYS

CHINGY 'SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)

TOP 5 NEW & ACTIVE

CASSIDY 'R. KELLY Hotel (J)

TRILLVILLE Neva Eva (Warner Bros.)

RAH DIGGA Party &... (Flipmode/J)

NAPPY 'RODTS Sick & Tired (Atlantic)

OWELE Find A Way (Virgin)

URBAN begins on Page 31.

ROCK

| LW | TW | |
|----|----|--|
| 1 | 1 | STAINED SO FAR Away (Flip/Elektra/EEG) |
| 2 | 2 | NICKELBACK Someday (Roadrunner/IDJMG) |
| 3 | 3 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) |
| 5 | 4 | A PERFECT CIRCLE Weak And Powerless (Virgin) |
| 4 | 5 | 3 DOORS DOWN Here Without You (Republic/Universal) |
| 6 | 6 | GODSMACK Serenity (Republic/Universal) |
| 9 | 7 | FUEL Falls On Me (Epic) |
| 7 | 8 | WHITE STRIPES Seven Nation Army (Third Man/V2) |
| 15 | 9 | PUDDLE OF MUDD Away From Me (Geffen) |
| 8 | 10 | LINKIN PARK Faint (Warner Bros.) |
| 10 | 11 | BLACK LABEL SOCIETY Stillborn (Spitfire) |
| 24 | 12 | STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) |
| 16 | 13 | AUDIOSLAVE I Am The Highway (Interscope/Epic) |
| 13 | 14 | DISTURBED Liberate (Reprise) |
| 14 | 15 | TRAPT Still Frame (Warner Bros.) |
| 17 | 16 | SEETHER Gasoline (Wind-up) |
| 22 | 17 | LINKIN PARK Numb (Warner Bros.) |
| 20 | 18 | COLO Sufocate (Flip/Geffen/Interscope) |
| 19 | 19 | P.D.D. Will You (Atlantic) |
| 18 | 20 | SMILE EMPTY SOUL Bottom Of A Bottle (Lava) |
| 21 | 21 | JET Are You Gonna Be My Girl (Elektra/EEG) |
| 23 | 22 | SEVENDUST Enemy (TVT) |
| — | 23 | DEFAULT Taking My Life Away (TVT) |
| 26 | 24 | THREE DAYS GRACE (I Hate) Everything About You (Live) |
| 27 | 25 | CHEVELLE Closure (Epic) |
| 25 | 26 | KID ROCK Feel Like Makin' Love (Top Dog/Atlantic) |
| 28 | 27 | JIBE Yesterday's Gone (226) |
| — | 28 | STATIC-X The Only (Warner Bros.) |
| — | 29 | LYNYRD SKYNYRD That's How I Like It (Sanctuary/SRG) |
| 29 | 30 | BLACK LABEL SOCIETY The Blessed Helride (Spitfire) |

#1 MOST ADDED

PUDDLE OF MUDD Away From Me (Geffen)

#1 MOST INCREASED PLAYS

STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)

TOP 5 NEW & ACTIVE

HOOBASTANK Out Of Control (Island/IDJMG)

SHIMEDOWN 45 (Atlantic)

KORN Right Now (Epic)

REVIVS Seven (Epic)

ILL NIND How Can I Live (Roadrunner/IDJMG)

ROCK begins on Page 55.

URBAN AC

| LW | TW | |
|----|----|--|
| 3 | 1 | GERALD LEVERT U Got That Love (Elektra/EEG) |
| 1 | 2 | R. KELLY Step In The Name Of Love (Jive) |
| 2 | 3 | KEM Love Calls (Motown/Universal) |
| 4 | 4 | LUTHER VANDROSS Dance With My Father (J) |
| 5 | 5 | HEATHER HEADLEY I Wish I Wasn't (RCA) |
| 9 | 6 | SMOKIE NORFUL I Need You Now (EMI Gospel) |
| 8 | 7 | DWELE Find A Way (Virgin) |
| 6 | 8 | TAMIA Officially Missing You (Elektra/EEG) |
| 11 | 9 | ARETHA FRANKLIN Wonderful (Arista) |
| 7 | 10 | JAVIER Crazy (Capitol) |
| 12 | 11 | ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista) |
| 10 | 12 | RHIAN BENSON Say How I Feel (DKG) |
| 18 | 13 | JOE More & More (Jive) |
| 13 | 14 | JAHEIM Put That Woman First (Divine Mill/Warner Bros.) |
| 17 | 15 | JAHEIM Backlight (Divine Mill/Warner Bros.) |
| 20 | 16 | WILL DOWNING A Million Ways (GRP/VMG) |
| 16 | 17 | FLOETRY Getting Late (DreamWorks) |
| 19 | 18 | CALVIN RICHARDSON Keep On Pushin' (Hollywood) |
| 15 | 19 | ISLEY BROTHERS (IRON ISLEY Busted (DreamWorks) |
| 21 | 20 | VIVIAN GREEN What Is Love? (Columbia) |
| 24 | 21 | MICHAEL JACKSON One More Chance (Epic) |
| 22 | 22 | AVANT Read Your Mind (Geffen) |
| 25 | 23 | ERYKAH BAOU Back In The Day (Motown) |
| 26 | 24 | ASHANTI Rain On Me (Murder Inc./DJMG) |
| 29 | 25 | STEPHANIE MILLS Can't Let Him Go (J&M) |
| 23 | 26 | MANHATTANS Turn Out The Stars (Love-Lee) |
| 27 | 27 | IMPROMPT 2 Mocha Soul (Big3) |
| 28 | 28 | EARTH, WIND & FIRE Hold Me (Kalimba) |
| — | 29 | MARY J. BLIGE Ooh! (Geffen) |
| — | 30 | ALICIA KEYS You Don't Know My Name (J) |

#1 MOST ADDED

MUSIQ Forthright (Def Soul/DJMG)

#1 MOST INCREASED PLAYS

ARETHA FRANKLIN Wonderful (Arista)

TOP 5 NEW & ACTIVE

KEM Matter Of Time (Motown)

FREDDIE JACKSON Natural Thing (Wartland)

GOAPELE Even Closer (Skyblaz)

JAGGED EDGE Walked Outta Heaven (Columbia)

JEFF BRADSHAW FJILL SCOTT Slide (Hidden Beach)

URBAN AC begins on Page 31.

COUNTRY

| LW | TW | |
|----|----|---|
| 2 | 1 | KEITH URBAN Who Wouldn't Wanna Be Me (Capitol) |
| 2 | 2 | TOBY KEITH I Love This Bar (DreamWorks) |
| 4 | 3 | GARY ALLAN Tough Little Boys (MCA) |
| 3 | 4 | MARTINA MCBRIDE This One's For The Girls (RCA) |
| 5 | 5 | RASCAL FLATTS I Melt (Lyric Street) |
| 6 | 6 | PAT GREEN Wave On Wave (Republic/Universal South) |
| 9 | 7 | GEORGE STRAIT Cowboys Like Us (MCA) |
| 8 | 8 | BILLY CURRINGTON Walk A Little Straighter (Mercury) |
| 10 | 9 | MONTGOMERY GENTRY Hell Yeah (Columbia) |
| 11 | 10 | CHRIS CAGLE Chicks Dig It (Capitol) |
| 12 | 11 | LONESTAR Walking In Memphis (BNA) |
| 13 | 12 | BROOKS & DUNN You Can't Take The Honky Tonk... (Arista) |
| 14 | 13 | REBA MCBENTIRE I'm Gonna Take That Mountain (MCA) |
| 15 | 14 | RUSHLOW I Can't Be Your Friend (Lyric Street) |
| 16 | 15 | ROONEY ATKINS Honesty (Write Me A List) (Curb) |
| 17 | 16 | TRACY BYRD Drinkin' Bone (RCA) |
| 24 | 17 | KENNY CHESNEY There Goes My Life (BNA) |
| 18 | 18 | SHERIE AUSTIN Streets Of Heaven (C4/BBR) |
| 19 | 19 | DIAMOND RIO Wrinkles (Arista) |
| 20 | 20 | JO DEE MESSINA I Wish (Curb) |
| 22 | 21 | TERRI CLARK I Wanna Do It All (Mercury) |
| 21 | 22 | BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.) |
| 26 | 23 | BRAD PASKLEY Little Moments (Arista) |
| 23 | 24 | SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks) |
| 25 | 25 | SHANIA TWAIN She's Not Just A Pretty Face (Mercury) |
| 27 | 26 | JOSH TURNER Long Black Train (MCA) |
| 28 | 27 | JIMMY WAYNE I Love You This Much (DreamWorks) |
| 29 | 28 | SARA EVANS Perfect (RCA) |
| 30 | 29 | CRAIG MORGAN Every Friday Afternoon (BBR) |
| 32 | 30 | TRACE ADKINS Hot Mama (Capitol) |

#1 MOST ADDED

TIM MCGRAW Watch The Wind Blow By (Curb)

#1 MOST INCREASED PLAYS

KENNY CHESNEY There Goes My Life (BNA)

TOP NEW & ACTIVE

REBECCA LYNN HOWARD I Need A Vacation (MCA)

AMANDA WILKINSON Gone From Love Too Long (Universal South)

PATTY LOVELESS On Your Way Home (Epic)

COUNTRY begins on Page 55.

SMOOTH JAZZ

| LW | TW | |
|----|----|---|
| 3 | 1 | PRAFUL Sigh (Rendezvous/N-Coded) |
| 1 | 2 | DAVE KOZ Honey-Dipped (Capitol) |
| 2 | 3 | CANDY DULFER Finsbury Park, Gate 67 (Eagle Rock) |
| 5 | 4 | KENNY G. Malibu Dreams (Arista) |
| 4 | 5 | PAUL JACKSON, JR. It's A Shame (Blue Note) |
| 6 | 6 | MINDI ABAIR Flirt (GRP/VMG) |
| 8 | 7 | RICK BRAUN Green Tomatoes (Warner Bros.) |
| 9 | 8 | CHRIS BOTTI Indian Summer (Columbia) |
| 7 | 9 | URBAN KNIGHTS Got To Give It Up (Warade) |
| 11 | 10 | DARYL HALL She's Gone (Rhythm & Groove/Liquid 8) |
| 15 | 11 | JAZZMASTERS Puerto Banus (Trippin' N' Rhythm) |
| 12 | 12 | LUTHER VANDROSS Dance With My Father (J) |
| 16 | 13 | CHUCK LOEB eBop (Shanachie) |
| 10 | 14 | DAVID SANBORN Comin' Home Baby (GRP/VMG) |
| 13 | 15 | M. McDONALD I Heard It Through The Grapevine (Motown/Universal) |
| 18 | 16 | JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave) |
| 17 | 17 | LEE RITENOUR Inner City Blues (GRP/VMG) |
| 19 | 18 | NICK COLIONNE High Flyin' (3 Keys Music) |
| 20 | 19 | SIMPLY RED Sunrise (SimplyRed.com) |
| 22 | 20 | STEVE COLE Everyday (Warner Bros.) |
| 25 | 21 | DAVID BENDIT Watermelon Man (GRP/VMG) |
| 26 | 22 | SEAL Touch (Warner Bros.) |
| 24 | 23 | MARC ANTOINE Funky Picante (Rendezvous) |
| 23 | 24 | STEVE OLIVER Positive Energy (Native Language) |
| 27 | 25 | PAMELA WILLIAMS Afterglow (Shanachie) |
| 30 | 26 | GREGG KARUNKAS Riverside Drive (N-Coded) |
| — | 27 | MICHAEL McDONALD Ain't No Mountain High Enough (Motown) |
| 21 | 28 | ACUSTIC ALCHEMY No Messin' (Higher Octave) |
| 28 | 29 | JEFF GOLUB Boom Boom (GRP/VMG) |
| — | 30 | BRIAN CULBERTSON Serpentine Fire (Warner Bros.) |

#1 MOST ADDED

KIM WATERS The Ride (Shanachie)

#1 MOST INCREASED PLAYS

DAVE KOZ Honey-Dipped (Capitol)

TOP 5 NEW & ACTIVE

BASS X Vanni (Liquid 8)

KIRK WHALUM Do You Feel Me (Warner Bros.)

STEVE WINWOOD Why Can't We Live Together (WinCra/USCI-Fidelity)

MICHAEL LINGTON Of The Hook (3 Keys Music)

MARION MEADOWS Treasures (Heads Up)

Smooth Jazz begins on Page 53.

ACTIVE ROCK

| LW | TW | |
|----|----|--|
| 2 | 1 | DISTURBED Liberate (Reprise) |
| 1 | 2 | STAINED So Far Away (Flip/Elektra/EEG) |
| 3 | 3 | A PERFECT CIRCLE Weak And Powerless (Virgin) |
| 5 | 4 | TRAPT Still Frame (Warner Bros.) |
| 4 | 5 | LINKIN PARK Faint (Warner Bros.) |
| 6 | 6 | NICKELBACK Someday (Roadrunner/DJMG) |
| 9 | 7 | GODSMACK Serenity (Republic/Universal) |
| 7 | 8 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) |
| 8 | 9 | SMILE EMPTY SOUL Bottom Of A Bottle (Lava) |
| 15 | 10 | PUDDLE OF MUDD Away From Me (Geffen) |
| 10 | 11 | SEVENDUST Enemy (TVT) |
| 11 | 12 | WHITE STRIPES Seven Nation Army (Third Man/V2) |
| 13 | 13 | SEETHER Gasoline (Wind-up) |
| 18 | 14 | LINKIN PARK Numb (Warner Bros.) |
| 17 | 15 | COLD Suffocate (Flip/Geffen/Interscope) |
| 12 | 16 | FUEL Falls On Me (Epic) |
| 16 | 17 | P.D.D. Will You (Atlantic) |
| 19 | 18 | THREE DAYS GRACE (I Hate) Everything About You (Jive) |
| 21 | 19 | KORN Right Now (Epic) |
| 22 | 20 | CHEVELLE Closure (Epic) |
| 20 | 21 | STATIC-X The Only (Warner Bros.) |
| 37 | 22 | STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) |
| 23 | 23 | AUDIOSLAVE I Am The Highway (Interscope/Epic) |
| 25 | 24 | HOOBASTANK Out Of Control (Island/DJMG) |
| 24 | 25 | 3 DOORS DOWN Here Without You (Republic/Universal) |
| 26 | 26 | ILL NINO How Can I Live (Roadrunner/DJMG) |
| 35 | 27 | LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) |
| 36 | 28 | DEFAULT Taking My Life Away (TVT) |
| 28 | 29 | REVIS Seven (Epic) |
| 32 | 30 | JANE'S ADDICTION True Nature (Capitol) |

#1 MOST ADDED

STAINED How About You (Flip/Elektra/EEG)

#1 MOST INCREASED PLAYS

STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)

TOP 5 NEW & ACTIVE

SMILE EMPTY SOUL Nowhere Kids (Lava)

DOPE I Am (Roc-A-Fella)

BLINK-182 Feeling This (Geffen)

NICKELBACK Figured You Out (Roadrunner/DJMG)

STAINED How About You (Flip/Elektra/EEG)

ROCK begins on Page 55.

ALTERNATIVE

| LW | TW | |
|----|----|--|
| 1 | 1 | A PERFECT CIRCLE Weak And Powerless (Virgin) |
| 2 | 2 | STAINED So Far Away (Flip/Elektra/EEG) |
| 5 | 3 | TRAPT Still Frame (Warner Bros.) |
| 3 | 4 | LINKIN PARK Faint (Warner Bros.) |
| 4 | 5 | NICKELBACK Someday (Roadrunner/DJMG) |
| 11 | 6 | LINKIN PARK Numb (Warner Bros.) |
| 6 | 7 | THREE DAYS GRACE (I Hate) Everything About You (Jive) |
| 8 | 8 | BLINK-182 Feeling This (Geffen) |
| 10 | 9 | WHITE STRIPES The Hardest Button To Button (Third Man/V2) |
| 19 | 10 | PUDDLE OF MUDD Away From Me (Geffen) |
| 7 | 11 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) |
| 9 | 12 | EVANESCENCE Going Under (Wind-up) |
| 12 | 13 | P.D.D. Will You (Atlantic) |
| 14 | 14 | JET Are You Gonna Be My Girl (Elektra/EEG) |
| 18 | 15 | SWITCHFOOT Meant To Live (Red Ink/Columbia) |
| 13 | 16 | GODSMACK Serenity (Republic/Universal) |
| 17 | 17 | WHITE STRIPES Seven Nation Army (Third Man/V2) |
| 21 | 18 | STROKES 12:51 (RCA) |
| 16 | 19 | DASHBOARD CONFSSIONAL Hands Down (Vagrant) |
| 15 | 20 | FUEL Falls On Me (Epic) |
| 26 | 21 | HOOBASTANK Out Of Control (Island/DJMG) |
| 22 | 22 | COLD Suffocate (Flip/Geffen/Interscope) |
| 23 | 23 | 3 DOORS DOWN Here Without You (Republic/Universal) |
| 25 | 24 | KORN Right Now (Epic) |
| 28 | 25 | AUDIOSLAVE I Am The Highway (Interscope/Epic) |
| 24 | 26 | DISTURBED Liberate (Reprise) |
| 27 | 27 | YELLOWCARD Way Away (Capitol) |
| 29 | 28 | CHEVELLE Closure (Epic) |
| 30 | 29 | SEVENDUST Enemy (TVT) |
| 47 | 30 | STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic) |

#1 MOST ADDED

RANCID Red Hot Moon (Hellcat/Warner Bros.)

#1 MOST INCREASED PLAYS

STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)

TOP 5 NEW & ACTIVE

DISTILLERS Drain The Blood (Sire/Reprise)

ILL NINO How Can I Live (Roadrunner/DJMG)

NO DOUBT It's My Life (Interscope)

311 Beyond The Gray Sky (Vocalan)

DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)

ALTERNATIVE begins on Page 60.

TRIPLE A

| LW | TW | |
|----|----|---|
| 1 | 1 | R.E.M. Bad Day (Warner Bros.) |
| 4 | 2 | JACK JOHNSON Wasting Time (Jack Johnson Music/Universal) |
| 2 | 3 | JOHN MAYER Bigger Than My Body (Arista/Columbia) |
| 5 | 4 | JOHNNY LANG Red Light (A&M/Interscope) |
| 3 | 5 | BEN HARPER Diamonds On The Inside (Virgin) |
| 6 | 6 | SARAH MC LACHLAN Fallen (Arista) |
| 8 | 7 | JASON MRAZ You And I Both (Elektra/EEG) |
| 7 | 8 | STING Send Your Love (A&M/Interscope) |
| 9 | 9 | WALLFLOWERS Closer To You (Interscope) |
| 11 | 10 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) |
| 10 | 11 | HOWIE DAY Perfect Time Of Day (Epic) |
| 14 | 12 | TRAIN When I Look To The Sky (Columbia) |
| 12 | 13 | LOS LONELY BOYS Heaven (Dr) |
| 22 | 14 | DAVE MATTHEWS Save Me (RCA) |
| 13 | 15 | DIDD White Flag (Arista) |
| 15 | 16 | BARENKATED LADIES Another Postcard (Chimps) (Reprise) |
| 16 | 17 | PETE YORN Crystal Village (Columbia) |
| 18 | 18 | JOE FIRSTMAN Breaking All The Ground (Atlantic) |
| 17 | 19 | DAMIAN RICE Volcano (Vector Recordings) |
| 19 | 20 | LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway) |
| 23 | 21 | COLDPLAY Moses (Capitol) |
| — | 22 | COUNTING CROWS She Don't Want Nobody Near (Geffen) |
| 21 | 23 | VAN MORRISON Once In A Blue Moon (Blue Note/EMC) |
| 20 | 24 | EASTMOUNTAINSOUTH You Dance (DreamWorks) |
| 24 | 25 | SANTANA (ALEX BAND Why Don't You & I (Arista) |
| — | 26 | STEREOPHONICS Maybe Tomorrow (V2) |
| 25 | 27 | JOHN HIATT Circle Back (New West) |
| 28 | 28 | MAVERICKS I Want To Know (Sanctuary/SRG) |
| 27 | 29 | ZIGGY MARLEY Dragonfly (Private Music/AAL) |
| — | 30 | THORNS Blue (Aware/Columbia) |

#1 MOST ADDED

JOHN EDDIE If You're Here When I Get Back (Thrill Show)

#1 MOST INCREASED PLAYS

COUNTING CROWS She Don't Want Nobody Near (Geffen)

TOP 5 NEW & ACTIVE

NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO)

MATCHBOX TWENTY Bright Lights (Atlantic)

GUSTER Careful (Palm/Reprise)

RICKIE LEE JONES Second Chance (V2)

3 DOORS DOWN Here Without You (Republic/Universal)

TRIPLE A begins on Page 65.

Publisher's Profile

By Erica Farber



PORKY CHEDWICK

Legacy Air Personality

His first show: "I called it *Porky Chedwick's Rhythm & Blues*. It was R&B, which was unheard of in Pittsburgh. I had prepared myself in the event that I would ever get on the air. I had compiled a little glossary. There was so much poverty and so many problems in the '40s and '50s. Something told me I was there to talk to these kids. I did my show in rhymes. I called it 'Porkology.' When I went on the air, I said, 'This is your daddio on the raddio.' I purposely mispronounced it. My critics thought I was for the blacks over the whites. I had walls to break down, people to convince. I had riots to prevent. This was my mission. Every day something was working in my favor, making me brave and tenacious. Nothing was going to stop me.

"Of course, my parents didn't accept it. They figured I wasn't fit to be in front of people. I've had a blind eye all my life, and I have a bulbous nose. I started saying 'raddio,' and all of a sudden we're getting more phone calls than the big jocks, just because I mispronounced 'radio.' Management says, 'There's no reason we should be getting that many phone calls,' and asked me to explain it. Everyone called me Pork. While you say 'percolator,' I'd say 'porkulator.' When they said, 'That's different,' I'd say, 'I'm getting you porkafied.' I'd always say, 'Pork you later.' I went on and on. I became everyone's Daddio. I'd say I was the boss man, and they all figured I owned the station."

How he got the name Porky: "I was chubby in school, so I figured it was a good gimmick. They'd remember Porky over my given name, George Jacob."

On his listeners thinking he was black: "I was a black man for years. They didn't call it rap in those days, but I was definitely the first rapper. I talked that way. I said I had more lines than Bell Telephone. I'd say, 'My name's not John Wayne, it's Porky The Insane. My name's not Sergeant York, it's Pork The Torque.'"

Why he's been so successful: "I inspired people. The teenagers accepted me. They'd never heard that music, but they knew they liked it — the sax, the harmony, the sound of the black voice. I kept building on that inspiration, which was great for rock 'n' roll. I respected Alan Freed. He had me on his show in New York when I was a kid. He's the one who came up with my inspiration for what I did, which gave birth to rock 'n' roll. I know Alan coined the term because of the dance beat, but they tell me I created rock 'n' roll history. No jocks did what I did."

His relationship with the record companies: "I went on records given to stations by the labels. The stations were against the black movement and the rock 'n' roll beat, which they thought was indecent, so they buried the records. The stations played what they thought the audience wanted to hear. They played white with some black. I took records that were maybe 4 years old and went on the air with them. Everyone thought they were contemporary records. The labels said, 'You're playing records we don't even have the masters for anymore.' They got so many calls to buy those records.

"Word got out to all the manufacturers. Promotion people came from all over the place looking for this little black guy, and they found me. I didn't know what side to play. I went on the air playing records according to my ear, but I was able to pick the right side. Then I'd play the other side, which no one would ever do. A lot of the companies said, 'Don't give him records, because he plays the wrong side.' I'd play them, and they'd become hits. I got instantaneous respect all over the country for proving that the B-side could be a hit too."

On radio today: "I listen to talk shows. I want to hear what America's saying — not politicians, but

Americans. I want to know where their heads are. I want to know what people are thinking. Take the word *jealousy*. Everybody has a little bit of jealousy. If you misuse it, it's really jealousy, but if you use it to be competitive without hurting someone, it'll keep you from being complacent. Your attitude will be the same, your thinking will be the same. As long as you don't hurt people, you can be jealous. I think jealousy inspires you a little with your competition. *Sincerity* has always been my big word. I've always said I'm very sincere. When you're a white man talking to the black man, you'd better prove you're sincere."

Thoughts on talent: "Radio changes. The jocks on the air today are really limited. Their talents have been put on the back burner for a while, because management controls more. They have the big investment and they have control. The DJs, if they had full control like I had, most of them would be obscene and go that way. That would give them an instantaneous way to capture an audience. I have nothing against Howard Stern. He has a great teenage audience. Kids think he's pretty cool, so they stay with him. The teenage mind is vulnerable."

Career highlight: "I am proud I had a listening audience. My name would come up with the salespeople on big stations in downtown Pittsburgh. I was doing something great, and they were all told to study me. I was talking to the underdog. The station I was on was designed for Homestead, but it got so big that they were listening to me miles and miles away. My desire was to get into the minds of the parents who had a lot of children and were in poverty. How could I help them, dress them and give them money? I worked on the air for no money for a couple of years. I wanted to make them happy. I helped make them believe that there was something out there. I taught them to have faith, respect their parents and make sure they studied and graduated."

"The biggest thing I ever did was a remote from the Stanley Theater in downtown Pittsburgh. I figured 100 people would show up. In an hour 10,000 people were on the street. The police turned away 50,000, bumper to bumper, coming in to see me. I broadcast from the roof of the drive-in theater. They turned away car after car. I went to sign autographs at a record store, and I had a couple thousand kids out on the street. I talk decency to everyone, and I am one hell of a good human being. I don't care if I was labeled wild, crazy, on drugs and drinking alcohol; I was pure, and I was good, and that's the way I lived. I'm a good role model."

Career disappointment: "None. I was conscious of every word. I never tried to have a flowery vocabulary. Every word I projected. I knew the kids were listening. I was a Pied Piper. I knew I was getting to people. I didn't want the kids to be pulled away from Mom and Dad. They'd say, 'You can't listen to that man playing that bad music,' but the kids would get their transistors and listen to me anyway. I had my 'Teen Commandments.' I told them to respect their parents and study hard in school and try to go to church. I didn't overdo it though. I didn't want them to think I was a nerd."

Contacting him: "I do not read or write anymore because of poor eyesight. I am legally blind, but I sign plenty of autographs!" [Editor's note: If you would like to send a message to Porky, please e-mail it to me at efarber@radioandrecords.com, and I will read it to him.]

Advice to broadcasters: "God bless you. I love you, and may your career go a long, long time. I hope you do good things for mankind."

Mention the name Porky Chedwick to anyone who has lived in the Pittsburgh area within the last 55 years, and they will immediately tell you that he is the father of Oldies in that city. Eighty-five years young and still on the radio every weekend at WAMO, Chedwick is "your platter-pushin' papa" and one of the original disc jockeys inducted into the Rock and Roll Hall of Fame. He is the "Daddio of the Raddio."

Getting into the business: "I'm one of 10 very poor children. In the '30s the idea entered my head that I would like to be in communications, but we didn't have the word *communications* then. It was like a dream, almost spiritual, like something was prepared for me. I did a few things in high school. We had an old crystal radio set. I'd pick up some sounds, clapping hands and a little shouting, some gospel music. I thought, 'Why can't I project something like that to people in Pittsburgh and throughout the country?' I was always interested in Jesus Christ. I lived that way. I lived in extreme poverty. My mother died when she was 49. My dad was a hard-working steelworker. We knew everything could be better, but we were content to live and do the best we could."

First radio job: "It was in Homestead, PA, about 10 miles outside of Pittsburgh. The FCC had a lot of community radio stations. You could get a license, and the power would be minimal, about 250 watts. The Homestead politicians heard about it, got together and got a license. They went on the air Aug. 1, 1948. The station was WHOD. I'd heard it was coming and knew where the office was, so I went down and talked to them. They were interested in community affairs, and I asked if I could hang around and watch what they were doing. I went on the air the first week with a 10-minute sports show. I still had music on my mind, though, and I let them know that."

"At the beginning it was called 'The Station of Nations,' and on weekends it would program different ethnic groups. I was an engineer, putting the records on for all the groups. It wasn't too long after that that they gave a half-hour show once a week. The station served the black people of our community and had a black DJ, Mary D, whom I really admired. For my show, I had to get my own records, but I didn't have a dime. The stores and dealers didn't have any records by black artists out because they knew they couldn't sell them. They'd store them away. I'd go down, and they'd give them to me. They were all 78s. I called my first record a 'Dusty Disk.' No one was playing black artists in western Pennsylvania, and it was such a beautiful sound with beautiful harmony. Management was amazed that the phones were lighting up. They weren't expecting any calls at all."

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