

NEWSSTAND PRICE \$6.50

A Hat Trick For Hoobastank

The Island/IDJMG band from the Los Angeles suburb of Agoura Hills pick up Most Added honors at three formats this week for the latest off their sophomore album, *The Reason*. "Disappear" scores 62 adds at CHR/Pop, 18 at Alternative and 23 at Hot AC. Congrats to Ken Lane, Mike Easterlin, Erik Olesen and crew!



R&R

RADIO & RECORDS
www.radioandrecords.com

OCTOBER 22, 2004

Radio Tips From Homeland Security

At the recent NAB Radio Show in San Diego, a representative of the U.S. Office of Homeland Security joined the session "Being Prepared Come Hell or High Water" along with radio execs who have recently experienced crises in their markets. Read about it on Page 13.



obie bermúdez todo el año

"Todo El Año" IS ON ROTATION AT

- | | | |
|---------|---------|---------|
| WGAA | WAMR | KJMN |
| WPAT | WRMA | KCMT |
| WSKQ | WRTO | KIWI |
| WEMG-AM | WXDJ | KPS |
| WBPS* | WMGG-AM | WPMZ-AM |
| WKIE | WRMD-AM | WLAT-AM |
| WVIV | WNUE | KBRG |
| WEDJ | WYMY | KRRE |
| KTCY | WTLQ | KMMM |
| KQQK* | KLVE | KATS |
| KCOR | KXOL | WFID |
| WFNO-AM | KOMR | WIAC |
| KNVO | KDVA | WIOA |
| KBNA-AM | KLNV | WKAQ |
| WWVA | KLOV | WODA |
| | | WXYX |

"We have a versatile artist who writes what he feels and sings with great passion. [Obie Bermúdez's] music gets you between the ears, and the lyrics go straight to the heart"

- David Gleason, Exe. VP of Programming for Univision Radio

"Todo El Año" is the title-track to Obie Bermúdez's sophomore album for EMI Latin. The romantic ballad is sure to follow its predecessors to the top of the charts as radio stations in the major U.S. Latin markets are already adding it.

Obie Bermúdez EMI Latin debut "Confesiones" (7/22/03) was certified Latin Gold as the album's first two promotional singles "Antes" and "Me Cansé De Ti" hit No. 1 on Billboard's Hot Latin Tracks

Obie Bermúdez became only the sixth act in history to have two singles simultaneously among the Top 5 of Billboard's Hot Latin Tracks. The hit singles remained in the Top 10 for a combined six months.

[Obie Bermúdez is] "one of the very few male balladeers to successfully break into the Latin market in recent years,"

- Billboard

IN STORES NOVEMBER 2nd



todo el año
obie bermúdez



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NOVEMBER 2

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HOWARD STERN'S SIRIUS MOVE

R&R Rock Editor **Ken Anthony** begins a two-part series on the radio industry's reaction to Howard Stern's announcement that he'll move to Sirius Satellite Radio in 2006. The comments are from the format's top consultants, a PD whose station runs Stern in morning drive and a PD whose station competes against Stern in mornings. Plus, a top 10 list of ways to help stimulate and develop radio's future talent.

Page 55

THE LATIN EXPLOSION

With recent announcements from Clear Channel and Infinity that each company is investing in ways to get involved with Latin formats, R&R Exec. Editor **Roger Nadel** takes a look under the hood of Spanish-language radio.

Page 8

R&R NUMBER ONES

CHR/POP

• MAROON 5 She Will Be Loved (Octone/J/RMG)

CHR/RHYTHMIC

• USHER & ALICIA KEYS My Boo (LaFace/Zomba)

URBAN

• USHER & ALICIA KEYS My Boo (LaFace/Zomba)

URBAN AC

• ALICIA KEYS I/TONY, TONI, TONE... Diary (J/RMG)

GOSPEL

• KIERRA SHEARD You Don't Know (EMI Gospel)

COUNTRY

• GEORGE STRAIT I Hate Everything (MCA)

AC

• LOS LONELY BOYS Heaven (Or/Epic)

HOT AC

• MAROON 5 She Will Be Loved (Octone/J/RMG)

SMOOTH JAZZ

• GERALD ALBRIGHT To The Max (GRP/VMG)

ROCK

• VELVET REVOLVER Fall To Pieces (RCA/RMG)

ACTIVE ROCK

• PAPA ROACH Getting Away With Murder (Geffen)

ALTERNATIVE

• GREEN DAY American Idiot (Reprise)

TRIPLE A

• U2 Vertigo (Interscope)

CHRISTIAN AC

• JEREMY CAMP Walk By Faith (BEC)

CHRISTIAN CHR

• TOBYMAC Gone (ForeFront/EMI CMG)

CHRISTIAN ROCK

• TOBYMAC Gone (ForeFront/EMI CMG)

CHRISTIAN INSPO

• BEBO NORMAN Disappear (Essential/PLG)

SPANISH CONTEMPORARY

• JUANES Nada Valgo Sin Tu Amor (Universal)

REGIONAL MEXICAN

• BETO Y SUS CANARIOS Esta Llorando Mi Corazón (Disa)

TROPICAL

• JUAN LUIS GUERRA Las Avispas (Karen)



Arbitron Sees 'Shift In Attitude'

Morris touts PPM; Q3 earnings beat the Street

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

Arbitron shareholders were treated to good news on Tuesday, as the company posted profits that handily topped Wall Street expectations. Arbitron's Q3 earnings per share of 77 cents was well ahead of the 61 cents per share consensus estimate of Thomson First Call analysts, as net income improved from \$17 million (55 cents) to \$24.2 million.

Revenue grew 9%, to \$82 million, while EBIT rose 10%, to \$33.7 million. Arbitron's Q3 operating income improved

ARBITRON ▶ See Page 10



Summer Sizzles For Pop, Hip-Hop

KPWR/L.A. earns 10th consecutive No. 1 book

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

The first batch of summer 2004 Arbitron results is out, and the CHR/Pop and CHR/Rhythmic formats have proven once again that when school is in recess, shares surge.

In New York, perennial market leader Clear Channel AC WLTW enjoyed another No. 1 finish with a 5.6-5.7 uptick. Second-place honors went to a trio of stations, as Emmis CHR/Rhythmic WQHT (Hot 97) and Urban AC sibling WRKS (98.7 Kiss FM) tied with Spanish Broadcasting System's Tropical WSKQ (Mega 97.9).

In fifth place was Clear Channel CHR/Pop WHITZ (Z100), which was up 4.2-4.3. Meanwhile, CC Urban WWPR (Power 105.1) slipped 4.3-4.2 and placed sixth.

In Los Angeles, Emmis' KPWR (Power 106) continued its dominance by seeing its

10th consecutive No. 1 book in market No. 2, moving 5.0-4.9 12+. Power's feat matches a string of No. 1 finishes last seen by Clear Channel AC KOST from 1990-92. SBS's Regional Mexican KLAX (La Raza) was again No. 2, while CC Talker KFI and Infinity Alternative KROQ tied for third. At No. 5 in L.A. is CC CHR/Pop simulcast KIIS & KVVS, which received its best overall ratings in more than a year with a 3.3-4.1 leap.

Also seeing their strongest results in more than a year were KLVE (3.1-3.7), KKBT (3.0-3.6) and KHHT (2.7-3.1). KSSE (Super Estrella) scored its best 12+ book ever, moving 2.3-2.4 12+.

In Chicago, Cubs play-by-play helped WGN-AM score another No. 1 finish. WGCI-FM was again No. 2, while WBBM-AM placed third.

Continuously updated ratings results: www.radioandrecords.com

RATINGS ▶ See Page 10

New York

Station Format	Sp '04	Su '04
WLTW-FM AC	5.6	5.7
WQHT-FM CHR/Rhy.	4.7	4.9
WRKS-FM Urban AC	4.7	4.9
WSKQ-FM Tropical	5.4	4.9
WHITZ-FM CHR/Pop	4.2	4.3
WWPR-FM Urban	4.3	4.2
WABC-AM Talk	3.9	4.1
WCBS-FM Oldies	3.2	3.6
WINS-AM News	3.7	3.6
WXRK-FM Alt.	3.7	3.6

Los Angeles

Station Format	Sp '04	Su '04
KPWR-FM CHR/Rhy.	5.0	4.9
KLAX-FM Reg. Mex.	4.7	4.4
KFI-AM Talk	4.5	4.3
KROQ-FM Alt.	4.4	4.3
KIIS/KVVS CHR/Pop	3.3	4.1
KLVE-FM Span. Cont.	3.1	3.7
KKBT-FM Urban	3.0	3.6
KBUA/KBUE Reg. Mex.	3.5	3.3
KHHT-FM Urban AC	2.7	3.1
KOST-FM AC	3.7	3.1

KRXQ Slapped With \$55,000 Indecency Fine

Entercom's Active Rock KRXQ/Sacramento is in hot water with the FCC over two segments from the *Rob, Arnie & Dawn in the Morning* show. The broadcasts, which aired in September 2002 and January 2003, each drew a maximum proposed forfeiture of \$27,500. And while the industry has become increasingly skittish when it comes to content that may push the envelope, Entercom is standing tall and defending the morning show hosts.

In the first segment, one of the morning hosts imitated a young boy's voice and described sexual activities that the boy's father wanted to perform on him. In the second, the hosts discussed several sexual practices that the FCC ruled were degrading and clearly depicted violence against women.

While Entercom argued that both broadcasts were "oblique" and less explicit than previous broadcasts that have been cited for indecency, the commission

KRXQ ▶ See Page 20

Radio Quartet Among Forbes' Best Small Cos.

By Roger Nadel
R&R Exec. Editor
rnadel@radioandrecords.com

The annual *Forbes* magazine survey of the toughest little competitors in the U.S. business world is out, and, of the 200 companies to earn a spot on the "Best Small Companies" roster, four are radio-based businesses. That's up from just one radio company a year ago.

Arbitron finished at No. 151 on the list, while Saga Communications was No. 182 (down from last year's No. 148), Westwood One was No. 188, and Entercom Communications was No. 189. To be considered for membership in this exclusive club, *Forbes* said candidates must show a consistent pattern

FORBES ▶ See Page 10

Industry Growth Forecasts Cut
Analyst expects break-even for 'Less Is More'

Citing advertiser apathy, Merrill Lynch's **Laraine Mancini** on Oct. 14 lowered her 2004 radio-industry growth forecast from 3.5% to 1.6% and her 2005 forecast from 5% to 3%.

"We do not expect advertiser sentiment to improve significantly absent a sustainable economic recovery," she said in an industry report. "Radio spot-rate increases are unlikely without material incremental ad demand."

Mancini also trimmed her 10-year revenue-growth forecast from 5% to 4%. For the near-term, Mancini said Olympics spending that went to TV negatively im-

pacted July and August, but she believes advertisers returned to radio in September and forecasts 3% revenue growth for the month. Still, she forecasts a 0.3% revenue decline for Q3.

For Q4, Mancini slashed her growth forecast from 5.7% to 1%. She reduced her October forecast from 6% growth to a 2% decline, halved her November growth forecast from 6% to 3% and cut her December prediction from 5% to 2%.

Mancini also expects that Clear Channel's much-ballyhooed "Less Is More" ad-inventory-reduction plan,

FORECASTS ▶ See Page 10

ASCAP, Radio Ink \$1.7 Billion Licensing Deal

By Brida Connolly
R&R Technology Editor
bconnolly@radioandrecords.com

The Radio Music License Committee and ASCAP have come to a licensing agreement



that gives the thousands of stations represented by the RMLC — including stations owned by Clear Channel, Infinity, Cumulus and Citadel — the right to play ASCAP repertory over the air and, under the same license, in Internet simulcasts of over-the-air-programming. The agreement, worth more than \$1.7 billion, was described by

ASCAP ▶ See Page 20



what's in the sausage?

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Broadcaster Seeks Indecency Enforcement For XM, Sirius

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

An independent broadcaster in the nation's second-largest radio market said he will ask the FCC to regulate indecent material on satellite radio in the same manner that it does on AM and FM stations.

Mt. Wilson FM Broadcasters President **Saul Levine**, owner of KMZT & KSUR/Los Angeles and XSUR/Tijuana-San Diego, called the idea that both Sirius and XM are immune to government regulation of what airs on their respective subscription-based channels "nonsense." "It's been one problem after another with satellite radio not keeping its promises," Levine told R&R. "First it was local program-

ming being offered by the satellite broadcasters. Then it was terrestrial repeaters; most listening to satellite radio is through land-based repeaters."

Levine said he has led the opposition to satellite radio since its beginnings in the 1990s. His latest fight against XM and Sirius is the direct result of the Oct. 6 announcement by radio's most infamous star, Howard Stern, that Stern will be moving to Sirius in January 2006.

In Levine's view, the timing of Stern's announcement was designed to "totally devastate" the opening of the NAB Radio Show in San Diego. "They did this knowing it would create the maximum disruption

INDECENCY ▶ See Page 20

CC/Minneapolis PDs Realigned MacLeash, Swedberg add KJZI & KQQL, respectively

Clear Channel/Minneapolis has given longtime Triple A KTCZ PD **Lauren MacLeash** additional PD duties for Smooth Jazz **KJZI**, while veteran Country **KEEY** OM **Gregg Swedberg** has tacked on PD responsibilities for Oldies **KQQL**. They replace 12-year veteran **Bob Wood**, who exits.



MacLeash

KDWB, KJZI & KQQL/Minneapolis VP/Marketing & Operations

and GM **Dan Seeman** told R&R, "We're going to miss **Bob**, because he's a great PD who's done a wonderful job getting **KJZI** on the air over the last 15 months and built great equity for Smooth Jazz in this market. **Lauren** comes with great experience as one of the marquee Triple A PDs in

the country, and we think she matches up well with Smooth Jazz, **MINNEAPOLIS ▶ See Page 10**

Deaton To Manage KRTY/San Jose

Nate Deaton has been elevated to GM of Country **KRTY/San Jose**. He has been Asst. PD for **KRTY** and Marketing Director for that station and cluster-mate **KLIV** since June 2000.



Deaton

Deaton assumes GM duties from Empire Broadcasting President **Bob Kieve**, who has served as the combo's GM since his company purchased **KRTY** in 1992. **Kieve** continues as GM of **KLIV**.

"Nate has been deeply involved in every aspect of **KRTY** for a very long time," **Kieve** told R&R. "The new title he gets with this promotion really doesn't represent much of a change from what he's been doing all along. He's worked with national and local sales and programming, and he's been involved in the selection of music, although I think the engineers have

DEATON ▶ See Page 10

McVay Ups King, Lange, Anstandig Villareal to head new Hispanic programming unit

Consulting company **McVay Media** has reorganized, making several changes and additions. Fifteen-year **McVay** veteran and consultant **Jerry King** has been promoted to OM, taking more of an administrative role and allowing President **Mike McVay** to spend more time consulting stations.

VP/Rock **Dave Lange** has expanded his role to assist **McVay Media** with its international businesses, and AC, Christian and New Media consultant **Daniel Anstandig** has been upped to VP/Adult Formats.

Additionally, **Luis Villareal**, GM of **Amigo Broadcasting's** Laredo, TX cluster, has joined **McVay Media** as head of its newly created Hispanic Programming Division. He will work with **Lange** to target Spanish-speaking listeners.

"Most people in my line of work want to slow down and stay off the road — not me!" **McVay** told R&R.

MCVAY ▶ See Page 20

IN MEMORIAM

Infinity/Minneapolis' Carlson Dies

Infinity/Minneapolis Sr. VP/GM **Dick Carlson** died Oct. 14, less than two weeks after undergoing open-heart surgery. The longtime radio and television broadcaster was 60.

Carlson joined Infinity in 2001 to oversee the company's Twin Cities cluster, which includes **News/Talk WCCO**, **AC WLTE** and '80s **WXPT**. He also played an instrumental role in the recent 80th-anniversary celebration for **WCCO Radio**.



Carlson

"Dick was a competitive and passionate broadcaster who, above all, played to win," **Infinity Sr. VP/Regional Manager Les Hollander** said. "He treated his staff like family and his family like gold. We will miss his friendship and unique sense of humor that we've grown to love over the past few years. Our most heartfelt sympathy goes out to his family and friends."

CARLSON ▶ See Page 20

Allers Adds CC/San Jose OM Duties Wohlman tacks on KSJO PD stripes; Thomas exits

John Allers has been promoted to OM of Clear Channel's San Jose cluster, which comprises **Alternative KCNL**, **Rock KSJO** and **Classic Rock KUFX**. He will continue as PD of **KCNL**. At the same time, cluster Director/Sales & Marketing **Dave Wohlman** has added PD duties at **KSJO**. **Allers** and **Wohlman** replace **Brian Thomas**, who also exits as OM of Clear Channel's **KIOI & KISQ/San Francisco**.

Clear Channel/Northern California Regional VP/Programming **Michael Martin** said, "John is an amazing programmer who has earned the OM position in the San Jose building. **Dave** is a wealth of **KSJO**, rock and San Jose knowledge. Between the two of them, **KSJO's** 36 years of heritage are in very capable hands."

Allers said, "There's a lot of radio history behind these walls. I'm excited to join my programming partners **Dave Wohlman**, **KUFX** PD **Laurie Roberts** and **Michael Martin** in leading a new era in South Bay radio."

Wohlman, who has held his sales and marketing post since May 2003, said, "**KSJO** is a legendary station with an amazing Rock radio history in San Jose and the Bay Area. All the elements are now in place for **KSJO's** return to a dominant place in the market. I am very proud to be part of this talented team of broadcasters."

LETTER TO THE EDITOR

'Music Radio Decidedly Not Hip'

The following letter was sent by *American Hometown Publishing VP/Strategic Planning & Development and former R&R Music Editor Steve Wonsiewicz regarding comments made at the "Programming Executive Super Session" at the NAB Radio Show, which R&R covered in last week's issue and at www.radioandrecords.com.*

The coverage of the NAB Radio Show panel in which radio execs were asked how to make radio "hip" again really caught my attention. I definitely agreed with **Cumulus Exec. VP John Dickey's** assertion that radio needs to change because people no longer use the medium as they have historically. **Dickey** is absolutely correct in saying, "Hipness can and will be driven by music, so the way we market to people must change. Radio needs to be a leader." As it stands now, however, music radio is a laggard.

My view of radio has changed dramatically since I left the industry and began using the medium as a consumer. My time spent listen-

ing has plummeted over the past year because I can no longer find music I like (mostly rock-oriented music).

Nashville music radio has become so formulaic and predictable (that's the worst sin!) that, when I am listening, I'm tuned in to a Sports/Talk station. It's there that I find air talent and on-air callers who are passionate about the format and who can advance the topics being discussed. OK, maybe they can't advance certain subjects all the time, but you get my point.

Meanwhile, what is broadcast between the songs on music-radio formats, even for stations targeting the 40+ demo, is frustratingly mind-numbing. If Sports/Talk ever sprinkled in a few hits, I'd listen even more. I know I'm not alone. Most of my friends express their displeasure with the formats and music they hear on the air.

I have become so exasperated by the current state of music radio that I have started digitizing my CD

LETTER ▶ See Page 20

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Federal News Radio To Bow On WPLC/DC

Bonneville Broadcasting has purchased suburban Washington, DC AM station **WPLC/Silver Spring, MD** from **Metro Radio** and will flip the now-brokered **Talker** to a terrestrial outlet for the company's highly



successful Internet radio station, **FederalNewsRadio.com**, sometime early next year.

"It's a bit ironic that we started out as an Internet product and now have grown to a terrestrial signal, as typically the reverse is true," **Bonneville/Washington VP/GM Joel Oxley** said. "But with such rapid growth of the online product, it was the next logical step to add distribution via an AM signal. With such a large federal community here, we need to be accessible whether one is sitting at their desk or commuting in their car."

The new outlet, which will be called "Federal News Radio AM 1050," will air **FNR's** current online programming, which targets listeners who work for the federal government, as well as those who do business with it. **FNR's** content focuses primarily on such issues and topics

WPLC ▶ See Page 10

Jones Divests Great American Country

Scripps picks up cable, satellite offering

By Lon Helton
R&R Country Editor
helton@radioandrecords.com

Jones Media Networks last week sold its Great American Country cable network to the E.W. Scripps Co. for \$140 million in cash. However, GAC staffers will be seeing little workplace change under the channel's new owners.

GAC President Jeff Wayne will remain in his role, and he told R&R his entire management team will remain in place. "For the foreseeable future

we will be staying in Denver, which is great, because we will continue our close working relationship with Jones Radio Networks," Wayne said. "We have worked out a bunch

JONES ▶ See Page 6

Saga Station Fined For Phone Call

Rival host not told he was on-air

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

The FCC has handed down a \$4,000 penalty against Saga's Rock WLZX/Northampton, MA after one of the station's airstaff called a host on crosstown Triple A WRNX, claimed to be a listener and broadcast the call without the WRNX host's knowledge or consent.

In an appeal seeking a reduction or cancellation of the fine, Saga argued that the violation wasn't willful and reflected the actions of an

employee who went "haywire." Saga argued that a "one-time isolated broadcast by an employee, against the directive of his employer" didn't meet the FCC's criteria for a willful violation, but the FCC ruled

SAGA ▶ See Page 6

BUSINESS BRIEFS

Sirius Tops 700,000 Subscribers, Closes On New Funding

Sirius Satellite Radio has passed 700,000 subscribers, having signed up a record 69,000 new customers in September. Sirius President/CEO Joe Clayton said, "This is indicative of the traction we are seeing in the retail marketplace and the launch of more factory programs with our automotive partners."

Meanwhile, Sirius has closed on another round of funding. The company raised \$321 million through the sale of \$230 million worth of convertible notes and an offering of another 25 million shares of its common stock. Included in the total are net proceeds Sirius received after deal underwriter Morgan Stanley exercised its option to purchase \$30 million worth of the notes.

In other news, Sirius announced that Shade 45, a new channel created by Eminem, Shady Records, Interscope Records and Sirius programmers, will go on the air on Oct. 28.

Radio One Offers Peek At Q3 Results

Radio One on Tuesday offered an early look at its Q3 numbers, saying net revenue for the quarter will rise 4% over last year, in line with company guidance. Radio One is scheduled to release its complete Q3 results on Nov. 4 and will host a conference call with investors at 5pm ET that day.

BMI Names New Chairman

Former Gannett Broadcasting President/CEO Cecil Walker has been named Chairman of the Board of BMI, taking over from Hearst Argyle Television Director Kenneth Elkins, who just completed his third term in the post. Walker has been a member of the BMI board since 1998 and has previously served as Vice Chairman.

Meanwhile, recently named BMI President/CEO Del Bryant was elected to his first term on the board, and BMI Asst. VP/Legal Affairs Stuart Rosen was elected Corporate Secretary. Additionally, Radio One founder and Chairperson Cathy Hughes and Clear Channel Radio CFO Jerome Kersting were elected to new terms. The new board members' terms expire in 2008.

Viacom Names New Board Member

Oracle President Charles Phillips Jr. has been elected to fill the spot on Viacom's board formerly occupied by David McLaughlin, who died Aug. 25. Phillips will also serve on the board's audit committee. "Charles is an accomplished individual and executive," Viacom Chairman/CEO Sumner Redstone said. "He is a smart, energetic leader with tremendous strategic skills and business acumen, and he will bring a strong, independent voice to the Viacom board." Phillips' election brings the board to 14 members.

Interep's New-Business Arm Outpaces Market

Interep reported this week that its new-business development was up 58%, to \$57 million, through the first three quarters of 2004. Meanwhile, national billing for radio was down 2% through the first eight months of the year. The figure for new dollars developed specifically for Interep client radio stations was up 77% over the first nine months of 2004, the rep firm said. Interep Innovations Sr. VP Sheila Kirby noted that companies must move inventory regardless of economic highs and lows. "For this reason, our collective push to make sales-side headquarter calls has produced a dramatic increase in new-business dollars," she said. Interep Chairman/CEO Ralph Guild said, "The last few years have taught us that we cannot wait for economic recovery to buoy our industry. We must make our own recovery."

RadioVoodoo Gets Funding, Changes Name

RadioVoodoo, which, among other services, provides customized outgoing messages for radio phone lines and collects caller data for research purposes, has changed its name to VoodooVox. The company said it made the change to "reflect [its] broad opportunities outside the core radio market." Additionally, VoodooVox has closed on a new round of financing from Apex Partners. It plans to use the funding to increase its sales team and expand its products into broadcast television and other areas. Terms of the investment were not disclosed.

Continued on Page 6

POINT A

POINT B

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BUSINESS BRIEFS

Continued from Page 4

Navigauge Eyes New Test Markets

Navigauge Sr. VP/Sales & Client Development Nick Lazzaro told R&R this week that the growing audience-measurement company will launch its next tests in December, in either Dallas or Houston. He said, however, that the company must iron out details with potential clients before making any announcement. Los Angeles and San Francisco are, according to Lazzaro, also being considered as possible test markets. Navigauge's automobile-based audience measurement tracks how radio advertising correlates with drivers' habits.

Saga

Continued from Page 4

that Saga is ultimately responsible for what airs on its stations.

"The commission has long held that licensees and other commission regulatees are responsible for the acts and omissions of their employees,"

the agency said. The FCC also declined to reduce the fine in light of Saga's assertion of a history of overall compliance with commission rules.

Jones

Continued from Page 4

of arrangements that will keep those working relationships in place."

Wayne spoke warmly of GAC's new owner. "We're really excited about having a new owner that has terrific resources," he said. "Scripps is involved in five other cable networks, 10 TV stations and 21 news-

papers. That makes us much stronger in the marketplace.

"This is a huge opportunity. The Scripps Network is based in Knoxville. They love country music. They love our network. They were fans of the network, and that's why they were interested in purchasing it. Their view is that we have a good thing going. They'll pump some

more resources into it and make this a fully distributed network."

Scripps Networks' brands include Home & Garden Television, the Food Network, DIY — Do It Yourself Network and Fine Living. The company also operates the Shop at Home Network, has 10 TV O&Os nationwide, owns 21 daily newspapers and operates the Scripps Howard News Service.

TRANSACTIONS AT A GLANCE

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

- KREB-FM/Huntsville (Fayetteville), AR Undisclosed
- KIQS-AM/Willows, CA \$400,000
- WKAT-AM/North Miami (Miami), FL \$10 million
- WGAB-AM/Newburgh (Evansville), IN \$300,000
- KCZZ-AM/Mission (Kansas City), KS \$3.9 million
- KTPK-FM/Topeka, KS \$5.7 million
- WPLC-AM/Silver Spring (Washington), MD \$4 million
- WZNN-AM/Black Mountain (Asheville), NC \$375,000
- WRTP-AM/Chapel Hill and WRTG-AM/Garner (Raleigh-Durham) and WGSB-AM/Mebane (Greensboro-Winston Salem-High Point), NC \$1.1 million
- KAST-FM/Astoria, OR \$8 million
- KRNR-AM/Roseburg, OR \$900,000
- KWKC-AM & KZQQ-AM/Abilene, TX \$550,000

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

DEAL OF THE WEEK

• WINA-AM, WQMZ-FM & WWWV-FM/
Charlottesville, VA

PRICE: \$22 million

TERMS: Assets for cash plus stock

BUYER: Saga Communications, headed by President/CEO Ed Christian. Phone: 313-886-7070. It owns 83 other stations. This represents its entry into the market.

SELLER: Eure Communications, headed by President/Director W. Bradford Eure. Phone: 434-220-2310

2004 DEALS TO DATE

Dollars to Date: **\$1,613,836,484**
(Last Year: \$2,324,227,266)

Dollars This Quarter: **\$130,925,001**
(Last Year: \$847,001,455)

Stations Traded This Year: **701**
(Last Year: 880)

Stations Traded This Quarter: **36**
(Last Year: 300)



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Rod Arquette
VP News and Programming
KSL Newsradio 1160
Salt Lake City, UT

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Find out what PD Advantage insight can do for your station—contact your Arbitron representative or drop an e-mail to bob.michaels@arbitron.com.

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pd advantage

When You Know More, You Program Better

www.ArbitronRadio.com

Letter

Continued from Page 3

collection (using Real Player) in order to get my daily music fix when I'm in my car. I now have at least 15 CDs, with about 20 songs per disc, of the best hits from country, rock, pop, rap, hip-hop, big band, swing, reggae and jazz. That collection grows each week.

Yes, my library will age as time passes, but all I have to do is buy a few CDs' worth of music from iTunes or RealNetworks — songs that I pick up on from my sons, siblings, friends, press, word of mouth, eclectic Internet radio stations — and I can keep the collection fresh.

Today's music radio stations can't compete with that. True, maybe they aren't currently designed to do battle at that level,

but that mind-set needs to change. Radio has already lost a significant share of 12-24-year-olds over the past several years (if I remember my Edison Research projects correctly). It now risks losing older demos for many of the same reasons the youngsters have fled the medium.

When I was in my teens music radio was hip, and that hipness was driven by the music, as Dickey so aptly stated. Today music radio is decidedly not hip, at least for this 45-year-old father of two who grew up an ardent fan of the medium in the '70s and early '80s. It's not too late to change that perspective, but as it stands now, music radio will remain irrelevant to me until new programming approaches and formats are put on the air.

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

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The Greaseman

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The Coming Expansion Of Latin Formats

A look under the hood at Spanish-language radio

The big dogs have finally shown up at the party: Spanish-language radio is officially a priority for Clear Channel and Infinity. For industry observers, the question may not be "Why?" but rather "What took you so long?"

Clear Channel announced on Sept. 16 the creation of a new division that will focus on converting existing CC stations to Spanish-language programming. For CC, the commitment to Latin programming follows years of passive financial interest. CC was an investor in Hispanic Broadcasting Corp. (which merged with Univision last year), one of the first companies to focus on Spanish-language formats.

Now Infinity Broadcasting parent Viacom has joined the battle, but with a different approach: It's acquiring a 10% interest in Spanish Broadcasting System in exchange for control of KBAA-FM/San Francisco, with an option to add another 5% of SBS in the future.

Beyond that, Viacom will work to more effectively target the Hispanic audience by promoting Spanish-language radio by way of the radio and television stations and billboards it owns throughout the country.

Let's put the microscope on what may be driving these big companies to make these moves now. Both CC and Infinity own stations that are currently formatted for the Spanish-

speaking audience, but there's more gold to be mined.

"The Hispanic radio audience remains largely underserved, especially outside the largest markets,"

Clear Channel Radio CEO John Hogan says. As Viacom co-President/co-CEO Leslie Moonves sees it, "We believe that a great opportunity exists for our deeper involvement with this exciting growth sector."

Nationwide, Arbitron reports that Latin formats account for less than 9% of the audience, but that number increases to about 10% in top 50 markets and a little more than 11% in top 25 markets. That's far less than the 26% share Spanish radio enjoys in Los Angeles but not much less than its 11.2% share in New York (down from 13.2% last fall) or its 12.3% share in Dallas. And, as Arbitron's Thom Mocarisky notes, most of that listening is occurring in the younger demos — where advertising money is being directed.

Audience Vs. Revenue

Ultimately, the key to this equation will depend on how audience shares translate to revenue. And that's where things really get interesting.

For all the successes Spanish-language programmers have had in getting and keeping listeners, there has not been an equivalent success story on the sales side, as measured by power ratio.

Power ratio is the ratio of a station's audience share to its market revenue. For example, a station that has a 1.0 share of audience and 1% of the market's revenue would have a power ratio of 1.0, while a station that has a 2.0 share of the audience and 4% of the market revenue would have a 2.0 power ratio. A station with a 3.0 share of the audience but only 1.5% of the revenue would have a power ratio of .5.

The accounting firm of Miller, Kaplan, Arase & Co measures radio revenue in 154 markets around the

country, including all top 50 markets. Says Miller Kaplan Partner George Nadel Rivin, "Of the 29 radio formats we measure, the only Hispanic format in the top 10 power-ratio rankings [in 2003] was Spanish AC, which came in ninth, at 1.30. Regional Mexican was 17th, at 1.06, and Spanish Contemporary was 26th, at .84."

Los Angeles is a good microcosm of the situation. While Spanish-language radio stations have routinely attained combined ratings shares in the mid-20s in recent years, revenue shares have remained in the 13%-14% range. That trend may be starting to change, however, as opportunity has been knocking of late in revenue market No. 1.

Southern California Broadcasters Association President Mary Beth Garber says, "The Spanish-language sector of the marketplace has had a healthy growth trend for the past 18 months, running well ahead of the total market. This is a clear indication that more and more advertisers have become aware of the fact that about 25% of Los Angeles listens to Spanish-language radio at any given time."

And the growth is not happening just in Los Angeles. Rivin notes, "Data for the first quarter of this year shows the two formats growing their revenues most sharply were Regional Mexican, up 15.5% over 2003, and Spanish Contemporary, up 9.4%." By comparison, radio revenue for all stations nationally grew 4% over the same period.

And the trend is continuing. In Los Angeles, Spanish-language stations have been experiencing double-digit growth over the past six months, significantly more than the market as a whole. The report for the whole country is much the same, with the RAB reporting second-quarter growth of 2% nationally, with revenue off 3% in July and 1% in August.

A Multipronged Approach

It appears the newly announced initiatives are designed as a multipronged approach. Clear Channel has said it intends to "expand choice and availability" in growing the pie for Spanish-language radio. Newly

"Hispanic listeners tend to be very passionate about their station. They treat it like part of the family."

Mando San Roman

appointed CC Sr. VP/Hispanic Radio Alfredo Alonso, who helped create U.S. Spanish-language radio more than 15 years ago, says his focus will be on identifying opportunities to expand into markets of all sizes "with unique radio stations that are as diverse as the Hispanic market itself." In some cases that may mean creating new formats where none now exist, and in other markets it will mean new competition for existing broadcasters.

But back to the audience for a moment. What makes the Spanish-language audience attractive? It's more than just numbers. Mando San Roman, PD of Entravision's Tejano KKPS-FM and Spanish AC KNVO-FM in McAllen, says it's all about the relationship between the audience and their favorite jocks.

"Hispanic listeners tend to be very passionate about their station," he says. "They're very protective. They treat it like part of the family, and that rubs off on clients."

That passion and sense of ownership on the part of listeners is what translates into sales. "It's been known to be a smart move by an advertiser to tap in to the loyalty of the audience," San Roman says. "Local retailers especially benefit for years to come and from generation to generation."

Who's noticing? Rivin says what catches his eye is the broadening product categories that are increasing their budgets for Latin formats. "The food category, driven by Kraft Foods, was among the early product codes to discover the benefits of reaching the Hispanic audience," he says. "Financial-service-category advertisers more than doubled their expenditures on Spanish Contemporary stations for the first four months of 2004, and five product categories [beverages, entertainment, financial services, professional services and specialty retail] increased their spending on Regional Mexican stations by over 40% from Q1 2003 to Q1 2004."

'Pay Me Now, Or Pay Me Later'

In New York account executives are working hard to communicate the benefits of advertising on Spanish-language stations to businesses that have previously limited their spending to general-market radio.

Explains SBS/New York Director of Sales Frank Flores, "It's like the old Fram Oil Filter commercials. I tell them you can pay me now, or pay me later. Eventually, they're going to be on Spanish radio."

Says Garber, "As more areas of the country have measurable Hispanic segments, more marketers will have to pay attention. It was much the same when the baby boomers started showing up in marketing plans. As they got older and started becoming a larger share of target segments for more products and services, the media mix and creative approaches changed to accommodate their cultural differences from 'the Establishment.'"

Cultural differences cannot be overlooked. Flores notes that some form of Spanish is the primary language in 21 different countries, and it's critical that broadcasters be sensitive to offering what will work for the local population and not try to make one size fit all.

Betting On El Cucuy

SBS is bringing out the big guns for its newly acquired KBAA-FM. SBS Exec. VP/Programming Bill Tanner seemed almost giddy in his first public comment on the company's strategy in San Francisco: "Our present plans are to utilize Renan Almandares Coello, 'El Cucuy De La Mañana,' since the market is familiar with him and he already has a successful track record in the Bay Area."

It would be tough to argue with Tanner's logic: Since jumping from Univision's KSCA-FM/Los Angeles to SBS's crosstown KLAX in March, Almandares Coello has led the station to a 4.4 share in the summer Arbitron book and a position at the top of the Spanish-language charts in L.A.

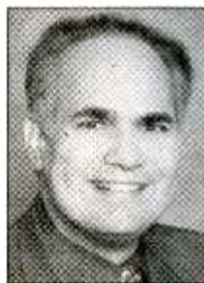
Tanner notes that in El Cucuy's first full week at KLAX, the week of March 25, he was No. 1 in the market.

Clear Channel and Viacom's commitment to Spanish-language radio means new levels of competition on both the programming and sales fronts, and that suggests the best days are ahead for the many Latin formats.

Garber sums it up best: "Marketers are aware of the power of advertising in the virtual neighborhoods that radio stations create for their listeners. Radio neighborhoods create opinion, dispense information and generate buzz. This is especially true for the Spanish-language radio stations."



Mary Beth Garber



George Nadel Rivin



El Cucuy

"As more areas of the country have measurable Hispanic segments, more marketers will have to pay attention."

Mary Beth Garber



PART TWO OF A TWO-PART SERIES

Online & Independent

All labels may someday look like this

Since the first MP3s were traded over FTP servers, around 1997, the Internet has been mostly bad news for musicians who hope to make a living from their art. As the peer-to-peers sprang up and online music theft went worldwide, the development of legitimate online music sources for major-label artists sputtered and stalled. In the meantime, however, some smaller, nimbler independent labels were quietly making the best of the 'Net.

One such outfit is ItsAboutMusic.com, a full-fledged indie label with an A&R staff and promotion department. ItsAboutMusic.com operates entirely online and has since 1999. I recently spoke with label head Dean Sciarra about this growing side of the music business.

R&R: What does it mean to be an exclusively online label?

DS: Basically, the Internet creates a new world for music. And in that new world there are different definitions for some of the standard concepts we've all known for many years.

Having been in the music business for 30 years, I always thought I knew what a label was. But in today's market, especially in light of the fact that we only work online, my service is to be a label for the artists, but also a distributor — even though I work with a distributor, which complicates the issue.

It works out to the fact that I, like the labels back in the '60s, bring the music to the people. It's just that I deliver it to Internet stores, as opposed to brick-and-mortar stores. We don't work with CD stores at all. As a matter of fact, I'm not 100% sure how long CD stores are going to be around. There's been a projection recently [by Jupiter Research] that CDs themselves will only last another five years, so we'll see how that works out.

In the meantime, I go after the best artists I can find from anywhere in the world, and I offer them my services. There is a startup fee that I charge, so it's not like I'm going out and signing all the great bands like the old labels used to, because we need to survive as well. But the art-



ists make back much more than the fee in the course of the time they spend with me.

R&R: So you do your own A&R?

DS: I do my own A&R. I do have a team of about eight people in various cities — actually, around the world, since we have one in London — and they're always looking for artists for me. Once we sign the artist, we add them to our roster at the site, and then we start to distribute their music to all the major sites around the world, whether it's iTunes, Rhapsody, eMusic, MSN, Musicmatch, AOL, whatever.

R&R: Do you deal with any of the peer-to-peers?

DS: I do deal with a peer-to-peer network distribution company that delivers one song by each of our artists to the peer-to-peer networks. Of course, it's encoded, so it only plays for so long, and then it has to be purchased.

R&R: I see you've got a few artists whose music is available in downloads only. Is the label moving toward that?

DS: In some cases we wanted to make it that way. In some cases it's just that we didn't have any artwork, so we said, "The hell with it." I think it's important to have some things that are only available for download, because that really is the future of what we're doing, and if

we can get people into that whole idea, it's going to help.

R&R: How do you get your artists exposed? Do you service them to radio?

DS: No, we don't deal with radio at all. We work out promotions with our promotions director through our distributor so we can do different kinds of promotions at any of the sites that we distribute to.

We also have online marketing things that we do through Yahoo! and Google and some of the search engines, plus we do everything we can publicitywise online through things like [online PR company] MusicSubmit.com and a couple of other things.

In addition, we have our own publicist who works out of New York, and she goes after not just the music-lover magazines like *Discoveries* or *Goldmine*, but also things like *Mojo* in London. We're also working toward some NTR things and, hopefully, something with VH1 and Save the Music. We try not to be just print-oriented in terms of our publicity — or just online-oriented, either.

"I hate it when artists have to work doing other jobs when that other job interferes with their ability to make music."

R&R: I see you've launched a download store. Is 79 cents per song your regular price point?

DS: Our regular price is going to be 89 cents, but we wanted to start off with a lower price. But the artist will always make the same amount of money. If we discount the tunes, we're taking the loss, as opposed to the artist. The artist's money is the

most important part of this whole transaction, this whole operation. I've been believing in the underdog artist for more than 30 years, from all the way back in the '70s, when I was a journalist. None of us would be here without the artists, so I painstakingly make sure the artist makes as much money as possible through our service.

R&R: I see you've got some well-known people on your site, like Greg Kihn.

DS: Greg Kihn came to us through a label deal with Corazong Records in the Netherlands. We represent Corazong pretty much exclusively — in America, at least. There are some other artists, like Aztec Two-Step or Iain Matthews or John Pousette-Dart, who have been around for quite a while.

R&R: You've got The Buckingham.

DS: I have The Buckingham. That's the thing about ItsAboutMusic.com. For me, it's about music, and it doesn't make any difference what era it's from or what genre it is. As long as it is musical and it has integrity and is well written and well performed, it belongs on our website. We have an artist who is in his teens, and we have an artist who is in his 60s.

R&R: Some services throw everything they get out there.

DS: If we did that, we'd have far more artists than we do. We're now approaching 200 artists. Any day now we'll hit that mark. It's taken five years to get that many because you have to go looking for them. They come looking for you sometimes, but I turn artists down all the time because they're not quite up to the standard that we're trying to set.

R&R: On the technical side, are the songs you sell in the download store rights-managed?

DS: No, they are not rights-managed. They're free MP3s. I don't necessarily believe that rights management is all that important, because people are going to get around it if they want to, and the people who don't care are sometimes a little inconvenienced by it.

I'm a believer in the opposite of the speed-bump theory. A speed bump slows everybody down, but not everybody's going fast. I don't believe in inconveniencing the majority of people for a small number of people who would take advantage.

I had a discussion with Mike Nesmith recently, and he said that he was not going to put his music out there online except in certain instances. I told him, "Look, you're depriving the whole world of your music, and there are so many fans out there who weren't even born when you stopped recording, let alone today." The next thing I knew, his stuff was up online everywhere, so I guess I got my point across.

You have to see the big picture, and you have to realize that, essentially, what we're doing is archiving all of our music so it will always be available to everyone. No matter how long we're here, the music will stay around. Thank God for the Internet, because that's one of the things it allows us to do.

"As long as it is musical and it has integrity and is well written and well performed, it belongs on our website."

At my site I have a page [www.itsaboutmusic.com/itsaboutmusic/vinylarchives.html] that's dedicated to albums that were never released on CD. You can go there and stream the full album at 192 kbps. They're taken from vinyl, but it's just a way to archive some records that have never been released on CD.

R&R: Is this a pretty good time to be an indie?

DS: As far as I'm concerned, this is the dawn of the age of the independent artist. We distribute to about 50 sites. If an artist can get 100 downloads per quarter from each of the sites we distribute to, the artist will net \$10,000 a year. And I'm not happy with 100 downloads each quarter from each site. I want more, because I think the artists deserve it.

I hate it when they have to work doing other jobs when that other job interferes with their ability to make music. Because we need the music. We absolutely have to have it, because so much has gone down in the last couple of decades, with the expansion of the music business and the way the major labels have forced their tastes on the world and forced radio to play what they were putting out.

Kids are exposed to that on the radio, and that forms their musical tastes, and that's why we're in trouble in the music business today. We need to get back to the mentality of the '60s, where people who were signing bands knew what great music was. They didn't have to go through a survey to find out what song was the best. You know what song is the best if you have great ears, and you just believe in it and push it. They've lost sight of that, but we haven't.

Arbitron

Continued from Page 1

11%, to \$34.8 million. During Q3 Arbitron paid off the final \$25 million outstanding on its revolving credit facility and lowered its long-term debt load to \$50 million.

For Q4, Arbitron forecasts revenue growth of 10%-11% but expects EBIT will be flat to down 1%. For 2004 the company reduced its revenue-growth forecast from 8.5%-10.5% to 8%-9% and cut its EBIT growth forecast from 6%-8% to 5%-6%. However, it raised its 2004 EPS estimate from \$1.75-\$1.79 to \$1.89-\$1.91 and its net-earnings-growth forecast from 12%-14% to 19.5%-20.5%.

During a Tuesday-morning conference call with investors and Wall Street analysts, Arbitron President/CEO Steve Morris said he's seeing a shift in attitude that's leading to more positive feelings from the industry regarding the company's Portable People Meter audience-measuring device. He attributed the shift to an industrywide effort to make radio more competitive.

"It's broader than just the PPM," he said. "As a group and individually, I think companies are very focused on what is going on and are trying to address the underlying issues in radio that may be causing this current slowdown in growth."

Morris made a point of highlighting remarks made recently by Procter & Gamble marketing executives Jim Stengel and Ted Woerhle, who told the Association of National Advertisers' National Conference two weeks ago that P&G intends to be Arbitron's first customer when the PPM goes online.

Said Morris, "I was at the ANA in Florida the week before last, and there is considerable interest among big advertisers who have been asking for this kind of information for a long time. The buzz was certainly helped by P&G's strong public support. We see the marketing panels as a potential win for media, providing evidence of the impact of media on attitude change and actual purchase behavior. And it's a potential win for advertisers, who can sharpen their targeting strategies and determine how to maximize the effectiveness of their marketing budgets."

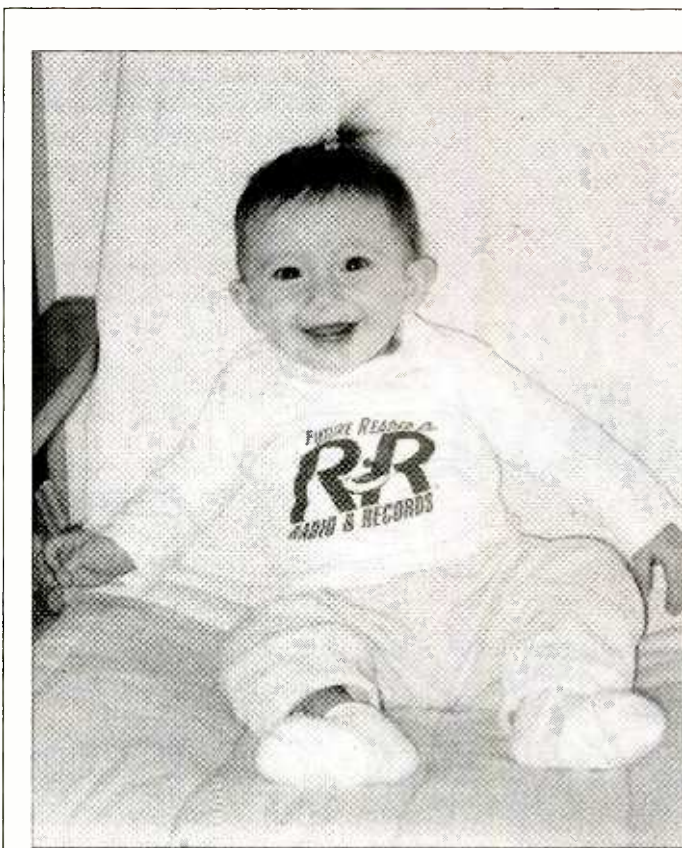
Broadcasters have been hesitant to

Minneapolis

Continued from Page 3

because the two formats share unique textures and have close, respectful relationships with their listeners."

MacLeash has been PD of KTCZ since joining the station in August 1994. Before that she spent two years in a similar role at then-Triple A WKOC (The Coast)/Norfolk. MacLeash has also been PD of WAFX/Norfolk and WGFX/Nashville and MD of WMJJ/Birmingham and WRKA/Louisville.



DROOLING OVER R&R A particularly happy future reader of R&R is seen here: It's Gillian Natalie Rzepka, daughter of Dr. Rick and Vikki Rzepka. Mom is Director/Radio Promotions, Artist & Venue Relations for Telarc Records, and she expects Gillian to hit the phones to make tracking calls for her soon.

commit to the PPM until development is complete, bugs are squashed and costs are spelled out. Morris said on the earnings call that Arbitron will know a lot more about the viability of this idea over the coming months and will talk more about profit and loss when it gets a better fix on the revenue potential.

Morris also pointed to efforts to reduce spotloads and an increased focus on better creativity in spot production as areas where the industry is working to make radio "the most accountable medium."

Journal Radio Revenue Improves

Q3 operating revenue from Journal Communications' radio stations increased 4%, to \$21.8 million, while operating earnings grew 26%, to \$5.9 million. For Journal's overall broadcasting division, which includes its television stations, operating revenue rose 14%, to \$44 million, and operating earnings jumped 64%, to \$11.8 million. The overall growth in operating income was driven by

strong political and Olympics advertising at Journal's TV stations and increased local ad spending in several of its radio and TV markets.

Separately, the company reported Tuesday that September operating revenue for its radio stations grew 8%, to \$9.1 million, while operating revenue for the overall broadcasting division increased 20%, to \$19.11 million.

In other Q3 earnings news, the New York Times Co.'s broadcast media group — which includes its radio and TV stations — saw revenue grow 9%, to \$38 million, while operating profit increased 24%, to \$9.2 million, due mostly to increased political advertising. Q3 political spending jumped from \$1.6 million to \$3.9 million. The division also saw gains in automotive and furniture advertising. Separately, the company announced that revenue in the broadcast group rose 6% in September.

Additional reporting by Roger Nadel.

WPLC

Continued from Page 3

as management, procurement, technology, security, policy and pay and benefits for federal workers and government contractors. The Federal News Radio service will also continue to broadcast worldwide online at www.federalnewsradio.com.

The newly acquired WPLC will become part of Bonneville/Washington's WTOP Radio Network under flagship outlet WTOP Radio, DC's only all-News station, which broadcasts 24/7 at 820 and 1500 AM and 104.3 and 107.7 FM.

WJZN Goes Rhythmic; Kicklighter PD

Citadel's Smooth Jazz WJZN/Memphis flipped on Oct. 15 to CHR/Rhythmic as "Power 99, Non-Stop Hip-Hop." Its new calls are WMPW, and Steve "Keke Luv" Kicklighter — PD of co-owned KYWL/Spokane — has been named PD of the new station.

"Keke's done a great job for us in Spokane," Citadel COO Judy Ellis said. "He's been ready for a bigger market, and Memphis is the perfect market. He loves CHR/Rhythmic, he loves the music, he loves the lifestyle, and we're really happy to have him in Memphis."

Kicklighter said, "It's always exciting to work with people who love radio. I think we put this station together between 2-6am every day for a week. We've definitely gone mad."

The station kicked off with Jay-Z's "99 Problems" and will play 99 songs in a row from stars such as Beyoncé, Usher, Jay-Z, Nelly, Alicia Keys, OutKast and Eminem. "The stars you see on MTV and who are selling millions of records really were not getting played in Memphis to the degree that they should," Ellis said. "This is a mass-appeal format, but it is only mass-appeal if you're playing the mass-appeal, big rhythmic hits, and that is what we intend to do. This is a radio station for all of Memphis."

Forecasts

Continued from Page 1

slated to commence in January 2005, will deliver flat 2005 revenue results compared to 2004.

However, she noted that while radio revenue will come under pressure due to lighter ad inventory, she expects the impact on the company's consolidated EBITDA will be immaterial. Further, Mancini believes Clear Channel's stock is currently undervalued, thanks to investor uncertainty over the program. Mancini assigns a "buy" rating to the issue at a 12-month target price of \$41.

Over at Wachovia Securities, Jim Boyle said Tuesday that while some sort of ad-inventory reduc-

tion is long overdue in the radio industry, he expects that there will be some growing pains. "Near-term, this initiative is likely to produce pain before earning any prospective long-term gain," Boyle said in a report. "We believe it should begin to bear fruit in Q2-Q3 2005."

However, Boyle is less optimistic about Q4 2004. "Business is not significantly or consistently improving," he said, adding that public and private companies he spoke with at the NAB Radio Show indicated that business is currently "up and down." He added, "The pacings have been alternately disappointing and insufficiently encouraging."

— Joe Howard

Ratings

Continued from Page 1

Other highlights included the strongest finish in years for Univision Radio Regional Mexican WOJO (3.4-4.2) and an impressive jump for CC CHR/Pop WKSC (2.9-3.3).

The other big summer story: KIOZ (Rock 105.3)/San Diego

ranked No. 5 12+, improving from a 2.4 share seen in the spring that resulted from syndicated morning man Howard Stern's departure to a 3.6. Stern recently debuted on crosstown KPLN, and he's already paying big dividends for the Infinity Classic Rocker, which rose 2.4-3.1 to tie CC's crosstown Classic Rock KGB 12+.

Deaton

Continued from Page 3

kept him out of their area. He's really a great guy who deserves the recognition."

Deaton told R&R, "It's a great honor to be promoted to GM by someone for whom I have the utmost respect. Bob has always allowed me to do a lot of different

things here, including being the bridge between sales and programming. KRTY is a great station with wonderful people. I couldn't be happier."

Before to joining KRTY a decade ago Deaton was Director/Marketing & Entertainment for the Santa Clara County Fair. From 1984-86 he was Promotions Director at KSJO/San Jose.

Forbes

Continued from Page 1

of positive growth during a five-year period, as well as over the last 12 months. Companies must have sales in the \$5 million to \$750 million range ("small" by Forbes' standards), net profit margins greater

than 5% and share prices above \$5 as of Oct. 1.

Top categories for 2004 are medical-products outfits (31 companies) and computer-software and equipment manufacturers (16 companies). There are 57 newcomers to this year's list. For the second straight year, Cognizant Technology Solutions of New Jersey led the pack.



72 million households

Plays

EMINEM Just Lose It	31
USHER 1/ALICIA KEYS My Boo	20
LINDSAY LOHAN Rumors	19
BRITNEY SPEARS My Prerogative	17
NELLY 1/C. AGUILERA Tilt Ya Head Back	17
GOOD CHARLOTTE Predictable	15
SNOOP DOGG 1/PHARRELL Drop It Like It's Hot	15
GREEN DAY American Idiot	14
SIMPLE PLAN Welcome To My Life	13
KANYE WEST The New Workout Plan	11
JOHN LEGEND Used To Love You	7
CIARA 1/PETEY PABLO Goodies	6
JIMMY EAT WORLD Pain	6
TALIB KWELI 1/MARY J. BLIGE I Try	5
SECRET MACHINES Nowhere Again	4
ASHLEE SIMPSON Shadow	4
JUVENILE 1/WACKO & SLIP Nolia Clap	4
SWITCHFOOT Dare You To Move	4
YELLOWCARD Only One	4
GWEN STEFANI What You Waiting For?	4

Video playlist for the week of Oct. 11-17.



David Cohn
General Manager

2

EMINEM Just Lose It	40
FABOLOUS Breathe	30
SNOOP DOGG 1/PHARRELL Drop It Like It's Hot	28
NELLY 1/C. AGUILERA Tilt Ya Head Back	26
LIL SCRAPPY No Problem	25
JIMMY EAT WORLD Pain	25
USHER 1/ALICIA KEYS My Boo	24
KANYE WEST The New Workout Plan	24
JUVENILE 1/WACKO & SLIP Nolia Clap	23
ROOTS Star/Pointra	21
USED Take It Away	18
GOOD CHARLOTTE Predictable	17
KORN Word Up	17
YELLOWCARD Only One	17
SUM 41 We're All To Blame	16
GREEN DAY American Idiot	15
CHEVELLE Vitamin R (Leading Us Along)	15
SECRET MACHINES Nowhere Again	15
BREAKING BENJAMIN So Cold	15
VELVET REVOLVER Fall To Pieces	15

Video playlist for the week of Oct. 11-17.



75 million households

Rick Krim
Exec. VP

ADDS

EMINEM Just Lose It
GWEN STEFANI What You Waiting For?
NAS 1/OLU DARA Bridging The Gap
S. TWAIN 1/M. McGRATH Party For Two
ELTON JOHN All That I'm Allowed

VELVET REVOLVER Fall To Pieces
EMINEM Just Lose It
LINKIN PARK Breaking The Habit
MAROON 5 She Will Be Loved
BOWLING FOR SOUP 1985
GREEN DAY American Idiot
KEANE Somewhere Only We Know
SWITCHFOOT Dare You To Move
GWEN STEFANI What You Waiting For
GAVIN DeGRAW I Don't Want To Be
DURAN DURAN (Reach Up For The) Sunrise
KILLERS Somebody Told Me
SARAH McLACHLAN World On Fire
SEETHER 1/AMY LEE Broken
JOSS STONE You Had Me
BRITNEY SPEARS My Prerogative
USHER 1/ALICIA KEYS My Boo
RYAN CABRERA On The Way Down
CROSSFADE Cold

Video playlist for the week of Oct. 11-17.



Lori Parkerson
202-380-4425

20 on 20 (XM 20)
Michelle Boros

CHRISTINA MILIAN Whatever U Want

BPM (XM 81)

SUN Without Love
ALEX GOLD Stranded In Paradise

Squizz (XM 48)
Charlie Logan

NONPOINT In The Air Tonight

U-POP (XM 29)
Zach Overking

SIA Numb
JAY SEAN Stolen
CURE Taking Off
FRANZ FERDINAND This Fire
MUSIC Breakin'

REAL JAZZ (XM70)
Maxx Myrick

LEONORE RAPHAEL Wingin' It

WATERCOLORS (XM71)
Trinity

BONEY JAMES It's On

X COUNTRY (XM12)
Jessie Scott

TONY JOE WHITE Ice Cream Man
MOFRO Six Ways From Sunday
PAT GREEN Lucky Ones

XM CAFÉ (XM45)
Bill Evans

LITTLE AXE Champagne & Grits
R.L. BURNSIDE A Bothered Mind
CAKE Pressure Chief

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Please include the names and titles of all pictured and send pics to R&R, c/o Mike Trias:

mtrias@radioandrecords.com

CMT

COUNTRY MUSIC TELEVISION

75.1 million households
Brian Philips, Sr. VP/GM
Chris Parr, VP/Music & Talent

ADDS

H. WILLIAMS JR. 1/G. WILSON Outlaw Women
MIRANDA LAMBERT Me And Charlie Talking
SUGARLAND Baby Girl

TOP 20

	TW	LW
S. TWAIN 1/B. CURRINGTON Party For Two	34	45
TOBY KEITH Stays In Mexico	30	30
ALAN JACKSON Too Much Of A Good Thing...	30	28
RASCAL FLATTS My Worst Fear	29	34
KEITH URBAN Days Go By	29	30
BROOKS & DUNN That's What It's All About	28	28
B. PAISLEY 1/A. KRAUSS Whiskey Lullaby	28	28
GRETCHEN WILSON Here For The Party	27	30
JULIE ROBERTS The Chance	26	23
DIERKS BENTLEY How Am I Doin'	26	15
SARA EVANS Suds In The Bucket	24	30
LONESTAR Mr. Mom	24	19
BLAKE SHELTON Some Beach	24	14
KATRINA ELAM No End In Sight	22	10
TIM McGRAW Live Like You Were Dying	19	24
LEANN RIMES Nothin' 'Bout Love Makes Sense	18	24
TRACE ADKINS Rough & Ready	17	24
KENNY CHESNEY I Go Back	17	23
TRICK PONY The Bride	17	15
J. BUFFETT 1/C. BLACK Hey Good Lookin'	16	17

Airplay as monitored by Mediabase 24/7 between Oct. 11-17.



Jim Murphy, VP/Programming
26.5 million households

ADDS

MIRANDA LAMBERT Me And Charlie Talking
SUGARLAND Baby Girl

TOP 20

BLAKE SHELTON Some Beach
SARA EVANS Suds In The Bucket
KEITH URBAN Days Go By
RASCAL FLATTS Feels Like Today
TOBY KEITH Stays In Mexico
SHEDAISY Come Home Soon
S. TWAIN 1/B. CURRINGTON Party For Two
LONESTAR Mr. Mom
DIERKS BENTLEY How Am I Doin'
MONTGOMERY GENTRY You Do Your Thing
TRACE ADKINS Rough & Ready
BLUE COUNTRY That's Cool
BROOKS & DUNN That's What It's All About
TRICK PONY The Bride
LEANN RIMES Nothin' 'Bout Love Makes Sense
PHIL VASSAR I'll Take That As A Yes
KATRINA ELAM No End In Sight
GEORGE CANYON I'll Never Do Better Than You
TRENT WILLMON Dixie Rose Deluxe's...
EMERSON DRIVE November

Information current as of Oct. 22.

POLLSTAR
CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	PRINCE	\$1,559.1
2	DAVE MATTHEWS BAND	\$1,179.4
3	PHIL COLLINS	\$1,050.4
4	ERIC CLAPTON	\$940.6
5	VAN HALEN	\$875.6
6	METALLICA	\$862.7
7	STING	\$855.6
8	OZZFEST 2004	\$796.7
9	USHER	\$742.0
10	DEAD	\$731.3
11	KENNY CHESNEY	\$727.7
12	RDO STEWART	\$653.7
13	TIM MCGRAW	\$621.3
14	RUSH	\$574.5
15	CHER	\$551.7

Among this week's new tours:

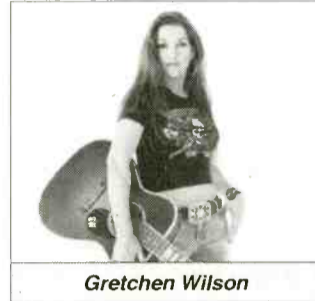
- BARENAKED LADIES
- CHICK COREA
- HIVES
- JEM
- RYAN ADAMS

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

TELEVISION

Tube Tops

Big & Rich, Chingy, Destiny's Child, Elton John, Tim McGraw, Alanis Morissette, Ashlee Simpson, Train and Gretchen Wilson



Gretchen Wilson

are slated to perform when NBC airs the 2004 Radio Music Awards from Las Vegas, where Janet Jackson will be on hand to accept the 2004 Radio Legend Award (Monday, 10/25, 9pm ET/PT).

Friday, 10/22

- Rod Stewart, *The Ellen DeGeneres Show* (check local listings for time and channel).
- Tommy Lee, *Late Show With David Letterman* (CBS, check local listings for time).

- Jimmy Eat World, *Jimmy Kimmel Live* (ABC, check local listings for time).

- Simple Plan, *The Late Late Show* (CBS, check local listings for time).

- Ben Harper & The Blind Boys Of Alabama, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 10/23

- Ashlee Simpson, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 10/25

- Ozzy & Sharon Osbourne launch *Battle for Ozzfest*, a talent-search reality show airing on MTV (10:30pm ET/PT).

- Velvet Revolver, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

- The Donnas, *Jimmy Kimmel*.
- Duran Duran, *Late Late Show*.

Tuesday, 10/26

- KABC-AM/Los Angeles host Doug McIntyre, *Dennis Miller* (CNBC, 9pm ET/PT).

- Toots & The Maytals featuring Bonnie Raitt, *Jay Leno*.

- Interpol, *Jimmy Kimmel*.
- Secret Machines, *Late Late Show*.

Wednesday, 10/27

- Anthony Kiedis, *Dennis Miller*.
- Skye Sweetnam, *Jay Leno*.

- Alter Bridge, *Jimmy Kimmel*.

Thursday, 10/28

- Billy Corgan, *Dennis Miller*.
- Ashlee Simpson, *Jay Leno*.



Ashlee Simpson

— Julie Gidlow

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, Oct. 19, 2004.

Top 10 Songs

1. U2 Vertigo
2. EMINEM Just Lose It
3. NELLY 1/TIM MCGRAW Over And Over
4. USHER 1/ALICIA KEYS My Boo
5. DESTINY'S CHILD Lose My Breath
6. TRICK DADDY Let's Go
7. SNOOP DOGG 1/PHARRELL WILLIAMS Drop It Like It's Hot
8. SIMPLE PLAN Welcome To My Life
9. KELLY CLARKSON Breakaway
10. GWEN STEFANI What You Waiting For?

Top 10 Albums

1. JIMMY EAT WORLD *Futures*
2. MOS DEF *The New Danger*
3. ELLIOTT SMITH *From A Basement On The Hill*
4. VARIOUS ARTISTS *Garden State ST*
5. GREEN DAY *American Idiot*
6. U2 *Vertigo*
7. SUM 41 *Chuck*
8. DURAN DURAN *Astronaut*
9. R.E.M. *Around The Sun*
10. CAKE *Pressure Chief*



AL PETERSON

apeterson@radioandrecords.com

Being Prepared In A Dangerous World

Homeland Security rep offers advice to broadcasters

At the recent NAB Radio Show in San Diego the sunny weather and picture-postcard views of downtown and the adjacent San Diego Bay competed heavily with panel sessions and other events for attendees' time and attention.

While there has certainly been no shortage of talk about station preparedness in the post-9/11 world, one session I attended was called "Being Prepared Come Hell or High Water." The panel offered interesting perspectives on what "being prepared" means from not only a number of radio people, but also a representative of the U.S. Office of Homeland Security.

Moderated by Clear Channel VP/News, Talk & Sports Programming Gabe Hobbs, the session offered several real-life crisis encounters, including observations by Hobbs and Mike Moody, GM of CC's stations in Punta Gorda, FL, about their own recent experiences living through four back-to-back hurricanes in the Sunshine State.

Also on the panel were Jefferson-Pilot/San Diego OM John Dimick, who talked about the challenges Country KSON-FM/San Diego's staff faced during last October's devastating Southern California wildfires, and Jim Farley, VP/News & Programming at Bonneville News WTOP/Washington, who spoke of some of the lessons his station learned after the 9/11 attacks on DC.

"We know that we can't protect the entire country from Washington, DC — that's just not reasonable."

An Important Link

Some of the most interesting observations, though, came from a guest panelist who had not been listed on the convention program guide, U.S. Department of Homeland Security Deputy Assistant Secretary for Public Affairs Tesia Scolinos.

It's always interesting to be reminded by someone from outside our industry what an important link radio is for people in times of emer-

gency and how seriously and urgently broadcasters should take that responsibility in an unpredictable world where the next story your station reports could be a major natural disaster or another terrorist attack.

Scolinos pointed out that the evolution of what she called the "incident communication" field is a relatively new development in Washington. "Before the Department of Homeland Security came along there really was no single department that homed in on this issue of what will be needed by both citizens and the media in times of crisis," she said.

"One of the first things we did at the department was to launch our 'Ready' campaign. It's an effort to have citizens across the country learn to be prepared in the event of a major national or local emergency.

"We've also launched a component to that campaign to tell businesses about some of the things they need to be thinking about in advance to prepare for an emergency event.

"Radio is a business that already has that consciousness. Radio understands the need to maintain the continuity of its business, because, after all, your stations are all businesses. But there is that other side of radio that we really rely on, and that is radio's ability to get important safety information out to the public quickly."



PLAY BALL! As Major League Baseball's fall classic looms ever closer, former Cincinnati Reds GM and ESPN MLB analyst Jim Bowden stopped by KSPN/Los Angeles for a chat with Big Show hosts Steve Mason and John Ireland. Seen here are (l-r) Mason, Bowden and Ireland.

Top Priority

As a testament to how important Homeland Security thinks radio is, Scolinos recalled how things went during the recent hurricanes that devastated parts of Florida and the U.S. Gulf Coast. "Our instruction to the folks at FEMA — at least from the federal end of things — was that it's great if you have time to do TV, but radio gets top priority," she told attendees.

"In those kinds of events we know that when power is out, so is a lot of TV. We know, or at least we hope, that most people have their battery-powered radio and that is how they are getting most of their information. So we take radio's role in emergencies seriously."

Scolinos also noted that the NAB and radio have been valuable partners in the development of incident-communication policies. "What we try to do is partner with the media before a disaster happens to help get out the word about preparation," she said. "Trying to pull things together in the midst of a crisis is a clear case of too little, too late.

"Citizens, businesses and radio sta-

tions need to take a lot of these steps beforehand, so that when something does happen, they are as prepared as possible and their plan can be executed as seamlessly as it can be in the middle of tough circumstances."

Communicating With Radio

Hobbs asked Scolinos to speak to how the Department of Homeland Security is communicating with radio. "There are a number of ways we have already put in place, but I'm also hopeful that radio will give us additional input," she said. "We're always looking for ways that we can communicate with you better, but we want you to understand that it's a two-way street. So please communicate your ideas and concerns to us too."

Scolinos said one of the ways that the department is communicating with radio is in face-to-face presentations that are being staged nationwide. "We did one event for the national media in Washington, DC, and now we're going out to around 10 additional cities across the country with the presentation," she said.

Continued on Page 14

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Being Prepared....

Continued from Page 13

"What we do is have sort of a mock exercise so that the media in those cities will know that, in the event of a real emergency, this is what you can expect to be happening from our end.

"We have partnered in these events with the National Academy, which is there doing things like passing out advice sheets to the media. For example, we have a sheet on where you can go for credible information in the event of a biological attack and what different kinds of bio-attacks may take place and what you need to know about their differences. That way the media will have a credible base of information already built up that they can pull out immediately in the event of an emergency."

Advance Legwork

As obvious as it seems, Scolinos reminded attendees to make a simple contact list in advance and to be sure that everyone at the station knows where it is and who to call. "Have a list of experts within your community whom you know you can put on the air at a moment's notice in an emergency," she said. "That's something easy that all stations can do both locally and regionally, and it will be invaluable to you when the time comes.

"I cannot emphasize enough our recommendation that you reach out to your state and local emergency managers before something happens. Sound them out about which people are the best contacts and learn ahead of time just who it is you need to get to know in order to obtain the information you'll need when an emergency happens.

"Do some advance legwork on which evacuation routes you should be telling people to use if an evacuation is called for. You want to know that if certain routes are blocked, you have at your disposal alternative routes you can give to listeners. Do

as much information gathering in advance as you possibly can.

"Another thing we have established is a media line. In the event of an incident we will set up an open line as soon as possible that will be manned by people from our department. The media will be able to call that line — which we will publish to broadcasters via things like the wire services and e-mail — in the event of a terrorist attack or other emergency event. That's one of the ways that we will maintain a constant flow of updated information in real time.

"So a lot of our planning focus is on communicating with the media and improving internal processes for communication within the federal government that, frankly, just didn't exist before 9/11."

"Trying to pull things together in the midst of a crisis is a clear case of too little, too late."

Accurate Info A Priority

Referring to a booklet called *Are You Ready?* that was on the chairs for all in attendance to take home, Scolinos said, "We worked on this book along with the NAB, and I was just reading through it again this morning. It really is a great resource and a good checklist of things you will want to do before, during and after an emergency event.

"They're simple ideas, like having a phone tree set up with your employees or having a number outside the area that everyone can call in to

for instructions on where they're supposed to go, who else they should contact, etc. On 9/11 I was at the Treasury Department, and I can tell you that it was easier to call outside of DC than it was to call within the immediate area."

Another topic Scolinos addressed that should be of concern to stations is the potential for staff burnout. "Like it probably is at your radio station, we know that if there is another incident, just on adrenaline alone, our entire staff is going to want to be at work," she said. "But you have to know that these kinds of situations are marathons, they are not sprints.

"So we've broken our team into two teams — an A team and a B team — and everyone has set jobs during a crisis or disaster. We plan to have 12-hour shifts with everyone leapfrogging each other for as long as it takes, because we know we'll have to run a 24-hour operation. Everyone knows what their role will be and who will take over for whom."

Scolinos urged broadcasters to have similar plans in place at their stations, because the Homeland Security Department will need radio as a 24/7 partner in the event of a national emergency. "Give all of your employees laminated cards with brief instructions on who they are supposed to call and what the five or six steps are that need to be taken immediately," she suggested.

"What's your company's succession plan? If you can't locate — or if something has happened to — whoever is running the station, who does the baton get passed to so that everything continues to operate in an orderly way?"

The Need For Speed

Noting the media's need for speed when it comes to reporting information, Scolinos said her department is committed to getting an official in front of the press as soon

"We realize that there is a huge premium on getting information out there quickly, but there is a huge accuracy issue too."

as possible, but she also noted that there is a need to get things right. She said, "We realize that there is a huge premium on getting information out there quickly, but there is a huge accuracy issue too — not just for you in the media, but for all of us who are in the public-affairs offices of government at the federal, state and local levels.

"We're trying to get the information from our operational people on the ground and then verify it before putting it out to you in an official response. Among the lessons learned since 9/11 is that while you will hear and see someone from the department go out there quickly, you will also see a real strong effort to ensure that the information is accurate.

"If that means we have to go out there and say, 'Here's what we know now. There's a lot we don't know, but as soon as we know it, we'll be back out here to tell you what we know,' that's OK. We want to try to do everything we can to make sure the information we are giving you is accurate."

Local Link Still Key

Even with all the preparation that has taken place within the Department of Homeland Security and throughout government at the federal level, Scolinos was quick to remind broadcasters that how most emergency events are dealt with will still largely be driven by local and state officials, with the federal gov-

ernment acting as more of an information-sharing partner.

"We know that if something happens, it is going to be the governor of the state and the mayor of that city who will call the shots on things like evacuations," she said. "We know that we can't protect the entire country from Washington, DC — that's just not reasonable.

"Frankly, the people and officials in those communities are the experts. They're the ones who know their roads and highway systems best and have thought through things like where people should move to and where staging areas can be set up. Plus, they're onsite, on the ground and much better able to ascertain what the situation looks like.

"What we have really tried to do is to build systems to ensure that we're able to get good information flow with them, but things like evacuation orders, public health issues, etc., will be coming from state and local officials, with the federal government playing more of a support role. And that's yet another reason that it's so important for stations to have made emergency contacts at those levels in advance."

For The Record

The URL reported for Tony Snow's website in last week's column (10/15) was incorrect. The correct URL is www.tonymsnow.com.



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When News Breaks Out, We Break In

At press time **ST** learned that Epic Exec. VP/GM **Steve Barnett** was preparing to make the superhuman leap to become President of Epic Records Group.

• In a surprising move, on the very day that Radio One Urban KKBT (100.3 The Beat)/Los Angeles went 3.0-3.6 12+ in the summer book, PD **Rob Scorpio** suddenly exited after 3 1/2 years. No other details were available at press time.

• Emmis' favorite air personalities, **Star & Buc Wild**, will make their triumphant return to New York on Jan. 17, 2005, according to their website, www.starandbucwild.com. The duo are reportedly scheduled to debut on Clear Channel's WWPR (Power 105.1) only two days after their fiercely contested non-compete expires. Power PD Michael Saunders declined to comment.

• "**Mister Ed**" Lambert has resigned as PD of Infinity Hot AC KZZO (100.5 The Zone) in his hometown of Sacramento. Lambert's previous PD highlights include WZEE (Z104)/Madison, KHKS/Dallas and WWWQ (Q100)/Atlanta, to name a few fine stations. He can be reached for his next assignment at 404-578-8997 or misterelj@aol.com.

Pay-Per-View Cage Match In Development

Riverside is the latest battleground in Election '04. **KCXX (X103.9)** has been encouraging its listeners to get involved in the democratic process by offering \$2,500 to whoever constructs the most impressive yard display using the station's "Vote" signs. After hearing that one of his promotions assistants had allegedly been harassed by staffers of crosstown rival **KCAL** — who were also busted while allegedly "borrowing" a bunch of X103.9 signs — **KCXX GM Bill McNulty** jumped in the X-Mobile to investigate for himself, only to come upon **KCAL's** van. "I confronted this mullet mob of four and was amazed to find **KCAL PD Steve Hoffman** in the driver's seat," McNulty claims. "The back of their truck was full of **KCXX** posters!"



We vote that this is hilarious.

[Ed. note: The "harrumph!" is implied.] Rather than pursue a messy legal remedy, **KCXX** quickly proposed a textbook radio resolution: The X103.9 **Brand X** morning show issued a boxing challenge to their **KCAL** counterparts. McNulty also challenged Hoffman or **KCAL GM Jeff Park** to join the brawl. Late Monday Hoffman issued this third-person response: "The charge that Steve Hoffman stole is defamatory."

A Childhood Nightmare Revisited

Many of us still shudder with horror at the memories of our school days, with the toxic odors of "mystery meat" and other semi-edible cafeteria concoctions still bubbling into our consciousness late at night. In a heroic effort to face — and erase — those memories, the brave souls at Clear Channel AC **WLZT** (93.3 Lite-FM)/Columbus, OH decided to throw (no, not up) the first-ever "Lunch Lady Cook-Off." OK, now you may dry heave. "Actually, it was a great contest," says PD **Steve Granato**. "Morning team Shawn Ireland and Dave Starkey invited lunch ladies from all over the area to participate." Celebrity judges bravely sampled the homemade entries and voted for the best one. "The live broadcast was hysterical," Granato tells **ST**. "Those lunch ladies were very competitive." The winning dish was the surprisingly contemporary-sounding "Buffalo Chicken Flat Wrap."

Runners-up included the "Halley's Comet Burger with Spe-



Hi, I'm Steve!

cial Sauce" and something inexplicably dubbed "Johnny Marzetti." "It's pasta with hamburger meat and a crusty cheese topping," says Granato. "Yummy!" Other participants prepared more traditional fare like mac & cheese; turkey and mashed potatoes; and the ever-popular first cousin of Mystery Meat, "Meatloaf Surprise." Granato comments, "I don't even want to know what the surprise is."

Meet Mr. & Myth Buster

• We've all heard the urban legend about the infamous "Five-Second Rule": You drop food on the ground, it's still safe to eat ... provided you grab it within five seconds. **Gene & Julie** of **WLTM/Atlanta** and **KIOI/San Francisco** recently put this legend to the test while under the watchful eye of an actual alleged scientist, **Dr. Daniel Blumenthal** of the Morehouse School of Medicine. Wearing theater-of-the-mind white lab coats and using the pristine cleanliness of **WLTM's** break-room floor as their giant petri dish, **G&J** proceeded to drop a Baby Ruth bar, a baby's pacifier and a piece of pizza on the floor. Dr. Blumenthal swabbed the items and, having no life to speak of, rushed back to his top-secret laboratory to observe the bacteria cultures for 24 hours.

Here now, the **CSI**-like results: If you ever drop chocolate on the floor, feel free to eat all you want, because no bacteria was discovered on the chocolate.



Yikes! Those germs are the size of Buicks!

The pacifier did show trace amounts of bacteria, so parents are urged to actually wash them off, rather than just wiping them on their jeans. The real heartbreaker here was the pizza, which grew scarily unhealthy amounts of bacteria, making it unfit for human consumption. Gene said, "I sure wish we knew that when we were in college!"

• Former "Long Island Lolita" **Amy Fisher**, who served seven years in prison for shooting Mary Jo Buttafuoco, has taken that next logical career step: radio personality. Fisher, who writes a weekly column for the *Long Island Press* and recently wrote a book about her travails, joins the new *Morning Brew* on **Jarad Classic Rocker** **WBON/Nassau-Suffolk**, otherwise known by the unintentionally ironic handle "98.5 The Bone." Fisher, now married and the mother of a 3-year-old son, is teamed with comedian Mark Sacripante and former Bone afternoon personality Lisa Tyler.



You bite in, it bites back.



Guns N' Ammo cover girl makes good.

Award Show Update

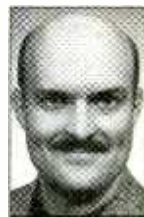
• Lenny Kravitz, John Mayer and Maroon 5 were just added to the performance lineup at the 32nd American Music Awards, coming up Sunday, Nov. 14, on ABC. Also showing up onstage will be *American Idol* winner Fantasia, Twista and Snoop Dogg, who will perform with Pharrell Williams of N.E.R.D. They join previously announced performers Josh Groban, Toby Keith, Jessica Simpson, Gwen Stefani, Usher, Kanye West, Gretchen Wilson and a duet by Kenny Chesney and Uncle Kracker.

• Ashlee Simpson and Train have been added to the list of artists set to hit the stage at the Radio Music Awards at the Aladdin Hotel in Las Vegas on Monday, Oct. 25. They join previously announced performers Destiny's Child, Elton John,

R&R Timeline

1 YEAR AGO

- **Rush Limbaugh** admits to drug addiction and enters rehab.
- **Dusty Hayes** becomes VP/Programming for Infinity/Austin.
- **KCUV/Denver** flips to Americana.



Dusty Hayes

5 YEARS AGO

- Radio Unica holds its Wall Street IPO.
- Premiere Radio Networks buys out MJ1 Broadcasting.
- **Deborah Richman** named COO for Strategic Media Research.

10 YEARS AGO

- **Randy Goodman** becomes Sr. VP/GM of the RCA/Nashville Label Group (RLG).
- **Michael Spears** becomes Operations Director for **KRLD-AM/Dallas**.
- **J.J. Quest** becomes PD of **WZJM/Cleveland**.



Michael Spears

15 YEARS AGO

- **Hale Milgrim** named President of Capitol Records.
- **Steve Ellis** named PD of **KLSX/Los Angeles**.
- **Tony Gray** resigns from **WRKS/New York** to form a consultancy firm.



Tony Gray

20 YEARS AGO

- **Bob Zuroweste** promoted to GM of **KUDL/Kansas City**.
- **Fred Missman** named PD of **KJOI/Los Angeles**.
- **Mike Ferrel** promoted to VP/GM of **WGMS-AM & FM/Washington**.

25 YEARS AGO

- FCC cites 28 stations for EEO shortcomings.
- **KGIL/Los Angeles** morning man **Dick Whittington** walks off the air, dissatisfied with the stations "ballads, blues and big bands too" programming.
- **Steve Diener** named VP/Creative Operations, Latin American Operations for **CBS Records International**.

30 YEARS AGO

- **R&R** moves its offices to Sunset Blvd.

Tim McGraw, Gretchen Wilson and Big & Rich. There will also be a special performance by Chingy and some of his close, personal hip-hop friends, including Jermaine Dupri. Janet Jackson will be on hand to accept the 2004 Radio Legend Award. Presenters will include Sylvester Stallone, Carmen Electra, Paris Hilton, Kelly Osbourne, Ryan Seacrest, Kidd Kraddick and a bunch more. The 2004 RMAs, hosted by Carson Daly and Molly Sims, will be seen Monday night on NBC.

The Programming Dept.

• After a brief stint programming **WMC-FM (FM100)/Memphis**, **Danny Ocean** has been lured into the trade game as **FMQB's** new VP/Exec. Director. The move puts Ocean closer to, well, the ocean and his Philadelphia roots. He replaces longtime **FMQB** playa Dave Hoeffel, who recently went to work for All Access.

• After nine months on the job, **Bob McNeill** exits as OM/PD of **Citadel AC WSUY**, **Country WNKY** and **News/Talk WTMA-AM/Charleston, SC**. He can be reached at 843-442-8531 or mcneillbob@comcast.net.

Quick Hits

• Bay Area radio vet **Vickie Jenkins** joins Hollywood-based All Comedy Radio as affiliate marketing specialist. Back in the day Jenkins did morning news at the late KYUU/San Francisco, which was programmed at the time by some dude named Ric Lippincott. Coincidentally, someone by that very same name is now Exec. VP/Network Affiliation for All Comedy Radio....

• Cumulus CHR/Pop WHOT (Hot 101)/Youngstown, OH PD John Trout inks **Kris Kaane** for nights. Most recently Kaane hosted mornings at KSPW (Power 96.5)/Springfield, MO.

• **Chris Griffin** is the new producer for *The Morning Show With Bret Saunders* at Triple A KBCO/Denver. Griffin is currently Talent Coordinator for the nationally syndicated show

E-Town. He has plenty of time to do his show prep, as he doesn't start his new gig until Jan. 1.

• Just like everyone else on the planet, it seems, KGB/San Diego afternoon dude **Mojo Nixon** is headed to Sirius. He'll do mornings on the Outlaw Country channel, beginning Oct. 25.

• Sandusky Hot AC KLSY/Seattle PD Bill West hires **John Morris** from WXPT/Minneapolis to be his new morning show producer.

• WKCI (KCI101)/New Haven, CT names former KZHT/Salt Lake City personality **Jagger** to fill nights. He replaces Kory, who was recently upgraded to nights at WXKS-FM (Kiss 108)/Boston.

Scottso Lovefest



Muni as a WMCA "Good Guy."

A tribute to the late **Scott Muni** will be held on Thursday, Nov. 18, from 6-8pm at Sony Studios in New York. The event, open to all those who worked with Muni over the years, will feature an open mike to allow his friends to express their thoughts and share their favorite Muni memories. For more info, contact roxy@unitedstations.com.

Talk Topics

• To honor Chicago radio legend **Wally Phillips**, the city will rename a corner of Rush and Delaware streets — the site of Phillips' first Chicago residence — Wally Phillips Way to honor the now retired WGN/Chicago radio host, who recently disclosed that he's suffering from Alzheimer's.

• Making a major lifestyle decision, 20-year KFI/Los Angeles vet **Ken Gallacher** is hanging up his headphones at the end of the month and plans to move to a farm in Virginia. KFI News Director Chris Little tells **ST** he has already begun scouring the country for the next great personality newscaster to fill Gallacher's large shoes.

• Clear Channel News/Talker WHJJ/Providence adds Air America's **Al Franken** to middays, replacing John DePetro, who recently moved to WRKO/Boston. The move pits Franken directly against Premiere's Rush Limbaugh, who airs on crosstown rival Citadel WPRO-AM.

ST Shot O' The Week



In a backhanded tribute to local legend Terry Bradshaw, *The Morning Freak Show With Mikey, Big Bob and Leonard* at WKST/Pittsburgh recently hosted an All-Female Beer Pong Tournament. The winner scored front-row Usher tickets and passes to a meet-and-greet. The loser went home with "The Bradshaw," a hairstyle immortalized by the former Steeler great. Sadly — or hilariously — Big Bob lost and modeled his new hairdo (or, rather, "hair-don't") for the **ST** camera.

Condolences

Charles Green, a.k.a. **Charlie G**, host of *Quiet Storm* on Cumulus' Urban WYNN/Florence, SC, passed away Oct. 14 after a long illness.

FILMS

BOX OFFICE TOTALS

October 15-17

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Shark Tale</i> (DreamWorks)	\$22.00	\$118.72
2	<i>Friday Night Lights</i> (Universal)	\$12.21	\$37.81
3	<i>Team America...</i> (Paramount)*	\$12.12	\$12.12
4	<i>Shall We Dance?</i> (Miramax)*	\$11.78	\$11.78
5	<i>Ladder 49</i> (Buena Vista)	\$8.50	\$53.74
6	<i>Taxi</i> (Fox)	\$7.89	\$23.89
7	<i>The Forgotten</i> (Sony)	\$6.00	\$57.16
8	<i>Raise Your Voice</i> (New Line)	\$2.75	\$7.90
9	<i>The Motorcycle Diaries</i> (Focus)	\$1.75	\$5.74
10	<i>Sky Captain...</i> (Paramount)	\$1.21	\$35.89

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

COMING ATTRACTIONS: Opening in New York and Los Angeles this week is *Lightning in a Bottle*, Antoine Fuqua's documentary of a 2003 Radio City Music Hall concert in tribute to the blues. The two-CD *Legacy* soundtrack contains performances by **Angelique Kidjo**, **Mavis Staples**, **David "Honeyboy" Edwards**, **Keb' Mo'**, **Alison Krauss**, **Odetta**, **Natalie Cole**, **Ruth Brown**, **India.Arie**, **Macy Gray**, **John Fogerty**, **Clarence "Gatemouth" Brown**, **Bonnie Raitt**, **Gregg Allman**, **Steven Tyler**, **Joe Perry**, **Buddy Guy**, **The Neville Brothers**, **Shemekia Copeland**, **Robert Cray**, **David Johansen**, **Solomon Burke**, **Vernon Reid**, **Mos Def**, **Chuck D**, **B.B. King** and more.

— Julie Gidlow

TELEVISION

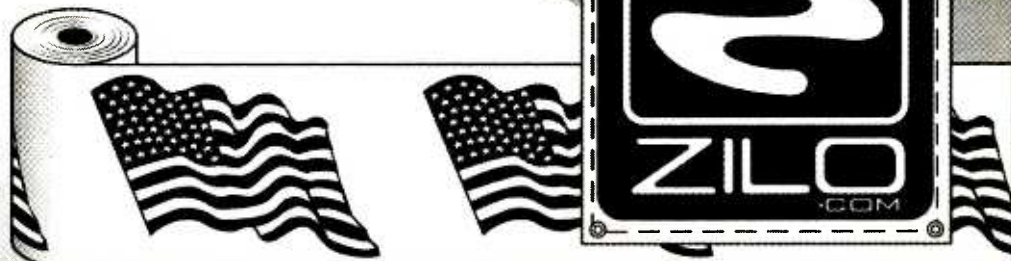
TOP TEN SHOWS
Total Audience
(105.5 million households)

Oct. 11-17
Adults 18-49

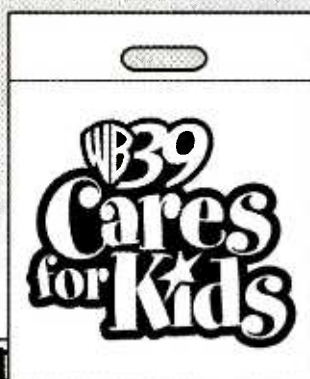
1	<i>CSI</i>	1	<i>CSI</i>
2	<i>CSI: Miami</i>	2	<i>Desperate Housewives</i>
3	<i>Desperate Housewives</i>	3	<i>E.R.</i>
4	<i>Without A Trace</i>	4	<i>CSI: Miami</i>
5	<i>Survivor: Vanuatu</i>	5	<i>The Apprentice 2</i>
6	<i>Lost</i>	6	<i>Survivor: Vanuatu</i>
7	<i>Everybody Loves Raymond</i>	7	<i>Lost</i>
8	<i>Two And A Half Men</i>	8	<i>Extreme Makeover: Home Edition</i>
9	<i>E.R.</i>	(tie)	<i>NFL Monday Night Football (Titans vs. Packers)</i>
10	<i>60 Minutes</i>	10	<i>Without A Trace</i>

Source: Nielsen Media Research

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THE INDUSTRY'S NO. 1 RETAIL CHART October 22, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	GEORGE STRAIT	50 #1's	MCA	189,855	-45%
2	2	USHER	Confessions	LaFace/Zomba	174,746	-49%
5	3	NELLY	Suit	Derrty/Fo' Reel/Universal	146,771	+21%
-	4	CELINE DION	Miracle	Epic	102,099	-
-	5	MOS DEF	New Danger	Geffen	90,664	-
6	6	HILARY DUFF	Hilary Duff	Buena Vista/Hollywood	83,775	-12%
3	7	GOOD CHARLOTTE	Chronicles Of Life & Death	Epic	78,035	-61%
7	8	GREEN DAY	American Idiot	Reprise	73,681	-15%
10	9	TIM MCGRAW	Live Like You Were Dying	Curb	68,423	+5%
-	10	SUM 41	Chuck	Island/IDJMG	67,293	-
4	11	KORN	Greatest Hits Vol.1	Epic	65,946	-53%
12	12	NELLY	Sweat	Derrty/Fo' Reel/Universal	63,244	+1%
9	13	RAY CHARLES	Genius Loves Company	Concord	61,898	-10%
8	14	RASCAL FLATTS	Feels Like Today	Lyric Street	59,860	-27%
11	15	CIARA	Goodies	LaFace/Zomba	59,370	-9%
13	16	NOW VOL. 16	Various	UTV	52,299	-9%
-	17	DURAN DURAN	Astronaut	Epic	49,479	-
16	18	ASHLEE SIMPSON	Autobiography	Geffen	48,150	+2%
18	19	QUEEN LATIFAH	The Dana Owens Album	Vector/Flavor Unit/A&M	44,733	+4%
15	20	MARDON 5	Songs About Jane	Octone/J/RMG	44,519	-10%
26	21	AVRIL LAVIGNE	Under My Skin	Arista/RMG	36,939	-1%
17	22	MARILYN MANSON	Lest We Forget: The Best Of...	Interscope	36,726	-15%
22	23	YOUNG BUCK	Straight Outta Ca\$hville	G-Unit/Interscope	35,733	-11%
31	24	LL COOL J	Definition	Def Jam/IDJMG	35,268	-1%
42	25	KILLERS	Hot Fuss	Island/IDJMG	33,295	+14%
37	26	VELVET REVOLVER	Contraband	RCA/RMG	32,826	+7%
27	27	GRETCHEN WILSON	Here For The Party	Epic	32,803	-12%
32	28	BIG & RICH	Horse Of A Different Color	Warner Bros.	32,532	-4%
20	29	JOSS STONE	Mind, Body & Soul	S-Curve/EMC	31,233	-25%
19	30	TOTALLY HITS 2004 V.2	Various	WSM	30,731	-27%
24	31	KEITH URBAN	Be Here	Capitol	30,433	-22%
40	32	BLACK EYED PEAS	Elephunk	A&M/Interscope	29,794	+1%
14	33	R.E.M.	Around The Sun	Warner Bros.	29,772	-48%
28	34	TALIB KWELI	The Beautiful Struggle	Geffen	29,707	-18%
29	35	CHEVELLE	This Type Of Thinking Could Do..	Epic	29,169	-19%
25	36	BRIAN WILSON	Smile	Nonesuch/Atlantic	29,111	-23%
21	37	USED	In Love And Death	Reprise	28,806	-30%
41	38	R. KELLY	Happy People/U Saved Me	Jive/Zomba	28,010	-5%
39	39	LOS LONELY BOYS	Los Lonely Boys	Epic	27,709	-7%
46	40	GUNS N'ROSES	Greatest Hits	Geffen	26,950	+4%
44	41	SWITCHFOOT	Beautiful Letdown	Columbia	26,735	-1%
34	42	ANITA BAKER	My Everything	Blue Note/Virgin	25,961	-20%
48	43	JOJO	Jojo	BlackGround/Universal	25,532	+3%
-	44	BREAKING BENJAMIN	We Are Not Alone	Hollywood	24,574	-
33	45	SHARK TALE	Soundtrack	Geffen	24,407	-26%
-	46	ALABAMA	Ultimate 20 #1 Hits	BMG Heritage	23,353	-
38	47	JILL SCOTT	Beautifully Human...Vol.2	Hidden Beach/Epic	22,989	-24%
-	48	KENNY CHESNEY	When The Sun Goes Down	BNA	22,509	-
50	49	JIMMY BUFFETT	License To Chill	RCA	22,097	-8%
-	50	YELLOWCARD	Ocean Avenue	Capitol	22,067	-

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ON ALBUMS

Strait To The Top

The country singer again tops the soul crooner on the charts.

MCA Nashville superstar George Strait adds another No. 1 for his 50 *Number Ones* album, again turning back the challenge from LaFace/Zomba's re-packaged Usher disc.



George Strait

Debuts include Epic's Celine Dion (No. 4), thanks to the singer's hourlong *Oprah* appearance; Rawkus/Geffen's Mos Def (No. 5); and Island/IDJMG punk rockers Sum 41 (No. 10), who crack the top 10 in their first week.

The rest of the top 10 holdovers are Fo' Reel/Universal rap icon Nelly's *Suit* (No. 3), Buena Vista/Hollywood starlet Hilary Duff (No. 6), Epic's Good Charlotte (No.



Nelly

7), Reprise's Green Day (No. 8) and Curb's Tim McGraw (No. 9).

Other top 50 newcomers include Epic's Duran Duran (No. 17) and BMG Heritage's Alabama *Ultimate 20 No. 1 Hits* album (No. 46).

The suddenly resurgent Nelly *Suit* album leads the gainers, with a 21% boost fueled by big airplay on the collaboration with Tim McGraw. Island/IDJMG's *The Killers* are next, moving No. 42-25 with a 14% climb and two separate cuts on the radio. RCA's *Velvet Revolver* sees a 7% gain, rising No. 37-26, thanks to a spate of live and TV appearances as well as a hit single, "Fall to Pieces."

Other positive digits come from McGraw

(+5%), Vector/Flavor Unit/A&M's Queen Latifah (No. 19, +4%), Geffen's *Guns N' Roses* (No. 46-40, +4%), BlackGround/Universal's JoJo (No. 48-43, +3%) and Geffen's Ashlee Simpson (No. 18, +2%). Nelly's *Sweat* (No. 12) and A&M/Interscope's *Black Eyed Peas* (No. 40-32) are both up 1%.

Streeting this week and expected to debut at the top is the third edition of Rod Stewart's *Great American Songbook* on J, with Interscope's *Jimmy Eat World* also expected to be in the mix.



Usher



MIKE TRIAS

mtrias@radioandrecords.com

Fall Classics

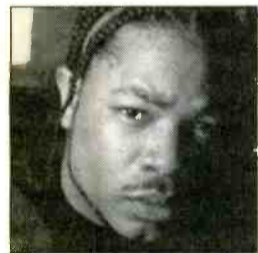
Although baseball fans are focused on the World Series, record labels hope to grab their ears with a few fall classics of their own. Here are some of the highlights.

Gretchen Wilson made her debut at Country radio, and, much like Kurt Warner and Tom Brady in football, she stormed all the way to No. 1. "Redneck Woman" may have had some people thinking she might be a one-hit wonder, but then she followed it up with "Here for the Party," which went top five. Next week Wilson makes another run at the chart with "When I Think About Cheatin'," the latest single from her double-platinum CD *Here for the Party*. The song is off to a good start as it enters the Country chart a week early at No. 47*. In November the industry may fully recognize Wilson as a star who's here to stay at a couple of high-profile award shows. She has been nominated for five trophies at the CMA Awards and has two nominations for American Music Awards: Favorite Female Artist, Country Music and Favorite New Artist, All Genres. The CMAs will take place on Nov. 9 and air on CBS, while the AMAs will be shown live on ABC on Nov. 14.



Gretchen Wilson

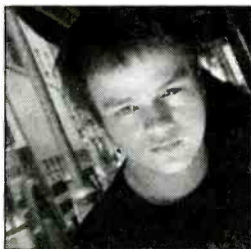
Xzibit broke into the business as a rapper in the mid-'90s, but these days he's on his way to becoming a household name, thanks to his hosting duties on MTV's popular show *Pimp My Ride*. However, it's always good to revisit your roots, and X will be doing just that as he presents "Hey Now (Mean Muggin')" to Rhythmic and Urban radio. This is our first look at Xzibit's upcoming album *Weapons of Mass Destruction*. For the project, X recruited many high-profile producers, including Ric Roc, Rockwilder, Hi-Tek, Khalil, Battlecat and Timbaland. To add even more hot-



Xzibit

ness to the LP, X enlisted the services of fellow artists MC Lyte and Busta Rhymes, among others. Xzibit sums up *WMD* with one word: *growth*. "This album is where I am as a man and a father and somebody who's got some experience under his belt," he explains. "I've got a lot to say for being such a young man, and since my first album came out when I was 19, I've had the luxury of growing with my audience." X is also experiencing growth as an entertainer: He will play himself in an episode of UPN's *All of Us* and will appear in the upcoming feature film *XXX: State of the Union*.

Jamie Cullum has been doing his thing on the piano and guitar since he was 8 years old, but next week the England native will leave AC, Hot AC and Triple A audiences "High and Dry." The tune is the latest from Cullum's third CD, *Twentysomething*. Says Cullum about his music, "Someone who is in love with jazz is going to get annoyed when I'm called the greatest British jazz artist alive today, which is fair enough. People question whether I'm jazz at all. I resolutely say I am, but I'm not pushing the boundaries in the usual way. I'm pushing the limits of the music in terms of how entertaining and accessible it can be without making lift music. I'm trying to find out whether you can get 16-year-olds who listen to The Strokes and 20-



Jamie Cullum

year-olds who listen to house music to think, 'Actually, this is cooler than I thought.'" Fans in Eastern markets can get a closer look at Cullum and his music as he tours the area throughout October. If you're not lucky enough to live there, you can still catch him in all his live glory via an episode of PBS's *Austin City Limits* that will air Oct. 30.

R&R Going For Adds

Week Of 10/25/04

CHR/POP

- AVRIL LAVIGNE Nobody's Home (Arista/RMG)
- JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)

CHR/RHYTHMIC

- NELLY Na-nana-na (Derrty/Fo' Reel/Universal)
- NICOLE WRAY If I Was Your Girlfriend (Roc-A-Fella/IDJMG)
- RUBEN STUDDARD I Need An Angel (J/RMG)
- XZIBIT Hey Now (Mean Muggin') (Columbia)

URBAN

- B.G. Don't Talk To Me (Choppa City/Koch)
- NELLY Na-nana-na (Derrty/Fo' Reel/Universal)
- NICOLE WRAY If I Was Your Girlfriend (Roc-A-Fella/IDJMG)
- RUBEN STUDDARD I Need An Angel (J/RMG)
- SANDMAN f/DAVID BANNER & JT MONEY You Don't Want None (Brimestone)
- TYRA Country Boy (GG&L)
- XZIBIT Hey Now (Mean Muggin') (Columbia)

URBAN AC

- BRENDA RUSSELL I Know You By Heart (Narada)
- RUBEN STUDDARD I Need An Angel (J/RMG)

COUNTRY

- ALISON KRAUSS & UNION STATION Restless (Rounder)
- AMY DALLEY I Would Cry (Curb)
- GRETCHEN WILSON When I Think About Cheatin' (Epic)
- HANK WILLIAMS JR. Devil In The Bottle (Asylum/Curb)
- JIMMY WAYNE Paper Angels (DreamWorks)
- KEITH URBAN You're My Better Half (Capitol)

AC

- CHRIS BOTTI f/PAULA COLE How Love Should Be (Columbia)
- JAMIE CULLUM High And Dry (Verve/Universal)
- RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)
- RICHARD MARX Ready To Fly (Manhattan/EMC)
- SHANIA TWAIN f/ MARK McGRATH Party For Two (Mercury/IDJMG)

HOT AC

- BUTTERFLY BOUCHER I Can't Make Me (A&M/Interscope)
- JAMIE CULLUM High And Dry (Verve/Universal)
- RACHAEL YAMAGATA Worn Me Down (RCA Victor)
- RICHARD MARX Ready To Fly (Manhattan/EMC)
- SHANIA TWAIN f/ MARK McGRATH Party For Two (Mercury/IDJMG)

SMOOTH JAZZ

- MARC ANTOINE Cubanova (Rendezvous)
- SWING OUT SISTER Love Won't Let You Down (Shanachie)

ROCK

No Adds

ACTIVE ROCK

- COPPER Turn (Rockpie)
- NONPOINT In The Air Tonight (Lava)
- SHADOWS FALL What Drives The Weak (Century Media)

ALTERNATIVE

- COPPER Turn (Rockpie)
- LOSTPROPHETS I Don't Know (Columbia)
- MUSIC Breakin' (Capitol)
- NEW FOUND GLORY I Don't Wanna Know (Geffen)

TRIPLE A

- BEN ARNOLD Pickin' The Lock (SCI-Fidelity)
- BUTTERFLY BOUCHER I Can't Make Me (A&M/Interscope)
- CHRIS THILE The Believer (Sugar Hill)
- DAMIEN RICE Blower's Daughter (Vector/Warner Bros.)
- JAMIE CULLUM High And Dry (Verve/Universal)
- SONIA DADA Diggin' On The Road (Calliope)
- STRAY CATS Mystery Train Kept A Rollin' (Surfdog)
- BLUE DAHLIA The General (Independent)
- NEKO CASE The Tigers Have Spoken (Anti-Epiphany)
- MINUS 5/WILCO At The Organ (Yep Roc)
- VARIOUS ARTISTS Hard Headed Woman... (Bloodshot)

CHRISTIAN AC

- ANTHONY EVANS Restore Me (INO)
- KRISTINA You Alone (Devotion)
- PAUL COLEMAN Gloria (All God's Children) (Inpop)
- ROSS WRIGHT BAND Everything I Need (Devotion)

CHRISTIAN CHR

- GRITS We Don't Play (Gotee)
- KRISTINA You Alone (Devotion)
- PAUL COLEMAN Gloria (All God's Children) (Inpop)
- ROSS WRIGHT BAND Everything I Need (Devotion)
- SMALLTOWN POETS The Truth Is Out (BEC)

CHRISTIAN ROCK

- EVERLIFE Evidence (Tovah/SHELTER)
- GRITS We Don't Play (Gotee)

INSPO

- ANTHONY EVANS Restore Me (INO)
- PAUL COLEMAN Gloria (All God's Children) (Inpop)

CHRISTIAN RHYTHMIC

- DISCIPLES OF CHRIST (D.O.C) Flow (Throne Room)
- GRITS We Don't Play (Gotee)

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 John Fagot at jfagot@radioandrecords.com.

Indecency

Continued from Page 3

possible at the NAB," Levine said, arguing that important issues facing the radio industry were not discussed because attention had shifted toward the WXRK/New York-based syndicated morning host. He said that Stern's announcement and bravado about putting radio out of business sparked a fire in him to fight back.

"I don't take too kindly to that kind of talk," Levine said. "He's going to be taking the bread out of the mouths of our employees. We will not let Stern destroy an industry we worked so hard to create."

Representing Levine in Washington, DC is Robert Jacobi, an attorney with Cohn and Marks and a onetime member of the FCC's litigation division. Jacobi told R&R that he has prepared the petition on behalf of Levine and agrees with the assessment that the FCC has jurisdiction over indecency on satellite radio.

Jacobi based his opinion on the original report and order that created the service. Because XM and Sirius use a portion of the broadcast spectrum, he argued, satellite radio cannot be compared to cable TV. "[The FCC] said they would revisit

the rules when it became necessary," Jacobi said. "They should apply the indecency rules to satellite broadcasters."

According to Jacobi, XM and Sirius are already subject to the political and EEO rules that apply to AM and FM radio stations, and when the original authorization for satellite radio was granted, the FCC allowed for the opportunity to revisit the rules.

Levine gave his reasons why the FCC should treat XM and Sirius no differently than the owner of any terrestrial radio property. "The first fallacy is that satellite radio is subscription radio, thus it has special rights and can peddle smut," he said. "Satellite radio is giving away use of their service. It is packaged in several ways, not just as a subscription service. They're subscription when they want to be."

Satcasters Respond

In response, Sirius Sr. Director/Public Relations Ron Rodrigues said, "We are a subscription service, and we want to be a subscription service and only a subscription service." Meanwhile, XM spokesman Chance Patterson told R&R that his company doesn't expect to see any changes in the regulatory environment despite Levine's efforts.

"The FCC's feedback over the

years has been consistent, and we make it easy for parents to block channels," Patterson said. "There are functions on the [satellite] radio to block channels, or you can call us and we will block the channels for free." Rodrigues said Sirius offers the same channel-blocking policy.

"The bottom line is that this is another effort by local radio executives to avoid the real issue," Patterson said. "Local radio has too many commercials, and they play the same songs over and over again. Until they fix that, consumers will look at other ways to get the music and talk programming they want. The FCC has had an extensive history of allowing a paid service to offer broader content."

Levine stressed that his efforts are not about censorship of what XM and Sirius may air on their channels. "We are not trying to impose restraints on satellite radio," he said. "We are just saying to treat them in the same way as the FCC is treating regular, traditional radio. The FCC has the right to regulate satellite radio, and children are going to be exposed to this material. This is not comparable to cable TV, where someone can lock themselves in a room and watch programming where children are not around."

Carlson

Continued from Page 3

Carlson began his career as a sportscaster in 1969, doing color commentary for the Denver Broncos. He also served as a commentator for the University of Colorado football and basketball teams, the ABA Denver Rockets, the Kansas City Chiefs, the Kansas City Royals, the Cincinnati Reds and Kentucky and Notre Dame basketball.

Carlson's national sports radio and TV career included calling sports

broadcasts for ABC Radio and the USA Network.

Carlson's early radio career included stops at WGN in his native Chicago and WLW/Cincinnati, and he did a 14-year stint at KOA/Denver. In 1997 he was named VP/GM of KIRO, KNWX & KQBZ/Seattle, where he also managed the stations' relationships with Major League Baseball's Seattle Mariners and the NFL's Seattle Seahawks.

Carlson is survived by his wife, Beverly, and two daughters, Jennifer and Tanya.

ASCAP

Continued from Page 1

ASCAP as "the largest single licensing deal in the history of American radio."

The settlement, approved on Oct. 15 by Federal District Judge William Conner, finalizes license fees for 2001-2003 and sets new ASCAP licenses for 2004-2009. The newly negotiated fees — which were not broken out further by ASCAP or the RMLC — are based on a set payment schedule rather than on station revenue.

RMLC Exec. Director Keith Meehan said, "Separating royalty fees payable from radio-station revenue has been a goal of the RMLC for many years. With this agreement we have now accomplished that with both of the major performing-rights organizations."

The RMLC last year negotiated a \$1.6 billion deal with BMI that finalized rates for 1997-2000 and established licenses for 2001-2006 that are not linked to station revenue. That agreement gave licensees the

right to use BMI content in streamed simulcasts for an additional fee. The RMLC's agreement with SESAC does not explicitly include the right to use music in Internet simulcasts.

This agreement simplifies ASCAP payments for stations that choose to simulcast online and may encourage some stations that don't stream to make their programming available over the 'Net. The deal does not affect the webcast performance royalties that radio stations that stream music online pay to music copyright owners under the Digital Millennium Copyright Act.

McVay

Continued from Page 3

"Promoting Jerry King to OM enables me to be in two different radio stations every week. Bringing Luis Villarreal in opens up the Spanish-speaking world to us, Daniel Anstandig as VP/Adult Formats gives us 'the next generation,' and Dave Lange keeps the rock rolling."

KRXQ

Continued from Page 1

ruled that the sexual connotation of the broadcasts was "unquestionably graphic."

Entercom also argued that since the station consistently draws strong ratings, a complaint from just one listener doesn't mean the broadcast ran afoul of contemporary community standards. However, the FCC stated that a station's popularity has nothing to do with whether a broadcast can be ruled indecent and that the station's popularity increased the likelihood that children could be listening. No one from Entercom could be reached for comment by R&R's press time.

In a statement issued hours after the FCC released the forfeiture notice, Entercom criticized the commission for singling out two exceptions to KRXQ's long history of compliance with the rules. "The segments in question represent a matter of minutes in the life of a show that has been on KRXQ for over five years, logging more than 6,000 hours of broadcasts," Entercom said.

The company also said that the *Rob, Arnie & Dawn in the Morning* show "has been a consistent market leader, delivering an entertaining and informative program that has inarguable appeal to a broad range of Sacramento listeners." It continued, "The focus of the show remains squarely on meeting the expectations of our listeners and sustaining the show's enviable record of success."

— Joe Howard



10100 Santa Monica Blvd, Third Floor • Los Angeles CA 90067-4004
Tel (310) 553-4330 • Fax (310) 203-9763
www.radioandrecords.com

EDITORIAL

EXECUTIVE EDITOR	ROGER NADEL • rnadel@radioandrecords.com
MANAGING EDITOR	RICHARD LANGE • rlange@radioandrecords.com
ASSOCIATE MANAGING EDITOR	BRIDA CONNOLLY • bconnolly@radioandrecords.com
NEWS EDITOR	JULIE GIDLOW • jgidlow@radioandrecords.com
RADIO EDITOR	ADAM JACOBSON • ajacobson@radioandrecords.com
ASSOCIATE RADIO EDITOR	KEITH BERMAN • kberman@radioandrecords.com
ASSOCIATE EDITOR	CARRIE HAYWARD • chayward@radioandrecords.com
ASSOCIATE EDITOR	MICHAEL TRIAS • mtrias@radioandrecords.com
AC/HOT AC EDITOR	JULIE KERTES • jkertes@radioandrecords.com
ALTERNATIVE EDITOR	KEVIN STAPLEFORD • kstapleford@radioandrecords.com
CHR/POP EDITOR	KEVIN CARTER • kcarter@radioandrecords.com
CHR/RHYTHMIC EDITOR	DONTAY THOMPSON • dthompson@radioandrecords.com
CHRISTIAN EDITOR	KEVIN PETERSON • kpeterson@radioandrecords.com
COUNTRY EDITOR	LON HELTON • lhelton@radioandrecords.com
LATIN FORMATS EDITOR	JACKIE MADRIGAL • jmadrigal@radioandrecords.com
NEWS/TALK/SPORTS EDITOR	AL PETERSON • apeterson@radioandrecords.com
ROCK EDITOR	KEN ANTHONY • kanthony@radioandrecords.com
SMOOTH JAZZ EDITOR	CAROL ARCHER • carcher@radioandrecords.com
TRIPLE A EDITOR	JOHN SCHOENBERGER • jschoenberger@radioandrecords.com
URBAN EDITOR	DANA HALL • dhall@radioandrecords.com

MUSIC OPERATIONS

DIRECTOR/OPERATIONS	AL MACHERA • amachera@radioandrecords.com
SR. DIRECTOR/DIGITAL INITIATIVES	JOHN FAGOT • jfagot@radioandrecords.com
CHARTS & MUSIC MANAGER	ROB AGNOLETTI • ragnoletti@radioandrecords.com
PRODUCT & TECH SUPPORT MGR.	JOSH BENNETT • jbennett@radioandrecords.com
CHART COORDINATOR/LATIN COORDINATOR	MARCELA GARCIA • magarcia@radioandrecords.com
	MARK BROWER • mbrower@radioandrecords.com

BUREAUS

7900 Wisconsin Avenue #400 • Bethesda, MD 20814 • Tel (301) 951-9050 • Fax (301) 951-9051	
ASSOCIATE EDITOR	JOE HOWARD • jhoward@radioandrecords.com
1106 16 th Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655	
BUREAU CHIEF	LON HELTON • lhelton@radioandrecords.com
ASSOCIATE COUNTRY EDITOR	CHUCK ALY • caly@radioandrecords.com
OFFICE MANAGER	KYLE ANNE PAULICH • kpaulich@radioandrecords.com

CIRCULATION

CIRCULATION MANAGER	JIM HANSON • jhanson@radioandrecords.com
---------------------	---

INFORMATION TECHNOLOGY

DIRECTOR	SAEID IRVANI • sirvani@radioandrecords.com
LEAD DEVELOPER	CECIL PHILLIPS • cphillips@radioandrecords.com
APPLICATION DEVELOPER	HAMID IRVANI • hirvani@radioandrecords.com
WEB/APPLICATION DEVELOPER	AMIT GUPTA • agupta@radioandrecords.com
NETWORK ADMINISTRATOR	KEITH HURLIC • khurlic@radioandrecords.com
SYSTEM ADMINISTRATOR	JOSE DE LEON • jdeleon@radioandrecords.com
DATABASE ADMINISTRATOR	PUNEET PARASHAR • pparashar@radioandrecords.com

PRODUCTION & DESIGN

PRODUCTION DIRECTOR	KENT THOMAS • kthomas@radioandrecords.com
PRODUCTION MANAGER	ROGER ZUMWALT • rzumwalt@radioandrecords.com
GRAPHICS	FRANK LOPEZ • flopez@radioandrecords.com
GRAPHICS	DELIA RUBIO • drubio@radioandrecords.com
DESIGN DIRECTOR	TIM KUMMEROW • tkummerow@radioandrecords.com
AD DESIGN MANAGER	EULALAE C. NARIDO II • bnarido@radioandrecords.com
DESIGN	SUSAN SHANKIN • sshankin@radioandrecords.com
DESIGN	GLORIOSO FAJARDO • gafajardo@radioandrecords.com
DIGITAL DESIGN	MIKE THACKER • mthacker@radioandrecords.com
DESIGN CONSULTANT	GARY VAN DER STEUR • gvdsteur@radioandrecords.com
DESIGN CONSULTANT	CARL HARMON • charmon@radioandrecords.com

ADVERTISING

DIRECTOR/SALES	HENRY MOWRY • hmowry@radioandrecords.com
ADVERTISING COORDINATOR	NANCY HOFF • nhoff@radioandrecords.com
SALES REPRESENTATIVE	GABRIELLE GRAF • ggraf@radioandrecords.com
SALES REPRESENTATIVE	MEREDITH HUPP • mhupp@radioandrecords.com
SALES REPRESENTATIVE	LINDA JOHNSON • ljohnson@radioandrecords.com
SALES REPRESENTATIVE	ERIN LLAMADO • ellamado@radioandrecords.com
SALES REPRESENTATIVE	KAREN MUMAW • kmumaw@radioandrecords.com
SALES REPRESENTATIVE	MARIA PARKER • mparker@radioandrecords.com
SALES REPRESENTATIVE	KRISTY REEVES • kreeves@radioandrecords.com
SALES REPRESENTATIVE	STEVE RESNIK • sresnik@radioandrecords.com
SALES REPRESENTATIVE	MICHELLE RICH • mrich@radioandrecords.com
SALES REPRESENTATIVE	BROOKE WILLIAMS • bwiliams@radioandrecords.com
SALES ASSISTANT	ANGELA NORWOOD • anorwood@radioandrecords.com

FINANCE

CHIEF FINANCIAL OFFICER	FRANK COMMONS • fcommons@radioandrecords.com
COMPTROLLER	MARIA ABUIYSA • mabuiysa@radioandrecords.com
ACCTG. SUPERVISOR/PAYROLL MGR.	MAGDA LIZARDO • mlizarado@radioandrecords.com
CREDIT AND COLLECTIONS	SUSANNA PEDRAZA • spedraza@radioandrecords.com
BILLING ADMINISTRATOR	ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com
BILLING ADMINISTRATOR	GLENDA VICTORES • gvictores@radioandrecords.com

ADMINISTRATION

PUBLISHER/CEO	ERICA FARBER • efarber@radioandrecords.com
VP/EDITORIAL & MUSIC OPERATIONS	CYNDEE MAXWELL • cmxwell@radioandrecords.com
DIRECTOR/OPERATIONS	PAGE BEAVER • pbeaver@radioandrecords.com
GENERAL COUNSEL/DIRECTOR HR	LISE DEARY • ldeary@radioandrecords.com
DIRECTOR OF CONVENTIONS	JACQUELINE LENNON • jlennon@radioandrecords.com
EXECUTIVE ASSISTANT	TED KOZLOWSKI • tkozlowski@radioandrecords.com
OFFICE ADMIN/RECEPTION	JUANITA NEWTON • jnewton@radioandrecords.com
MAILROOM	ROB SPARAGO • rsparago@radioandrecords.com

A Perry Capital Corporation



SAT BISLA
sat@anrworldwide.com

The Popkomm Report

Berlin shines while London shivers

The pan-European music and media conference Popkomm has been an integral part of the German music industry for 15 years. The event was conceived in Cologne and remained there until this year, when a bold decision moved it to Berlin, the new capital of a united Germany and a creative center of the world.

Popkomm 2004 was held Sept. 29-Oct. 1 and attracted hundreds of commercial exhibitors and many thousands of participants to the Messe Berlin, Berlin's national exhibition center. Participants ran the proverbial gamut, including major and independent record companies, government trade organizations, music and trade press, publishers, consumer media, distributors, product-development and marketing-

solutions companies and consumer technology entities, as well as artists and managers from all over the world.

Popkomm Project Manager Katja Bittner is pleased that this year's event was so successful, especially with the change of venue. "We have 630 exhibitors and nearly sold out our registrations this year," she says. "Moving the event from Cologne to Berlin

made it much more convenient for the European and international participants to showcase their artists, with many more venues and resources in this market."

Bittner said Popkomm's mission is to engage the creative community with all aspects of the music and media business and to identify solutions to the challenges facing the industries. In addition, Popkomm has incorporated new media and technology into the conference to give attendees a greater depth of understanding of the new, cutting-edge options available to the creative industries.

The most vivid Popkomm highlights for me included showcases from U.K. act Future Funk Squad, who are signed to Champion Records (which originally signed and developed Dido and Faithless) and licensed to Universal Germany. Future Funk Squad's fusion of house, hip-hop and soulful vocals was unique and inspiring. They showed themselves to be dynamic performers, and that was recognized by a great response from the fans.

Deutschland alt rockers The Beatsteaks played a sold-out show to some 5,000, impressing even Atlantic Manager/A&R Andrew Feigenbaum. British outfit Belasco (comparable to Keane and Coldplay) delivered a stunning performance in Berlin, and international A&R interest in the band has been renewed as a result.

The showcase sponsored by Music Export Finland platformed the talents of Finnish rockers Bitch Alert and hip-hop artist Redrama, who is an integral part of the Scandinavian urban collective known as Alien Alliance. In addition, music-industry networking events and artist showcases at the British and Dutch embassies gave participants a chance to interact with high-level industry officials and acts from the U.K. and the Netherlands.

If you're looking to learn more about the international marketplace and get a firsthand glimpse of some of the emerging talent from Europe, Popkomm is an event you will find productive — and Berlin is a city you will not forget. For more in-depth coverage of Popkomm, check out the website at www.popkomm.de.



SOAKING UP THE GERMAN ATMOSPHERE Seen here at Popkomm in Berlin are (l-r) A&R Worldwide Exec. VP/Creative & Media Sat Bisla, Warner Bros. Pictures VP/Music Carter Armstrong, Festival Mushroom Australia Chairman Roger Grierson, FMR Australia Creative Manager Gary Seeger and 10th Street Management Executive Jordan Berliant.



THE BRITISH AT POPKOMM Pictured here (l-r) are British Phonographic Industry Director/Communications & Development Steve Redmond, Diane Young of Daytime Entertainment and A&R Worldwide's Sat Bisla.



REPRESENTING FOR RADIO BBC Radio 2/U.K. head of music Clive Martin (l) poses with A&R Worldwide EVP Sat Bisla.



PLUGGIN' GOLDIE LOOKIN' CHAIN Atlantic Records U.K. Managing Director Korda Marshall (l) is working one of the U.K.'s new breakthrough acts.



MAKING THE ROUNDS AT RADIO From the music programming department of BBC Radio one, (l-r) Chris Price and Sarita Jagpal.

While Changing Planes At Heathrow

On my way home from Germany to L.A., I took the opportunity to meet in frosty London with senior executives of the British recording industry and some of the country's most influential radio programmers.

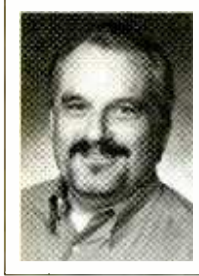
There's certainly no shortage of great artistry emanating out of this market, including acts originally from the U.K. and some transplanted from other countries. But I was warmed by another interesting phenomenon in this robust and creative music and media climate: More and more U.S. acts are looking at the U.K. and other parts of Europe first as a potential career launching pad.

American artists such as The White Stripes, The Killers, The Strokes, Britney Spears, 'N Sync and Interpol tasted initial success in the U.K. before mirroring their achievements stateside.

These U.K. industry executives also expressed a fresh desire to learn about the particulars of the U.S. market and to use resources such as R&R to more easily achieve their global aims.

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Sat Bisla
A&R Worldwide
449 S. Beverly Drive, Suite 300
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Next week: Off to Canada with a report on the second annual Western Canadian Music Awards & Festival in Calgary, Alberta.



College Kids School The Industry

Results of forcing innocent bystanders to take our survey

By Keith Berman
Associate Radio Editor

A while back I got the brilliant idea of tracking down a bunch of average, everyday people and bribing them with stale trail mix from our vending machine if they'd let us know about their radio- and music-listening habits. We're all about the common folk, you know.

Having friends in interesting places helps, and Loren Blinde, who teaches an English and pop culture class at UCLA, helpfully obliged us by administering a rather painfully probing questionnaire to her students. Now I am pleased to present here the results of our completely nonscientific average-person survey.

While the operative word is *nonscientific* (except, of course, for the number-crunching that gave us our percentages), it's still important to realize that these are average radio listeners. With an average age of 22 years and a 78% female makeup, this group provides the kind of information that is crucial to keep in mind when programming a station or putting together a new record project. Tightly targeted research may be good for telling you what songs go well with your station, but it's the overall picture we're looking at here.

Let's start off with something *not* in the numbers: Blinde says that, during the 45-minute discussion that the questionnaire sparked, one student said she liked L.A.'s radio stations and spent most of her music-listening time tuned in. She was promptly booed and told by a ma-

majority of her classmates that "liking radio isn't cool."

That statement was probably the most disturbing piece of information to come out of our experiment, but let's think of it as a wakeup call. In a time when radio is scrambling to build talent and creativity in light of Howard Stern's pending defection to satellite, we have an opportunity to start over and make radio cool again, to go back to those days when kids made it a point to listen and felt like the jocks on their favorite stations were their best friends.

By The Numbers

Now let's jump into some of the actual figures. Thankfully, radio is still the front-runner in a lot of the important media-usage areas, like music-listening time and new-music exposure. When asked what music source they listen to most, radio pulled 47%, beating out CDs, MP3s and the Internet. However, the margin was slim: CDs were right behind radio, at 33%.

Additionally, when asked the primary way they find out about new songs and artists, 56% of our lab rats — er, willing, gracious students — said radio is their hookup, with 33%

saying that their friends are their source for new music. Asked about the kind of music played by the stations they listen to, 56% said their favorite stations play a lot of music they like, despite there being some songs on the playlist they don't know or like.

Despite the uncoolness factor in public, on paper, the kids seem to dig radio. Thirty-two percent said the stations they listen to are really good and they only occasionally look for mind-numbing entertainment elsewhere, and 16% flat-out said they love radio and can't turn it off. (In case you're wondering, another 16% said radio sucks and they hardly ever listen to it.)

Regarding jocks, 39% said their favorite thing about the personalities they listen to is that they're funny, and another 39% said they like the fact that the jocks give them information on new music. Only 11% said they like being given concert info, while another 11% said their favorite part is when the air talents give away cool stuff.

When choosing among music, personalities, contests and commercial load, 89% said music is what they like best about radio. And despite this questionnaire's being given before Clear Channel's "Less Is More" spotload program, 42% of the class said their favorite station has "a good balance of music and commercials," while 17% said their favorite station airs "a small amount of commercials." (Ed. note: *What the hell were they smoking?*)

Now, The Unpleasantries

You didn't think it was going to be all sunshine and roses, did you? Well, surprisingly — considering what an underground success radio is, according to earlier responses — 43% of the kids said radio makes up none to 20% of their total music listening, and 5% said it comprises 20%-40%. That means that for almost half the people surveyed, radio makes up less than 40% of their music listening, with the majority of that group saying it's less than 20%. Clearly, we're losing valuable listening time to iPods, the Internet and CDs.

On top of that, 11% said the biggest reason they like listening to CDs is that there's no jock chatter,

One student said she liked L.A.'s radio stations and spent most of her music-listening time tuned in. She was promptly booed and told by a majority of her classmates that "liking radio isn't cool."

17% said there are no commercials on CDs, and another 17% said radio just isn't playing music they like.

Clear Channel was brought up in the class discussion, with some of the students educating others on the various issues that have recently appeared in the news with the company's name attached. Many weren't so kind in their description of CC, saying it "owns everything" and "forces artists to do what it wants."

Which brings us to the other aspect of our survey — the record side of things. Record labels were bashed

were worth the money, and 13% said 40%-60% was quality stuff. Six percent responded with the "less than 20%" option. (On the positive side, 31% said 60%-80% of the material on recently bought CDs was good for them.)

Unfortunately, these kinds of numbers translate into lagging CD sales. When asked how many discs they've purchased in the past three months, an overwhelming 71% of the students said they'd bought two or fewer discs. Only 24% said they'd bought three or four CDs, and 5% said they'd purchased between six and 10 discs. No one bought more than 10 CDs over the course of three months.

Price was also a sticking point for the kids, with 37% responding that \$10-\$12 is a fair amount to charge for a CD. Not surprisingly, 58% think discs should cost less than \$10, and 5% stretched as far as a \$12-\$14 price range. No one was willing to pay more than \$14.

The Downward Slide

This mass of information I've just thrown at you represents a very small group of Joe and Jane Average Listeners. However, it seems that, according to our little slice of young-listener America, both radio and the record industry aren't doing as good a job of PR and presentation as we'd like to see.

Without editorializing, it's clear our industries need to take a look at themselves and try to correct the way they're perceived by the kids in America. It's a gradual process, but with the number of wakeup calls we're getting — such as primo personality Howard Stern's abandoning the medium that made him famous — the downward slide of radio and CDs as they become less relevant to young listeners is something we need to stop.

Today's young listeners will grow up to be tomorrow's consumers with disposable income, and if they don't become accustomed now to buying CDs and patronizing businesses they hear about on the air, they probably won't do so in the future. We need to build for later by teaching them to appreciate radio as their primary source of entertainment and new music and to see full-length albums as the best way to invest in music, or we risk losing the future of our industry.

When asked the number of songs on CDs they've bought recently that they think are good, 50% of the kids said only 20%-40% of the tracks were worth the money.

all around, both in the questionnaire results and in the class discussion, where labels were seen as "the enemy" and "screwing artists out of money." Illegally downloading music with programs like KaZaa was seen by some as fighting "The Man" and backing the artists because it keeps money away from the "evil empire that is record labels."

'Don't Touch It, It's Eeeeeevil'

In our little pool of college goodness, 50% said CDs these days could be a little longer, with 19% checking in with responses indicating that, in their opinion, CDs are way too short. Twenty-five percent said CD lengths are just right.

Quality also factors into the equation, and CDs faltered there too. When asked the number of songs on the CDs they've bought recently that they think are good, 50% of the kids said only 20%-40% of the tracks



Z IN THE HOUSE BlackGround/Universal sensation JoJo dropped by WHTZ (Z100)/New York to chat with the crew but ended up getting a lecture from night guy Romeo on the merits of nearby Weehawken, NJ. (Can you read Romeo's T-shirt?) Seen here are (l-r) Universal's Paul Munsch, Romeo, JoJo and world-famous Z100 MD/afternoon driver Paul "Cubby" Bryant.

R&R CHR/POP TOP 50

October 22, 2004

**POWERED BY
MEDIABASE**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MAROON 5 She Will Be Loved (Octone/J/RMG)	7472	-260	639791	17	121/0
2	2	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	7330	-397	586211	17	121/0
3	3	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	6803	+188	590929	13	112/1
5	4	KELLY CLARKSON Breakaway (Hollywood)	6687	+659	571217	13	117/1
4	5	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	6286	-214	544357	19	120/0
6	6	DESTINY'S CHILD Lose My Breath (Columbia)	6242	+485	557372	6	119/0
9	7	EMINEM Just Lose It (Shady/Aftermath/Interscope)	5316	+391	404533	4	116/0
7	8	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	5230	-369	392840	18	116/0
20	9	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	5177	+2170	447404	3	95/12
12	10	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	5082	+850	425574	7	116/3
10	11	FINGER ELEVEN One Thing (Wind-up)	4563	+31	312241	22	109/0
13	12	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	4469	+254	324706	12	118/2
11	13	SEETHER f/AMY LEE Broken (Wind-up)	4408	+173	317950	11	107/1
8	14	ASHLEE SIMPSON Pieces Of Me (Geffen)	4074	-1065	332140	22	119/0
17	15	ASHLEE SIMPSON Shadow (Geffen)	3944	+285	287710	8	118/0
18	16	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3717	+114	277740	12	112/0
14	17	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3546	-549	229436	15	108/0
15	18	JOJO Leave (Get Out) (BlackGround/Universal)	3399	-541	263134	28	118/0
16	19	ALICIA KEYS If I Ain't Got You (J/RMG)	3212	-666	273995	24	109/0
19	20	TERROR SQUAD Lean Back (Universal)	3134	-406	258538	12	86/0
26	21	JOJO Baby It's You (BlackGround/Universal)	2789	+446	236878	6	106/6
22	22	BRITNEY SPEARS My Prerogative (Jive/Zomba)	2741	-32	185616	5	114/0
21	23	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	2495	-480	185187	15	107/0
29	24	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	2308	+426	155934	5	84/7
28	25	SIMPLE PLAN Welcome To My Life (Lava)	2257	+285	193422	5	111/7
36	26	GWEN STEFANI What You Waiting For? (Interscope)	2161	+621	167292	3	112/9
33	27	GOOD CHARLOTTE Predictable (Daylight/Epic)	2049	+344	102366	6	105/12
30	28	VANESSA CARLTON White Houses (A&M/Interscope)	1998	+172	113754	9	100/4
27	29	NITTY Nasty Girl (Rostrum/Universal)	1900	-103	108477	10	62/0
38	30	GAVIN DEGRAW I Don't Want To Be (J/RMG)	1850	+386	150960	6	95/8
35	31	KILLERS Somebody Told Me (Island/IDJMG)	1817	+137	85808	9	93/1
24	32	LINKIN PARK Breaking The Habit (Warner Bros.)	1740	-696	132415	13	111/0
25	33	NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	1707	-662	114445	7	87/0
32	34	FRANZ FERDINAND Take Me Out (Domino/Epic)	1642	-126	70978	11	83/0
34	35	JUVENILE Slow Motion (Cash Money/Universal)	1640	-43	128187	17	83/0
39	36	AKON f/STYLES P. Locked Up (SRC/Universal)	1573	+123	113991	6	53/7
37	37	SKYE SWEETNAM Tangled Up In Me (Capitol)	1532	+38	43324	10	83/0
31	38	NELLY My Place (Derrty/Fo' Reel/Universal)	1446	-357	93406	14	102/0
40	39	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	1328	+80	59491	4	89/2
41	40	YELLOWCARD Only One (Capitol)	1175	+130	45415	5	71/4
43	41	LINDSAY LOHAN Rumors (Casablanca/Universal)	1155	+161	76031	3	82/3
44	42	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	1084	+284	170111	2	60/24
42	43	MIS-TEEQ One Night Stand (Reprise)	952	-77	29800	6	66/0
Debut	44	LL COOL J Hush (Def Jam/IDJMG)	726	+224	37861	1	54/7
46	45	LL COOL J Headsprung (Def Jam/IDJMG)	641	-35	37149	3	7/0
50	46	JOHN MAYER Daughters (Aware/Columbia)	620	+115	28427	2	48/10
Debut	47	JESSE MCCARTNEY Beautiful Soul (Hollywood)	569	+67	25167	1	55/10
47	48	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	557	-54	27918	12	53/0
49	49	JOSS STONE You Had Me (S-Curve/EMC)	550	+28	16440	2	44/0
Debut	50	CROSSFADE Cold (Columbia)	539	+47	16174	1	45/3

121 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 10/10-10/16. 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 Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
HOOBASTANK Disappear (Island/IDJMG)	62
VELVET REVOLVER Fall To Pieces (RCA/RMG)	31
N.O.R.E. f/NINA SKY & DADDY... Oye Mi Canto (Roc-A-Fella/IDJMG)	24
RYAN CABRERA True (E.V.L.A./Atlantic)	17
CHINGY Balla Baby (DTP/Capitol)	13
GOOD CHARLOTTE Predictable (Daylight/Epic)	12
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	12
LENNY KRAVITZ Lady (Virgin)	11
RUPEE Tempted To Touch (Atlantic)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	+2170
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+850
KELLY CLARKSON Breakaway (Hollywood)	+659
GWEN STEFANI What You Waiting For? (Interscope)	+621
DESTINY'S CHILD Lose My Breath (Columbia)	+485
JOJO Baby It's You (BlackGround/Universal)	+446
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+426
EMINEM Just Lose It (Shady/Aftermath/Interscope)	+391
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+386
GOOD CHARLOTTE Predictable (Daylight/Epic)	+344

New & Active

CHINGY Balla Baby (DTP/Capitol)	Total Plays: 524, Total Stations: 48, Adds: 13
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	Total Plays: 379, Total Stations: 21, Adds: 5
KEVIN LYTTLE Drive Me Crazy (Atlantic)	Total Plays: 372, Total Stations: 33, Adds: 0
RYAN CABRERA True (E.V.L.A./Atlantic)	Total Plays: 332, Total Stations: 59, Adds: 17
LENNY KRAVITZ Lady (Virgin)	Total Plays: 291, Total Stations: 42, Adds: 11
SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	Total Plays: 268, Total Stations: 13, Adds: 8
RUPEE Tempted To Touch (Atlantic)	Total Plays: 194, Total Stations: 24, Adds: 11
DIRTY VEGAS Walk Into The Sun (Capitol)	Total Plays: 139, Total Stations: 13, Adds: 0
SHIFTY Turning Me On (Maverick/Warner Bros.)	Total Plays: 131, Total Stations: 17, Adds: 3
DIDO Sand In My Shoes (Arista/RMG)	Total Plays: 130, Total Stations: 21, Adds: 4

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R&R CHR/POP TOP 50 INDICATOR

October 22, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	3367	-41	68963	16	57/0
1	2	MAROON 5 She Will Be Loved (Octone/JRMG)	3342	-113	68158	17	58/0
3	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	3224	-151	66042	18	54/0
6	4	DESTINY'S CHILD Lose My Breath (Columbia)	2874	+258	58322	6	57/0
5	5	KELLY CLARKSON Breakaway (Hollywood)	2840	+149	57874	13	55/3
4	6	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	2690	-325	53489	18	53/0
7	7	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	2643	+110	53769	12	52/2
9	8	FINGER ELEVEN One Thing (Wind-up)	2514	+136	50672	21	50/0
11	9	SEETHER f/AMY LEE Broken (Wind-up)	2444	+119	48948	13	55/0
10	10	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	2440	+84	49887	12	55/0
14	11	EMINEM Just Lose It (Shady/Aftermath/Interscope)	2290	+322	45449	4	56/2
13	12	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	2265	+286	44128	7	53/2
8	13	ASHLEE SIMPSON Pieces Of Me (Geffen)	2038	-433	41401	21	50/0
15	14	ASHLEE SIMPSON Shadow (Geffen)	1899	+151	36742	7	54/1
26	15	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	1804	+890	33994	2	50/6
16	16	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1757	+136	33598	11	51/0
12	17	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1511	-582	28622	13	40/0
19	18	BRITNEY SPEARS My Prerogative (Jive/Zomba)	1383	+69	25605	4	49/2
21	19	JOJO Baby It's You (BlackGround/Universal)	1325	+130	27661	6	48/3
17	20	JOJO Leave (Get Out) (BlackGround/Universal)	1160	-350	22724	27	37/0
29	21	GWEN STEFANI What You Waiting For? (Interscope)	1140	+401	23632	3	53/5
20	22	TERROR SQUAD Lean Back (Universal)	1092	-104	22875	10	41/1
27	23	SIMPLE PLAN Welcome To My Life (Lava)	1029	+194	22853	4	42/3
18	24	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1022	-376	19774	14	31/0
25	25	NITTY Nasty Girl (Rostrum/Universal)	990	+44	17500	7	35/1
22	26	ALICIA KEYS If I Ain't Got You (J/RMG)	909	-209	17656	23	27/0
24	27	LINKIN PARK Breaking The Habit (Warner Bros.)	840	-193	16212	12	25/0
28	28	VANESSA CARLTON White Houses (A&M/Interscope)	835	+18	17785	9	37/1
23	29	NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	773	-304	17713	6	32/1
32	30	KILLERS Somebody Told Me (Island/IDJMG)	736	+80	15041	6	35/3
34	31	GOOD CHARLOTTE Predictable (Daylight/Epic)	669	+113	13895	6	36/3
35	32	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	653	+99	12042	5	38/4
37	33	LINDSAY LOHAN Rumors (Casablanca/Universal)	607	+101	12623	3	32/2
41	34	GAVIN DEGRAW I Don't Want To Be (J/RMG)	550	+163	10221	2	32/8
36	35	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	531	+6	11541	4	32/4
33	36	FEEL She Makes Makeup Look Good (Curb)	528	-64	10767	12	16/0
31	37	NELLY My Place (Derrty/Fo' Reel/Universal)	507	-182	10613	14	20/0
38	38	BURKE RONEY Wendy (R World/Ryko)	479	+28	8590	9	15/2
39	39	AKON f/STYLES P. Locked Up (SRC/Universal)	458	+19	8899	5	20/2
43	40	FRICKIN' A Trend (Toucan Cove/Alert)	323	-29	7581	15	8/0
46	41	SKYE SWEETNAM Tangled Up In Me (Capitol)	319	-2	5937	9	18/0
Debut	42	LL COOL J Hush (Def Jam/IDJMG)	314	+83	5119	1	24/9
42	43	FRANZ FERDINAND Take Me Out (Domino/Epic)	310	-55	6012	8	16/1
Debut	44	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	298	+82	5423	1	22/6
45	45	JUVENILE Slow Motion (Cash Money/Universal)	287	-61	7355	15	13/0
Debut	46	JOHN MAYER Daughters (Aware/Columbia)	273	+79	5808	1	17/4
48	47	YELLOWCARD Only One (Capitol)	268	-8	4810	2	17/0
49	48	MIS-TEEQ One Night Stand (Reprise)	236	-15	5544	4	14/0
Debut	49	LENNY KRAVITZ Lady (Virgin)	226	+88	2983	1	18/8
Debut	50	DAVID MARTIN Chillin' (Independent)	218	+81	3468	1	11/1

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 10/10 - Saturday 10/16.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
HOOBASTANK Disappear (Island/IDJMG)	18
RYAN CABRERA True (E.V.L.A./Atlantic)	10
LL COOL J Hush (Def Jam/IDJMG)	9
GAVIN DEGRAW I Don't Want To Be (J/RMG)	8
LENNY KRAVITZ Lady (Virgin)	8
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	6
N.O.R.E. f/NINA SKY & DADDY... Oye Mi Canto (Roc-A-Fella/IDJMG)	6
CHINGY Balla Baby (DTP/Capitol)	6
GWEN STEFANI What You Waiting For? (Interscope)	5
VELVET REVOLVER Fall To Pieces (RCA/RMG)	5
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	4
C. MILIAN f/J. BUDDEN Whatever U Want (Island/IDJMG)	4
JOHN MAYER Daughters (Aware/Columbia)	4
KELLY CLARKSON Breakaway (Hollywood)	3
JOJO Baby It's You (BlackGround/Universal)	3
SIMPLE PLAN Welcome To My Life (Lava)	3
GOOD CHARLOTTE Predictable (Daylight/Epic)	3
KILLERS Somebody Told Me (Island/IDJMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	+890
GWEN STEFANI What You Waiting For? (Interscope)	+401
EMINEM Just Lose It (Shady/Aftermath/Interscope)	+322
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+286
DESTINY'S CHILD Lose My Breath (Columbia)	+258
SIMPLE PLAN Welcome To My Life (Lava)	+194
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+163
ASHLEE SIMPSON Shadow (Geffen)	+151
KELLY CLARKSON Breakaway (Hollywood)	+149
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+136
FINGER ELEVEN One Thing (Wind-up)	+136
RYAN CABRERA True (E.V.L.A./Atlantic)	+134
JOJO Baby It's You (BlackGround/Universal)	+130
HOOBASTANK Disappear (Island/IDJMG)	+120
SEETHER f/AMY LEE Broken (Wind-up)	+119
GOOD CHARLOTTE Predictable (Daylight/Epic)	+113
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+110
LINDSAY LOHAN Rumors (Casablanca/Universal)	+101
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+99
CHINGY Balla Baby (DTP/Capitol)	+95
LENNY KRAVITZ Lady (Virgin)	+88
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+84
LL COOL J Hush (Def Jam/IDJMG)	+83
N.O.R.E. f/NINA SKY & DADDY... Oye Mi Canto (Roc-A-Fella/IDJMG)	+82
DAVID MARTIN Chillin' (Independent)	+81
KILLERS Somebody Told Me (Island/IDJMG)	+80
JOHN MAYER Daughters (Aware/Columbia)	+79
BRITNEY SPEARS My Prerogative (Jive/Zomba)	+69
AARON BRADY Admit It's Over (Independent)	+63
SHIFTY Turning Me On (Maverick/Warner Bros.)	+49



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ON THE RECORD

With
Keith Allen
PD, WILN (Island 106)/
Panama City, FL



Hello from Panama City, FL, home of the world's most beautiful beaches. Panama City is a really great place to live, not just visit, and come on — how can you not love the weather? • WILN (Island 106) has tightened things up over the past few months and is proud to welcome Dan Wentz to nights and Tom D-Lo to mornings. Initial response to the shows has been amazing, and the phones are really ringing. • Musically, Island 106 is as strong as ever. One of the songs really working well is "Over And Over" by Nelly and Tim McGraw. Who would ever have seen this one coming? I mean, bling bling and tractors — come on! "Nasty Girl" by Nitty is huge here; it seems to be one of those songs that has appeal to people of all ages. • We have also had great success with Ashley Simpson, Ryan Cabrera and Ciara f/Petey Pablo. And, of course, Eminem is burning up the phones. Some of the new stuff that looks like it will make it: JoJo's "Baby It's You," Trick Daddy's "Let's Go" and Simple Plan's "Welcome to My Life."

It's five weeks at No. 1 for **Maroon 5** (Octone/J/RMG), with **Avril Lavigne** sitting patiently at No. 2 (Arista/RMG) ... **Eminem** (Shady/Aftermath/Interscope) jumps 9-7* ... **Nelly f/Tim McGraw** (Derrty/Fo' Real/Curb/Universal) rocket 20-9* and pick up Most Increased Plays with +2,170 this week ... **Usher & Alicia Keys** (LaFace/Zomba) crack the top 10, moving 12-10* ... **Bowling For Soup** (Silvertone/Jive/Zomba) roll up 13-12* ... **Ashlee Simpson** (Geffen) rises 17-15* ... **JoJo** (BlackGround/Universal) climbs 26-21* ... **Trick Daddy** (Slip-N-Slide/Atlantic) vaults 29-24*, followed by **Simple Plan** (Lava) with a 28-25* gain and **Gwen Stefani** (Interscope), who races up 36-26* ... **Good Charlotte** (Daylight/Epic) are up 33-27*, and **Vanessa Carlton** (A&M/Interscope) is hot on their heels with a 30-28* jump ... **Gavin DeGraw** (J/RMG) scores a 38-30* gain ... **The Killers** (Island/IDJMG) rise 35-31* ... **Akon f/Styles P.** (SRC/Universal) roll up 39-36* ... **Christina Milian f/Joe Budden** (Island/IDJMG) climb 40-39* ... Movement in the low 40s: **Yellowcard** (Capitol) go 41-40*, **Lindsay Lohan** (Casablanca/Universal) moves 43-41*, and **N.O.R.E. f/Nina Sky & Daddy Yankee** (Roc-A-Fella/IDJMG) gain 44-42* ... **Hoobastank** (Island/IDJMG) grab Most Added this week with 62 adds ... Chart debuts this week come from **LL Cool J** (Def Jam/IDJMG), **Jesse McCartney** (Hollywood) and **Crossfade** (Columbia).

— Keith Berman, Associate Radio Editor



ON THE RISE

ARTIST: **Vanessa Carlton**

LABEL: **A&M/Interscope**

By **CARRIE HAYWARD**/ASSOCIATE EDITOR

Vanessa Carlton burst on to the music scene in 2001 with her multiplatinum debut, *Be Not Nobody*, and instantly established herself as a singer-songwriter with her hit "A Thousand Miles." However, few people know that Carlton's childhood dreams were focused on becoming a dancer rather than a musician.

With the video to her newest single, "White Houses," Carlton revisits those dreams. The video starts out with her playing piano and singing, while a dancer is seen in the background. As the dancer comes to the foreground, you see that it is Carlton herself. Through the clip, Carlton actually had a chance to realize her childhood fantasies and, in a sense, bring closure to that part of her life. "I've always had a hard time moving forward, not dwelling, whether in regard to dance or to relationships," she says. "But in the past few years I've come to accept that you can't erase the past, who you were or what you've done. You can only learn to live with it."



Produced by Stephan Jenkins, Carlton's sophomore effort, *Harmonium*, is slated for release on Nov. 9. The harmonium is actually an instrument that is a cross between a piano and a flute, but for the purposes of this album Carlton says the word represents how the difficult things in one's life can eventually come together to achieve harmony.

"When you're going through a tough time it can seem like the pressure will just crush you," Carlton says. "But if you don't give in to the heaviness, you can

actually turn a bad experience into something good. People say that everything happens for a reason, but sometimes things just happen. There's good and bad every day. You have to be able to see light through darkness."

While *Be Not Nobody* was written when Carlton was just 17 (she's now 24), *Harmonium* was written between 2002 and 2003 while she was on tour for her first album, an experience that shaped her writing greatly. "All of a sudden, life became so hectic," she says. "I knew I wanted my next record to be dressed-down: If the first was wearing a dress, I like to say, then this one is wearing a comfy vintage shirt and jeans." "White Houses" itself starts out like a dressed-down version of "A Thousand Miles" — a catchy piano intro is present in both songs. However, the instrumental of "White Houses" is less complicated than that of its predecessor.

The recording of *Harmonium* took about a year, starting out at George Lucas' famed Skywalker Ranch and relocating to studios in San Francisco and Los Angeles. Guest artists literally walked right into the album: Lindsay Buckingham was recording in the same studio and stopped by to lend his acoustic guitar skills to "White Houses," while Pharrell Williams happened to be around and laid down vocals for another song.

Although Carlton understands that there is a lot of pressure on her to outdo *Be Not Nobody*, she also knows what's most important to her as an artist. "I know a lot was expected of me on this record," she says. "But I think the best I can do is to be true to myself, my instincts and my style — and I was. I don't ever want to lose those elements that inspire me. And if that sets me apart and makes me different, so what? I'm not afraid of that."

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America's Best Testing CHR/Pop Songs
12 + For The Week Ending 10/22/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Breakaway (Hollywood)	4.32	4.22	92%	14%	4.34	4.32	4.36
MAROON 5 She Will Be Loved (Octone/J/RMG)	4.07	4.16	99%	36%	4.16	4.11	4.07
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4.07	4.02	99%	33%	4.14	4.09	4.15
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	4.02	4.10	91%	19%	4.30	3.92	3.91
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	3.93	4.00	94%	28%	4.21	3.94	3.64
SEETHER f/AMY LEE Broken (Wind-up)	3.89	3.91	89%	22%	3.89	4.05	4.03
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3.86	3.90	85%	23%	4.13	3.97	3.65
JOJO Leave (Get Out) (BlackGround/Universal)	3.81	3.76	98%	51%	3.78	3.65	3.90
LINKIN PARK Breaking The Habit (Warner Bros.)	3.79	3.71	94%	30%	3.64	3.76	3.87
DESTINY'S CHILD Lose My Breath (Columbia)	3.79	3.76	82%	19%	3.89	3.98	3.56
ASHLEE SIMPSON Shadow (Geffen)	3.76	3.84	91%	25%	3.89	3.94	3.64
ASHLEE SIMPSON Pieces Of Me (Geffen)	3.75	3.88	99%	51%	3.82	3.95	3.64
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.74	3.71	98%	44%	3.54	3.71	3.84
FINGER ELEVEN One Thing (Wind-up)	3.73	3.67	87%	32%	3.56	3.81	3.85
EMINEM Just Lose It (Shady/Aftermath/Interscope)	3.67	-	86%	19%	3.98	3.82	3.53
NELLY... Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	3.65	3.89	81%	18%	3.57	3.89	3.72
ALICIA KEYS If I Ain't Got You (J/RMG)	3.62	3.44	96%	43%	3.58	3.80	3.46
JOJO Baby It's You (BlackGround/Universal)	3.60	-	64%	13%	3.67	3.81	3.49
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.52	3.29	96%	53%	3.44	3.62	3.52
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	3.50	3.33	88%	34%	3.77	3.51	3.15
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	3.48	3.53	84%	27%	3.62	3.69	3.39
TERROR SQUAD Lean Back (Universal)	3.40	3.24	87%	42%	3.73	3.49	3.47
NELLY My Place (Derrty/Fo' Reel/Universal)	3.40	3.41	87%	32%	3.43	3.48	3.49
NINA SKY Move Ya Body (Next Plateau/Universal)	3.36	3.20	92%	52%	3.21	3.42	3.39
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	3.34	3.34	89%	41%	3.29	3.53	3.38
BRITNEY SPEARS My Prerogative (Jive/Zomba)	3.31	3.27	92%	28%	3.64	3.40	3.04
NITTY Nasty Girl (Rostrum/Universal)	3.30	3.22	66%	23%	3.46	3.40	3.02
KEVIN LYTTLE Turn Me On (Atlantic)	3.17	3.13	92%	55%	2.94	3.20	3.40
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3.14	3.26	88%	43%	3.21	3.41	2.97

Total sample size is 390 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



CHR/POP TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	DESTINY'S CHILD Lose My Breath (Columbia)	524	+39	5	11/0
2	2	EMINEM Just Lose It (Shady/Aftermath/Interscope)	512	+55	3	13/0
4	3	MAROON 5 She Will Be Loved (Octone/J/RMG)	441	+9	12	12/0
3	4	K-OS Crabbuckit (Astralwerks/Virgin)	427	-27	11	10/0
9	5	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	381	+24	7	10/0
7	6	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	377	+8	17	13/0
10	7	SIMPLE PLAN Welcome To My Life (Lava)	362	+19	5	12/0
5	8	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	361	-38	19	12/0
8	9	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	359	-3	10	10/0
13	10	KELLY CLARKSON Breakaway (Hollywood)	321	+53	7	7/0
6	11	LINKIN PARK Breaking The Habit (Warner Bros.)	315	-57	11	11/0
11	12	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	305	+6	7	8/0
15	13	SEETHER f/AMY LEE Broken (Wind-up)	278	+28	21	7/1
12	14	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	274	-23	9	12/0
14	15	TERROR SQUAD Lean Back (Universal)	260	-4	14	9/0
23	16	BRITNEY SPEARS My Prerogative (Jive/Zomba)	222	+35	3	7/0
17	17	KILLERS Somebody Told Me (Island/IDJMG)	220	-2	5	8/0
28	18	ASHLEE SIMPSON Shadow (Geffen)	204	+30	3	8/0
16	19	KEVIN LYTTLE Turn Me On (Atlantic)	200	-29	15	10/0
25	20	U2 Vertigo (Interscope)	188	+8	3	9/0
20	21	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	184	-32	12	9/0
18	22	KESHIA CHANTE ...Love Me (Vik/BMG Music Canada)	178	-44	16	9/0
21	23	JOJO Leave (Get Out) (BlackGround/Universal)	177	-29	19	11/0
Debut	24	JOJO Baby It's You (BlackGround/Universal)	175	+17	1	8/2
19	25	ASHLEE SIMPSON Pieces Of Me (Geffen)	171	-47	15	8/0
24	26	NELLY... Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	163	-20	3	8/0
Debut	27	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	162	+27	1	7/1
22	28	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	156	-40	15	9/0
26	29	SARAH SLEAN Lucky Me (Warner Music Canada)	155	-23	4	7/0
30	30	AKON f/STYLES P. Locked Up (SRC/Universal)	151	-9	3	4/0

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♣ Indicates Cancon. © 2004, R&R, Inc.



GONE HUNTIN' WITH TED While in the midst of filming his VH1 show *Surviving Nugent*, Ted Nugent stopped by the KWTX/Waco, TX morning show to give them a piece of his mind. Seen here are (l-r) Ted's wife, Shemane Nugent; KWTX PD/morning co-host Darren Taylor; Nugent; and KWTX morning co-host Chrissy.



WANT SOME CANDY WITH THAT? 3 Doors Down recently stopped by KNDE (Candy 95)/Bryan-College Station, TX. Punch and pie were served, and fun was had by all. Here are (l-r) Candy 95 PD Mason, bandmembers Todd Harrel and Brad Arnold, Candy 95 night dude Niblett and bandmembers Chris Henderson and Matt Roberts.

Please Send Your Photos

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

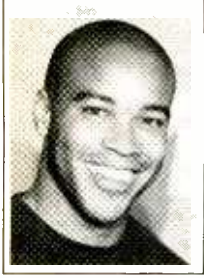
Please include the names and titles of all pictured and send them to:

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

Stations and their adds listed alphabetically by market

Table listing radio stations and their adds across various markets including Albany, NY; Boston, MA; Dayton, OH; Gainesville, FL; Knoxville, TN; Mobile, AL; Portland, ME; Tulsa, OK; Savannah, GA; etc. Each entry includes station call letters, format, and a list of adds with their respective dates.

POWERED BY MEDIABASE
* Monitored Reporters
180 Total Reporters
121 Total Monitored
59 Total Indicator
Did Not Report, Playlist Frozen (2):
WIFC/Wausau, WI
WWKZ/Tupelo, MS



Power 96 Rules!

Kid Curry gives insights on how his station remains on top

Since it began airing at the 96.5 MHz frequency in 1985, WPOW (Power 96)/Miami has enjoyed more than 70 books as the No. 1-cuming station 12+ in the market, a title once owned by WHYI (Y-100). "WHYI was definitely a legend down here for many years, especially in the original Y-100 version, when I was on it," says Power 96 PD Kid Curry. "Basically, it controlled the cumulative audience for quite some time, until Power 96 came on, and we've controlled it since then."

Curry worked at Y-100 under then-PD Bill Tanner and, before becoming PD of Power 96 in 1996, was one of Miami's best-known on-air personalities. "I was interim PD for almost a year," Curry says. "The company went a full year looking around the country. That was OK with me, because, quite frankly, I had a highly rated radio show, so I didn't have to be the program director. About six months into it they started thinking, 'Wait a minute, there's no need to make a change.'"

With Jerry Clifton as consultant — as he was for many Rhythmic stations in the '80s and early '90s — Power 96 positioned itself as a current music station with a focus on dance music.

As more Rhythmic stations started to play hip-hop music in the mid-'90s, Power 96 began spinning some of those songs, sprinkling in some of the more well-known dance titles.

When WPYM (Party 93.1)/Miami signed on in 2001 and focused strictly on dance music, Power 96 quickly eliminated that genre from its playlist. "When we were doing the Alice DeeJays and Soniques and things like that, we realized there weren't any record companies that were dedicating themselves to putting out dance music," Curry says.

"We knew the format was dying, and I was kind of glad when Party came on with all its bravado, thinking it was going to play all this dance music and win. It gave me a chance to get all that crap off my station and actually get to playing what I consider to be Miami-style current music."

Today Curry and his Power 96 staff continue to take the station to new levels by niching themselves musically and through uncommon imaging. Power 96 is standing up to market competitors in heritage Urban WEDR (99 Jamz) and WMIB (103.5 The Beat). I recently spoke to Curry about how he and his staff keep Power 96 the most listened-to station in Miami.

R&R: What are some of the program-

ming strategies you learned early on that keep you winning in Miami?

KC: The programming philosophy here is pretty simple: You can't invent anything new. You have to decide what the hit records are and play them over and over again — and fight off the record-company hype that is something that every program director gets.



Kid Curry

Get yourself the research team and the research angles you want to look at and believe them. Then you have to use your gut.

R&R: How have these strategies been tweaked as new technologies and competition have come into play?

KC: I've been fortunate enough to work for four program directors in my life: Jerry Clifton, Bill Tanner, Buzz Bennett — who, in reality, invented the format — and Steve Kingston. Just yesterday I saw Steve's article about Howard Stern, and he said, "It really just comes down to three words: Content is king."

My strategy is to have the best-sounding radio station in the market. You get deluged with all sorts of things trying to distract people from your station, but I have to outthink that and be better at that so people in Miami keep us top-of-mind and think, "You know what, when I turn the radio dial on, I'm going to check out what's on Power 96." It really does come down to "Content is king." You can't reinvent the wheel, but you can come in every day and want to make it shine. We shine it up every day.

R&R: Are you surprised that you've remained on top in Miami for so long?

KC: I hate to be an egotistical bastard, but that's what we're in radio for. I'm going to win. A couple of years ago, when the Cox people came in with WPYM, they sat there and compared themselves with us and said they were going to beat us. Then Clear Channel comes in with The Beat a couple of years ago, and they were going to take over radio in Miami.

That just pisses me off and makes

me work harder. It's wrong to come into Miami and act like you're going to push us around, because my staff gets angry. Nobody's going to come in here and push us around. Our success doesn't surprise me because that's the kind of house I run here. We will take on everybody, and we will win.

R&R: Who would you say is your direct competition in the market?

KC: If I had to pick one, it would be the heritage station that has been here longer, so that would be EDR. I think it and The Beat are two very good radio stations, and there's no doubt I have total respect for [WEDR PD] Cedric Hollywood and the guy over at The Beat, but they can't beat us.

R&R: What thoughts went through your head when Clear Channel signed on WMIB?

"You can't reinvent the wheel, but you can come in every day and want to make it shine. We shine it up every day."

KC: I understand that hip-hop music has a history. I understand that in some places it's a lifestyle. But in Miami you have to remember that we're dealing with a population that is not necessarily all about the genre, if only because of where they are from.

When they came into the market and said they were going to rule the hip-hop life and were "No. 1 for hip-hop and R&B" — quite frankly, I don't think that anybody here thought that hip-hop was a lifestyle. It seemed to me that they came in to be the new-music, younger-end, male-oriented hip-hop station.

Once again, I've been here for a long time, and I know how strong 99 Jamz is. It's a massive radio station. It seemed to me that when The Beat came into town, they fell into place as the young-end hip-hop station, and EDR has always been the heritage, older-end station, and we're the Hispanic end of that. We're the Hispanic

Top 40 radio station for Miami, and, fortunately, we've been here long enough to feel like we have a real good finger on that pulse.

R&R: What does WPOW give its audience that those other stations can't?

KC: Power 96 has been built on finding a niche in the music market. Freestyle was a major thing here in Miami. We ran that freestyle thing almost to death. We also believe that there are a few crossover songs that are major hits across America that play in Miami, but a good 40%-50% of what we play is stuff we find. We have always been able to find street songs.

We were the first station on Pitbull. This was the first station to play a Beenie Man song. It was the first station to play a Sean Paul song. And ask Kevin Lyttle where he started. Now it's into Rupee. All the way back to Johnny O and Cynthia we've been able to find that niche because we have been here a long time.

When Party came on and we could get all that dance music off Power 96, at that point I said to myself, "OK, what's my new niche going to be? I know I've got the mass-appeal hits that go across the country, but I've got to come up with something, because I need a niche."

It seemed pretty obvious to me that the niche was island-based music. There's always a feeling in Miami of a T-shirt, shorts and a drink with an umbrella in it. I've always had that feeling. If you think about the sound of island music, that's what you feel here, so let's play a little bit of that.

R&R: WPOW has played a key role in breaking new genres like dancehall and has been early on certain records. What does a record have to have to get a shot on your station? How do you find records?

KC: Everybody here is on a mission to find the next No. 1 song, and we find them. We find them through friends who live in the islands, and we find them through people here in town. A bunch of these people record right here in our market, and they bring them to us to say, "Hey, is this any good?"

For instance, the new Rupee track that everybody in the country will be playing in about six months, "If I Can't Have You," came right out of the studio to our office. They said, "Listen, here's 12 tracks. Which one is your favorite?" We picked "If I Can't Have You," and trust me that, in six months, everybody will be playing that track.

R&R: How beneficial is it to an artist to get his record in heavy rotation at your station?

KC: I don't believe a record sells until it's on this station, and a lot of people in the industry will tell you the same thing. In the history of this radio station, you really don't have a hit until we play it.

I keep a very short list. I play only a few songs. People get mad. It's difficult to crack the nut here, and the local industry gets upset, because the local kids are always coming in. I'll play a local track, but it has to be a frickin' hit. I'll play anything as long as it's a hit.

R&R: The local music scene continues to develop in Miami with such artists as Trick Daddy, Trina and Pitbull. What role has WPOW played in those artists' careers, and what plans do you have for continuing to cultivate the local music scene?

KC: I'm very proud of all of our home-team people. Power 96 is, without a doubt, in a very unique situation. This is Hollywood East. South Beach is a very hip place; people love coming here. As far as the local music, I love being able to support the local acts — as long as they bring me a hit.

"We're the Hispanic Top 40 radio station for Miami, and, fortunately, we've been here long enough to feel like we have a real good finger on that pulse."

Trick Daddy, Trina and Pitbull know this: If it ain't a hit, he ain't going to play it. They keep bringing me stuff because when I do get a hit, I'm going to beat the hell out of it, and I'll burn it until it's dead. My favorite thing now is being able to say that we had a lot to do with the success of Pitbull, because I think he's absolutely for real.

R&R: Do you feel that Power 96 has made an impression on the people of Miami?

KC: Yes. After we had our Koochie Krunk Festival, it was 3am, and they opened the bar for us down at the hotel we were at. I was sitting there with Jerry Clifton, and the bartender started screaming, "Wait a minute! Which one of you is Kid Curry?"

I'm like, "It's me," and she said, "I've been listening to you since I was in high school." I asked her when she graduated, and she told me 1974. Quite frankly, she had been listening to me all her life. So I have grandmothers who have daughters who have daughters who've listened to Kid Curry.

So I believe that, with the education I got through Bill and Jerry and the incredible radio experience I've had in Miami, absolutely, Power 96 has made a lifelong impression on this market. This is what we do, and this is what is expected of us.

It's been a great career. It's been a lot of fun. I love Miami, and I'm very lucky to have my career climax at this time in this particular building.

R&R CHR/RHYTHMIC TOP 50

October 22, 2004

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	6566	+146	762835	9	85/0
2	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	5953	-313	680764	20	87/0
3	3	TERROR SQUAD Lean Back (Universal)	5206	-615	543664	19	83/0
4	4	AKON f/STYLES P. Locked Up (SRC/Universal)	4917	-27	449441	26	72/0
6	5	EMINEM Just Lose It (Shady/Aftermath/Interscope)	4576	+420	423558	4	80/1
7	6	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	4032	+212	323503	8	84/1
8	7	DESTINY'S CHILD Lose My Breath (Columbia)	3821	+98	403158	6	85/2
9	8	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	3803	+384	386922	10	72/3
11	9	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	3740	+703	406905	7	81/1
5	10	NELLY My Place (Derrty/Fo' Reel/Universal)	3488	-811	320526	14	83/0
17	11	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	3395	+1118	280423	4	39/10
10	12	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	2685	-606	241737	22	79/0
15	13	CHINGY Balla Baby (DTP/Capitol)	2680	+242	237061	8	76/1
14	14	LL COOL J Hush (Def Jam/IDJMG)	2582	+114	181329	6	77/2
13	15	JUVENILE Slow Motion (Cash Money/Universal)	2339	-217	230778	27	81/0
20	16	FABOLOUS Breathe (Atlantic)	2315	+428	237335	7	77/3
12	17	LL COOL J Headsprung (Def Jam/IDJMG)	2305	-462	259859	16	80/0
16	18	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	2074	-242	185989	31	70/0
18	19	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	1823	-337	250573	14	73/0
21	20	LIL SCRAPPY No Problem (BME/Reprise)	1766	+13	193442	15	58/1
19	21	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1729	-208	227895	11	65/1
24	22	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	1474	+339	152559	3	65/6
32	23	R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	1440	+532	156821	2	77/4
29	24	LIL' WAYNE Go DJ (Cash Money/Universal)	1429	+466	185567	4	55/9
35	25	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	1294	+450	146991	3	44/32
22	26	J-KWON You & Me (So So Def/Zomba)	1238	-510	94658	13	56/0
26	27	JOJO Baby It's You (BlackGround/Universal)	1178	+110	88856	6	37/0
23	28	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	1171	-331	180710	16	57/0
28	29	YOUNG BUCK Shorty Wanna Ride (Interscope)	1130	+155	120999	5	46/0
31	30	RUPEE Tempted To Touch (Atlantic)	1003	+83	147603	9	49/3
27	31	GAME f/50 CENT Westside Story (Aftermath/G-Unit/Interscope)	956	-76	88608	7	25/0
34	32	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	863	+11	148582	15	36/2
38	33	NB RIDAZ Pretty Girl (Upstairs)	858	+124	44987	5	25/1
25	34	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	845	-252	69721	14	35/0
36	35	JOHN LEGEND Used To Love You (Columbia)	829	+79	73529	5	39/1
43	36	R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	822	+288	48746	2	71/0
44	37	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)	774	+258	87178	2	55/9
33	38	213 Groupie Luv (TVT)	747	-145	72260	13	34/0
39	39	PITBULL Dammit Man (TVT)	733	+34	70392	4	37/3
42	40	TERROR SQUAD Take Me Home (Universal)	706	+103	69047	2	49/2
37	41	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	682	-65	81561	9	42/0
30	42	T.I. Let's Get Away (Grand Hustle/Atlantic)	676	-256	65610	18	46/0
41	43	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	642	+21	38481	4	37/2
40	44	MONICA U Should've Known Better (J/RMG)	583	-94	76851	19	28/0
47	45	DEM FRANCHISE BOYZ White Teez (Universal)	498	+60	64841	2	9/1
Debut	46	KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	478	+148	64614	1	31/0
46	47	LLOYD BANKS I'm So Fly (Interscope)	477	+13	60792	10	37/0
45	48	TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	467	-13	16736	3	42/1
48	49	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	456	+26	73516	6	7/0
Debut	50	PLAY-N-SKILLZ Call Me (Universal)	429	+86	26796	1	20/0

89 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 10/10-10/16. 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 Arbitron Inc. © 2004, Arbitron Inc.) © 2004, R&R, Inc.

Most Added[®]

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ARTIST TITLE LABEL(S)	ADDS
MARIO Let Me Love You (J/RMG)	61
ASHANTI Only U (Murder Inc./IDJMG)	49
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	32
NAS Bridging The Gap (Columbia)	15
AKON Ghetto (SRC/Universal)	14
GUERRILLA BLACK f/MARIO WINANS You're The One (Virgin)	11
ANTHONY HAMILTON Charlene (So So Def/Zomba)	11
LLOYD BANKS Karma (Interscope)	10
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	+1118
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+703
R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	+532
LIL' WAYNE Go DJ (Cash Money/Universal)	+466
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	+450
FABOLOUS Breathe (Atlantic)	+428
EMINEM Just Lose It (Shady/Aftermath/Interscope)	+420
N.O.R.E. f/NINA SKY & DADDY... Oye Mi Canto (Roc-A-Fella/IDJMG)	+384
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	+339
R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	+288

New & Active

MARIO Let Me Love You (J/RMG)	Total Plays: 428, Total Stations: 61, Adds: 61
SILKK THE SHOCKER f/MASTER P We Like... (New No Limit/Koch)	Total Plays: 403, Total Stations: 20, Adds: 0
LLOYD BANKS Karma (Interscope)	Total Plays: 367, Total Stations: 46, Adds: 10
XZIBIT Hey Now (Mean Muggin') (Columbia)	Total Plays: 355, Total Stations: 13, Adds: 2
ANTHONY HAMILTON Charlene (So So Def/Zomba)	Total Plays: 348, Total Stations: 21, Adds: 11
MANNIE FRESH Real Big (Cash Money/Universal)	Total Plays: 330, Total Stations: 17, Adds: 2
LADY SAW I've Got Your Man (VP)	Total Plays: 296, Total Stations: 19, Adds: 5
ASHANTI Only U (Murder Inc./IDJMG)	Total Plays: 264, Total Stations: 51, Adds: 49
MR. CAPONE-E f/NATE DOGG I Like It (Independent)	Total Plays: 256, Total Stations: 13, Adds: 0
PITBULL Back Up (TVT)	Total Plays: 247, Total Stations: 17, Adds: 0

Songs ranked by total plays

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

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October 22, 2004

RANK ARTIST TITLE LABEL

- 1 SNOOP DOGG Drop It Like It's Hot (Star Trak)
- 2 TERROR SQUAD f/FAT JOE Lean Back (Universal)
- 3 CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
- 4 USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
- 5 AKDN f/STYLES P Locked Up (SRC/Universal)
- 6 N.D.R.E. f/ NINA SKY & TEGO Oye Mi Canto (Def Jam/IDJMG)
- 7 FABLOUS Breathe (Atlantic)
- 8 YOUNG BUCK Shorty Wanna Ride (Interscope)
- 9 EMINEM Just Lose It (Shady/Interscope)
- 10 LIL WAYNE Go DJ (Cash Money/Universal)
- 11 CHINGY Balla Baby (DTP/Capitol)
- 12 CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
- 13 R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)
- 14 DESTINY'S CHILD Lose My Breath (Columbia)
- 15 JUVENILE f/WACKO & SLIP Nolia Clap (Rap-A-Lot)
- 16 LIL SCRAPPY No Problem (BME/Reprise)
- 17 TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
- 18 LL COOL J Headsprung (Def Jam/IDJMG)
- 19 MASE Breathe, Stretch, Shake (Bad Boy/Universal)
- 20 LIL JON & EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)
- 21 LIL FLIP Sunshine (Sucka Free/Loud/Columbia)
- 22 LL COOL J Hush (Def Jam/IDJMG)
- 23 XZIBIT Muthaf**ka (Loud/Columbia)
- 24 RUPEE Tempted To Touch (Atlantic)
- 25 JUVENILE Slow Motion (Cash Money/Universal)
- 26 JA RULE f/ASHANTI Wonderful (Murder Inc./IDJMG)
- 27 GAME f/50 CENT Westside Story (Interscope)
- 28 JADAKISS f/A. HAMILTON Why (Interscope)
- 29 SILKK THE SHOCKER f/MASTER P We Like Dem Girls (New No Limit/Koch)
- 30 NELLY f/TIM MCGRAW Over And Over (Derry/Fo' Reel/Universal)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/10-10/16 ©2004, R&R, Inc.

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PHIAT MIX SIX

- GAME f/50 CENT How We Do It (Aftermath/G Unit/Interscope)
- LIL JON & THE EASTSIDE BOYZ What U Gon' Do (TVT)
- R. KELLY f/JAY-Z Big Chips (Def Jam/Roc-A-Fella/Jive)
- TERROR SQUAD Take Me Home (SRC/Universal)
- CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
- KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)



WHAT UP, BRUH? That's what Trick Daddy (l) said to Wyclef Jean when the two artists ran into each other at the Sirius studios in New York. Trick Daddy was there to promote his forthcoming album, Thug Matrimony, due out Oct. 26, and Clef was there to promote his tribute CD, Wyclef Jean Welcome to Haiti: Creole 101.



THE BIG, THE SEXY AND THE BEAUTIFUL That's who gathered in Miami for the recent 2004 MTV Video Music Awards. Pictured here enjoying the festivities are (l-r) WLLD/Tampa PD/morning dude Orlando and J recording artist Alicia Keys.

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October 22, 2004

RateTheMusic.com
BY MEDIABASE

**America's Best Testing CHR/Rhythmic Songs 12 +
For The Week Ending 10/22/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	4.33	-	61%	5%	4.39	4.32	4.25
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	4.16	4.15	96%	17%	4.30	4.28	3.87
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	4.15	4.14	95%	29%	4.34	3.90	3.99
TERROR SQUAD Lean Back (Universal)	4.10	4.11	96%	40%	4.05	4.00	4.16
DESTINY'S CHILD Lose My Breath (Columbia)	4.05	4.17	89%	14%	4.03	4.10	3.99
NELLY My Place (Derrty/Fo' Reel/Universal)	4.03	4.11	95%	29%	4.06	3.89	3.91
JOJO Baby It's You (BlackGround/Universal)	3.97	-	70%	10%	4.33	3.90	3.55
EMINEM Just Lose It (Shady/Aftermath/Interscope)	3.95	4.04	89%	13%	4.22	3.97	3.81
SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	3.90	4.06	76%	13%	4.04	3.85	3.94
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3.87	4.03	67%	12%	4.08	3.77	3.80
LL COOL J Headsprung (Def Jam/IDJMG)	3.86	3.95	82%	24%	3.81	3.74	4.07
CHINGY Balla Baby (DTP/Capitol)	3.86	4.03	62%	8%	3.99	3.92	3.60
LL COOL J Hush (Def Jam/IDJMG)	3.86	3.88	59%	11%	3.88	3.72	3.97
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3.85	4.00	96%	43%	3.83	3.62	3.86
T.I. Let's Get Away (Grand Hustle/Atlantic)	3.85	3.90	78%	20%	3.91	3.70	3.74
J-KWON You & Me (So So Def/Zomba)	3.81	3.87	65%	13%	3.82	3.94	3.59
JUVENILE Slow Motion (Cash Money/Universal)	3.80	3.80	97%	48%	3.72	3.66	3.85
AKON f/STYLES P. Locked Up (SRC/Universal)	3.78	3.73	86%	29%	3.92	3.67	3.64
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	3.75	3.95	83%	20%	3.92	3.56	3.85
N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	3.73	3.77	65%	16%	3.91	3.70	3.62
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.71	3.95	97%	49%	3.54	3.60	3.80
ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	3.71	3.61	81%	29%	3.65	3.72	3.70
SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	3.71	3.63	58%	11%	3.84	3.60	3.74
FABOLOUS Breathe (Atlantic)	3.70	3.84	63%	10%	3.75	3.69	3.75
JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	3.64	3.65	81%	29%	3.60	3.64	3.64
LIL SCRAPPY No Problem (BME/Reprise)	3.50	3.67	70%	23%	3.65	3.47	3.40
213 Groupie Luv (TVT)	3.40	3.53	61%	16%	3.54	3.28	3.43

Total sample size is 470 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

HEAD RUSH

ARTIST: Mario
LABEL: J/RMG

By MIKE TRIAS/Associate Editor



I was downstairs in my house, barely dressed, wearing mismatched shoes," recalls Mario of his first musical moment, at the tender age of 4. "My mother heard me singing, and at first she thought it was the radio playing loud. When she came downstairs she was shocked when she realized that it was me."

Probably equally shocking was the first time hip-hop fans heard Mario's "Just a Friend 2002." The Baltimore teenager had replaced Biz Markie's off-key singing on the trademark cut's hook with impressive vocals backed by a danceable beat. The single, and Mario, went on to conquer airwaves that year and help solidify J Records' place in the industry.

An older Mario returns to the fold with "Let Me Love You," the lead single from his upcoming Dec. 7 sophomore album, *Turning Point*. In this slow jam Mario attempts to convince his crush that she should dump her cheating man and get with someone who will treat her right. "You should let me love you/Let me be the one to/Give you everything you want and need/Baby good love and protection/Make me your selection/Show you the way love's supposed to be."

Scott Storch had a hand in writing and producing the single, which is reminiscent of Surface's "Closer Than Just Friends" with its simple, midtempo beat and a woodwind lick that comes in every few bars. However, Mario doesn't have quite as high a voice as the guys of Surface. In fact, many fans of the singer will be in for a surprise as they rediscover the more mature yet equally compelling voice of Mario.

Reporters

Stations and their adds listed alphabetically by market

<p>KXSS/Albuquerque, NM* PD: Pete Manriquez APD: Dana Cortez 4 JLN MARIO ANTHONY B. WYCLEF JEAN NAS ASHANTI AKON HOUSTON</p>	<p>WBBM/Chicago, IL* PD: Todd Cavanah APD/M/D: Erik Bradley 3 MARIO 8 SNOOP DOGG (PHARRELL) WHITE BOY</p>	<p>WHTT/Fl. Wayne, IN* OM: Dave Eubanks PD/M/D: Scotty MARIO ASHANTI WHITE BOY</p>	<p>KFTY/Houston, TX* PD: Kid Curry APD: Tom "The Tiger" MARIO FABOLOUS 13 CIARA IMSSY ELLIOTT 11 R. KELLY & JAY-Z 2 ASHANTI LADY SAW</p>	<p>WPOM/Miami, FL* PD: Kid Curry APD: Tom "The Tiger" MARIO FABOLOUS 13 CIARA IMSSY ELLIOTT 11 R. KELLY & JAY-Z 2 ASHANTI LADY SAW</p>	<p>WPHI/Philadelphia, PA* PD: Colby Cole 11 ANTHONY HAMILTON ASHANTI FABOLOUS RUPEE CIARA IMSSY ELLIOTT R. KELLY & JAY-Z</p>	<p>WCOQ/Salt Lake City, UT* PD: DeeDee RUPEE CIARA IMSSY ELLIOTT R. KELLY & JAY-Z</p>	<p>KYWL/Spokane, WA* OM: Tim Colter PD: Steve Kidzlighter MD: Chad "Masta" Wright RUPEE MARIO ASHANTI</p>
<p>KYLZ/Albuquerque, NM* PD: Billy Fuentes MD: D.J. Lopez 1 LIL' JON & EASTSIDE BOYZ 1 NAS 1 ASHANTI MARIO</p>	<p>KJZZ/Green Bay, WI PD: Richard Laid APD/M/D: Jason Hilary LADY SAW JUVENILE (SWACKO & SKIP) MARIO ASHANTI</p>	<p>WJZO/Johnson City, TN PD: Todd Ambrose MARIO ANTHONY HAMILTON HOUSTON MARIO ANTHONY B. WYCLEF JEAN GUERILLA BLACK (MARIO WINANS) LLOYD BANKS</p>	<p>WJZO/Johnson City, TN PD: Todd Ambrose MARIO ANTHONY HAMILTON HOUSTON MARIO ANTHONY B. WYCLEF JEAN GUERILLA BLACK (MARIO WINANS) LLOYD BANKS</p>	<p>KTBB/Phoenix, AZ* PD: Bruce St. James MD: De Muz 20 MARIO 13 ASHANTI</p>	<p>WTOG/Portland, ME APD/M/D: Bozz Bradley APD/M/D: Leo L'Heureux 2 MARIO 1 AKON GUERILLA BLACK (MARIO WINANS) PITBULL MARIO ASHANTI</p>	<p>WTTN/Tampa, FL* PD: Orlando APD: Seanman MD: Bozza 24 CIARA IMSSY ELLIOTT JA RULIE (R. KELLY & ASHANTI) MARIO</p>	<p>KOHT/Tucson, AZ* PD: Michael Martin APD/M/D: Jazzy Jim Archer MD: Big Von 1 LIL' JON & EASTSIDE BOYZ 1 ASHANTI</p>
<p>WFTS/Tampa, FL* PD: Lee Caple APD/M/D: Mervin N.O.R.E. (NINA SKY & DADDY YANKEE) MSS B</p>	<p>KJZZ/Green Bay, WI PD: Richard Laid APD/M/D: Jason Hilary LADY SAW JUVENILE (SWACKO & SKIP) MARIO ASHANTI</p>	<p>WWSL/Greenville, SC* PD: M. Sharp 2 ASHANTI MARIO NELLY (TIM MCGRAW) LLOYD BANKS</p>	<p>WWSL/Greenville, SC* PD: M. Sharp 2 ASHANTI MARIO NELLY (TIM MCGRAW) LLOYD BANKS</p>	<p>WJZZ/San Francisco, CA* PD: Eric Sean APD/M/D: Jazzy Jim Archer MD: Big Von 1 LIL' JON & EASTSIDE BOYZ 1 ASHANTI</p>	<p>WYFL/Jacksonville, FL* PD: John G. Kage 3 MARIO 8 NELLI (TIM MCGRAW)</p>	<p>KOHT/Tucson, AZ* PD: Michael Martin APD/M/D: Jazzy Jim Archer MD: Big Von 1 LIL' JON & EASTSIDE BOYZ 1 ASHANTI</p>	<p>KOHT/Tucson, AZ* PD: Michael Martin APD/M/D: Jazzy Jim Archer MD: Big Von 1 LIL' JON & EASTSIDE BOYZ 1 ASHANTI</p>

Note: For complete adds, see R&R Music Tracking.

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***Monitored Reporters**
104 Total Reporters

89 Total Monitored
15 Total Indicator

Did Not Report, Playlist Frozen (1):
KHHK/Yakima, WA



Extreme Promotion Makeovers

How to fix sales promotions for programming value

Back in the early '90s, when I was working at a radio station in Boston, a client came to us and wanted to advertise and run a promotion around his product. The problem was, his product was bulletproof vests. The first hurdle was, should we even run this guy's advertising?

As you can probably guess, the owners felt we couldn't turn down someone's money just because the product was a little bit in left field, but to run a promotion around it as well? The dilemma was obvious: Being an Urban station in the heart of the inner city, what kind of message would this send?

I'm sure programmers and promotions directors run into similar dilemmas every day, when a sales rep comes to them with a questionable concept for a promotion from one of the station's major advertisers. In broadcasting today, you don't want to be a PD who is always saying no to the sales department. We've all learned to be more flexible and, most important, more creative, in order to come up with station-friendly promotion ideas that will also satisfy the customer — in this case, the advertiser.

I asked a few programmers and marketing executives how they work with sales to avoid these situations, as well as how they fix them when they do come up. Here's what they told me.

Grand-Prize Pickles

Frank Gilbert, Director/Promotions & Marketing for Clear Channel/Memphis, says, "We had a client — it was a pickle company. The sales rep comes to me and says, 'They're spending a lot of money with us, so we have to do something.'

"The company suggested that we give away jars of pickles on the air. To us, that's not a prize, it's a joke. But to the client, pickles are their livelihood.

Pickles are big. They believe anyone would love to win a jar of pickles. You have to be very careful and not offend them by saying, 'That's not a real prize,' but if the competition is giving away R. Kelly tickets and you're giving away pickles, who is the listener going to tune in to?

"So we came up with a concept that worked for both the station and the client. We have another advertiser on the station, a national sandwich chain. We partnered the two clients and gave away four-pack lunches that included coupons for four sandwiches, chips and soda, along with the jar of pickles, during our midday lunch break.

"The client was happy, and the listeners felt like they were actually winning something. The client actually liked the idea better than the original one they came with."

Food seems to be a common thread among bad

promotion concepts. Cumulus/Mobile Director/Urban Programming Steve Crumbley says, "A company that sells baked beans wanted to do a contest with us where listeners call in and tell us about something in the community that has improved.

"The concept was kind of on the right track and the intention was good, but the prize was \$500 worth of baked beans. I'd be afraid to go on the radio and say that was our grand prize. However, they were spending a ton of money, so we felt that we had to come up with an alternative idea.

"Luckily, I have a Market Manager, Gary Pizzati, and Director/Sales, Brian Weil, who both understand pro-

gramming. I agreed to the promotion and running the promos on the air, but we moved the actual contest to our website. We also added a link to the baked-bean company, and they were happy with that as well."

Popcorn And Mayonnaise

Gilbert says it's easy to get creative, especially when you can tie two or more advertisers together. So how would he give away microwave popcorn? "Tie it in to a movie night at home, and get Blockbuster on board with free rentals, as well as a soda or candy company to pitch in some prizes," he says.

"There's almost always an angle you can come up with that's relevant to the listener."

Frank Gilbert

"You could even take it a step further. Let's say Target is pushing fuzzy throws this week. Add a gift certificate for one of those and make it a Cuddle Up With Your Honey on the Couch Night. Always try to make a prize part of the listener's lifestyle. Advertisers love that kind of imagery too."

OK, tough guy, how about a promotion centered around mayonnaise? "That's easy," says Gilbert. "We're coming up on Thanksgiving, so have a recipe contest — maybe on your website — where listeners have to use the client's brand of mayonnaise in a recipe. You might read a different recipe over the air each day, maybe during the morning show, and listeners vote on the best one. The grand prize could be a \$500 gift certificate to a supermarket."

Gilbert says you can turn almost any product into a contest. "We had a client that makes a very well-known cleaning product come to us for a promotion to complement their advertising campaign. We came up with the idea to have a Memphis Community Cleanup Day.

"We got different youth and community groups involved, and the cli-

ent supplied the product to help clean up neighborhood playgrounds. It was a positive for the client, the listeners and the station. It was a win-win for everyone involved."

Sales Slips

Why are programmers constantly faced with these types of promotional challenges? "There are generally two mistakes made by salespeople when it comes to these situations," says Crumbley.

"The first is that the salesperson is afraid to tell the client the truth for fear of losing the buy, not realizing that a respectful relationship is more important than a buy that goes bad, meaning that the promotion is unsuccessful and the client never forgives your station and you lose all future buys.

"The second mistake is when the salesperson does not talk to programming or the promotions department before agreeing to a client's promotion idea and makes promises to the client that sometimes can't be kept.

"Brian makes it a point to work with us before he agrees to anything, and Vinnie Duncan, our Marketing Director for Urban Promotions, comes from programming, so he understands what will and won't work.

"Understand, though, that some clients are hard to get along with and won't change, but if we talk before a confirmation is given, it can usually be worked out."

The Creative Gene

WKHT (Hot 104.5)/Knoxville PD Russ Allen says, "The problem is that most salespeople are not creative people. They lack that gene. They're great with numbers, but visualizing how something is going to sound on the air or why the target demo would even care about some of the things clients come up with is not their specialty.

"Compounding the problem is the fact that the agencies are full of people who are good salespeople, great at client service and great with numbers, but who also have no creativity. So the vicious cycle continues.

"Salespeople make the same mistakes whether they're in New York or market 200. They promise things to clients without getting programming's approval first. It's generally things that only work for the client and not for the listeners or the station, so it turns into clutter on the air.

"Then your numbers go down, and sales claims they can't sell the station — all because of stupid crap they wanted you to run, like trivia about the client's product or a live interview with the client. Nobody listening to your station cares about that stuff."

To avoid these types of situations, many stations keep the lines of communication open. "We have weekly promo, programming and sales meetings, because things come up every single day," Gilbert says. "We include all the PDs from each station, the promotion and marketing people, all the salespeople and the GM.

"We also find that to be a useful time to train the salespeople. We always ask them what the client is trying to achieve. Who is their target

demo? How can we help them in reaching those people?"

Suggestions For Sales

There are many ideas you can share with your sales staff to help them when working with clients on promotion concepts. Crumbley says, "There are plenty of off-air promotions that most clients will accept: point-of-purchase registration, a website contest or onsite appearances that may or may not be remotes.

"The problem is that most salespeople are not creative people."

Russ Allen

"And remember, not only does sales have to understand what we are trying to do, but we have to be open-minded programmers as well. Realize that everything we do depends on revenue. Your salaries and raises are affected by it.

"Have a close relationship with your sales manager and marketing manager so they understand you and like working with you. Once these managers feel that you have their back, they will have yours.

"I have walked into my sales and marketing managers' offices while they've been on the phone and have heard the greatest compliment they could give our relationship when they say, 'I'd love to, but that doesn't fit the lifestyle of our station's listener. Let me get with my PD and see what we can work out. I know he's capable of coming up with a great idea.'"

"Fortunately, I walked into a start-up situation with rookie salespeople who didn't already have the bad habits that most salespeople have," Allen says. "I provided them with promotions criteria that gave them guidance on what they needed to do in order to get a promotion on the air and included examples of things that will always get turned down. As long as they follow the guidelines, they're golden.

"Of course, I have to review it from time to time to keep them focused, but it's worked very well for us, and I think they appreciate it, because it's right there in front of them — what they need to do, and what they need to avoid."

And what about those bulletproof vests the client wanted us to give away in Boston? We ended up turning him down and lost the buy. But Gilbert says he could have come up with an idea.

He says, "Now it's illegal to buy them, so we wouldn't be doing something like this for real, but if I had to, I would make it a fashion statement or a collector's item. A lot of the rappers — 50 Cent, Lil Flip and others — wear them, so I might get them to autograph one and give it away as a collector's item. Or we'd have the K-97 logo embroidered on it and give it away as a vest to wear. There's almost always an angle you can come up with that's relevant to the listener."

"Have a close relationship with your sales manager and marketing manager so they understand you and like working with you."

Steve Crumbley

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	4093	+201	557460	7	72/0
2	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	3492	-261	473909	17	72/0
3	3	NELLY My Place (Derrty/Fo' Reel/Universal)	3076	-446	327557	13	72/0
9	4	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	3021	+649	382998	5	67/0
7	5	LIL' WAYNE Go DJ (Cash Money/Universal)	2885	+305	299033	7	65/1
5	6	ANTHONY HAMILTON Charlene (So So Def/Zomba)	2712	+76	341549	14	63/1
4	7	TERROR SQUAD Lean Back (Universal)	2563	-103	302303	18	62/0
8	8	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	2380	-180	370870	21	69/0
10	9	DESTINY'S CHILD Lose My Breath (Columbia)	2316	+34	256694	4	70/1
6	10	AKON f/STYLES P. Locked Up (SRC/Universal)	2293	-304	252842	15	37/0
13	11	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	2075	-59	237970	14	61/0
11	12	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	1966	-276	217967	17	68/0
12	13	LIL SCRAPPY No Problem (BME/Reprise)	1937	-240	181847	20	65/0
18	14	FABOLOUS Breathe (Atlantic)	1853	+253	217931	6	68/0
17	15	YOUNG BUCK Shorty Wanna Ride (Interscope)	1840	+222	181916	5	65/5
15	16	LL COOL J Hush (Def Jam/IDJMG)	1811	+94	194969	5	65/0
14	17	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1666	-82	192391	9	58/0
16	18	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	1507	-151	151378	9	63/0
23	19	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	1472	+290	141422	4	60/0
20	20	CHINGY Balla Baby (DTP/Capitol)	1424	+87	134658	4	62/1
19	21	LL COOL J Headsprung (Def Jam/IDJMG)	1344	-168	192556	15	66/0
26	22	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	1296	+237	199069	3	61/1
29	23	R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	1278	+306	159796	3	67/2
24	24	JOHN LEGEND Used To Love You (Columbia)	1275	+96	102656	6	51/3
22	25	DEM FRANCHISE BOYZ White Teez (Universal)	1118	-118	92467	11	38/1
21	26	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1016	-261	104843	19	52/0
27	27	R. KELLY Red Carpet (Jive/Zomba)	991	-44	122618	3	59/4
25	28	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	966	-123	76443	5	37/0
28	29	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	948	-46	87557	16	39/1
31	30	MANNIE FRESH Real Big (Cash Money/Universal)	947	+39	80394	6	47/2
44	31	MARIO Let Me Love You (J/RMG)	855	+324	99930	2	57/4
33	32	TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	850	+8	87562	3	48/4
36	33	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	832	+85	102291	14	34/0
32	34	LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)	728	-180	51705	7	44/0
40	35	TERROR SQUAD Take Me Home (Universal)	679	+129	83600	2	39/0
34	36	T.I. Let's Get Away (Grand Hustle/Atlantic)	650	-181	68485	20	51/0
47	37	R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	635	+164	54438	2	55/3
38	38	KEYSHIA COLE I Changed My Mind (A&M/Interscope)	619	+24	66165	5	36/0
30	39	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	619	-298	53730	12	43/0
Debut	40	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)	576	+253	57005	1	52/4
41	41	HOUSTON Ain't Nothing Wrong (Capitol)	572	+23	42669	4	40/1
43	42	URBAN MYSTIC Where Were You? (Sobe)	546	+1	34117	10	27/2
35	43	TWISTA f/R. KELLY So Sexy (Atlantic)	530	-221	68127	20	51/0
46	44	EMINEM Just Lose It (Shady/Aftermath/Interscope)	509	+30	41097	2	42/37
48	45	OUTKAST Prototype (LaFace/Zomba)	467	+1	29149	3	41/3
39	46	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	459	-108	101098	11	28/0
Debut	47	LLOYD BANKS Karma (Interscope)	453	+135	45339	1	48/4
42	48	R. KELLY U Saved Me (Jive/Zomba)	453	-95	57750	18	42/0
50	49	BEENIE MAN King Of The Dancehall (Virgin)	421	+7	123110	8	21/0
37	50	LLOYD BANKS I'm So Fly (Interscope)	420	-208	35625	10	45/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
ASHANTI Only U (Murder Inc./IDJMG)	58
NAS Bridging The Gap (Columbia)	39
EMINEM Just Lose It (Shady/Aftermath/Interscope)	37
AKON Ghetto (SRC/Universal)	28
SILKK THE SHOCKER Be There (New No Limit/Koch)	22
MISS B Bottle Action (LaFace/Zomba)	9
ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (J/RMG)	6
YOUNG BUCK Shorty Wanna Ride (Interscope)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+649
MARIO Let Me Love You (J/RMG)	+324
KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	+308
R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	+306
LIL' WAYNE Go DJ (Cash Money/Universal)	+305
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+290
FABOLOUS Breathe (Atlantic)	+253
LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What... (TVT)	+253
JARULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	+237
YOUNG BUCK Shorty Wanna Ride (Interscope)	+222

New & Active

KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)
Total Plays: 406, Total Stations: 46, Adds: 2

AVANT Can't Wait (Geffen)
Total Plays: 398, Total Stations: 41, Adds: 2

4MULA1 Gotta Roll (Sobe)
Total Plays: 375, Total Stations: 35, Adds: 2

LYFE JENNINGS Stick Up Kid (Columbia)
Total Plays: 362, Total Stations: 31, Adds: 2

RUPEE Tempted To Touch (Atlantic)
Total Plays: 310, Total Stations: 22, Adds: 0

PITBULL Dammit Man (TVT)
Total Plays: 239, Total Stations: 18, Adds: 4

J-KWON Hood Hop (So So Def/Zomba)
Total Plays: 237, Total Stations: 23, Adds: 0

GUERRILLA BLACK f/MARIO WINANS You're The One (Virgin)
Total Plays: 202, Total Stations: 40, Adds: 4

MISS B Bottle Action (LaFace/Zomba)
Total Plays: 201, Total Stations: 24, Adds: 9

JON B. Lately (Sanctuary/SRG)
Total Plays: 198, Total Stations: 19, Adds: 1

Songs ranked by total plays

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

72 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 10/10-10/16. 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 Arbitron Inc. © 2004, Arbitron Inc. © 2004, R&R, Inc.

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America's Best Testing Urban Songs 12 + For The Week Ending 10/22/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 30 songs including Usher & Alicia Keys, Terror Squad, Ciara, Nelly, Trick Daddy, etc.

Total sample size is 328 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.

GOSPEL Top 30

Table with columns: Artist Title Label(S), LAST WEEK, THIS WEEK, TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 gospel songs including Kierra Sheard, J Moss, Fred Hammond, etc.

33 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 10/3 - Saturday 10/9. © 2004 Radio & Records.

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

Reporters

Stations and their ads listed alphabetically by market

Grid of station call letters and reporter names for various markets including Albany, Boston, Dallas, Detroit, Houston, Jacksonville, Miami, Memphis, Milwaukee, Minneapolis, New York, Philadelphia, Pittsburgh, Richmond, St. Louis, Tampa, Toledo, Washington, and Wichita.

Note: For complete ads, see R&R Music Tracking.

POWERED BY MEDIABASE. 100 Total Reporters, 72 Total Monitored, 28 Total Indicator. Did Not Report, Playlist Frozen (2): WESE/Tupelo, MS; WBB/Macon, GA.

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

tha JUMP off



DJ Irie

DJ Irie
Mixer, WEDR/Miami

Ciara's "1, 2 Step" (LaFace/Zomba): This record is doing phenomenally right out the gate. Jazze's "Planet Rock"-inspired track lends an old-school feel to "1, 2 Step" that works very well. • **Dirt Bag's** "Slow Down Lil' Buddy" (Jive/Zomba): Here's that Dirt Bag joint we've been waiting for. Hard-hitting lyrics over a tight-ass track and a melodious hook. This is Dirt's best effort yet. • **Mike Jones f/SlimThug & Paul Wall's** "Still Tippin'" (Asylum): Look for this Houston monster to take over hoods all over the country one market at a time. The first time I heard this record it blew me away, and it will do the same to you when you hear it. It's a monster! • **The Game's** "Higher" (Aftermath/G-Unit/Interscope): The Game is the truth. After creating a crazy buzz just off mix tapes and freestyles, he's finally dropping singles from his forthcoming album. "Higher" is that West Coast banger that shows Game can make real records and not just freestyle.



MEN OF STYLE Soulful and stylish rocker Lenny Kravitz (r) was in Atlanta recently visiting with the corporate folks at Cumulus, where he met Dir./Urban Programming Ken Johnson.

STUDIO STATS

ARTIST: Xavier Aeon
LABEL: F.I. Entertainment
HOMETOWN: Ponce, Puerto Rico and Hartford
CURRENT PROJECT: *Xavier Aeon*
IN STORES: January 2005
CURRENT SINGLE: "Rub 1 Out"
TOP SPINS AT: WZMX (Hot 93.7)/Hartford, WPHH (Power 104.1)/Hartford

By **DANA HALL**/URBAN EDITOR



Personal Stats: Born in Ponce, Puerto Rico, Xavier Aeon moved to Hartford with his family when he was 10. He had already been singing in the church choir since age 4, and he started writing songs at the age of 9. In high school he was an aspiring singer influenced by his multicultural heritage and the community he became part of in Hartford.

"Being of mixed heritage definitely helped define who I am as a person as well as a musician," says Xavier. "I remember being exposed to so many kinds of music growing up. First there was the Latin side of me, then the black side, and, finally, I was exposed to the music that my peers were listening to in Hartford — primarily West Indian music."

After high school Xavier began singing in nearby New York City in clubs, working with producers such as Chris Henderson (Case) and Troy Oliver (Ginuwine) and opening for singers like

Avant, Lumidee and Wayne Wonder. Xavier decided to start his own label, F.I. Entertainment, and he honed his writing, producing and performing skills

The Album: Xavier wrote and co-produced all of the songs on his self-titled debut album except one — the first single, "Rub 1 Out," featuring Elephant Man. It was produced by reggae hitmaker Tony Kelly, who has worked with Sean Paul, Wayne Wonder and Elephant Man.

Also featured on the album are Joe Budden (on "Secrets") and Jadakiss (on "Whuut"). The album, a mix of R&B, reggae and hip-hop, showcases a variety of sounds, lyrics and images that Xavier describes as "a love affair of interludes." He continues, "It describes all the things in between that people don't say to each other. It's about the body language and the eye contact."

For more information on Xavier's music check out www.4sightmedia.com/xavier_info.htm.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WQVE/Albany, GA OM: Bill Jones PD: Hozie Mack No Adds	WVAZ/Chicago, IL* OM/MD: Troy Smith APD/MD: Armando Rivera No Adds	WUKS/Fayetteville, NC* OM: Garrett Davis PD: Calvin Pee No Adds	WSQL/Jacksonville, FL* PD/MD: KJ Brooks No Adds	WHQT/Miami, FL* OM: Derrick Brown APD/MD: Karen Vaughn No Adds	WYLD/New Orleans, LA* OM: Carla Boatner PD: AJ Appleberry No Adds	WLWH/Savannah, GA OM: Brad Kelly PD/MD: Gary Young APD: Jewel Carter 10 GERALD LEVERT 9 MUSIC	WTUG/Tuscaloosa, AL OM: Greg Thomas PD/MD: Charles Anthony APD: Michelle Miller 2 QJAYS 1 ANITA BAKER
WKSP/Augusta, GA* OM: Mike Kramer PD/MD: Tim "Faltz" Snell APD: Cher Best No Adds	WZAK/Cleveland, OH* OM/MD: Kim Johnson MD: Bobby Rush 1 ANITA BAKER	WDZZ/Flint, MI* PD: Trey Michaels MD: Yvonne Daniels 12 JOSS STONE 1 LALAH HATHAWAY EARTH, WIND & FIRE (RAPHAEL SAAID) QUEEN LATIFAH UAL GREEN	KMKJ/Kansas City, MO* PD: Jerold Jackson 1 LALAH HATHAWAY QUEEN LATIFAH UAL GREEN	WJMR/Milwaukee, WI* OM: John Jones No Adds	WRKS/New York, NY* OM: John Mullen PD: Toya Beasley MD: Julie Gustines No Adds	KMJM/St. Louis, MO* OM/MD: Chuck Atkins No Adds	WHUR/Washington, DC* MD: Tracy LaTrelle BAR-KAYS PETE BELASCO
WWIN/Baltimore, MD* PD: Tim Walts APD/MD: Keith Fisher GERALD LEVERT	WLXC/Columbia, SC* PD: Doug Williams 9 RENE QUEEN LATIFAH UAL GREEN	WCMG/Florence, SC OM: Matt Scurry PD: Ernie Dee RENE QUEEN LATIFAH UAL GREEN	KSSM/Killeen, TX PD/MD: Mark Raymond APD: Monica Reid 10 EARTH, WIND & FIRE (RAPHAEL SAAID) 4 AVANT 4 GERALD LEVERT RENE QUEEN LATIFAH UAL GREEN	WDLT/Mobile, AL* PD: Steve Crumley MD: Kathy Barlow 12 EARTH, WIND & FIRE (RAPHAEL SAAID) 5 GERALD LEVERT RENE QUEEN LATIFAH UAL GREEN	WKUS/Norfolk, VA* OM/MD: Eric Michaels GERALD LEVERT QUEEN LATIFAH UAL GREEN	WPHR/Syracuse, NY* OM: Rich Lauber PD: Butch Charles APD/MD: Kenny Dees No Adds	WMMJ/Washington, DC* PD: Kathy Brown MD: Mike Chase No Adds
KQXL/Baton Rouge, LA* OM: Jeff Jamigan PD/MD: Mya Vernon QUEEN LATIFAH UAL GREEN	WWDM/Columbia, SC* PD: Mike Love MD: Lori Mack 9 RENE QUEEN LATIFAH UAL GREEN QUE & MALAKA	WFLM/Ft. Pierce, FL* OM: Mike James PD/MD: James T. APD: Tamara Gant No Adds	KNEK/Lafayette, LA* PD/MD: John Kinnitt 15 JOSS STONE 4 ANITA BAKER GERALD LEVERT	KJMG/Monroe, LA PD: Chris Collins No Adds	WVCL/Norfolk, VA* OM: Dick Lamb PD/MD: Don London 19 USHER & ALICIA KEYS ANITA BAKER	WIMX/Toledo, OH* PD: Rocky Lowe MD: Brandi Browne No Adds	WKXS/Wilmington, NC APD: La'Tanya Russ 6 SHIRLEY BROWN 6 TEMPTATIONS 6 MEL WATERS 6 MARVIN SEASE 5 EARTH, WIND & FIRE (RAPHAEL SAAID) GERALD LEVERT
WBHK/Birmingham, AL* OM: Jay Dixon PD/MD: Darryl Johnson No Adds	WAGH/Columbus, GA OM: Brian Waters PD/MD: Queen Rasheeda MD: Edward Lewis No Adds	WQMG/Greensboro, NC* PD/MD: AC Stone EARTH, WIND & FIRE (RAPHAEL SAAID) QUEEN LATIFAH UAL GREEN	KKRX/Lawton, OK OM/MD: Terry Monday APD: Tony Tone No Adds	WQOK/Nashville, TN* PD/MD: Derrick Corbett 10 RENE QUEEN LATIFAH UAL GREEN	WCFB/Orlando, FL* OM/MD: Steve Holbrook 11 LALAH HATHAWAY 8 TEENA MARIE (GERALD LEVERT)	WIMX/Toledo, OH* PD: Rocky Lowe MD: Brandi Browne No Adds	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI
WMGL/Charleston, SC* OM/MD: Terry Base MD: TK Jones 1 QUEEN LATIFAH UAL GREEN RENE	WMXU/Columbus, MS PD/MD: Bobby Wonder No Adds	KMJO/Houston, TX* OM: Tom Calococci PD/MD: Sam Choice No Adds	KOKY/Little Rock, AR* OM: Joe Booker PD/MD: Mark Dyan 10 RENE 1 QUEEN LATIFAH UAL GREEN	Music Choice Smooth R&B/Network OM/MD: Damon Williams 8 BEYONCÉ BILLY MILLS	WVCL/Norfolk, VA* OM: Thea Mitchem PD: Joe Tamburo APD/MD: Jo Gamble 10 QJAYS	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI
WXST/Charleston, SC* OM: John Anthony PD/MD: Michael Tee 12 QUEEN LATIFAH UAL GREEN	WXMG/Columbus, OH* OM: Paul Strong PD: Warren Stevens VAN HUNT GERALD LEVERT	KJLH/Los Angeles, CA* PD/MD: Aundrea Russell 5 QUEEN LATIFAH UAL GREEN 4 AVANT 4 GERALD LEVERT	Sirius Heart & Soul/Network OM/MD: B.J. Stone TOSHI	Sirius Slow Jamz/Network OM: B.J. Stone PD: Tompa Byrd 17 KIMBERLY LOCKE 13 GERALD LEVERT	WFXC/Raleigh, NC* PD: Cy Young APD/MD: Jodi Berry EARTH, WIND & FIRE (RAPHAEL SAAID)	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI
WBVA/Charlotte* PD/MD: Terri Avery No Adds	WRNB/Dayton, OH* OM/MD: J.D. Kunes ANTHONY HAMILTON	KJMS/Memphis, TN* PD: Nate Bell APD/MD: Eileen Collier GERALD LEVERT	Sirius Heart & Soul/Network OM/MD: B.J. Stone TOSHI	WYBC/New Haven, CT* OM: Wayne Schmidt PD: Juan Castillo APD: Angela Malerba No Adds	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI
WQNC/Charlotte* PD: Boogie D MD: Kim Stevens 1 ANITA BAKER	WMXD/Detroit, MI* OM: KJ Holiday PD: Jamilah Muhammad APD: Oneil Stevens MD: Sheila Little No Adds	WJXN/Jackson, MS* PD: Steve Poston No Adds	Sirius Heart & Soul/Network OM/MD: B.J. Stone TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI
WSRB/Chicago, IL* PD/MD: Tracie Reynolds No Adds	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	Sirius Heart & Soul/Network OM/MD: B.J. Stone TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI	WVBE/Roanoke, VA* PD/MD: Walt Ford TOSHI

*Monitored Reporters

69 Total Reporters

51 Total Monitored

18 Total Indicator

Did Not Report, Playlist Frozen (4):

WBXV/Tallahassee, FL
WRBV/Macon, GA
WUVA/Charlottesville, VA
XM The Flow/Network

POWERED BY
MEDIABASE

October 22, 2004

**POWERED BY
MEDIABASE**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	1363	-184	145297	20	43/0
2	2	PRINCE Call My Name (Columbia)	1285	+13	156515	23	46/0
3	3	ANITA BAKER You're My Everything (Blue Note/EMC)	1186	-64	129991	17	48/0
4	4	BRIAN MCKNIGHT What We Do Here (Motown)	1149	+63	133164	17	48/0
5	5	LUTHER VANDROSS Think About You (J/RMG)	999	+14	131273	48	48/0
8	6	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)	989	+96	109816	12	47/0
7	7	JILL SCOTT Golden (Hidden Beach/Epic)	882	-20	101715	19	44/0
6	8	TEENA MARIE Still In Love (Cash Money/Universal)	783	-146	69476	35	47/0
9	9	R. KELLY U Saved Me (Jive/Zomba)	758	-66	79198	18	41/0
11	10	T. MARIE f/G. LEVERT A Rose By Any Dther Name (Cash Money/Universal)	695	+86	72234	7	45/1
10	11	ALICIA KEYS If I Ain't Got You (J/RMG)	652	-51	84988	34	40/0
12	12	KEM Love Calls (Motown/Universal)	619	+20	71751	89	37/0
13	13	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	542	-28	44776	15	32/0
14	14	TAMYRA GRAY Raindrops Will Fall (19/Sobe)	505	-3	36888	13	36/0
21	15	ANITA BAKER How Does It Feel (Blue Note/Virgin)	458	+116	45857	3	43/5
16	16	VAN HUNT Down Here In Hell (With You) (Capitol)	446	+13	39141	15	35/1
20	17	NELLY My Place (Derrty/Fo' Reel/Universal)	445	+92	53711	7	9/0
18	18	O'JAYS Make Up (Music World/SRG)	387	+16	35422	3	32/1
23	19	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	377	+60	32882	7	33/3
17	20	NORMAN BROWN I Might (Warner Bros.)	345	-46	29762	7	31/0
19	21	ANGIE STONE U-Haul (J/RMG)	339	-21	45314	10	30/0
24	22	JOSS STONE Spoiled (S-Curve/EMC)	306	+44	17203	5	25/2
26	23	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	305	+93	32962	4	20/1
22	24	BONEY JAMES f/BILAL Better With Time (Warner Bros.)	299	-42	24225	16	27/0
25	25	AMEL LARRIEUX For Real (Bliss Life)	227	+7	31077	9	7/0
28	26	URBAN MYSTIC Where Were You? (Sobe)	193	+21	5522	4	14/0
27	27	TAMIA Still (Atlantic)	183	-4	12658	10	15/0
Debut	28	GERALD LEVERT One Million Times (Atlantic)	163	+122	18534	1	35/7
30	29	R. KELLY Red Carpet (Jive/Zomba)	158	-5	37395	3	1/0
29	30	USHER Confessions Part 2 (LaFace/Zomba)	135	-28	23371	8	2/0

51 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 10/10-10/16. 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 Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

FANTASIA I Believe (J/RMG)

Total Plays: 130, Total Stations: 10, Adds: 0

EARTH, WIND & FIRE f/RAPHAEL SAADIQ Show Me The Way (Sanctuary/SRG)

Total Plays: 127, Total Stations: 17, Adds: 4

RAPHAEL SAADIQ Rifle Love (Pookie/Navarre)

Total Plays: 127, Total Stations: 12, Adds: 0

INCOGNITO True To Myself (Narada)

Total Plays: 125, Total Stations: 9, Adds: 0

REGINA BELLE For The Love Of You (Peak)

Total Plays: 111, Total Stations: 14, Adds: 0

CARLTON BLOUNT Acting Like You're Free (Magnatar)

Total Plays: 77, Total Stations: 9, Adds: 0

QUE & MALAIKA P In The Funk (EGE)

Total Plays: 63, Total Stations: 6, Adds: 1

AVANT Can't Wait (Geffen)

Total Plays: 53, Total Stations: 10, Adds: 1

STEPHANIE MILLS Healing Time (JM/Lightyear)

Total Plays: 47, Total Stations: 6, Adds: 0

RENE' All Nite Long (Rufftown)

Total Plays: 43, Total Stations: 6, Adds: 5

Songs ranked by total plays

Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
QUEEN LATIFAH f/AL GREEN Simply Beautiful (Vector)	14
GERALD LEVERT One Million Times (Atlantic)	7
ANITA BAKER How Does It Feel (Blue Note/Virgin)	5
RENE' All Nite Long (Rufftown)	5
EARTH, WIND & FIRE f/RAPHAEL SAADIQ Show Me The Way (Sanctuary/SRG)	4
LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	3
JOSS STONE Spoiled (S-Curve/EMC)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD LEVERT One Million Times (Atlantic)	+122
ANITA BAKER How Does It Feel (Blue Note/Virgin)	+116
PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)	+96
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+93
NELLY My Place (Derrty/Fo' Reel/Universal)	+92
T. MARIE f/G. LEVERT A Rose By Any... (Cash Money/Universal)	+86
BEYONCE' Naughty Girl (Columbia)	+77
BRIAN MCKNIGHT What We Do Here (Motown)	+63
LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	+60
GERALD LEVERT Funny (Elektra/EEG)	+56

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANTHONY HAMILTON Charlene (So So Def/Zomba)	512
R. KELLY Happy People (Jive/Zomba)	444
PATTI LABELLE New Day (Def Soul/IDJMG)	429
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	299
MUSIQ Whoknows (Def Soul/IDJMG)	283
MONICA U Should've Known Better (J/RMG)	280
SMOKIE NORFUL I Need You Now (EMI Gospel)	255
USHER Bum (LaFace/Zomba)	241
KINDRED Far Away (Epic)	211
L. VANDROSS W/ BEYONCE' The Closer I Get To You (J/RMG)	195

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

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PART TWO OF A TWO-PART SERIES

Make The Most Of Artist-Oriented Remotes

Tips from MJI and HE

With CMA radio-remote season just around the corner, we thought it timely to offer some tips to make your road trip as good as it can be. Two weeks ago we heard from a PD, a promotions director and an air talent. This week two folks who host Country radio remotes featuring a multitude of artists parading through the broadcast site present their thoughts on doing it right.

The CMA's Official Presenter, MJI

MJI has long been the official presenter of the CMA Week and CMA Music Festival remotes and has hosted remotes at a number of other industry events. That puts MJI Director/Events and CMA Awards remote producer Ilycia Deitch Chiaromonte in a position to offer a few pointers to those packing their mikes and martis.

Focusing on the upcoming CMA Week broadcasts, she says, "Get into town early enough to acquaint yourself with your host for the week, the broadcast space and the schedule. Take time to rest, prepare and ask all of your questions before your first morning or afternoon of broadcast. The rest should be a breeze."

Chiaromonte emphasizes that these types of events are not just another remote broadcast. "It's a year of planning, promoting and strategizing on the best programming options and environment for all of the participants," she says.

"MJI/Premiere starts working the day after the previous year's awards show and, as the official radio broad-

caster, works side-by-side with the CMA as an extension of their team to keep on the inside track of all awards-related activity, all culminating at our remote broadcast as one huge celebration of Country music's biggest night.

"We are in the entertainment business, and it's our duty not only to work hard, but to make the week fun for the folks we are committed to: the artists, the listeners and ourselves. Whether it's your 10th CMA broadcast or first, take a step back and remember how fortunate we are to be part of it all — and even get paid for it."

A Dynamic Atmosphere

Presenting the host's view of artist-station interaction, Chiaromonte says, "As our team books talent for the event, we develop a schedule that allows for the acts who have a great dynamic to appear in the room at the same time. Inevitably, this adds to the atmosphere in the room and sets the tone for excitement. Use that dynamic atmosphere to your advantage and translate it to your listeners' ears.

"Be sensitive to the artists' time restrictions and agendas. Know your stuff. Don't ask the same ques-



Ilycia Deitch Chiaromonte

"Artists shut down when they know you have no clue who they are or what their single is."

Ron Huntsman

tions that everyone else in the room is asking. Prepare and ask the questions that keep the artists — and listeners — in mind.

"Make them comfortable by bringing along station gifts or playing jokes — anything to make the artists laugh. After all, morning drive does start at 4am CT. Encourage artists to perform on-air — have a guitar handy. And disco karaoke is always a good eye-opener at 6am."

Asked what separates successful remotes from the others, Chiaromonte says, "The stations that plan their broadcasts before boarding the plane are usually the most successful. Think about who may come to visit your station, the resources available to you and the architecture of your broadcasts. Combine that with the right equipment, knowledge about the nominated artists and a positive frame of mind, and you'll be ready to go. Most likely you will be the official CMA station in your market, so sound like it. Your listeners are counting on you."

Finally, Chiaromonte encourages stations to take full advantage of their hosts by utilizing the resources your remote company provides. She says, "MJI/Premiere uses its extensive resources in the country-music industry to provide all of the tools you'll need from start to finish, including artist bio books and exclusive audio in Q&A format so that stations can plug the questions right in and make them their own.

"We even have a turnkey CMA image kit complete with music beds, bumpers, zingers, etc., to use leading up to and during the broadcast. Use this stuff. It makes all the difference as you kick off the biggest week in country music. Work hard, have fun and appreciate the resources our format embraces."

HE's 'Live From Nashville'

Huntsman Entertainment's Ron Huntsman attended his first radio remote not as a host, but as an artist management rep. In 1987 he escorted client Charlie Daniels around the late John McGhan's first Nashville remote. After McGhan's passing Huntsman assumed the remote mantle, and he will soon host his 26th remote broadcast.

Among Huntsman's primary tips:

- Plan: "What are you going to ask?" he says. "Artists are nonstop for four hours."

- Bring a banner: "You'd be surprised how many stations forget to fly their colors."

- Staff up: "Who's on the other end of the remote? Be sure the station has a proper board op or engineer on duty for those off-hour reports too."

- Freshen up: "Brush your teeth and keep mints handy."

Huntsman has a few don'ts to go along with those do's:

- Stay focused: "Some folks get wrapped up with too much small talk, autograph signing, etc., with the artists. They've got a lot of ground to cover; you've got business to take care of."

- Lack of prep: "Artists shut down when they know you have no clue who they are or what their single is."

- No crowds: "Limit the number of station guests you bring. They cut into your interview time because they want autographs, pictures, etc., too."

HE remote manager Vivian Huntsman adds a couple more don'ts derived from actual experiences: "Never bring a porcelain commode for an artist to sit on while being interviewed. And never ask an artist if they're satisfied with having made a living out of singing other people's songs."

Asked what traits or practices were exhibited by those with the most successful broadcasts, Ron says, "Number one is planning. [WPOC/Baltimore Promotions Director] Sheila Silverstein was the best. She would hire an outside company to decorate their broadcast area. She had a different theme every year, and artists began to expect something really different. Our remote may be the only one that provides enough room and assistance to do something like that."

Vivian says, "Success also hinges on the air personality and producer

being fully checked out on operating the station's remote equipment and knowing what button or setting to push. It's important to maintain composure if the wrong switch gets thrown during an interview. Which leads me to remind people to be sure to feed board aux out to recorder and record all interviews on-site. Don't rely on recording back at the station only."

The Care And Feeding Of Artists

A constant stream of artists appearing on your doorstep means you must be ready to make them welcome and comfortable. Offering tips in that area, Ron says, "Make the artist feel welcome and that it's not just another interview. Be prepared, smile, show some respect and know something about them — especially the ones you don't know yet. How many jocks said, 'Garth who?' the first time his name appeared on their remote interview list?"

"Never ask an artist if they're satisfied with having made a living out of singing other people's songs."

Vivian Huntsman

"If your remote producer doesn't have snacks and soft drinks or water handy, be sure you do. Limit your liners to a handful, and record them while spots are running in a break. That's also the best time for autograph signing and picture taking."

As for special treatment, Ron suggests, "Massages work well, but time is limited," adding, tongue only slightly in cheek, "But at no time should any jock try to massage any artist."

Ron says one client station provides an easy chair for a little extra artist comfort and that laid-back atmosphere. "It is one of this year's Stations of the Year — you do the math," he says.

In his final addendum to his advice for remotes, Ron says, "Careers and ratings are best appreciated, and seem to last longer, when they're earned the old-fashioned way. So everybody roll up your sleeves and don't forget the work ethic that built this industry and this country."

For The Record

Two weeks ago we incorrectly identified the radio station where Wendy Vestfall toils as Promotions Director. For the last four years she has been with Clear Channel's WMZQ/Washington.

"Whether it's your 10th CMA broadcast or first, take a step back and remember how fortunate we are to be part of it all — and even get paid for it."

Ilycia Deitch Chiaromonte



Ron Huntsman



CMA Week '04 Upheaval

Tuesday-night telecast forces change

For the past several years the country music community has held its premier event on the first Wednesday in November. This year, however, that day follows the presidential election, which is a tough spot to generate much interest from the public or media, so CBS elected to push the 38th Annual CMA Awards back a week — six days, to be precise.

"Country Music's Biggest Night," as the CMA likes to call it, has always been part of a week of dinners, inductions, publishing awards, radio remotes and various other events and festivities. So while bumping the telecast back a week doesn't create too many scheduling conflicts, moving the show from Wednesday to Tuesday has had an impact.

Traditionally, awards week begins on Sunday night with the Nashville Songwriters Hall of Fame

dinner and induction. Monday night is ASCAP's dinner and country awards, BMI holds its awards dinner Tuesday, the telecast is Wednesday, and SESAC holds down Thursday.

The most dramatic repercussion of the CMA Awards' move to Tuesday was BMI's decision to hold its dinner on Monday, bringing the two major performing rights organizations' events to the same night.

"The societies could have done this better. I don't buy the explanations they've given us."

Pat Higdon

CBS Shuffle

Schedule conflicts aside, the rationale for moving the awards show is quite clear. "We had to move a week to get away from the election," says CMA Exec. Director Ed Benson. "You don't want to waste special programming on the day after an election. You

wouldn't get nearly as much promotion and advertising in the days leading up to the show because so much would be focused on the vote.



Ed Benson

"CBS tendered Tuesday as a date, which interested us, because more households watch television on Tuesday. We've also always held the view that we lost a few potential viewers by holding the show on Wednesday. In the Bible Belt South there are still many people who go to church on Wednesday night. We'll see whether the move has an effect on that audience."

Being in closer proximity to the holiday season is also a positive. "Changing things and seeing how they work is necessary," Benson says. "Being one week later, we're also closer to the prime shopping season, and we'll be even a week later next year."

There are, however, many challenges to overcome. "Tuesday is a more competitive television night," Benson says. "Wednesday was the night most up for grabs among the networks."

The most difficult aspect for the CMA is scheduling artist rehearsals. "When the show is on Wednesday we have three days — Sunday, Monday and Tuesday," Benson says. "With the show on Tuesday, we have to start rehearsals on Saturday, which can be a little more difficult for the artists because a lot of them are still out working."

The CMA's radio partnership with MJI was also a consideration. "The radio coverage we receive for the awards is what distinguishes the CMAs from many other awards shows," Benson says. "We have so many stations that come here as part of the official radio package and do remotes. It gives us tremendous awareness in the marketplace."



Pat Higdon

"In years past a lot of the remotes were on Monday, Tuesday and Wednesday, and they've had to shift around a little bit with losing Wednesday. One of the first things we did when CBS offered us Tuesday was talk to MJI about how it would affect them. Last time I talked to them they were having the same number of stations as last year."

Caught In The Crossfire

The biggest disruption precipitated by the telecast's shifting to Tuesday are the conflicting Monday-night events held by the two major performing-rights societies. "We were shocked when we read the press release that BMI was moving to Monday," says ASCAP Sr. VP Connie Bradley. "They hadn't called or discussed it with us at all."

Recognizing the potential for distress for the group's publisher members, Bradley sought to shift her dinner. "We called the Opryland Hotel to see if it was possible to move our awards," she says.

"Saturday was not available. We could have gotten Sunday but wouldn't have been able to get into the room until noon, which isn't enough time to set up. And there was no place else — certainly nothing with the amenities and grandeur of the Opryland Hotel. Plus, we had a signed contract. If we'd moved, we would have had to eat the deposit we paid."

BMI President/CEO Del Bryant sent this statement in response to R&R's request for comment: "This scheduling change in the CMA Awards was an unfortunate imposition on the country-music industry, but we have done our best to accommodate our guests and the demands of the week."

"When CBS changed the night for the live broadcast of the CMA Awards, we immediately contacted our production crews, caterers and other vendors. They were unable to alter the date significantly because of prior bookings, but they were



HEALING HANDS Members of Sawyer Brown chat with U.S. Army Pfc. Nicolas Wright of Owensville, KY during a recent visit to Landstuhl Regional Medical Center in Germany. Wright was seriously wounded when his convoy was hit by an anti-tank mine south of Baghdad.

able to shift their schedules to one day earlier.

"As we have always preceded the CMA Awards, we chose to continue this tradition. I will do everything I can to insure that our affiliates and industry co-workers are never caught in this crossfire in the future."



Connie Bradley

Raincoats Needed

Nashville's publishers are an unhappy, if resigned, bunch. "Everybody is pretty upset about it, because you kind of have to choose sides," says Cal IV Publishing's Cal Turner III. "It seems like a big pissing contest to me, but I can't fault BMI for wanting to get a good slot."

"Of course, with it being on their own grounds, you'd think they could have it any time they want. ASCAP was kind of stuck with the ballroom they'd reserved. There are arguments on both sides."



Cal Turner III

Universal Music Publishing Sr. VP/GM Pat Higdon says, "The societies could have done this better. I don't buy the explanations they've given us. It has inconvenienced a lot of people. But it is what it is. We're dealing with it the best we can."

"Obviously, I've got a large enough staff to cover both events. The way we function, every writer has a product manager, so we're going to divide and conquer by sending each writer's product manager to the awards program for their performing-rights organization. On an upper level, I plan to make an appearance at both, as will my boss, David Renzer."

BMG Music Publishing Sr. VP Karen Conrad says the net effect is muted celebrations. "It's a disappointment, because we want to be there for our writers, but we can't be both places at once," she says. "It's also a disappointment for the writers who want the people responsible for help-



Karen Conrad

"You don't want to waste special programming on the day after an election. You wouldn't get nearly as much promotion and advertising."

Ed Benson

ing their careers to share in the celebration of winning an award. We just have to bite the bullet."

"Fortunately, we have enough people to send some to ASCAP and some to BMI," says Turner. "Smaller independent publishers don't have that luxury."

An Unfortunate Coincidence

Everyone affected by this unfortunate coincidence agrees that once is enough. "Next year, with the CMA going to New York, they can do their awards whenever they want," Conrad says. "Hopefully, they'll have better communication. I'm getting the impression that that's the case."

Bradley says there will be no sequels. "This won't happen next year," she says. "We're already talking with NSAI, BMI and SESAC about when to do our events, and it won't be the week of the CMA show. We'll pick a week, preferably in the middle of October, and have NSAI on Sunday, ASCAP on Monday, BMI on Tuesday and SESAC on Wednesday."

"If we try to do these events on the same night next year, both of us will probably get run out of town on a rail and tarred and feathered."

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
2	1	GEORGE STRAIT I Hate Everything (MCA)	12186	62	4453	+24	398939	-1654	16	112/0
1	2	SARA EVANS Suds In The Bucket (RCA)	11554	-1039	4154	-396	398938	-25065	26	113/0
5	3	PHIL VASSAR In A Real Love (Arista)	10270	703	3709	+319	353887	32503	25	112/0
6	4	TOBY KEITH Stays In Mexico (DreamWorks)	9687	152	3451	+34	316770	-1207	12	113/0
7	5	BROOKS & DUNN That's What It's All About (Arista)	9486	696	3451	+258	314478	13090	17	113/0
9	6	LONESTAR Mr. Mom (BNA)	9454	1103	3353	+415	337938	55239	15	111/1
10	7	GARY ALLAN Nothing On But The Radio (MCA)	8987	858	3207	+258	309512	36014	19	112/1
8	8	RASCAL FLATTS Feels Like Today (Lyric Street)	8034	-540	2715	-295	279931	-11824	19	113/0
12	9	KENNY CHESNEY The Woman With You (BNA)	7832	818	2816	+292	270242	35103	8	113/0
11	10	JOE NICHOLS If Nobody Believed In You (Universal South)	7796	605	3000	+200	262751	21525	30	112/0
17	11	TIM MCGRAW Back When (Curb)	6899	1324	2413	+512	230690	39339	8	107/3
14	12	DIERKS BENTLEY How Am I Doin' (Capitol)	6698	339	2562	+142	219815	18793	23	110/1
16	13	BLAKE SHELTON Some Beach (Warner Bros.)	6507	565	2245	+165	215565	33869	12	110/1
15	14	TRACE ADKINS Rough & Ready (Capitol)	6288	-48	2310	+12	203886	658	26	107/0
19	15	SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	5477	606	2020	+253	165125	16420	7	104/3
18	16	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	5241	350	1839	+146	162032	14474	16	107/6
20	17	SHEDAISY Come Home Soon (Lyric Street)	4932	204	1795	+76	156802	9741	16	105/3
23	18	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	4448	970	1586	+306	136993	22772	8	104/3
24	19	MONTGOMERY GENTRY You Do Your Thing (Columbia)	3842	373	1493	+142	112042	15523	14	101/0
21	20	J. BUFFETT f/ M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	3760	65	1246	+74	114425	3557	9	92/2
25	21	REBA MCENTIRE He Gets That From Me (MCA)	3480	376	1264	+125	110882	16439	9	101/9
28	22	BRAD PAISLEY Mud On The Tires (Arista)	2876	641	1054	+252	98109	29916	6	94/12
29	23	BIG & RICH Holy Water (Warner Bros.)	2801	695	1005	+268	94512	26018	4	87/8
27	24	TRAVIS TRITT f/ JOHN MELLENCAMP What Say You (Columbia)	2656	266	945	+104	82840	6883	8	93/12
34	25	JOSH GRACIN Nothin' To Lose (Lyric Street)	2407	565	905	+205	69848	18519	7	84/10
Breaker	26	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	2305	294	766	+88	73849	13329	10	68/5
26	27	BLUE COUNTY That's Cool (Asylum/Curb)	2120	-732	836	-324	55753	-21041	21	92/0
Breaker	28	ALAN JACKSON Monday Morning Church (Arista)	1969	848	763	+383	65447	28397	3	78/17
33	29	SUGARLAND Baby Girl (Mercury)	1951	106	781	+55	60101	6134	13	71/3
32	30	KATRINA ELAM No End In Sight (Universal South)	1948	102	758	+26	56589	7025	14	79/1
Breaker	31	BILLY DEAN Let Them Be Little (Curb)	1797	492	741	+171	46821	13348	7	69/8
30	32	TRICK PONY The Bride (Asylum/Curb)	1618	-476	623	-217	42679	-12258	17	76/0
35	33	RESTLESS HEART Feel My Way To You (Koch)	1177	-452	459	-195	33556	-10572	14	64/0
39	34	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	1102	292	407	+73	30329	7781	3	57/9
40	35	MIRANDA LAMBERT Me And Charlie Talking (Epic)	913	108	330	+76	23018	3734	2	49/9
41	36	CATHERINE BRITT The Upside Of Being Down (RCA)	838	83	343	+20	19226	2031	9	59/3
45	37	DUSTY DRAKE I Am The Working Man (Warner Bros.)	708	155	322	+69	18851	6618	4	43/2
50	38	TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	676	261	284	+128	19823	8594	2	38/8
44	39	RACHEL PROCTOR Where I Belong (BNA)	644	47	304	+22	12664	3055	5	43/3
Debut	40	ANDY GRIGGS If Heaven (RCA)	620	428	172	+121	19096	12113	1	41/16
Debut	41	B. MICHAELS f/ J. ANDREWS All I Ever Needed (B.M.B./Poor Boy)	612	214	254	+81	11607	996	1	11/0
48	42	CAROLINA RAIN I Ain't Scared (Equity Music Group)	604	125	275	+50	15486	3470	4	41/7
46	43	JEFF BATES Long, Slow Kisses (RCA)	589	66	250	+37	15875	3768	3	35/8
43	44	SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)	546	-51	261	+9	12612	2674	2	49/9
Debut	45	KEITH URBAN You're My Better Half (Capitol)	495	265	171	+95	16621	14003	1	36/34
Debut	46	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	470	263	153	+82	8894	1041	1	41/40
Debut	47	GRETCHEN WILSON When I Think About Cheatin' (Epic)	451	312	153	+92	17133	12596	1	28/22
Debut	48	KERRY HARVICK Cowgirls (Lyric Street)	446	188	201	+87	10888	4405	1	35/6
49	49	KEVIN FOWLER Ain't Drinkin' Anymore (Equity Music Group)	428	4	101	-2	11673	-1308	6	8/0
47	50	TRENT WILLMON The Good Life (Columbia)	422	-80	56	-32	14236	-2403	12	0/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	40
KEITH URBAN You're My Better Half (Capitol)	34
GRETCHEN WILSON When I Think About Cheatin' (Epic)	22
ALAN JACKSON Monday Morning Church (Arista)	17
ANDY GRIGGS If Heaven (RCA)	16
BRAD PAISLEY Mud On The Tires (Arista)	12
TRAVIS TRITT f/ JOHN MELLENCAMP What Say You (Columbia)	12
JULIE ROBERTS The Chance (Mercury)	11
RANDY TRAVIS Four Walls (Word/Warner Bros.)	11
JOSH GRACIN Nothin' To Lose (Lyric Street)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Back When (Curb)	+1324
LONESTAR Mr. Mom (BNA)	+1103
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+970
GARY ALLAN Nothing On But The Radio (MCA)	+858
ALAN JACKSON Monday Morning Church (Arista)	+848
KENNY CHESNEY The Woman With You (BNA)	+818
PHIL VASSAR In A Real Love (Arista)	+703
BROOKS & DUNN That's What It's All About (Arista)	+696
BIG & RICH Holy Water (Warner Bros.)	+695
BRAD PAISLEY Mud On The Tires (Arista)	+641

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Back When (Curb)	+512
LONESTAR Mr. Mom (BNA)	+415
ALAN JACKSON Monday Morning Church (Arista)	+383
PHIL VASSAR In A Real Love (Arista)	+319
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+306
KENNY CHESNEY The Woman With You (BNA)	+292
BIG & RICH Holy Water (Warner Bros.)	+268
BROOKS & DUNN That's What It's All About (Arista)	+258
GARY ALLAN Nothing On But The Radio (MCA)	+258
SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	+253

Breakers

PAT GREEN
Don't Break My Heart Again (Universal/Republic/Mercury)
5 Adds * Moves 31-26

ALAN JACKSON
Monday Morning Church (Arista)
17 Adds * Moves 38-28

BILLY DEAN
Let Them Be Little (Curb)
8 Adds * Moves 36-31

Songs ranked by total plays

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

113 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 10/10-10/16. 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 Arbitron Inc. © 2004, Arbitron Inc.). © 2004, R&R, Inc.



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October 22, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	GEORGE STRAIT I Hate Everything (MCA)	5914	8	4542	+17	137562	-4163	16	113/0
4	2	PHIL VASSAR In A Real Love (Arista)	5121	313	3920	+243	119051	5242	26	112/1
3	3	TOBY KEITH Stays In Mexico (DreamWorks)	5096	148	3960	+150	117000	1052	12	113/0
2	4	SARA EVANS Suds In The Bucket (RCA)	5086	-528	3861	-443	120188	-14150	26	106/0
8	5	BROOKS & DUNN That's What It's All About (Arista)	4820	308	3749	+246	111319	4758	17	110/0
9	6	GARY ALLAN Nothing On But The Radio (MCA)	4703	470	3624	+378	108101	9296	19	113/0
10	7	LONESTAR Mr. Mom (BNA)	4466	248	3451	+203	104179	5085	15	112/1
12	8	KENNY CHESNEY The Woman With You (BNA)	3963	413	3021	+292	92269	9178	9	112/1
13	9	BLAKE SHELTON Some Beach (Warner Bros.)	3779	291	2890	+235	89233	5907	12	112/3
14	10	DIERKS BENTLEY How Am I Doin' (Capitol)	3660	275	2846	+221	83875	5263	24	111/1
7	11	RASCAL FLATTS Feels Like Today (Lyric Street)	3595	-961	2788	-730	84878	-21099	19	103/0
19	12	TIM MCGRAW Back When (Curb)	3348	651	2610	+488	77092	15542	6	107/3
16	13	SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	3324	367	2573	+287	75886	8088	7	109/1
18	14	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	3092	254	2371	+205	70913	4493	16	107/1
17	15	SHEDAISY Come Home Soon (Lyric Street)	2914	55	2251	+54	67238	-968	16	108/1
21	16	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	2315	364	1812	+292	53835	8597	8	98/3
20	17	MONTGOMERY GENTRY You Do Your Thing (Columbia)	2286	42	1790	+54	54323	1671	15	91/1
22	18	REBA MCENTIRE He Gets That From Me (MCA)	2137	271	1691	+215	48985	7153	9	95/1
23	19	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	2093	250	1650	+203	48667	5992	9	87/1
25	20	BRAD PAISLEY Mud On The Tires (Arista)	1791	311	1431	+251	40563	6439	7	89/4
31	21	ALAN JACKSON Monday Morning Church (Arista)	1710	617	1347	+480	38822	14691	3	100/17
26	22	BIG & RICH Holy Water (Warner Bros.)	1598	288	1305	+250	35972	6973	5	94/10
28	23	TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	1519	258	1147	+180	37642	6748	7	84/4
30	24	JOSH GRACIN Nothin' To Lose (Lyric Street)	1306	202	1019	+159	29273	4242	8	77/5
32	25	SUGARLAND Baby Girl (Mercury)	1182	155	908	+116	24534	3457	14	59/5
33	26	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	1162	162	905	+121	23365	2777	9	61/2
34	27	KATRINA ELAM No End In Sight (Universal South)	1016	100	846	+87	21714	2602	13	64/2
36	28	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	771	194	617	+162	16524	4333	3	69/25
38	29	JEFF BATES Long, Slow Kisses (RCA)	596	115	504	+93	13149	2859	5	44/6
42	30	BILLY DEAN Let Them Be Little (Curb)	563	166	385	+122	14720	4386	5	36/10
43	31	ANDY GRIGGS If Heaven (RCA)	540	167	447	+163	11909	3204	2	43/17
Debut	32	KEITH URBAN You're My Better Half (Capitol)	522	373	424	+326	11608	8057	1	51/44
35	33	RESTLESS HEART Feel My Way To You (Koch)	501	-387	390	-298	12885	-7520	15	32/1
37	34	KEITH BRYANT Ridin' With The Legend (Lofton Creek)	496	-17	417	-14	11086	639	16	24/0
Debut	35	GRETCHEN WILSON When I Think About Cheatin' (Epic)	480	315	371	+265	10363	6515	1	36/27
39	36	CATHERINE BRITT The Upside Of Being Down (RCA)	469	2	361	+12	11038	106	10	32/0
45	37	TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	465	120	368	+79	10707	3284	2	35/6
Debut	38	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	452	375	367	+298	10423	8431	1	39/31
48	39	SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)	447	184	375	+145	9830	3888	2	34/11
44	40	TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)	426	72	364	+66	10556	1952	3	34/4
40	41	TRENT WILLMON Dixie Rose Deluxe's... (Columbia)	403	-31	300	-32	10063	-1134	10	26/0
Debut	42	MARK CHESNUTT I'm A Saint (Vivaton)	367	288	289	+233	7445	6333	1	35/23
50	43	MIRANDA LAMBERT Me And Charlie Talking (Epic)	334	133	274	+102	7482	2860	2	26/9
49	44	KERRY HARVICK Cowgirls (Lyric Street)	296	46	254	+47	6428	974	2	27/6
Debut	45	JULIE ROBERTS The Chance (Mercury)	270	85	213	+70	5363	1412	1	22/6
47	46	RACHEL PROCTOR Where I Belong (BNA)	261	-6	197	-5	6181	-453	4	17/1
Debut	47	DAVID LEE MURPHY Inspiration (Audiom)	220	95	191	+73	5164	2106	1	19/3
-	48	CAROLINA RAIN I Ain't Scared (Equity Music Group)	190	-5	127	0	5081	-45	2	16/1
Debut	49	DUSTY DRAKE I Am The Working Man (Warner Bros.)	184	38	166	+35	3802	871	1	17/1
-	50	KEVIN FOWLER Ain't Drinkin' Anymore (Equity Music Group)	183	5	147	+3	3856	-123	3	11/1

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 10/10 - Saturday 10/16.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
KEITH URBAN You're My Better Half (Capitol)	44
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	31
GRETCHEN WILSON When I Think About Cheatin' (Epic)	27
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	25
MARK CHESNUTT I'm A Saint (Vivaton)	23
ALAN JACKSON Monday Morning Church (Arista)	17
ANDY GRIGGS If Heaven (RCA)	17
SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)	11
BIG & RICH Holy Water (Warner Bros.)	10
BILLY DEAN Let Them Be Little (Curb)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Back When (Curb)	+651
ALAN JACKSON Monday Morning Church (Arista)	+617
GARY ALLAN Nothing On But The Radio (MCA)	+470
KENNY CHESNEY The Woman With You (BNA)	+413
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	+375
KEITH URBAN You're My Better Half (Capitol)	+373
SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	+367
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+364
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+315
PHIL VASSAR In A Real Love (Arista)	+313

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Back When (Curb)	+488
ALAN JACKSON Monday Morning Church (Arista)	+480
GARY ALLAN Nothing On But The Radio (MCA)	+378
KEITH URBAN You're My Better Half (Capitol)	+326
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	+298
KENNY CHESNEY The Woman With You (BNA)	+292
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+292
SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	+287
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+265
BRAD PAISLEY Mud On The Tires (Arista)	+251

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 22, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of October 13-19.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
GARY ALLAN Nothin' On But The Radio (MCA)	39.8%	74.8%	16.8%	98.3%	5.0%	1.8%
JOE NICHOLS If Nobody Believed In You (Universal South)	36.3%	71.8%	18.8%	99.5%	6.8%	2.3%
SARA EVANS Suds In The Bucket (RCA)	34.8%	74.8%	17.5%	99.0%	6.0%	0.8%
GRETCHEN WILSON Here For The Party (Epic)	32.5%	63.5%	21.8%	99.0%	9.0%	4.8%
KEITH URBAN Days Go By (Capitol)	32.3%	67.5%	24.0%	98.5%	6.3%	0.8%
PHIL VASSAR In A Real Love (Arista)	29.5%	73.0%	20.3%	99.0%	3.8%	2.0%
TRACE ADKINS Rough & Ready (Capitol)	29.3%	62.3%	23.3%	97.0%	8.8%	2.8%
TOBY KEITH Stays In Mexico (DreamWorks)	27.5%	63.3%	25.8%	98.5%	7.0%	2.5%
GEORGE STRAIT I Hate Everything (MCA)	26.3%	67.0%	21.3%	97.0%	7.0%	1.8%
LONESTAR Mr. Mom (BNA)	25.3%	58.8%	23.5%	97.3%	12.3%	2.8%
DIERKS BENTLEY How Am I Doin' (Capitol)	24.5%	62.5%	26.8%	97.8%	7.0%	1.5%
BLAKE SHELTON Some Beach (Warner Bros.)	24.3%	64.0%	22.0%	96.0%	9.0%	1.0%
BROOKS & DUNN That's What It's All About (Arista)	24.0%	69.5%	23.3%	98.0%	4.5%	0.8%
JIMMY WAYNE You Are (DreamWorks)	23.8%	63.5%	25.5%	95.8%	4.8%	2.0%
RASCAL FLATTS Feels Like Today (Lyric Street)	19.5%	55.8%	25.0%	97.0%	13.5%	2.8%
SHEDAISY Come Home Soon (Lyric Street)	17.5%	55.3%	25.5%	93.8%	8.8%	4.3%
KENNY CHESNEY The Woman With You (BNA)	17.3%	55.8%	26.3%	92.3%	8.0%	2.3%
REBA MCENTIRE He Gets That From Me (MCA)	15.5%	49.0%	29.3%	91.5%	8.8%	4.5%
JOSH GRACIN Nothin' To Lose (Lyric Street)	15.5%	54.8%	27.8%	90.5%	7.0%	1.0%
BRAD PAISLEY Mud On The Tires (Arista)	15.3%	53.3%	24.0%	85.8%	6.3%	2.3%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	15.0%	55.3%	27.0%	91.3%	6.8%	2.3%
PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	14.8%	48.8%	30.3%	89.0%	7.0%	3.0%
MONTGOMERY GENTRY You Do Your Thing (Columbia)	14.8%	55.5%	27.3%	95.5%	12.3%	0.5%
JIMMY BUFFETT #MARTINA MCBRIDE Trip Around The Sun (RCA/Mailboat)	14.0%	49.3%	32.0%	90.3%	8.3%	0.8%
SUGARLAND Baby Girl (Mercury)	13.0%	47.5%	28.5%	87.8%	9.3%	2.5%
BLUE COUNTY That's Cool (Asylum/Curb)	12.5%	48.8%	32.8%	92.5%	8.5%	2.5%
TIM MCGRAW Back When (Curb)	12.3%	47.0%	24.0%	82.0%	9.5%	1.5%
KATRINA ELAM No End In Sight (Universal South)	11.5%	50.3%	30.0%	90.0%	7.8%	2.0%
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	11.0%	42.8%	32.5%	86.3%	7.5%	3.5%
STEVE HOLY Put Your Best Dress On (Curb)	10.5%	46.8%	28.0%	90.0%	12.8%	2.5%
TRICK PONY The Bride (Asylum/Curb)	10.5%	41.5%	30.8%	92.5%	17.8%	2.5%
BIG & RICH Holy Water (Warner Bros.)	7.8%	20.0%	29.8%	67.5%	13.5%	4.3%
TRAVIS TRITT #JOHN MELLENCAMP What Say You (Columbia)	7.5%	43.0%	30.8%	86.3%	10.8%	1.8%
SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	7.0%	34.8%	29.5%	83.8%	14.8%	4.8%
RESTLESS HEART Feel My Way To You (Koch)	6.8%	41.8%	32.8%	85.8%	9.3%	2.0%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Jones.
 Question of the Week: In the morning, while in an automobile or other transportation, do you listen to the radio? At home, when you are getting ready to start your day, what do you listen to?

Total
 Yes: 87%
 Listen to the radio: 34%
 Watch TV morning shows: 36%
 Watch/listen to music video channels: 7%
 Listen to CDs or tapes: 5%
 Are you kidding? I'm too busy for any of those: 18%

P1
 Yes: 88%
 Listen to the radio: 36%
 Watch TV morning shows: 36%
 Watch/listen to music video channels: 6%
 Listen to CDs or tapes: 5%
 Are you kidding? I'm too busy for any of those: 17%

P2
 Yes: 85%
 Listen to the radio: 30%
 Watch TV morning shows: 37%
 Watch/listen to music video channels: 7%
 Listen to CDs or tapes: 5%
 Are you kidding? I'm too busy for any of those: 21%

Male
 Yes: 87%
 Listen to the radio: 33%
 Watch TV morning shows: 35%
 Watch/listen to music video channels: 6%
 Listen to CDs or tapes: 6%
 Are you kidding? I'm too busy for any of those: 20%

Female
 Yes: 88%
 Listen to the radio: 36%
 Watch TV morning shows: 38%
 Watch/listen to music video channels: 6%
 Listen to CDs or tapes: 5%
 Are you kidding? I'm too busy for any of those: 15%

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..

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For The Week Ending 10/22/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
GARY ALLAN Nothing On But The Radio (MCA)	4.29	4.18	95%	11%	4.31	4.45	4.21
SARA EVANS Suds In The Bucket (RCA)	4.28	4.15	98%	24%	4.28	4.36	4.23
TIM MCGRAW Back When (Curb)	4.28	4.20	85%	9%	4.29	4.48	4.14
KEITH URBAN Days Go By (Capitol)	4.26	4.21	98%	19%	4.28	4.45	4.14
BLAKE SHELTON Some Beach (Warner Bros.)	4.26	4.17	91%	10%	4.33	4.35	4.31
KENNY CHESNEY The Woman With You (BNA)	4.21	4.12	82%	9%	4.16	4.30	4.04
DIERKS BENTLEY How Am I Doin' (Capitol)	4.20	4.23	95%	18%	4.15	4.24	4.09
TRACE ADKINS Rough & Ready (Capitol)	4.16	4.18	97%	23%	4.16	4.29	4.06
BROOKS & DUNN That's What It's All About (Arista)	4.13	4.06	96%	18%	4.16	4.39	3.98
LONESTAR Mr. Mom (BNA)	4.12	4.09	96%	19%	4.13	4.30	3.99
GEORGE STRAIT I Hate Everything (MCA)	4.11	3.98	99%	24%	4.17	4.17	4.16
JOE NICHOLS If Nobody Believed In You (Universal South)	4.09	4.09	97%	28%	4.15	4.15	4.14
JIMMY WAYNE You Are (DreamWorks)	4.09	4.02	83%	17%	4.08	4.33	3.91
PHIL VASSAR In A Real Love (Arista)	4.04	3.90	94%	17%	4.00	4.09	3.93
SHEDAISY Come Home Soon (Lyric Street)	4.03	3.93	87%	16%	3.97	4.09	3.88
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	3.99	3.95	71%	8%	3.95	3.88	4.00
ALAN JACKSON Too Much Of A Good Thing... (Arista)	3.98	3.88	98%	28%	4.11	4.18	4.06
GRETCHEN WILSON Here For The Party (Epic)	3.96	3.90	99%	36%	3.97	4.13	3.85
RASCAL FLATTS Feels Like Today (Lyric Street)	3.96	3.97	95%	25%	3.90	4.11	3.74
RESTLESS HEART Feel My Way To You (Koch)	3.95	-	41%	4%	3.95	4.22	3.79
MONTGOMERY GENTRY You Do Your Thing (Columbia)	3.91	3.84	86%	15%	3.90	3.93	3.87
TOBY KEITH Stays In Mexico (DreamWorks)	3.90	3.85	98%	28%	3.87	4.05	3.72
REBA MCENTIRE He Gets That From Me (MCA)	3.89	3.94	74%	11%	3.92	3.93	3.90
BLUE COUNTY That's Cool (Asylum/Curb)	3.89	3.89	67%	10%	3.87	4.02	3.77
JIMMY BUFFETT... Trip Around The Sun (RCA/Mailboat)	3.87	3.91	60%	10%	3.88	3.92	3.85
T. TRITT f/ J. MELLENCAMP What Say You (Columbia)	3.85	-	54%	8%	3.86	4.01	3.75
TRICK PONY The Bride (Asylum/Curb)	3.76	3.78	81%	16%	3.70	3.96	3.52
STEVE HOLY Put Your Best Dress On (Curb)	3.71	3.63	53%	10%	3.73	3.80	3.69
LEANN RIMES Nothin' 'Bout Love... (Asylum/Curb)	3.70	3.61	62%	12%	3.72	3.82	3.66

Total sample size is 433 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

RR COUNTRY TOP 30

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
4	1	LONESTAR Mr. Mom (BNA)	560	+31	10	19/0
5	2	BROOKS & DUNN That's What It's All About (Arista)	541	+13	13	19/0
3	3	SARA EVANS Suds In The Bucket (RCA)	523	-11	18	20/0
2	4	GRETCHEN WILSON Here For The Party (Epic)	516	-28	14	19/0
1	5	KEITH URBAN Days Go By (Capitol)	509	-76	16	20/0
7	6	TOBY KEITH Stays In Mexico (DreamWorks)	492	+20	9	19/1
8	7	GEORGE STRAIT I Hate Everything (MCA)	462	+2	14	18/0
9	8	SHANIA TWAIN... Party For Two (Mercury)	460	+8	5	19/0
11	9	PAUL BRANDT Convooy (Orange/Universal)	438	+18	7	18/0
12	10	GEORGE CANYON I'll Never Do... (Universal South)	434	+16	6	19/0
14	11	GARY ALLAN Nothing On But The Radio (MCA)	433	+43	11	18/0
13	12	CAROLYN DAWN JOHNSON Head Over... (Arista)	422	+24	3	19/0
10	13	RASCAL FLATTS Feels Like Today (Lyric Street)	402	-28	12	18/0
6	14	ALAN JACKSON Too Much Of A Good... (Arista)	394	-103	17	19/0
18	15	PHIL VASSAR In A Real Love (Arista)	363	+42	8	17/0
16	16	KENNY CHESNEY The Woman With You (BNA)	337	+13	6	18/0
15	17	GIL GRAND Never Comin' Down (Spin)	315	-16	10	18/0
25	18	LEANN RIMES Nothin' 'Bout Love... (Asylum/Curb)	307	+57	3	18/1
19	19	JOHNNY REID You Still Own Me (Open Road/Universal)	307	+13	6	18/0
17	20	SEAN HOGAN Catalina Sunrise (Barnstorm)	307	-15	8	18/0
21	21	TIM MCGRAW Back When (Curb)	293	+31	2	16/1
26	22	DIERKS BENTLEY How Am I Doin' (Capitol)	277	+28	6	13/0
23	23	JIMMY BUFFETT... Trip Around The Sun (RCA/Mailboat)	273	+16	4	17/1
24	24	GORD BAMFORD Heroes (Independent)	236	-17	17	15/0
30	25	BRAD PAISLEY Mud On The Tires (Arista)	227	+37	2	13/0
20	26	DERIC RUTTAN I Saved Everything (Lyric Street)	217	-50	14	18/0
Debut	27	BLAKE SHELTON Some Beach (Warner Bros.)	209	+56	1	9/0
Debut	28	J.R. VAUTOUR U Make Me Love U (Busy Music)	209	+30	1	10/0
22	29	TIM MCGRAW Live Like You Were Dying (Curb)	202	-56	20	15/0
Debut	30	BIG & RICH Holy Water (Warner Bros.)	197	+65	1	15/4

20 Canadian Cou reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/10-10/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. * Indicates Cancon. © 2004, R&R, Inc.

C O U N T R Y

FLASHBACK

1 YEAR AGO

- No. 1: "Tough Little Boys" — Gary Allan

5 YEARS AGO

- No. 1: "I Love You" — Martina McBride

10 YEARS AGO

- No. 1: "When You Walk In The Room" — Pam Tillis

15 YEARS AGO

- No. 1: "Burnin' Old Memories" — Kathy Mattea

20 YEARS AGO

- No. 1: "I've Been Around Enough To Know" — John Schneider

25 YEARS AGO

- No. 1: "Last Cheater's..." — T. G. Sheppard/"Before..." — J. Conlee

30 YEARS AGO

- No. 1: "I Honestly Love You" — Olivia Newton John

New & Active

DAVID LEE MURPHY Inspiration (Audium)
 Total Plays: 173, Total Stations: 23, Adds: 1

TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)
 Total Plays: 153, Total Stations: 24, Adds: 3

CHAD BROCK That Changed Me (BBR)
 Total Plays: 116, Total Stations: 24, Adds: 1

DAVID BALL Louisiana Melody (Quarterback)
 Total Plays: 99, Total Stations: 10, Adds: 3

MARK CHESNUTT I'm A Saint (Vivaton)
 Total Plays: 67, Total Stations: 19, Adds: 8

JULIE ROBERTS The Chance (Mercury)
 Total Plays: 66, Total Stations: 22, Adds: 11

UNCLE KRACKER Writing It Down (Lava/Warner Bros.)
 Total Plays: 60, Total Stations: 13, Adds: 1

RANDY TRAVIS Four Walls (Word/Warner Bros.)
 Total Plays: 43, Total Stations: 11, Adds: 11

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., KEAN/Arlene, TX; WZKQ/Biloxi, MS; KCCY/Colorado Springs, CO) with their respective owners, formats, and staff members.



Monitored Reporters
226 Total Reporters
113 Total Monitored
113 Total Indicator
Did Not Report, Playlist Frozen (6):
KBRJ/Anchorage, AK
KJLO/Monroe, LA
KNUE/Tyler, TX
WCTY/New London, CT
WHXX/Bluefield, WV
WPSK/Blacksburg, VA

ray charles & diana krall

“You Don’t Know Me” (2:52)

ray charles

duets with natalie cole
elton john norah jones b.b. king gladys knight diana krall
michael mcdonald johnny mathis van morrison willie nelson
bonnie raitt james taylor **genius loves company**



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That '80s Show

Do we really want to revisit the '80s?

To me, the '80s was an era when fashion and hair went terribly, terribly wrong. It was an ongoing contest to be as colorful, bizarre and asymmetrical as possible.

Picture teenager Julie donning a hot pink miniskirt with a black-and-white striped T-shirt and a turquoise blazer with the sleeves rolled up to bring it all together.

And then there was the hair. First, it was the asymmetrical bob starting above the ear on one side and shoulder-length on the other. Then it was the Madonna-wannabe perm, only mine made me look like Gilda Radner. (Note to self: People with really thick hair should never get perms.) Everything about the '60s and '70s was cool and sexy, but the '80s, in my opinion, were just plain dorky.

Flock Of Seagulls hairdos haven't come back (thankfully), and I've not yet seen one fashion magazine touting the latest in leg warmers, but '80s music continues to be cherished by today's listeners. We have found in research test after research test that Hot AC listeners still want to hear Prince's "Let's Go Crazy," Journey's "Faithfully" and OMD's "If You Leave."

As a result, '80s culture has become an important part of Hot AC programming. We're seeing all-'80s weekends, '80s weekly features and '80s promotions. What is it about the '80s that is so compelling?

"As consumers, there are places we've been and places we want to revisit," says ABC Radio Networks Sr. VP/Programming John McConnell. "The '80s product is a product that we are familiar with and have trust in."

"The '80s was a great decade for music. Contemporary music listen-

ers have shown they want to hear '80s music, and they want to hear a lot of it. Stations that have incorporated '80s music into their formats have seen terrific success."



John McConnell

The Perfect Host

Armed with this information, ABC Radio Networks recently launched a new '80s show, *Saturday Night at the '80s*, a five-hour program featuring '80s music and trivia hosted by WPLJ/New York's **Todd Pettengill**, who was recently named R&R's Hot AC Air Personality of the Year, along with morning show co-host Scott Shannon (the duo just celebrated 13 years in mornings at WPLJ).

Pettengill's diverse background, talent and energy make him the perfect host for *Saturday Night at the '80s*. He has extensive radio experience on-air and in management positions, as well as a lot of TV experience. He's hosted two internationally syndicated television shows for World Wrestling Entertainment and made appearances on the soap operas *Another World* and *As the World Turns*.

He's also an accomplished musician and a nationally known voiceover talent, and he has his own production and publishing companies. The man does it all, which makes me think he's a saint to set aside some time from his busy schedule to talk to me about his new show.

"*Saturday Night at the '80s* is an all-inclusive radio show of hit songs from the '80s," he says. "They are songs that everyone grew up hearing on the radio. The music was so mass-appeal at the time that all stations were playing the same songs."

"That is why '80s music is so familiar. No matter what station you were listening to, you were hearing the same music. Now radio is so niche, and familiarity is harder to achieve."

"The music was so mass-appeal at the time that all stations were playing the same songs. Now radio is so niche, and familiarity is harder to achieve."

Todd Pettengill

Not Like The Rest

Though the show focuses on '80s music, Pettengill brings relevance to *Saturday Night at the '80s* by relating much of the '80s content to today. He provides current information on concert dates, TV shows and celebrities and has interviews with '80s artists to satisfy our curiosity about their current whereabouts.

My favorite feature is the show's "Time Capsule," where Pettengill takes listeners back to a specific week in the '80s. It's a recap of what we were doing, what we were watching and what we were listening to. The segment also includes news

from that week, which, when you hear it, seems like it happened only yesterday.

Pettengill is also Exec. Producer of the nationally syndicated Satellite Comedy Network, which provides original comedy material to more than 150 radio affiliates across the country. So it's only appropriate that he applies his comedic talents to his weekly show.

"We're putting a lot of comedy into it," Pettengill says. "It's tongue-in-cheek comedy where we are making fun of ourselves. Sure, we'll provide the basic song information, but we also have quick hit-and-run comedy. That element sets our show apart from the others."

Pettengill understands that most

Saturday Night At The '80s

When you join Todd Pettengill for his five-hour musical history lesson on the '80s, a time he describes as "a decade of decadence," this is what you can expect to hear.

JOAN JETT & THE BLACKHEARTS | Love Rock 'N' Roll

AHA | Take On Me

STEVE WINWOOD | Higher Love

MADONNA | Like A Virgin

QUEEN | Another One Bites The Dust

NENA | 99 Red Balloons

THE POLICE | De Doo Doo Doo, De Da Da Da

SCANDAL | The Warrior

VAN HALEN | Why Can't This Be Love

PRINCE | Purple Rain

HOWARD JONES | Things Can Only Get Better

KIM WILDE | You Keep Me Hangin' On

listeners don't want to hear a lot of talk. On a specialty show of this nature, it's all about the music. So the bits are quick and include Jay Lenostyle people-on-the-street interviews with questions like "What is Bananarama?" and "What does *luft-balloons* mean?" These are placed carefully between the songs so as to not take away from the "Oh, wow" factor of the music.

ABC Radio FM Station Group VP/Programming Tom Cuddy and WPLJ MD Tony Mascaro skillfully choose the music each week and include tracks like Phil Collins' "Sus-sudio," Bon Jovi's "Born to Be My Baby" and the slick sounds of Paula Abdul's "Straight Up." I also got my share of "Oh, wow" music from artist like Falco, Thomas Dolby, Bananarama, Level 42 and Men Without Hats.

When asked if he is fast becoming an expert on everything '80s, Pettengill says, "When I research something for the show, I find 10 other things along the way — it all comes flooding back."

He's right about that. Listening to

"The '80s product is a product that we are familiar with and have trust in."

John McConnell

the song intros alone is enough to jog some nice memories of the '80s: being a wallflower at the school dance, going on my first car date with a guy who "forgot his wallet," throwing a party when my parents were in Hawaii and seeing my house get, like, totally thrashed. Those were the days of no responsibility and 100% fun.

Oh, now I get it. I finally understand why our Hot AC listeners yearn to hear '80s music: It was a dorky time, yes, but one that now brings back fond memories indeed.

TALK BACK TO R&R!

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

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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	LOS LONELY BOYS Heaven (Or/Epic)	2128	+7	209210	20	92/2
2	2	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1690	-122	152612	42	105/0
4	3	MARTINA MCBRIDE This One's For The Girls (RCA)	1629	-56	127533	40	105/0
3	4	DIDO White Flag (Arista/RMG)	1626	-86	140695	54	96/0
5	5	MAROON 5 This Love (Octone/J/RMG)	1620	-56	160732	26	86/0
9	6	KEITH URBAN You'll Think Of Me (Capitol)	1540	+237	108547	22	98/2
6	7	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1509	+53	128927	50	98/0
7	8	KIMBERLEY LOCKE 8th World Wonder (Curb)	1411	-35	81986	29	95/0
8	9	SEAL Love's Divine (Warner Bros.)	1301	-61	113191	38	98/0
11	10	ELTON JOHN Answer In The Sky (Universal)	1212	+169	68862	7	95/3
10	11	MERCYME Here With Me (INO/Curb)	1071	-45	51498	27	79/0
14	12	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	1012	+132	91377	6	92/3
15	13	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	947	+115	100982	8	79/5
16	14	JOSH GROBAN Remember When It Rained (143/Reprise)	895	+69	69759	13	82/0
13	15	3 DOORS DOWN Here Without You (Republic/Universal)	856	-28	81567	43	98/0
17	16	HALL & OATES I'll Be Around (U-Watch)	783	+43	80306	7	81/2
18	17	ALICIA KEYS If I Ain't Got You (J/RMG)	677	+31	53520	10	71/4
19	18	HOOBASTANK The Reason (Island/IDJMG)	627	+1	70828	18	43/3
20	19	LEANN RIMES f/RONAN KEATING Last Thing On My Mind (Curb)	538	-76	17977	19	71/0
22	20	TIM MCGRAW Live Like You Were Dying (Curb)	425	+85	19536	4	63/8
24	21	MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	389	+100	31542	3	56/4
23	22	KELLY CLARKSON Breakaway (Hollywood)	380	+66	77080	5	26/0
26	23	MAROON 5 She Will Be Loved (Octone/J/RMG)	342	+82	69804	2	25/6
21	24	NEWSONG When God Made You (Reunion/PLG)	336	-38	8724	8	43/2
25	25	CLAY AIKEN I Will Carry You (RCA/RMG)	271	-2	8940	10	40/0
27	26	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	255	0	32217	19	23/0
29	27	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	210	-2	22112	13	13/0
Debut	28	JOHN MAYER Daughters (Aware/Columbia)	202	+50	20369	1	29/4
30	29	KATRINA CARLSON Drive (Kataphonic)	200	-5	10916	2	40/7
Debut	30	CELINE DION Beautiful Boy (Epic)	185	+79	32893	1	31/6

115 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 10/10-10/16. 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. 5 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 Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

- SIMPLY RED** Home (simplyred.com)
Total Plays: 173, Total Stations: 35, Adds: 4
- CHRISTINE MCVIE** Friend (Koch)
Total Plays: 164, Total Stations: 34, Adds: 4
- ROD STEWART** What A Wonderful World (J/RMG)
Total Plays: 155, Total Stations: 49, Adds: 15
- JOHN MELLENCAMP** Walk Tail (Island/IDJMG)
Total Plays: 148, Total Stations: 22, Adds: 1
- BRUCE HORNSBY** Gonna Be Some Changes Made (Columbia)
Total Plays: 123, Total Stations: 21, Adds: 1

- ANITA BAKER** You're My Everything (Blue Note/EMC)
Total Plays: 104, Total Stations: 21, Adds: 4
- AMY GRANT** Come Be With Me (UME)
Total Plays: 94, Total Stations: 16, Adds: 3
- ANGEL** Love Is (Midas/ADA/WMG)
Total Plays: 79, Total Stations: 16, Adds: 0
- LIONEL RICHIE** Long Long Way To Go (Island/IDJMG)
Total Plays: 72, Total Stations: 21, Adds: 6
- BARRY MANILOW** Copacabana 2005 (Concord)
Total Plays: 72, Total Stations: 15, Adds: 3

Songs ranked by total plays

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
J. BRICKMAN f/R. VOISINE My Love Is Here (Windham Hill/RMG)	23
ROD STEWART What A Wonderful World (J/RMG)	15
NICHOLAS JONAS Dear God (Daylight/PNO/Columbia)	9
ODD HENLEY Searching For A Heart (Artemis)	9
TIM MCGRAW Live Like You Were Dying (Curb)	8
KATRINA CARLSON Drive (Kataphonic)	7
CELINE DION Beautiful Boy (Epic)	6
MAROON 5 She Will Be Loved (Octone/J/RMG)	6
LIONEL RICHIE Long Long Way To Go (Island/IDJMG)	6
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN You'll Think Of Me (Capitol)	+237
ELTON JOHN Answer In The Sky (Universal)	+169
PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	+132
ENRIQUE IGLESIAS Hero (Interscope)	+120
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+115
ROD STEWART What A Wonderful World (J/RMG)	+108
M. MCDONALD Reach Out, I'll Be There (Motown/Universal)	+100
CELINE DION A New Day Has Come (Epic)	+85
TIM MCGRAW Live Like You Were Dying (Curb)	+85
MAROON 5 She Will Be Loved (Octone/J/RMG)	+82

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1313
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1184
TRAIN Calling All Angels (Columbia)	1083
MATCHBOX TWENTY Unwell (Atlantic)	980
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	945
JOSH GROBAN You Raise Me Up (143/Reprise)	922
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	806
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	794
LONESTAR I'm Already There (BNA)	754
LUTHER VANDROSS Dance With My Father (J/RMG)	741
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	733
SHERYL CROW Soak Up The Sun (A&M/Interscope)	715

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ON THE RECORD

With
Dennis Davis
Asst. PD/MD, WDAR/
Darlington, SC

There are advantages to working in a smaller market. I have found that there is a better opportunity to connect with a larger percentage of your audience. This enables you to become actively involved in community events and be welcomed into the family that is the community. When the community considers you a member of their family, you and the station succeed.



• Another advantage is being able to execute more personal on-air promotions such as WDAR (Sunny 105.5)/Darlington, SC's "Sunny 105.5 Birthday Bucks." I love this promotion for the simple reason that we give away local cash. There is no "Be caller 50 nationwide." This is 100% local. The listeners actually call the request lines, and there is no hole-in-one game in which the listener *might* win something. The premise of the contest is that we give away \$105 every day for seven weeks. There is always one guaranteed winner per day. So far, so good. • As for music, I am liking the following songs: Elton John's "Answer in the Sky," John Mayer's "Daughters," Avion's "7 Days Without You" and NewSong's "When God Made You." This song will be the wedding song of choice this spring.

Los Lonely Boys' "Heaven" (Or/Epic) remains No. 1 at AC this week, with **Five For Fighting's** "100 Years" (Aware/Columbia) and **Martina McBride's** "This One's for the Girls" (RCA) at Nos. 2 and 3, respectively ... **Keith Urban's** "You'll Think of Me" (Capitol) jumps from 9 to 6 with Most Increased Plays, +237 ... **Elton John's** "Answer in the Sky" (Universal) goes from 11 to 10 with +169 plays, and **Phil Collins' "Don't Let Him Steal Your Heart Away"** (Atlantic) follows with +132 plays and a 14-12 rise ... Most Added this week are **Jim Brickman f/Roch Voisine's** "My Love Is Here" (Windham Hill/RMG) with 23 adds and **Rod Stewart's** "What a Wonderful World" (J/RMG) with 15 ... The top three remain untouched at Hot AC, with **Maroon 5's** "She Will Be Loved" (Octone/J/RMG) at No. 1, **Finger Eleven's** "One Thing" (Wind-up) at No. 2 and **Los Lonely Boys** at No. 3 ... **Avril Lavigne's** "My Happy Ending" (Arista/RMG) breaks into the top five with +113 ... **Goo Goo Dolls' "Give a Little Bit"** (Warner Bros.) catapults from 31 to 20 with Most Increased Plays (+626) and gets another 18 adds ... **Bowling For Soup's** "1985" (Silvertone/Jive/Zomba) is at No. 10 and is second Most Increased with +204 .. Most Added this week is **Hoobastank's** "Disappear" (Island/IDJMG) with 23 adds.



— Julie Kertes, AC/Hot AC Editor

artist activity

ARTIST: **Howie Day**

LABEL: **Epic**

By **JULIE KERTES/AC/HOT AC EDITOR**

Sometimes it takes a while for great music to be heard. This is partly because in the business of radio there is so much more to do than listen to music — sad, but true. But when we finally have a chance to listen to great music, something very magical happens. We talk about it. A buzz is generated, and the passion grows. Sometimes it takes days, sometimes years. But eventually great music will stand the test of time.



Take Howie Day, the 23-year-old songwriter from Bangor, ME. His Epic Records debut, *Stop All the World Now*, was released a year ago and has recently caught the attention of many high-profile stations at Hot AC. The single "Collide" continues to make its way up the chart, showing steady growth from week to week. And programmers are starting to talk.

KPLZ/Seattle PD Kent Phillips says, "Go ahead and tell me 'I told ya so.' I love the Howie Day. And after one week my entire staff has told me the same." And here's strong testimony from WTMX (The Mix)/Chicago PD Mary Ellen Kachinske: "Howie is quickly becoming an important artist for The Mix. 'Collide' has become one of our biggest songs of the year. Phones, sales and research — 'Collide' has all of the credentials of a big hit song. We've got it in power, and I think that says it all."

Day's musical stylings in "Collide" remind me of yet another artist who went unnoticed several years back: Joseph Arthur (Real World). Both artists achieve a vibe that is somewhat introspective and

melancholy with a hint of optimism. Day shows this in "Collide" when he sings, "Even the best fall down sometimes/Even the wrong words seem to rhyme/Out of the doubt that fills my mind/I somehow find/You and I collide."

The lyrics are powerful and are bringing in listeners. KAMX/Austin VP/Programming Dusty Hayes says, "Every time we play 'Collide' the phone rings and someone asks, 'Who is that?' It's a song that actually gets response and sounds great on the air. This could be the sleeper of the year. The research is coming in huge now as well." WWZZ (Z104)/Washington PD Sammy Simpson agrees: "'Collide' has connected with Z104 listeners. Howie has been at the top of our Internet research for weeks and continues to be a top requester. I would call it one of our champion records of the year."

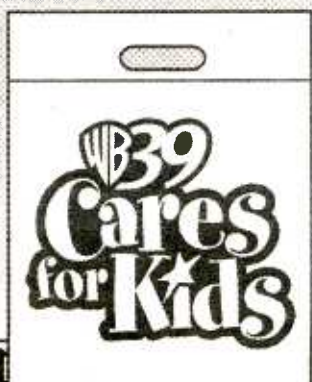
Stop All the World Now was produced by Youth (The Verve, Crowded House, Dido) and mixed by Michael Brauer (Coldplay, David Gray, Starsailor), Chris Lord-Alge (Goo Goo Dolls, Shawn Mullins, Eric Clapton) and Clive Goddard (Sneaker Pimps, Marianne Faithful). Put the talents of these industry pros together with Day's excellent songwriting and full-bodied vocals and you get a great listen from start to finish. Other tracks on the album — like "Trouble in Here," "Numbness for Sound" and "Brace Yourself" — have a modern-day U2 feel to them and are also rich in melody and lyrical content.

It may have taken a while for radio to embrace Howie Day, but growth is growth, no matter how gradual or immediate. One thing is certain: There is plenty of growing room for Howie Day at Hot AC.

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KMHX/Santa Rosa
WUGM/Biloxi

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R&R HOT AC TOP 40

October 22, 2004

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 MAROON 5 She Will Be Loved (Octone/J/RMG)	3852	+12	261942	17	97/0
	2	2 FINGER ELEVEN One Thing (Wind-up)	3428	+62	236097	24	93/0
	3	3 LOS LONELY BOYS Heaven (Or/Epic)	3073	-139	225262	31	92/0
	5	4 ASHLEE SIMPSON Pieces Of Me (Geffen)	3024	-49	214598	12	85/0
	6	5 AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2970	+113	195323	13	91/1
	4	6 HOOBASTANK The Reason (Island/IDJMG)	2938	-163	202012	35	95/0
	9	7 JOHN MAYER Daughters (Aware/Columbia)	2447	+70	163994	9	91/1
	7	8 COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	2296	-245	159393	24	90/0
	8	9 MAROON 5 This Love (Octone/J/RMG)	2183	-212	163971	41	94/0
	10	10 BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	2168	+204	132671	12	78/3
	11	11 RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2059	+143	135410	12	81/2
	14	12 KELLY CLARKSON Breakaway (Hollywood)	1820	+165	138248	11	66/2
	12	13 GAVIN DEGRAW I Don't Want To Be (J/RMG)	1740	-37	119933	31	70/0
	13	14 SARAH MCLACHLAN World On Fire (Arista/RMG)	1727	+36	95024	13	79/1
	16	15 SEETHER f/AMY LEE Broken (Wind-up)	1634	+91	74812	14	67/1
	17	16 DURAN DURAN (Reach Up For The) Sunrise (Epic)	1433	+173	90560	7	78/6
	18	17 LENNY KRAVITZ Lady (Virgin)	1408	+151	99063	7	74/9
	20	18 U2 Vertigo (Interscope)	1179	+164	92607	4	60/3
	21	19 SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1170	+161	65296	5	65/5
	31	20 GOO GOO DOLLS Give A Little Bit (Warner Bros.)	1125	+626	81159	2	82/18
	22	21 KILLERS Somebody Told Me (Island/IDJMG)	921	+65	44865	10	43/1
	19	22 NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	879	-143	50253	20	47/0
	23	23 HOWIE DAY Collide (Epic)	809	+70	38781	10	41/2
	29	24 LOS LONELY BOYS More Than Love (Or/Epic)	657	+122	28450	5	48/3
	24	25 DIDO Sand In My Shoes (Arista/RMG)	613	-33	19530	6	55/3
	27	26 LINKIN PARK Breaking The Habit (Warner Bros.)	612	+12	31956	7	24/1
	30	27 TEARS FOR FEARS Call Me Mellow (Universal Music)	555	+51	17352	8	38/1
	25	28 VANESSA CARLTON White Houses (A&M/Interscope)	552	-81	18797	6	40/0
	36	29 INGRAM HILL Will I Ever Make It Home (Hollywood)	438	+29	15421	8	34/5
	28	30 AVION Seven Days Without You (Columbia)	430	-150	14848	20	30/0
	38	31 GWEN STEFANI What You Waiting For? (Interscope)	429	+91	25099	2	23/2
	34	32 DIANA ANAID Last Thing (Five Crowns Music)	418	-25	10443	11	28/1
	32	33 TRAIN Ordinary (Columbia)	411	-56	16723	20	23/0
	35	34 MARTINA MCBRIDE This One's For The Girls (RCA)	406	-30	27051	19	17/0
	26	35 ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)	406	-211	16951	10	39/0
	40	36 CALLING Anything (RCA/RMG)	385	+82	7464	2	37/5
	37	37 JOJO Leave (Get Out) (BlackGround/Universal)	356	-33	11769	9	12/0
	39	38 JOHN MELLENCAMP Walk Tall (Island/IDJMG)	355	+21	17006	3	30/1
Debut	39	KEANE Somewhere Only We Know (Interscope)	324	+55	7407	1	28/2
Debut	40	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	253	+46	14716	1	6/0

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/10-10/16. 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 Arbitron Inc. © 2004, Arbitron Inc. © 2004, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
HOOBASTANK Disappear (Island/IDJMG)	23
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	18
LIVE We Deal In Dreams (Radioactive/Geffen)	12
LENNY KRAVITZ Lady (Virgin)	9
OURAN OURAN (Reach Up For The) Sunrise (Epic)	6
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	5
CALLING Anything (RCA/RMG)	5
INGRAM HILL Will I Ever Make It Home (Hollywood)	5
LOW MILLIONS Eleanor (Manhattan/EMC)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+626
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+204
OURAN OURAN (Reach Up For The) Sunrise (Epic)	+173
KELLY CLARKSON Breakaway (Hollywood)	+165
U2 Vertigo (Interscope)	+164
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+161
LENNY KRAVITZ Lady (Virgin)	+151
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+143
LOS LONELY BOYS More Than Love (Or/Epic)	+122
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+113

New & Active

LOW MILLIONS Eleanor (Manhattan/EMC) Total Plays: 185, Total Stations: 21, Adds: 4
MARC BROUSSARO Where You Are (Island/IDJMG) Total Plays: 175, Total Stations: 22, Adds: 2
FROU FROU Let Go (Geffen) Total Plays: 159, Total Stations: 14, Adds: 0
JET Look What You've Done (Atlantic) Total Plays: 140, Total Stations: 15, Adds: 3
UNCLE KRACKER Writing It Down (Lava/Warner Bros.) Total Plays: 129, Total Stations: 15, Adds: 0
MINOY SMITH Come To Jesus (Vanguard) Total Plays: 117, Total Stations: 16, Adds: 2
DIRTY VEGAS Walk Into The Sun (Capitol) Total Plays: 104, Total Stations: 15, Adds: 1
311 Amber (Volcano/Zomba) Total Plays: 100, Total Stations: 12, Adds: 1
JOSS STONE You Had Me (S-Curve/EMC) Total Plays: 87, Total Stations: 10, Adds: 2
HOOBASTANK Disappear (Island/IDJMG) Total Plays: 48, Total Stations: 25, Adds: 23

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*Source: Arbitron Spring 2004



Postcards From Beyond The Border

Veteran PD and *Quiet Music* host Nick Francis' musings on music

Greetings, Smooth Jazzers! I'm writing to you from my lovely imaginary hotel room located somewhere a few meters off a beautiful foreign coastline. Let me tell you about the music I've been hearing lately. I ask you to imagine the following recordings as postcards coming to you from abroad, from places you could get to if you wished, but, perhaps because of circumstance or choice, you can't go there now.

Perhaps in the future you'll visit. At the very least, you can enjoy these postcards as a simple reminder of what exists outside the borders of your station, environment and/or mind. I think you'll find them refreshing and rather tasty.

From The North

(Imagine a photo of a beautiful Norwegian fjord, surrounded by mountains.) There is some terrific music coming out of Norway, including a pop duo called The Kings Of Convenience, who are a 21st-century Euro-version of Simon & Garfunkel. They're very cool.

But on the jazz front, I have to tell you about Jan Garbarek's *In Praise of Dreams*. Garbarek is one of the core artists from the legendary ECM Records, out of Germany. ECM is the creation of producer Manfred Eicher, who for over 30 years has been creating a catalog of astounding music — experimental, sophisticated, pristine and atmospheric. It's one of the few labels in the world that really has its own personality and that to this day remains independent economically and artistically.

The label has featured some of the world's most talented musicians. Pat Metheny, Chick Corea, Gary Burton and Bill Frisell recorded some of their best work there, and Keith Jarrett still records for ECM. But Garbarek is the centerpiece. His playing and compositional skills exhibit a combination of world-influenced musical sophistication and sensitivity to the folk roots of his native Norway.

His work is simultaneously simple and complex; dense, yet filled with space; sad and joyous; acoustic and electronic; traditional and new. *In Praise of Dreams* is a trio session, featuring American violist Kim Kashkashian and African-French drummer

Manu Katché. Garbarek plays all his saxophones and mixes in synthesizers and electronic textures.

Want to experience a unique musical landscape? This is the place. Some of the memorable tracks include the haunting "Knot of Place and Time," featuring a great melodic weaving of sax and viola; the catchy and melodic title track; and the hypnotic Middle Eastern vibe of "Cloud of Unknowing."

Another Part Of Norway

(Now imagine a photo of a cool electric jam session in a vibrating Oslo club.) Here's another guy who's blowing my mind: Bugge Wesseltoft (pronounced "Boogie"). I first heard of Bugge on the cool *Rendezvous Lounge* CD. I came across his work on other compilations, I loved all the tracks, and I found out that he's yet another brilliant Norwegian who played on quite a few ECM recordings in the late '80s and early '90s. (He even played on Garbarek's CD *Rites*.)

By the mid-90's, however, Wesseltoft had become enamored of the electronic music scene going full blast in Europe. He wanted to blend elements of jazz with electronica and started Bugge Wesseltoft's New Dimension Of Jazz and his own label, Jazzland.

No one has blended the melodic artistry of jazz with the beats and atmosphere of electronica better than this guy. His 2001 Jazzland CD, *Moving*, is proof. The disc starts out with "Change," the track featured on *Rendezvous Lounge*. The version on *Moving*, however, is twice as long, and it grabs you harder because of a slow and compelling introduction that sets you up for the groove to follow, reminiscent of the Miles Davis' "In a Silent Way."

Then it's on to track No. 2, "Gare Nu Nord," another hypnotic 10-

minute atmospheric groove fest, followed by another delicate and melodic track called "Yellow Is the Color." I hear Tangerine Dream with a jazz edge, and some Metheny "As Falls Wichita..." vibe. (Am I making any sense here?)

From beginning to end, this CD grooves along, and I really can't say any more other than that you should buy this CD from the Jazzland site. Just maybe some smart record exec will sign this guy and make the CD available in the States.

Way Down South

(Imagine a photo of a picturesque Brazilian beach with beautiful Brazilian men and women playing conga drums and dancing erotically around the camera.) The Brazilians continue to impress musically. Six Degrees Records, one of the coolest contemporary labels out there, has a couple of relatively new releases from some great young talent.

Celso Fonseca is a young Brazilian with an easygoing manner and singing style reminiscent of a young Caetano Veloso. His 2003 release *Natural* has a quiet grace, with acoustic guitars, soft grooves and plenty of sweet romantic crooning.

I'm writing to you from my lovely imaginary hotel room located somewhere a few meters off a beautiful foreign coastline.

Another new Brazilian talent is Bebel Gilberto, the daughter of Joao Gilberto (one of the makers of "The Girl From Ipanema"). Her second release, *Bebel*, is filled with confident and sexy performances that mix classic samba with contemporary electronics and textures. My favorite tracks on the disc are "Simplesmente," "Aganju" and "Cada Beijo."

Closer To Home

(Imagine a photo of a small club in a town you haven't been to. The girl singing onstage has a familiar look, but you can't quite place it. The scene looks so fresh and contemporary, yet so retro, that you don't know if this photo was taken in 1954 or 2004.) If you can imagine a cross between Billie Holiday and Annie Hall, you may be imagining Madeleine Peyroux. This cool, quirky songstress debuted in 1998 with the CD *Dreamland* and has now backed it up with a cool set on her latest effort, *Careless Love* (Rounder).

This 13-song set, produced by Larry Klein (Joni Mitchell), features Peyroux backed by a great-sounding instrumental quartet, including Larry Goldings on keyboards and Dean Parks on guitar. She's got that sassy Billie Holiday drawl happening and rolls easy through an eclectic mix of midtempo tunes and ballads.

The CD starts off with a Western swing groove, with Leonard Cohen's "Dance to the End of Time," followed by "Don't Wait Too Long." Peyroux also takes on the masters: Her jazzy version of Bob Dylan's "You're Gonna Make Me Lonesome When You Go" is right on, as is the pleading, sad mood of Hank Williams' "Weary Blues." You could easily think Peyroux is some record exec's idea of the "next Norah Jones," but knowing her first recording (and musical signature) dates back to 1996, you gotta let that idea go. She's got her own thing going on. This is a thoroughly enjoyable disc.

Piano Men

(Imagine a photo of a piano. The space around the piano is dark, but someone is playing it. You can't recognize him, there's too much shadow. It feels late — definitely after closing time.) A little solo piano goes a long way. Very few people can pull it off without boring a listener to death. Lately, however, there has been a significant number of solo piano releases from all kinds of players. Here are three great examples of those quiet moments in action.

From one of England's hottest composers comes a strikingly spare and beautiful work. Craig Armstrong's career has been skyrocketing since his fantastic work on Baz Luhrmann's film *Moulin Rouge*. His latest CD, *Piano Works* (Sanctuary), is a solo recording featuring new tunes as well as bits from his films, solo albums and collaborations.

It is a minimalist recording — lots of musical space, with the piano and occasional electronic treatments. There's a real Eric Satie, as well as Brian Eno, vibe on this disc. If you're looking for a lot of notes, this one will not do it for you.

I can't believe Joe Sample had never made a solo piano record in his career until now, but it's true. And if you're expecting some kind of funk and R&B disc, forget it. Joe gets back to the basics. For the last few years he has been thinking a lot about doing something that would cover the basic history of 20th-century American music — blues, jazz, R&B and rock, primarily.

His CD, *Soul Shadows* (PRA), surely hints at his desire to show the big

musical picture. He kicks the CD off with a rollicking New Orleans stride-piano groove with "How You Gonna Keep 'Em Down on the Farm," a big hit tune from 1918. Then it's a sweet performance of Fats Waller's "Ain't Misbehavin'." You get the picture: lots of cool versions of standards. One of my favorites on the disc, "Shreveport Stomp," was written and recorded by Jelly Roll Morton in the early '20s and is one of Joe's favorite tunes.

Joe also includes a couple of his own compositions ("Soul Shadows," from his Crusader days, and "Spellbound"). He incorporates lots of piano stylings, throwing in bits of stride piano, ragtime, boogie-woogie, swing, bebop, blues, funk and soul — sometimes all within a single song.

The beauty of a great solo piano recording is that you can sometimes actually hear the musician thinking as he lays out the patterns of sound.

The beauty of a great solo piano recording is that you can sometimes actually hear the musician thinking as he lays out the patterns of sound. As he plays, Joe seems to be bringing out his own memories of his evolution as a musician and, at the same time, his love for the sounds that influenced him. Joe Sample is having a lot of fun here, and he's telling you an amazing story at the same time.

Finally, a guy who's made a career for himself in solo piano: George Winston. He may not have the greatest piano skills in the world, and he may not be the most dynamic live performer, but I always look forward to hearing what he can do. He quite properly describes himself as a "folk pianist," and *Montana — A Love Story*, his latest CD (Windham Hill), fits his description perfectly.

His choice of material is always eclectic and reflects his widespread musical influences, ranging from traditional American and Celtic folk songs to Chinese folk melodies. And Winston always makes sure he covers a few of his pop music favorites like, on his new CD, Sam Cooke's "You Send Me." There's also an odd classical piece from Frank Zappa. The mood is consistently reflective and pensive, and the playing is centered and focused.

Highlights include "Thumbelina," "Belly on the Lowland," "Variations on Bamboo" and a sweet rendition of "Goodnight Irene." It may sound trite, but it's true, from my experience: Listening to George Winston is like listening to a slow-moving river on a warm summer day.

R&R SMOOTH JAZZ TOP 30

October 22, 2004

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GERALD ALBRIGHT To The Max (GRP/VMG)	873	+23	101040	23	39/0
2	2	BONEY JAMES Here She Comes (Warner Bros.)	793	-21	92341	19	38/0
4	3	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	737	+38	91403	21	36/0
3	4	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	730	+15	76122	18	35/1
6	5	RICHARD ELLIOT Your Secret Love (GRP/VMG)	650	+30	84546	13	36/0
5	6	MICHAEL LINGTON Show Me (Rendezvous)	612	-29	69952	28	37/0
8	7	CHRIS BOTTI Back Into My Heart (Columbia)	562	+23	64694	24	38/0
7	8	ANITA BAKER You're My Everything (Blue Note/EMC)	549	-18	59123	16	37/0
12	9	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	445	+32	36335	12	35/1
14	10	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	441	+41	43810	24	34/1
16	11	SOUL BALLET Cream (215)	428	+40	61032	9	35/1
13	12	MINDI ABAIR Come As You Are (GRP/VMG)	422	+17	48899	8	38/1
11	13	MARION MEADOWS Sweet Grapes (Heads Up)	422	-9	52487	16	32/0
10	14	TIM BOWMAN Summer Groove (Liquid 8)	420	-12	49075	11	34/0
9	15	MARCANTOINE Mediterraneo (Rendezvous)	417	-25	45517	35	34/0
17	16	NICK COLIONNE It's Been Too Long (3 Keys Music)	375	+16	49815	17	32/1
18	17	KIM WATERS In Deep (Shanachie)	351	+5	41741	15	30/0
20	18	PETER WHITE How Does It Feel (Columbia)	311	+14	35788	8	30/1
26	19	MICHAEL McDONALD Tracks Of My Tears (Motown/Universal)	308	+121	27883	2	26/3
19	20	HALL & OATES Love TKO (U-Watch)	306	-1	21548	6	21/0
Debut	21	QUEEN LATIFAH California Dreamin' (Vector)	297	+171	37491	1	30/7
21	22	RENEE OLSTEAD A Love That Will Last (143/Reprise)	249	-10	13943	13	18/0
23	23	PATTI LABELLE New Day (Def Soul/IDJMG)	240	-9	20392	18	16/0
25	24	PIECES OF A DREAM It's Go Time (Heads Up)	222	+30	17621	7	19/0
24	25	STEVE OLIVER Chips & Salsa (Koch)	222	+6	12653	9	18/0
Debut	26	DAVE KOZ Let It Free (Capitol)	204	+56	20391	1	26/7
Debut	27	EUGE GROOVE XXL (Narada)	180	+30	21980	1	20/3
27	28	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	177	-8	7824	7	17/0
29	29	PAUL BROWN Moment By Moment (GRP/VMG)	176	+15	34076	4	16/0
Debut	30	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	159	+49	10810	1	13/2

39 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/10-10/16. 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 Arbitron Inc. © 2004. Arbitron Inc.). © 2004. R&R, Inc.

New & Active

GREG ADAMS Firefly (215)

Total Plays: 159, Total Stations: 17, Adds: 2

THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)

Total Plays: 134, Total Stations: 10, Adds: 0

EVERETTE HARP Can You Hear Me (A440)

Total Plays: 132, Total Stations: 13, Adds: 0

FOURPLAY Fields Of Gold (RCA Victor)

Total Plays: 89, Total Stations: 13, Adds: 2

RAFE GOMEZ Icy (Tommy Boy)

Total Plays: 75, Total Stations: 8, Adds: 0

FATBURGER Work To Do (Shanachie)

Total Plays: 74, Total Stations: 9, Adds: 0

GRADY NICHOLS Tuesday Morning (Compendia)

Total Plays: 61, Total Stations: 5, Adds: 0

RICHARD SMITH Whatz Up? (A440)

Total Plays: 54, Total Stations: 7, Adds: 0

BRENDA RUSSELL I Know You By Heart (Narada)

Total Plays: 44, Total Stations: 4, Adds: 0

NORAH JONES Those Sweet Words (Blue Note/EMC)

Total Plays: 42, Total Stations: 4, Adds: 1

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
QUEEN LATIFAH California Dreamin' (Vector)	7
DAVE KOZ Let It Free (Capitol)	7
MICHAEL McDONALD Tracks Of My Tears (Motown/Universal)	3
EUGE GROOVE XXL (Narada)	3
GREG ADAMS Firefly (215)	2
RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	2
FOURPLAY Fields Of Gold (RCA Victor)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
QUEEN LATIFAH California Dreamin' (Vector)	+171
MICHAEL McDONALD Tracks Of My Tears (Motown/Universal)	+121
DAVE KOZ Let It Free (Capitol)	+56
RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	+49
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	+41
SOUL BALLET Cream (215)	+40
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	+38
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+32

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE KOZ All I See Is You (Capitol)	362
SEAL Love's Divine (Warner Bros.)	343
JOYCE COOLING Expression (Narada)	321
PAUL TAYLOR Steppin' Out (Peak)	304
PAUL BROWN 24/7 (GRP/VMG)	299
RICK BRAUN Daddy-O (Warner Bros.)	263
RAMSEY LEWIS TRIO The In Crowd (Narada)	254
PRAFUL Sigh (Rendezvous)	243
EUGE GROOVE Livin' Large (Narada)	236
PETER WHITE Talkin' Bout Love (Columbia)	235
DAN SIEGEL In Your Eyes (Native Language)	232
NICK COLIONNE High Flyin' (3 Keys Music)	218
RICHARD SMITH Sing A Song (A440)	216
STEVE COLE Everyday (Warner Bros.)	204
KIM WATERS The Ride (Shanachie)	185

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R&R SMOOTH JAZZ TOP 30 INDICATOR

October 22, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BONEY JAMES Here She Comes (Warner Bros.)	196	+7	1040	18	13/0
5	2	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	169	+2	1333	16	14/0
4	3	ANITA BAKER You're My Everything (Blue Note/EMC)	169	-3	931	15	13/0
3	4	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	163	-24	1290	20	13/0
2	5	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	162	-26	912	12	14/0
10	6	KIM WATERS In Deep (Shanachie)	158	+18	1073	18	15/0
9	7	MINDI ABAIR Come As You Are (GRP/VMG)	154	+9	990	7	14/0
12	8	EVERETTE HARP Can You Hear Me (A440)	149	+14	828	19	15/1
8	9	MICHAEL LINGTON Show Me (Rendezvous)	147	+2	729	26	11/0
6	10	SOUL BALLET Cream (215)	139	-6	867	10	14/0
14	11	TIM BOWMAN Summer Groove (Liquid 8)	135	+4	526	10	12/0
7	12	STEVE OLIVER Chips & Salsa (Koch)	132	-13	821	13	12/0
15	13	GERALD ALBRIGHT To The Max (GRP/VMG)	130	-1	870	23	10/1
11	14	RICHARD ELLIOT Your Secret Love (GRP/VMG)	128	-9	710	12	12/0
13	15	EUGE GROOVE XXL (Narada)	125	-7	656	3	13/0
16	16	GRADY NICHOLS Tuesday Morning (Compendia)	122	+5	998	6	10/0
23	17	FOURPLAY Play Around It (RCA Victor)	110	+13	533	18	9/1
27	18	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	107	+16	645	4	10/1
26	19	GREG ADAMS Firefly (215)	107	+15	772	4	11/0
19	20	GARRY GOIN Don't Ask My Neighbors (Compendia)	106	+5	961	3	9/0
17	21	FATBURGER Work To Do (Shanachie)	106	+2	636	3	10/0
18	22	FOURPLAY Fields Of Gold (RCA Victor)	102	-1	772	5	10/0
22	23	JEFF KASHIWA Peace Of Mind (Native Language)	99	+2	845	2	11/0
21	24	RAFE GOMEZ Icy (Tommy Boy)	95	-4	661	7	10/0
28	25	DAVE KOZ Let It Free (Capitol)	91	+3	320	3	9/0
29	26	NOVENCENTO f/STANLEY JORDAN Easy Love (Favored Nations)	89	+3	515	3	8/1
30	27	PAUL BROWN Moment By Moment (GRP/VMG)	87	+3	681	5	7/0
25	28	MARION MEADOWS Sweet Grapes (Heads Up)	87	-6	672	16	10/0
-	29	POSITIVE FLOW The City Streets (Shanachie)	83	-1	434	3	9/0
20	30	CHRIS BOTTI Back Into My Heart (Columbia)	81	-18	332	25	7/0

17 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 10/10 - Saturday 10/16.
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Most Added

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ARTIST TITLE LABEL(S)	ADDS
MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	3
RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)	3
RAMSEY LEWIS TRIO Midnight At The Oasis (Narada)	3
ANDRE WARD Streets Of Gold (Orpheus)	2
THA' HOT CLUB I'm Gonna Love You Just... (Shanachie)	2
ADANI & WOLF Daylight (Rendezvous)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)	+37
GEORGE BENSON Whole Man (GRP/VMG)	+25
MARION MEADOWS Step A Little Closer (Heads Up)	+25
WAYMAN TISDALE Even When (Rendezvous)	+23
QUEEN LATIFAH California Dreamin' (Vector)	+22
NORAH JONES I Walk The Line (Blue Note/EMC)	+22
NORMAN BROWN Let's Play (Warner Bros.)	+20
PETER WHITE Coast Road Drive (Columbia)	+19

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RAMSEY LEWIS TRIO The In Crowd (Narada)	81
JOYCE COOLING Expression (Narada)	67
PETE BELASCO Deeper (Compendia)	62
DAVE KOZ All I See Is You (Capitol)	58
PAUL BROWN 24/7 (GRP/VMG)	48
NAJEE Eye 2 Eye (N-Coded)	39
EUGE GROOVE Livin' Large (Narada)	34
KIM WATERS The Ride (Shanachie)	29
HIL ST. SOUL For The Love Of You (Shanachie)	28
STEVE COLE Everyday (Warner Bros.)	27
RICHARD ELLIOT Sly (GRP/VMG)	26
PAUL TAYLOR Steppin' Out (Peak)	26
PAUL TAYLOR On The Move (Peak)	24
ALKEMX Time To Lounge (Rendezvous)	23
BASS X Vonni (Liquid 8)	20

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY*
OM/PD: Kevin Callahan
MD: Julie Felner
No Adds

KAJZ/Albuquerque, NM*
OM: Jim Walton
PD/MD: Paul Laviole
No Adds

KNIK/Anchorage, AK
OM/PD: Aaron Wallender
15 RAY CHARLES f/ DIANA KRALL

WJZZ/Atlanta, GA*
PD/MD: Dave Kosh
No Adds

WOJZ/Atlantic City, NJ*
No Adds

KSMJ/Bakersfield, CA*
OM/PD: Chris Townshend
APD: Nick Novak
NICK COLONNE

WEAA/Baltimore, MD
OM/PD: Wade Jackson
MD: Kayona Brown
9 GERALD ALBRIGHT
3 MICHAEL MCDONALD

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

WVSU/Birmingham, AL
PD/MD: Andy Parrish
6 ERIC MARIENHAL
RAMSEY LEWIS TRIO
JAMES VARGAS
RAY CHARLES f/ DIANA KRALL
RON FATTORUSSO

WNWA/Chicago, IL*
OM: Bob Kaake
PD: Steve Stiles
MD: Michael La Crosse
DAVE KOZ
NORMAN BROWN

WNWV/Cleveland, OH*
OM/PD: Bernie Kimble
No Adds

KSKX/Colorado Springs, CO*
PD: Steve Hibbard
MD: Laurie Cobb
DAVE KOZ
EUGE GROOVE
ERIC DARIUS
RAMSEY LEWIS TRIO

WJZA/Columbus, OH*
PD/MD: Bill Harman
No Adds

KOAI/Dallas, TX*
OM/PD: Kurt Johnson
MD: Mark Sanford
No Adds

KJCD/Denver, CO*
PD/MD: Michael Fischer
2 QUEEN LATIFAH
1 DAVE KOZ
1 FOURPLAY

WVMV/Detroit, MI*
OM/PD: Tom Stecker
MD: Sandy Kovach
EUGE GROOVE

KEZL/Fresno, CA*
OM: E. Curtis Johnson
PD/MD: J. Weidenheimer
GREG ADAMS

WJZ/Fl. Myers, FL*
OM: Steve Amari
PD: Joe Turner
MD: Randi Bachman
DAVE KOZ

WQTO/Hartford, CT
PD/MD: Stewart Stone
No Adds

KHJZ/Houston, TX*
PD: Maxine Todd
APD/MD: Greg Morgan
WAYMAN TISDALE

WYJZ/Indianapolis, IN*
OM/PD: Carl Frye
16 RAY CHARLES f/ DIANA KRALL
2 PETER WHITE
2 SOUL BALLET
MICHAEL MCDONALD
QUEEN LATIFAH

KJLU/Jefferson City, MO
PD/MD: Dan Turner
4 RAMSEY LEWIS TRIO
4 ANITA BAKER

KOAS/Las Vegas, NV*
PD/MD: Erik Fox
EUGE GROOVE
RAY CHARLES f/ DIANA KRALL

KUAP/Little Rock, AR
PD/MD: Michael Nellums
3 RAMSEY LEWIS TRIO
1 ADANI & WOLF

KSBR/Los Angeles, CA
OM/PD: Terry Wedel
MD: Susan Koshbay
2 MICHAEL MCDONALD
1 DAVID BENOFF & RUSS FREEMAN

KTWV/Los Angeles, CA*
PD: Paul Goldstein
APD/MD: Samantha Pascual
No Adds

WJZL/Louisville, KY*
PD/MD: Gator Glass
APD: Ron Fisher
2 DAVE KOZ

WJZN/Memphis, TN*
PD/MD: Norm Miller
No Adds

WLVE/Miami, FL*
OM: Rob Roberts
PD/MD: Rich McMillan
1 DAVE KOZ
MINOI ABAIR

WJZ/Milwaukee, WI*
PD: Stan Atkinson
MD: Steve Scott
DAVE KOZ
GREG ADAMS
MICHAEL MCDONALD

KJZI/Minneapolis, MN*
PD: Bob Wood
MD: Mike Wolf
1 DAVE KOZ
MICHAEL MCDONALD

KRVR/Modesto, CA*
OM/MD: Doug Wulff
PD: Jim Bryan
1 QUEEN LATIFAH

WVAS/Montgomery, AL
MD: Eugenia Ricks
16 CRAIG CHAQUICO
16 HALL & DATES
15 RAY CHARLES f/ DIANA KRALL
14 A RAY FULLER

WFSK/Nashville, TN
MD: Chris Nochowicz
15 LALAH HATHAWAY
7 ANDRE WARD
6 ADANI & WOLF
6 PETER WHITE
5 HUGH MASEKELA
4 ERIC DARIUS
2 CHAKA KHAN

DMX Jazz Vocal Blend/Network
PD/MD: Kenji Johnson
25 GEORGE BENSON
25 MARION MEADOWS
23 WAYMAN TISDALE
22 NORAH JONES
22 EVERETTE HARP
20 NORMAN BROWN
19 PETER WHITE
18 PIECES OF A DREAM
17 PETE BELASCO
17 JEFF LORBER
16 MINDI ABAIR
15 DAVID LANZ
15 JAMIE CULLUM
14 ERIC DARIUS
13 NESTOR TORRES
12 TENEEK
12 DAVID GARFIELD
12 STEVE OLIVER
12 RENEE OLSTEAD
11 MICHAEL LINGTON f/ WENDY MOTEN
11 JANITA
11 AJ
10 FOURPLAY
10 THA' HOT CLUB
10 GLADYS KNIGHT f/ VESDIO ALEJANDRO
10 JAMES VARGAS
10 AL JARREAU
9 UNWRAPPED VOL. 3
9 BUEWETT BOSTICK
8 PHILLIP MARTIN
8 VLAD
8 RICARDO SCALES
8 BOYZ II MEN
8 SERGIO CAPUTO
8 SURFERS
8 JONATHAN CAIN
7 DON GRUSIN
7 MANHATTEN TRANSFER
7 RHONDA SMITH
6 MICHAEL MCDONALD
6 SEAL
6 MARILYN SCOTT
6 GEORGE COLLIHO
6 WILL DOWNING
5 BILLY MILLS
5 DAVE KOZ
4 MAYSA
4 CHRIS STANDING
4 QUEEN LATIFAH
4 JOEL VIRGEL

DMX Smooth Jazz/Network
PD/MD: Jeanne Destro
10 ANDRE WARD
10 MARC ANTOINE

Music Choice Smooth Jazz/Network
APD: Will Kinnally
MD: Gary Susalls
7 NOVENCENTO f/ STANLEY JORDAN
6 CHRIS BOTTI
4 THA' HOT CLUB
4 RAMSEY LEWIS TRIO
4 TORCUATO MARIANO

Sirius Jazz Cafe/Network
PD: Teresa Kincaid
MD: Rick Laboy
No Adds

XM Watercolors/Network
PD/MD: Shiritta Colon
BONEY JAMES

WQCD/New York, NY*
PD: Blake Lawrence
No Adds

WLOQ/Orlando, FL*
PD/MD: Brian Morgan
No Adds

WJZ/Philadelphia, PA*
PD: Michael Tozzi
MD: Frank Childs
No Adds

KYOT/Phoenix, AZ*
PD: Shaun Holly
APD/MD: Angie Handa
No Adds

KJZS/Reno, NV*
OM: Rob Brooks
PD/MD: Robert Dees
SEAL
QUEEN LATIFAH

KSSJ/Sacramento, CA*
PD/MD: Lee Hansen
No Adds

KBZN/Salt Lake City, UT*
OM/PD: Dan Jessop
No Adds

KKSF/San Francisco, CA*
PD: Michael Erickson
MD: Ken Jones
3 QUEEN LATIFAH

KJZY/Santa Rosa, CA*
PD: Gordon Zlot
APD/MD: Rob Singleton
2 QUEEN LATIFAH
NORAH JONES f/ WAX POETIC

KWJZ/Seattle, WA*
PD: Carol Handley
MD: Dianna Rose
No Adds

WSSM/St. Louis, MO*
PD: David Myers
10 NORAH JONES
3 PAUL JACKSON, JR
1 QUEEN LATIFAH

WSJT/Tampa, FL*
PD: Ross Block
MD: Kathy Curtis
No Adds

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

POWERED BY MEDIABASE

*Monitored Reporters

56 Total Reporters

39 Total Monitored

17 Total Indicator

Did Not Report, Playlist Frozen (3):
KPVU/Houston, TX
WJAB/Huntsville, AL
WSBZ/FL Walton Beach, FL



KEN ANTHONY

kanthony@radioandrecords.com

PART ONE OF A TWO-PART SERIES

Howard Stern's Sirius Move

Sirius puts its money where Stern's mouth is

Howard Stern's recent announcement that he's moving to Sirius Satellite Radio in 2006 has sent a shockwave through the radio industry the likes of which we've not felt in years. While the short-term and long-term implications of this deal will be pondered for some time, this week, in Part One of a two-part series, I've gathered comments from Rock's top consultants, a PD whose station runs Stern in mornings and a PD whose station doesn't. Let the banter begin!

When Stern's big announcement came live on the air the morning of Oct. 6, it took the radio industry and Stern's huge listening audience by surprise. The self-proclaimed "King of All Media" had pulled another shocker.

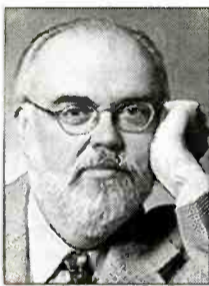
Infinity's official announcement followed shortly thereafter. Two sentences from Infinity Director/Communications Karen Mateo said it all: "We at Infinity have enjoyed our years with Howard. We wish him well in his new foray into the world of pay subscription radio, beginning in 2006."

Initial Reactions

Radio's reaction was fast and furious, especially from several of the top executives holed up in San Diego for the NAB Radio Show. One of those executives was DeMers Programming President Alex DeMers. He was already aware of Stern's announcement, which had run live on the East Coast a few hours earlier,

but hearing it on the radio was nonetheless shocking.

"As much as I think, intellectually, we all anticipated it, there's still something emotional when some-



Alex DeMers

one makes an announcement of this magnitude," says DeMers. "It really does have an impact on you. A lot of us who are Howard's contemporaries in this business have shared the same passion for radio that he has, and it really hits you when someone who shares your passion for the me-

diuM decides to leave it."

WBZX/Columbus, OH has run Stern in the morning since 1998, and PD Hal Fish heard Stern's announcement live. "I wasn't the least bit shocked," he says. "If he said it once, he said it a thousand times: 'I don't want to be here anymore.' While you often wonder how much of his banter is posturing and part of the show and how much is true emotion, I would almost have been let down if he hadn't done something drastic eventually."

Stern's move was great news for WAAF/Boston PD Keith Hastings, especially since his station has been battling Stern in mornings on WBCN/Boston for years. "My first thought was that life as WBCN knows it is now over," he says. "Their ratings have been overdependent on Howard for a long time."

With tongue firmly in cheek, Jacobs Media President Fred Jacobs describes Stern's announcement as akin to a terrorist attack on terrestrial radio. He also wasn't surprised by

the move. "The biggest surprise was the timing," he says. "I'm not sure anyone expected it this soon."

Long-Term Impact

After the initial shock of Stern's announcement wears off, the real question becomes "What happens now?" Jacobs says that the short-term effects are hard to pinpoint because it's still so early, but he has definite opinions on how this will shake out in the long run.

"We still have a substantial audience hungry for local content, most of whom will not have satellite receivers."

Hal Fish

"I was consulting WYSP/Philadelphia back in 1987 when we flipped to Classic Rock and put Stern on the air," he says. "While Howard has always had an impact on driving ratings at radio stations, to a greater degree he's created something of a dirty little secret for Rock radio: There's been a talent shortage for a long time now."

"Howard and other syndicated morning shows have masked that. This is that loud alarm going off that's saying now is the time for radio to start developing talent locally again."

Pollack Media Group Chairman Jeff Pollack shares this opinion: "Long-term, it's going to force terrestrial radio to find and develop new talent in a big way. But this can fulfill a need on the local-market level that has been developing for the past few years."



Hal Fish

The Talent Crisis

Here's Pollack Media Group's top 10 ways to help stimulate and develop radio's future talent:

1. Make talent development your No. 1 priority.
2. Create your own farm system.
3. Take time to listen to at least three jocks from other stations in your market every week.
4. Take time to listen to at least three jocks from outside your market every week.
5. Search for nonradio people.
6. Create a network within your company to exchange talent resources.
7. Bonus the PD for finding exciting new talent.
8. Reassess how voicetracking is used.
9. Aircheck weekly — and even more often on developing talent.
10. Conduct at least one full-day talent seminar a year.

(See Pollack Media's "Talent Crisis" box on this page.)

Fish sees actual long-term advantages for terrestrial radio in Stern's departure. "This is the best outcome I can imagine for parting ways with Howard," he says. "He's going to satellite, not my crosstown competitor. I know 15 months in advance and can aggressively pursue a strategy for his replacement."

"As to the bigger picture of how Howard affects the overall business of radio, I see it as important but far from the death knell for terrestrial radio. We still have a substantial audience hungry for local content, most of whom will not have satellite receivers. Of those who do, how much local content will they find on them?"

Hastings, though, predicts a rough road ahead for stations that currently run Howard in mornings. "With no disrespect to the Clear Channel stations that are now a few months into this process, I would argue that they are a good example of what will happen with current Stern stations," he says. "They have a lot of hard work and decreased expectations ahead of them if they are to work their way back to their current numbers."

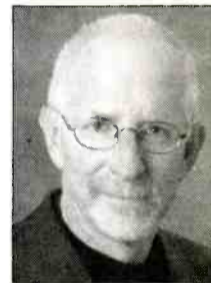
Freedom Of Speech

While developing talent to replace Stern is of the utmost priority for terrestrial radio, what kind of talent will be available to the medium in the future? Will future FCC moves force more great talent like Stern to the satellite medium? Could we potentially see a scenario involving terrestrial radio and satellite radio that is similar to the one involving network TV and its more mainstream, mass-appeal position vs. pay channels with adult content like HBO and Showtime?

DeMers feels the whole issue is about freedom of speech on the public airwaves. "I'm disappointed that we're losing someone who was making free speech an issue," he says. "Over the years some of the great comedians have made the



Keith Hastings



Fred Jacobs

move to media where they could speak out.

"We still have Jay Leno on terrestrial TV, so I think there will still be the opportunity to develop stars on terrestrial radio. In the future we might have to look at that television model and say, 'The Sopranos can use the 'f word,' and Jay Leno doesn't but somehow still entertains us.'"

Hastings believes the freedom-of-speech issue boils down to content



Jeff Pollack

"as long as the adult content is compelling rather than lowest-common-denominator." He says, "I don't watch *The Sopranos* because they can use the 'f word,' I watch it because it's a great show."

Fish contends that comparing the TV model to radio doesn't work. "It's still all about localism," he says. "People use radio very differently than they do TV. Aside from local news, I don't think they expect the entertainers on TV to cater to them personally."

"We can imagine meeting friends at Central Perk, but meeting jocks at local events and concerts is a reality. And hearing them entertain us in ways that speak to our daily lives in our very neighborhoods is still powerful stuff."

Freedom of speech and the FCC aside, the running theme here is that terrestrial radio is not only losing one of its major talents, but it also hasn't really forged a legitimate Plan B.

Next week we'll continue this discussion with a focus on what terrestrial radio needs to do to develop and nurture talent for the future. We'll also feature comments from Lex & Terry, whose syndicated morning show may benefit from Stern's impending exit.

"This is that loud alarm going off that's saying now is the time for radio to start developing talent locally again."

Fred Jacobs

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	VELVET REVOLVER Fall To Pieces (RCA/RMG)	855	+64	39471	12	30/0
4	2	U2 Vertigo (Interscope)	629	+69	32993	4	25/0
2	3	THREE DAYS GRACE Just Like You (Jive/Zomba)	598	-78	30505	26	30/0
3	4	ALTER BRIDGE Open Your Eyes (Wind-up)	585	-49	23204	17	27/0
5	5	SILVERTIDE Ain't Comin' Home (J/RMG)	525	-2	21196	10	29/0
10	6	GODSMACK f/DROPBOX Touche (Republic/Universal)	475	+58	16748	13	25/0
9	7	KENNY WAYNE SHEPHERD Alive (Reprise)	475	+57	15530	9	25/0
8	8	GREEN DAY American Idiot (Reprise)	473	+42	23978	10	23/0
6	9	LINKIN PARK Breaking The Habit (Warner Bros.)	468	-23	25320	18	22/0
7	10	PAPA ROACH Getting Away With Murder (Geffen)	444	+6	19908	14	23/0
11	11	NICKELBACK Because Of You (Roadrunner/IDJMG)	421	+16	16477	6	29/0
16	12	COLLECTIVE SOUL Counting The Days (El Music Group)	384	+58	16497	4	24/0
14	13	BREAKING BENJAMIN So Cold (Hollywood)	356	-5	14787	20	17/0
12	14	VELVET REVOLVER Slither (RCA/RMG)	356	-11	20774	27	26/0
13	15	CROSSFADE Cold (Columbia)	345	-21	12080	24	21/0
15	16	CHEVELLE Vitamin R (Leading Us Along) (Epic)	333	-6	11567	11	21/0
17	17	SHINEDOWN Simple Man (Atlantic)	246	-21	8694	19	22/0
18	18	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	183	-5	4806	14	15/0
20	19	MEGADETH Die Dead Enough (Sanctuary/SRG)	175	+8	3130	7	16/1
19	20	KORN Word Up (Epic)	156	-16	3139	7	12/0
Debut	21	SHINEDOWN Burning Bright (Atlantic)	132	+68	3567	1	17/5
Debut	22	THREE DAYS GRACE Home (Jive/Zomba)	120	+56	3302	1	12/1
22	23	DROWNING POOL Love And War (Wind-up)	120	+1	2852	6	13/0
Debut	24	JET Look What You've Done (Atlantic)	115	+58	5258	1	14/3
23	25	THORNLEY Easy Comes (Roadrunner/IDJMG)	96	-13	2559	7	12/0
24	26	SALIVA Survival Of The Sickest (Island/IDJMG)	90	-11	3399	18	9/0
21	27	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	87	-44	842	9	8/0
Debut	28	MARILYN MANSON Personal Jesus (Nothing/Interscope)	85	+14	1758	1	9/0
29	29	SPIDERBAIT Black Betty (Interscope)	82	-1	1506	3	10/2
28	30	DAMAGEPLAN Pride (Elektra/Atlantic)	81	-2	1718	3	6/0

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
SALIVA Razor's Edge (Island/IDJMG)	7
SHINEDOWN Burning Bright (Atlantic)	5
HOOBASTANK Disappear (Island/IDJMG)	4
JET Look What You've Done (Atlantic)	3
SEVENDUST Face To Face (TVT)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Vertigo (Interscope)	+69
SHINEDOWN Burning Bright (Atlantic)	+68
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+64
GODSMACK f/DROPBOX Touche (Republic/Universal)	+58
COLLECTIVE SOUL Counting The Days (El Music Group)	+58
JET Look What You've Done (Atlantic)	+58
KENNY WAYNE SHEPHERD Alive (Reprise)	+57
THREE DAYS GRACE Home (Jive/Zomba)	+56
GREEN DAY American Idiot (Reprise)	+42
SLIPKNOT Duality (Roadrunner/IDJMG)	+23

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Cold Hard Bitch (Atlantic)	264
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	228
AUDIOSLAVE I Am The Highway (Interscope/Epic)	210
JET Are You Gonna Be My Girl (Atlantic)	206
SLIPKNOT Duality (Roadrunner/IDJMG)	204
NICKELBACK Figured You Out (Roadrunner/IDJMG)	200
AUDIOSLAVE Like A Stone (Interscope/Epic)	180
TRAPT Headstrong (Warner Bros.)	153
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	132

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

31 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 10/10-10/16. 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 Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

- PUDDLE OF MUDD** Spin You Around (Geffen)
Total Plays: 69, Total Stations: 4, Adds: 0
- A PERFECT CIRCLE** Imagine (Virgin)
Total Plays: 54, Total Stations: 4, Adds: 0
- SLIPKNOT** Vermilion (Roadrunner/IDJMG)
Total Plays: 42, Total Stations: 5, Adds: 1
- TESLA** Into The Now (Sanctuary/SRG)
Total Plays: 40, Total Stations: 4, Adds: 0
- EXIES** Ugly (Virgin)
Total Plays: 39, Total Stations: 5, Adds: 2

- SUBMERSED** Hollow (Wind-up)
Total Plays: 37, Total Stations: 6, Adds: 1
- SEVENDUST** Face To Face (TVT)
Total Plays: 35, Total Stations: 6, Adds: 3
- EARSHOT** Someone (Warner Bros.)
Total Plays: 33, Total Stations: 6, Adds: 2
- KILLSWITCH ENGAGE** The End Of Heartache (Roadrunner/IDJMG)
Total Plays: 33, Total Stations: 3, Adds: 0
- EIGHT DAYS GONE** Time Of Year (Ragin' Grace/Titan)
Total Plays: 28, Total Stations: 3, Adds: 0

Songs ranked by total plays

Reporters

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM* OMC: Bill Hays PD: Phil Hestrom APD: Just Cavuto No Adds	KIOC/Beaumont, TX* PD: Mike Davis No Adds	KLAQ/El Paso, TX* OMC/PD: Courtney Nelson APD/MC: Glenn Garcia HOBBASTANK SALIVA	KZZE/Medford, OR PD: Marty McElaine MC: Rick King No Adds	KUFO/Portland, OR* OMC/PD: Dave Harms PD: Kelly Landon APD/MC: Dan Berke No Adds	KBER/Salt Lake City, UT* OMC: Bruce Jones PD: Kelly Landon APD/MC: Helen Powers SHINEDOWN JET	KRTQ/Tulsa, OK* OMC: Steve Hunter PD/MC: Chris Kelly APD: Kelly Carroll No Adds	KBZS/Wichita Falls, TX OMC: Chris Walters PD: Liz Ryan APD/MC: Vicki Vaz 7 THREE DAYS GRACE 6 SHINEDOWN 4 SALIVA 1 SPIDERBAIT
WZZO/Allentown, PA* PD: Rick Struss MC: Chris Line No Adds	WBUF/Buffalo, NY* PD: John Pineda APD/MC: Joe Russo No Adds	WMTT/Elmira, NY PD: George Harris MC: Stephen Shiner 15 U2 14 KENNY WAYNE SHEPHERD 13 SILVERTIDE 11 NICKELBACK 10 COLLECTIVE SOUL 1 MAGNA-FI	WDHA/Morristown, NJ* PD/MC: Tarric Carr 2 SPIDERBAIT	WHEB/Portsmouth, NH* PD: Scott Landon MC: Chris "Doc" Garratt MC: Jason "JR" Russell 1 MEGADETH	KSRX/San Antonio, TX* OMC/PD: John Cook PD: Mark Landis SEVENDUST HOBBASTANK SLIPKNOT SALIVA EXIES	KBRQ/Waco, TX PD/MC: Brent Henderson 1 CHEVELLE MAGNA-FI	WWFX/Worcester, MA* OMC: Jay Ross Jones PD/MC: Christopher Engel MAGNA-FI
KWHL/Anchorage, AK OMC: Brad Stewart 9 THREE DAYS GRACE 9 SLIPKNOT 1 A PERFECT CIRCLE 1 SHINEDOWN	WRQK/Canton, OH* PD: Garrett Hart MC: Nick Andrews 1 SALIVA NONPOINT	WRQC/Fayetteville, NC* OMC: Perry Stone PD: Mark Aron MC: Al Field HOBBASTANK EARSHOT PAPA ROACH	KFZX/Odessa, TX PD/MC: Steve Driscoll 4 EIGHT DAYS GONE	WHY/Providence, RI* OMC: John Landon APD: Doug Palumbo MC: John Landon JET	KZOZ/San Luis Obispo, CA PD/MC: David Howard 1 SHINEDOWN 1 SALIVA	WMZK/Wausau, WI PD/MC: Nick Summers 4 SLIPKNOT	
WTOS/Augusta, ME OMC/PD: Steve Smith APD: Chris Reed 12 EARSHOT 12 KORN 1 SALIVA	WKLC/Charleston, WV OMC/PD: Bill Knight 1 HOBBASTANK	WBZT/Greenville, SC* OMC: Scott Johnson PD: Craig DeWitt 4 SHINEDOWN 2 THREE DAYS GRACE 2 CROSSFADE MAGNA-FI	KCLB/Palm Springs, CA OMC: Gary O'Malley PD: Rick Sparks 4 SALIVA	WBBB/Raleigh, NC* PD/MC: Jay Natchez 9 JET 9 LAZYBOY 1 SHINEDOWN	KTUX/Shreveport, LA* PD: Steve Hunter MC: Floyd Stone SALIVA	*Monitored Reporters 49 Total Reporters 31 Total Monitored 18 Total Indicator	
KLBJ/Austin, TX* OMC/PD: Jeff Carroll MC: Lori Lane No Adds	WEBN/Cincinnati, OH* MC: Rick VanDer No Adds	WRWC/Huntington OMC/PD: Jay Hunter APD/MC: Reeves Gritter 3 SPIDERBAIT	WWCT/Peoria, IL No Adds	KCAL/Riverside, CA* PD: Steve Hoffman APD/MC: Darryl Norwell SEVENDUST	WWWG/Syracuse, NY* OMC: Rich Landon PD: Scooch MC: Scott Dixon No Adds	WWDG/Syracuse, NY* OMC: Steve Hunter PD: Scooch MC: Scott Dixon No Adds	
KOOJ/Baton Rouge, LA* OMC: Jeff Jamigan PD: Paul Caswell MC: Jay Stone 9 SHINEDOWN 5 SALIVA 2 USED 2 CROSSFADE 2 ATOMSHIP 1 KING OF GOD FALL AS WELL	WMMS/Cleveland, OH* PD: Bo Matthews MC: Hunter Scott No Adds	WRKR/Kalamazoo, MI OMC: Mike McCall PD/MC: Jay Deacon No Adds	WMMR/Philadelphia, PA* PD: Bill Weston APD: Chuck Garcia MC: Sean "The Hatbox" Tyecker SPIDERBAIT SUBMERSED	WROV/Roanoke, VA* PD: Aaron Roberts OMC: John Landon APD/MC: Heidi Krummer-Tate 1 NONPOINT EXIES	WKLK/Traverse City, MI PD/MC: Trent Ray 4 FUTURE LEADERS OF THE WORLD 3 LAZYBOY	WXXC/Cape Cod, MA WXRK/Rockford, IL	
KQJ/Baton Rouge, LA* OMC: Jeff Jamigan PD: Paul Caswell MC: Jay Stone 9 SHINEDOWN 5 SALIVA 2 USED 2 CROSSFADE 2 ATOMSHIP 1 KING OF GOD FALL AS WELL	KNCN/Corpus Christi, TX* OMC/PD: Paolo Novati APD/MC: Hunter Henderson 2 SEVENDUST HOBBASTANK	KDKB/Phoenix, AZ* PD: Jon Schemm MC: Paul Patterson No Adds	KRXQ/Sacramento, CA* OMC: Jon Fox PD: Phil Martin SHINEDOWN	KMOD/Tulsa, OK* OMC/PD: Don Child EARSHOT SALIVA	Did Not Report, Playlist Frozen (3): KFLY/Eugene, OR WPXC/Cape Cod, MA WXRK/Rockford, IL		

R&R ACTIVE ROCK TOP 50

October 22, 2004

POWERED BY
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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	PAPA ROACH Getting Away With Murder (Geffen)	1953	+95	106249	15	58/0
2	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1804	+5	90055	13	59/0
3	3	BREAKING BENJAMIN So Cold (Hollywood)	1697	+7	81528	26	59/0
4	4	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1563	+65	73799	12	59/0
5	5	GREEN DAY American Idiot (Reprise)	1295	+11	62708	11	55/0
7	6	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	1248	+52	52086	20	56/0
8	7	CROSSFADE Cold (Columbia)	1187	-2	56828	38	54/0
10	8	GODSMACK f/DROPBOX Touche (Republic/Universal)	1145	-12	54340	14	51/0
12	9	KORN Word Up (Epic)	1124	+31	41586	10	55/0
6	10	LINKIN PARK Breaking The Habit (Warner Bros.)	1105	-109	54474	19	53/0
9	11	THREE DAYS GRACE Just Like You (Jive/Zomba)	1077	-93	59529	29	55/0
13	12	SLIPKNOT Duality (Roadrunner/IDJMG)	1006	-51	51400	27	56/0
15	13	U2 Vertigo (Interscope)	959	+61	40561	4	44/1
14	14	SILVERTIDE Ain't Comin' Home (J/RMG)	947	+29	40344	12	55/0
16	15	NICKELBACK Because Of You (Roadrunner/IDJMG)	872	+38	33362	7	50/0
11	16	ALTER BRIDGE Open Your Eyes (Wind-up)	861	-274	39106	18	49/0
17	17	MARILYN MANSON Personal Jesus (Nothing/Interscope)	824	+75	27178	8	50/0
18	18	KENNY WAYNE SHEPHERD Alive (Reprise)	752	+4	33884	9	50/1
20	19	SKINDRED Nobody (Lava)	726	+54	21367	13	52/2
21	20	DROWNING POOL Love And War (Wind-up)	624	+4	22033	9	48/0
23	21	COLLECTIVE SOUL Counting The Days (El Music Group)	568	+73	25977	5	41/3
34	22	THREE DAYS GRACE Home (Jive/Zomba)	561	+226	20436	3	51/3
22	23	MEGADETH Die Dead Enough (Sanctuary/SRG)	522	+4	21875	12	37/1
25	24	A PERFECT CIRCLE Imagine (Virgin)	487	+33	17749	3	38/5
37	25	SLIPKNOT Vermilion (Roadrunner/IDJMG)	485	+189	14779	2	41/3
19	26	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	471	-222	15279	21	39/0
26	27	HELMET See You Dead (Interscope)	441	-5	14056	10	41/0
35	28	SEVENDUST Face To Face (TVT)	402	+67	13584	3	40/6
30	29	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	391	+43	9158	10	38/4
31	30	SUM 41 We're All To Blame (Island/IDJMG)	380	+37	7847	6	26/1
32	31	INSTRUCTION Breakdown (Geffen)	379	+37	8656	10	40/2
27	32	THORNLEY Easy Comes (Roadrunner/IDJMG)	378	-68	12086	11	37/0
29	33	DAMAGEPLAN Pride (Elektra/Atlantic)	367	-32	10062	15	29/0
24	34	SALIVA Survival Of The Sickest (Island/IDJMG)	347	-127	14326	19	31/0
28	35	A PERFECT CIRCLE Blue (Virgin)	338	-98	14428	12	36/0
43	36	SHINEDOWN Burning Bright (Atlantic)	333	+117	15624	3	40/10
45	37	EARSHOT Someone (Warner Bros.)	324	+129	7740	2	35/2
39	38	MUSIC Freedom Fighters (Capitol)	279	+5	4590	8	29/0
40	39	USED Take It Away (Reprise)	276	+5	4316	7	23/0
50	40	SALIVA Razor's Edge (Island/IDJMG)	265	+118	12353	2	36/13
44	41	SUBMERSED Hollow (Wind-up)	263	+58	4657	4	31/0
Debut	42	CROSSFADE So Far Away (Columbia)	229	+172	9982	1	42/11
41	43	MAGNA-FI Down In It (Aezra)	223	-17	8086	5	21/0
Debut	44	JET Look What You've Done (Atlantic)	202	+66	9006	1	20/3
Debut	45	EXIES Ugly (Virgin)	200	+107	6149	1	30/9
46	46	SPIDERBAIT Black Betty (Interscope)	188	-7	10818	7	19/8
38	47	12 STONES Far Away (Wind-up)	185	-95	4080	12	18/0
47	48	SKILLET Open Wounds (Ardent/Lava)	182	+10	4452	4	22/1
36	49	NONPOINT The Truth (Lava)	159	-141	3939	18	18/0
49	50	KILLERS Somebody Told Me (Island/IDJMG)	156	-7	4223	7	5/1

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ARTIST TITLE LABEL(S)	ADDS
SALIVA Razor's Edge (Island/IDJMG)	13
CROSSFADE So Far Away (Columbia)	11
SHINEDOWN Burning Bright (Atlantic)	10
HOOBASTANK Disappear (Island/IDJMG)	10
EXIES Ugly (Virgin)	9
SPIDERBAIT Black Betty (Interscope)	8
SEVENDUST Face To Face (TVT)	6
A PERFECT CIRCLE Imagine (Virgin)	5
KILLSWITCH ENGAGE The End... (Roadrunner/IDJMG)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THREE DAYS GRACE Home (Jive/Zomba)	+226
SLIPKNOT Vermilion (Roadrunner/IDJMG)	+189
CROSSFADE So Far Away (Columbia)	+172
EARSHOT Someone (Warner Bros.)	+129
SALIVA Razor's Edge (Island/IDJMG)	+118
SHINEDOWN Burning Bright (Atlantic)	+117
EXIES Ugly (Virgin)	+107
PAPA ROACH Getting Away With Murder (Geffen)	+95
MARILYN MANSON Personal Jesus (Nothing/Interscope)	+75
COLLECTIVE SOUL Counting The Days (El Music Group)	+73

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VELVET REVOLVER Slither (RCA/RMG)	604
JET Cold Hard Bitch (Atlantic)	485
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	461
LINKIN PARK Lying From You (Warner Bros.)	459
NICKELBACK Figured You Out (Roadrunner/IDJMG)	449
SHINEDOWN 45 (Atlantic)	397
GODSMACK Re-Align (Republic/Universal)	371
LINKIN PARK Numb (Warner Bros.)	356
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	331
LINKIN PARK Faint (Warner Bros.)	317

New & Active

KORN Another Brick In The Wall (Epic)
Total Plays: 149, Total Stations: 10, Adds: 2

RAMMSTEIN Amerika (Republic/Universal)
Total Plays: 133, Total Stations: 15, Adds: 1

ATOMSHIP Withered (Wind-up)
Total Plays: 90, Total Stations: 14, Adds: 3

CANDIRIA Down (Type A)
Total Plays: 63, Total Stations: 10, Adds: 0

METALLICA Some Kind Of Monster (Elektra/Warner Bros.)
Total Plays: 57, Total Stations: 10, Adds: 0

FEAR FACTORY Bite The Hand That Bleeds (Liquid 8)
Total Plays: 44, Total Stations: 6, Adds: 1

NONPOINT In The Air Tonight (Lava)
Total Plays: 38, Total Stations: 7, Adds: 3

HOOBASTANK Disappear (Island/IDJMG)
Total Plays: 11, Total Stations: 10, Adds: 10

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

59 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 10/10-10/16. 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 Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

It's time to call Coleman.

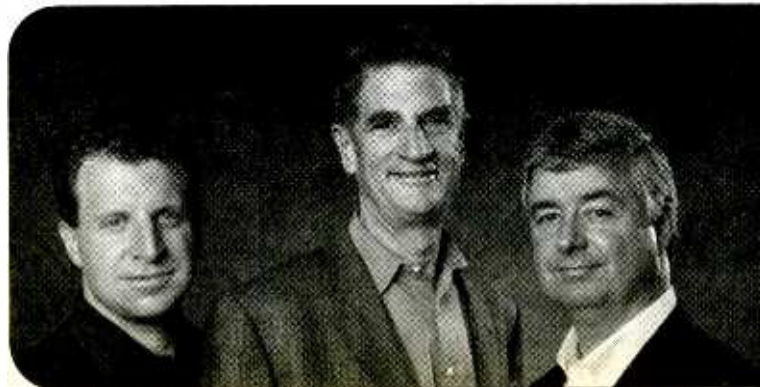
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KEVIN STAPLEFORD
kstapleford@radioandrecords.com

The New Alternative Deal

'Welcome back, welcome back, welcome back'

Exit Max Tolkoff. Enter Kevin Stapleford, R&R's new Alternative Editor. In case you missed the memo, Kevin's credentials include a lengthy tenure as VP/Programming at XTRA-FM (91X)/San Diego and independent consulting tours with the likes of KNDD/Seattle and WHFS/Washington. Let's all give Kevin a big hand and welcome him back to Alt-World.

Oh, hi. I have to tell you that I've been overwhelmed by the outpouring of sincere love and affection this past week, but what's up with the "Welcome back"? I was not in prison. I did not just return from a missionary project in Africa. I did not follow Mase into the ministry.

True, in the past few years my consulting adventures veered away from the middle line of the Alternative road and I worked with companies outside the music industry altogether. So, in a way, I feel like an explorer returning to base camp with stories of strange and frightening creatures who don't even know who Velvet Revolver are.

But things really haven't changed that much since I was completely embedded in all things Alt. For starters, everyone still seems to be wringing their hands about the health, relevance and overall well-being of the format. Perhaps this is part of our nature, being the socially retarded renegade underdogs we're supposed to be. I'd like to drop the whole topic though. We're here, we're queer, get used to it.

Speaking of which, let's talk about my predecessor for a minute. Max is a swell guy and a total bastard all rolled into one, making him one of the

most magnificent beasts I have ever worked with. I once served as his phone op back in the '80s. In fact, we were the duo who really signed 91X on the air, but that's another story for another day.

R&R Triple A Editor John Schoenberger was the person who suggested me for this new adventure, but Max didn't protest too loudly. As an homage, I plan to shave my head, inhale a few bacon-wrapped hot dogs and walk around the office looking ominous.

The People Have The Power

Meanwhile, we've all got work to do. For starters, my lawyer has already begun negotiations to have that photo up there in the upper left-hand corner removed. I swear to God, I do not really look like that. The staff photo police caught me right when I walked into R&R HQ. I look dazed and confused because I was.

Other than that, we're going to cover issues that affect our little community without getting too wrapped up in the idea that we are a community at all. Speaking as an adventurer returning to base camp, it's important that we all respect the fact that the Alt world is pretty slight when compared

to what's going on in the universal reality of daily life. For this reason, it's dangerous for us to get too wrapped up in our internal dialogues about what matters at the format and what doesn't.

I'll give you an example of what I mean: I went to the HFStival in Washington once, around 1998, when Jamiroquai was one of the bands in the lineup. As they did their funky thing, the crowd sort of went numb and lost interest, while all the Alt tastemakers on the side of the stage got into a very pretentious groove. "The people just don't get it," somebody with a laminate sniffed, and all the other laminate-wearers nodded in agreement.

"I feel like an explorer returning to base camp with stories of strange and frightening creatures who don't even know who Velvet Revolver are."

Come on. The people always get it, whether you agree with what they're getting or not. It might be painful when the masses overlook brilliant bands in favor of numbingly average ones, and it sucks when boring radio stations destroy the really adventurous guys, but that's the way it is.

Survival of the fittest is real, and "the people" determine who lives and who perishes. While those of us swimming in the Alt pool can certainly do our best to sway opinion, we've also got to be ready to sway back.

OK. Max warned me not to get too preachy, so we'll move on for now.

A Major Swerve

The last time I made a major swerve in my career path was when I decid-

Who Are These People? A few old friends weigh in

Who says there's no love in the Alt world? Read these reactions to the arrival of Kevin Stapleford at R&R and see how yours matches up.

Michael Halloran, Asst. PD/MD, KBZT (FM94.9)/San Diego: "I have to deal with Kevin Stapleford again? Will he aircheck me in his weekly column? I hope so. I need direction like you wouldn't believe. I've been fired by more stations in San Diego than Kevin has on his presets.

"Seems this is turning into some kinda cyclical karma thing. If I am correct, my next job will be as Alternative Editor of R&R. Then I will go to WFNX/Boston and back to XTRA-FM/San Diego. Max will be two jumps ahead of me, and I will be one step behind Kevin."

Jim McGuinn, PD, WPLY (Y100)/Philadelphia: "The Kevin Stapleford? That guy who programmed back when classic Alternative was infant Alternative? What the hell does he know about our trials and tribulations at radio today? Did he live through the Limp Bizkit years?"

"Sure, now he gets to balance family life with a professional savvy that will amaze and astound us all in the coming months. I'd say years, but this is R&R, right? Y'all rarely make your second anniversaries. OK, never mind. Welcome back, Kevin."

Bill Carroll, VP/Alternative Promotion, Virgin: "Just when you thought R&R had sunk as low as it could by bringing in Max Tolkoff, they go and hire a stiff like Kevin Stapleford. I kid. Kevin is a dear friend, and R&R is a valued partner in our business. Best of luck, Kevin."

Norm Winer, Ancient One, WXRT/Chicago: "As one of the few surviving PDs who remembers alternative music before there was a format, let alone before it had a capitol 'A,' I've got to admit that I was excited when I found out that Kevin was leaving his tranquil existence in San Diego to try to gather his thoughts on a weekly, printed basis.

"He's got more adjectives at his disposal than probably any other Kevin at R&R. Of course, Carter's funnier, and Peterson's far more inspirational, but I know that Mr. Stapleford will never resort to filling his column with gratuitous, unflattering promo shots of rock stars with groveling PDs, MDs and DJs — unless, of course, they're paying him by the word. He still insists a picture's worth a thousand of 'em!"

ed to go it alone as an independent consultant way back in the last millennium. Funny thing was, this announcement was made the very same week in which the Telecom Bill was passed by our friends in Congress. Being Alternatively myopic at the time, I had no idea what that would mean. In fact, I distinctly remember being pissed off that it bumped me off the first page of R&R.

Wondering if history might repeat itself, I checked to see if there were any apocalyptic stories hovering around on Page One last week. WHAM! We had Howard Stern announcing his move to satellite and declaring the end of the evil Terrestrial Radio Empire. "This marks the end of AM and FM, I guarantee it," he said.

That's just great.

Mr. Stern, of course, is right. Sort of. Everything is going to change, and those who don't react properly to the changes will share the same fate as the dinosaurs and the eight-track tape. Of course, these changes didn't start with Stern. Radio's exclusive grip on the ears of America has been loosening for quite some time.

There's this thing called the Internet, you see, and it plays host to a legion of music fans that makes the Stern army look like a joke. I'm serious, you should look into it.

Meanwhile, for the past few years I've heard broadcasters mumble about how only terrestrial radio can be localized and how this will save us all. Pu-leeze. Traffic reports are not the answer. Great content is the only thing

that can save us, whether it's in the form of music or personalities.

Stern knows great content, and he'll be making it somewhere else. What's more, your average music fiend makes his version of great content on his iPod every day. We've all got to get busy and look for ideas wherever we can find them.

That's It, That's All

So each week when we meet here, let's try to branch out a bit. Let's explore what other mediums are doing. We could start by bringing in our colleagues from other formats to provide us with some swell ideas from outside the Alt pool. What brilliant schemes are going down in the Urban world that we could adapt to ours? How many ideas can we steal from CHR? We'll probably have to keep our distance from the Smooth Jazz crowd, however. An inside source tells me they smoke a lot of weed.

And that's it. We are now officially colleagues, you and I. Thanks to everyone at R&R for the first week of hospitality. Erica Farber was so thrilled with my entry into her domain that she promptly packed her bags and headed for Australia. That meant a lot.

Meanwhile, Cyndee Maxwell is watching me like a hawk, and I've found that Assoc. Radio Editor Keith Berman is the real linchpin that keeps this whole ship afloat. All in all, I figure this shouldn't be too hard. After all, Max was able to pull it off. And then the earth cooled....



WAY BACK IN THE DAY New R&R Alternative Editor Kevin Stapleford (r), Robert Smith and their hair.

October 22, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY American Idiot (Reprise)	2369	-99	180182	11	73/0
2	2	U2 Vertigo (Interscope)	2135	+19	173373	4	71/0
5	3	JIMMY EAT WORLD Pain (Interscope)	1980	+100	131234	8	71/1
3	4	BREAKING BENJAMIN So Cold (Hollywood)	1919	-58	123112	25	59/0
4	5	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1856	-87	118962	14	67/0
6	6	LINKIN PARK Breaking The Habit (Warner Bros.)	1837	-42	134983	20	66/0
8	7	PAPA ROACH Getting Away With Murder (Geffen)	1768	+18	101107	14	58/0
7	8	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1765	+4	96877	12	65/0
9	9	THREE DAYS GRACE Just Like You (Jive/Zomba)	1476	-44	105432	29	56/0
11	10	CROSSFADE Cold (Columbia)	1391	+105	62182	22	55/4
10	11	KILLERS Somebody Told Me (Island/IDJMG)	1342	-117	102770	24	56/1
13	12	SUM 41 We're All To Blame (Island/IDJMG)	1155	+60	62497	8	65/0
15	13	MODEST MOUSE Ocean Breathes Salty (Epic)	1100	+37	65458	10	55/2
19	14	USED Take It Away (Reprise)	1071	+75	52127	8	61/1
18	15	SNOW PATROL Run (A&M/Interscope)	1032	+29	66903	13	51/1
20	16	CAKE No Phone (Columbia)	971	+8	41891	8	53/3
21	17	KORN Word Up (Epic)	952	+12	65829	11	51/3
12	18	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	933	-286	48938	20	40/0
14	19	SLIPKNOT Duality (Roadrunner/IDJMG)	931	-139	50399	27	44/0
16	20	FRANZ FERDINAND Take Me Out (Domino/Epic)	907	-146	90744	26	52/0
29	21	GREEN DAY Boulevard Of Broken Dreams (Reprise)	833	+260	92084	4	35/13
24	22	INTERPOL Slow Hands (Matador)	757	+41	72280	9	40/1
23	23	SKINDRED Nobody (Lava)	743	+3	27954	12	42/0
17	24	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	736	-309	35606	17	53/0
22	25	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	731	-125	49740	17	48/1
25	26	MUSE Hysteria (EastWest/Warner Bros.)	721	+52	23902	9	48/3
26	27	SOCIAL DISTORTION Reach For The Sky (Time Bomb)	700	+32	62616	7	31/0
32	28	KILLERS Mr. Brightside (Island/IDJMG)	664	+160	66660	4	44/4
28	29	MARILYN MANSON Personal Jesus (Nothing/Interscope)	584	+5	39097	7	35/3
34	30	A PERFECT CIRCLE Imagine (Virgin)	538	+88	31043	3	35/1
30	31	GOOD CHARLOTTE Predictable (Daylight/Epic)	528	-36	33339	8	31/0
45	32	THREE DAYS GRACE Home (Jive/Zomba)	526	+227	17073	2	41/5
31	33	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	518	-5	16817	15	28/2
33	34	DONNAS Fall Behind Me (Lookout!/Atlantic)	516	+13	20101	5	37/0
35	35	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	515	+95	43822	3	39/6
42	36	JET Look What You've Done (Atlantic)	507	+195	35837	2	42/9
48	37	FRANZ FERDINAND This Fire (Domino/Epic)	445	+178	33569	2	42/4
27	38	YELLOWCARD Only One (Capitol)	440	-224	28494	17	30/0
38	39	NICKELBACK Because Of You (Roadrunner/IDJMG)	392	+55	11720	4	22/0
37	40	KEANE Somewhere Only We Know (Interscope)	381	+15	26865	4	22/3
Debut	41	SLIPKNOT Vermilion (Roadrunner/IDJMG)	367	+136	15995	1	32/4
40	42	EXPLOSION Here I Am (Tarantula/Virgin)	338	+5	10783	6	29/1
39	43	DENVER HARBOR Picture Perfect Wannabe (Universal)	334	0	5977	8	21/1
43	44	SECRET MACHINES Nowhere Again (Reprise)	308	-2	11385	7	23/0
41	45	SHINEDOWN Simple Man (Atlantic)	298	-35	14236	7	17/0
Debut	46	MUSIC Breakin' (Capitol)	293	+142	22129	1	35/10
Debut	47	DOGS DIE IN HOT CARS I Love You 'Cause I Have To (V2)	293	+46	8967	1	24/0
47	48	GODSMACK f/DROPBOX Touche (Republic/Universal)	291	+16	15464	14	14/0
50	49	RIDDLIN' KIDS Stop The World (Aware/Columbia)	261	-2	9448	3	19/0
Debut	50	HIVES Two-Timing Touch And Broken Bones (Interscope)	259	+8	10517	1	20/0

74 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 10/10-10/16. 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 Arbitron Inc. © 2004, Arbitron Inc.). © 2004, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
HOOBASTANK Disappear (Island/IDJMG)	18
GREEN DAY Boulevard Of Broken Dreams (Reprise)	13
MUSIC Breakin' (Capitol)	10
BEASTIE BOYS Right Right Now Now (Capitol)	10
JET Look What You've Done (Atlantic)	9
EXIES Ugly (Virgin)	8
SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	7
LAZYBOY Underwear Goes Inside The Pants (Universal)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+260
THREE DAYS GRACE Home (Jive/Zomba)	+227
JET Look What You've Done (Atlantic)	+195
FRANZ FERDINAND This Fire (Domino/Epic)	+178
SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	+161
KILLERS Mr. Brightside (Island/IDJMG)	+160
MUSIC Breakin' (Capitol)	+142
SLIPKNOT Vermilion (Roadrunner/IDJMG)	+136
CROSSFADE Cold (Columbia)	+105
JIMMY EAT WORLD Pain (Interscope)	+100

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MODEST MOUSE Float On (Epic)	723
VELVET REVOLVER Slither (RCA/RMG)	640
JET Cold Hard Bitch (Atlantic)	625
DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	599
LINKIN PARK Lying From You (Warner Bros.)	578
SWITCHFOOT Meant To Live (Red Ink/Columbia)	531
WHITE STRIPES Seven Nation Army (Third Man/V2)	516
SEETHER f/JAMY LEE Broken (Wind-up)	508
SHINEDOWN 45 (Atlantic)	490
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	480

New & Active

SEVENDUST Face To Face (TVT)	Total Plays: 213, Total Stations: 15, Adds: 0
SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	Total Plays: 200, Total Stations: 27, Adds: 7
BEASTIE BOYS Right Right Now Now (Capitol)	Total Plays: 178, Total Stations: 18, Adds: 10
SILVERTIDE Ain't Comin' Home (J/RMG)	Total Plays: 177, Total Stations: 8, Adds: 1
INSTRUCTION Breakdown (Geffen)	Total Plays: 173, Total Stations: 18, Adds: 4
RISE AGAINST Give It All (Geffen)	Total Plays: 154, Total Stations: 17, Adds: 2
COLLECTIVE SOUL Counting The Days (El Music Group)	Total Plays: 152, Total Stations: 10, Adds: 2
BURDEN BROTHERS Shadow (Kirtland)	Total Plays: 134, Total Stations: 8, Adds: 0
EARSHOT Someone (Warner Bros.)	Total Plays: 123, Total Stations: 9, Adds: 0
LAZYBOY Underwear Goes Inside The Pants (Universal)	Total Plays: 121, Total Stations: 10, Adds: 7

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



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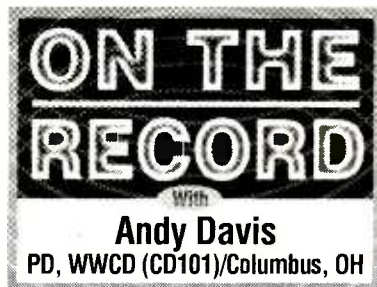
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America's Best Testing Alternative Songs 12 +
For The Week Ending 10/22/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons		
					18-34	Men 18-34	Women 18-34
GREEN DAY American Idiot (Reprise)	4.17	4.09	97%	17%	4.09	4.04	4.14
JIMMY EAT WORLD Pain (Interscope)	4.12	4.14	80%	10%	4.04	4.02	4.07
TAKING BACK SUNDAY A Decade Under the... (Victory)	4.08	4.00	73%	12%	4.01	3.91	4.11
KILLERS Somebody Told Me (Island/IDJMG)	4.07	4.12	95%	26%	4.02	3.88	4.16
SUM 41 We're All To Blame (Island/IDJMG)	3.98	3.95	75%	8%	3.92	3.94	3.89
BREAKING BENJAMIN So Cold (Hollywood)	3.96	3.79	88%	19%	3.90	3.83	3.98
YELLOWCARD Only One (Capitol)	3.93	3.87	89%	19%	3.92	3.79	4.06
CHEVELLE Vitamin R (Leading Us Along) (Epic)	3.89	3.87	79%	13%	3.88	3.89	3.87
THREE DAYS GRACE Just Like You (Jive/Zomba)	3.85	3.63	96%	36%	3.82	3.83	3.81
DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	3.85	3.84	93%	32%	3.94	3.84	4.06
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	3.84	3.75	92%	24%	3.66	3.64	3.67
SOCIAL DISTORTION Reach For The Sky (Time Bomb)	3.84	-	53%	7%	4.00	4.03	3.97
VELVET REVOLVER Fall To Pieces (RCA/RMG)	3.83	3.73	79%	15%	3.84	3.80	3.90
COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	3.83	3.78	69%	15%	3.92	3.89	3.96
FRANZ FERDINAND Take Me Out (Domino/Epic)	3.81	3.83	96%	38%	3.80	3.73	3.88
CROSSFADE Cold (Columbia)	3.80	3.72	72%	15%	3.77	3.79	3.75
A PERFECT CIRCLE Blue (Virgin)	3.80	3.71	50%	8%	3.88	3.80	3.98
SNOW PATROL Run (A&M/Interscope)	3.77	3.66	53%	9%	3.83	3.84	3.81
PAPA ROACH Getting Away With Murder (Geffen)	3.75	3.62	78%	16%	3.66	3.71	3.60
MODEST MOUSE Ocean Breathes Salty (Epic)	3.75	3.68	58%	11%	3.82	3.58	4.09
LINKIN PARK Breaking The Habit (Warner Bros.)	3.73	3.45	99%	49%	3.70	3.67	3.74
MODEST MOUSE Float On (Epic)	3.66	3.72	93%	41%	3.76	3.78	3.74
USED Take It Away (Reprise)	3.64	3.79	56%	11%	3.57	3.46	3.71
MUSE Hysteria (EastWest/Warner Bros.)	3.64	-	44%	6%	3.60	3.55	3.65
SLIPKNOT Duality (Roadrunner/IDJMG)	3.55	3.46	79%	24%	3.48	3.50	3.45
KORN Word Up (Epic)	3.52	3.42	84%	22%	3.48	3.27	3.68
CAKE No Phone (Columbia)	3.49	3.74	58%	13%	3.61	3.53	3.71

Total sample size is 404 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the 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.



Two years ago WWCD (CD101)/Columbus, OH had its first Vote for CD101 campaign. We then reprised the idea with a Recall CD101 campaign during Arnold's trek toward the governor's seat in California. Wow, what a perfect fit.

Why are we doing it again this year? Simple: We want to remind our listeners to speak up for us. We keep it very nonspecific, merely reminding listeners to "vote" for CD101. There is no



polling place to send them to, nor can we give any mention of Arbitron. It is, however, an emotional call to action.

This time around we are again repositioning CD101 in relation to the other stations in Columbus, and we are amping up the focus on Clear Channel. It seems the only company more despised than CC is Halliburton. The ill will toward them is strong wherever you look — on the street or in their own offices. Being locally owned and operated really works into our message and helps us stick it to CC. The audience likes the idea of being on our side and voting for us. They have responded with passion and are putting yard signs in front of their homes.

Being "alternative" is really fun, because it enables me to say things like the following: The people at KROQ/Los Angeles, WKQX (Q101)/Chicago and KPNT (The Point)/St. Louis are a bunch of maggots! That was exhilarating, and it's all because of their early attention to the latest Slipknot single, "Vermilion," which made the highest debut of the week, at 41. For those of you not in the Alternative know (like me), the knuckleheads of Slipknot like to refer to their fans as "maggots." Then again, maybe this is actually an Active Rock plot to "limpbizkit" us into submission again. Either way, you go, maggots! ... Let's also give a big hand for The Music, who scored the second-highest debut, with "Breakin'." No, that's not Perry Farrell handling lead vocals, but, my goodness, what a catchy chorus. Plus, unlike the Slipknot, it won't scare your mom. I'll venture to say that "Breakin'" will be a grand hit for you if you bother to play it enough. When you do, I'll sing along. It goes for adds next week, so please make a note of it ... You've also got to be impressed with Jimmy Eat World. "Pain" has been hovering in the Alt top 10 for a long spell, and it has now managed to inch up to No. 3, right behind Green Day and U2. This is good because, although other formats play JEW, the Alternative format can still lay a massive claim to them — and why did it take me so long to realize that the acronym for Jimmy Eat World is J-E-W?

— Kevin Stapleford, Alternative Editor



Reporters

Stations and their adds listed alphabetically by market

- WHRL/Albany, NY* PD: John Cooper PD: Lisa Biello No Adds
- KTZO/Albuquerque, NM* PD: Scott Souhrads MD: Don Kelley 1 HOBBASTANK 1 RISE AGAINST 1 EXIES CROSSFADE
- WNNX/Atlanta, GA* DM/MD: Leslie Fram MD: Jay Harren 1 KEANE MY CHEMICAL ROMANCE
- WJSE/Atlantic City, NJ* PD: Al Parinello APD: Scott Reilly MD: Steven Rappoport ELEFANT HOBBASTANK BEASTIE BOYS INSTRUCTION EXIES GREEN DAY
- KROX/Austin, TX* DM: Jeff Carroll MD: Toby Ryan 9 LAZYBOY 6 DENVER HARBOR MY CHEMICAL ROMANCE SLIPKNOT
- WRAX/Birmingham, AL* PD: Susan Groves MD: Mark Lindsey MUSE
- KQXR/Boise, ID* DM: Dan McCooly PD: Eric Kristensen MD: Jeremy Smith GREEN DAY
- WBCH/Boston, MA* PD: Dave Wellington APD/MD: Steven Strick JET CROSSFADE HOBBASTANK JIMMY EAT WORLD MUSIC
- WEDG/Buffalo, NY* USED
- WBZT/Burlington* DM/PP: Matt Grasso APD/MD: Kevin Mays No Adds
- WAVF/Charleston, SC* PD: Dave Rossi MD: Suzy Boe No Adds
- WEND/Charlotte* DM: Bruce Logan PD/MD: Jack Daniel No Adds
- WKQX/Chicago, IL* PD: Mike Stern APD/MD: Jacent Jackson 11 GREEN DAY VELVET REVOLVER MARYLIN MANSON
- WAQZ/Cincinnati, OH* PD: Jeff Nagel 4 FRANZ FERDINAND 3 MUSIC CAKE
- WXTM/Cleveland, OH* PD: Kin Monroe APD: Dom Nardella MD: Tim "Stats" No Adds
- WARQ/Columbia, SC* PD: Dave Stewart MD: Dave Ferra 3 INTERPOL 1 BEASTIE BOYS HOBBASTANK LAZYBOY
- WWCD/Columbus, OH* DM: Randy Malloy PD: Andy Davis MD: Jack DeVoss JET KILLERS
- KDGE/Dallas, TX* PD: Duane Doherty APD/MD: Alan Ayo 1 HOBBASTANK MODEST MOUSE COLLECTIVE SOUL SWITCHFOOT THREE DAYS GRACE
- WXEG/Dayton, OH* DM: Tony Tilford PD: Steve Kramer MD: Boomer 8 GREEN DAY 7 THREE DAYS GRACE
- KTCL/Denver, CO* PD: Mike O'Connor APD: Rich Rubin MD: Hill Jordan No Adds
- CIMX/Detroit, MI* PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 2 MUSE MARILYN MANSON MUSIC SAM ROBERTS
- KHRO/Ei Paso, TX* PD: Mike Preston PD/MD: Jojo Garcia JET HOBBASTANK BEASTIE BOYS LE TIGRE LAZYBOY EXIES
- KXNA/Fayetteville, AR PD/MD: Dave Jackson 12 MUSE MAGNA-FI EIGHT DAYS GONE
- KFRR/Fresno, CA* PD: Kin Monroe MD: Reverend No Adds
- WJBX/Ft. Myers, FL* DM/PP: John Rozz APD: Fitz Madrid MD: Jeff Zho No Adds
- WXTW/Ft. Wayne, IN* DM: JJ Fabini PD: Don Walker APD: Matt Jericho MD: Greg Travis 5 INSTRUCTION 2 HOBBASTANK 1 EXIES BEASTIE BOYS COLLECTIVE SOUL LAZYBOY
- WGRD/Grand Rapids, MI* PD: Bobby Duncan APD/MD: Kevin Currow 15 GREEN DAY KILLERS HOBBASTANK
- WXNR/Greenville, NC* PD: Jeff Sanders APD/MD: Charlie Shaw No Adds
- WEEQ/Hagerstown DM/PP: Dan Murrell 25 GWEN STEFANI
- KUCD/Honolulu, HI* PD: Jamie Hyatt 6 LT 2 LAZYBOY JET
- KTZX/Houston, TX* PD: Vince Richards MD: Don Janzen STORY OF THE YEAR CROSSFADE HOBBASTANK
- WRZX/Indianapolis, IN* PD: Leny Diane MD: Michael Young 2 MY CHEMICAL ROMANCE 1 JET FUTURE LEADERS OF THE WORLD GREEN DAY
- WPLA/Jacksonville, FL* DM: Gail Austin APD/MD: Chad Chumley No Adds
- WRZX/Johnson City* JET HOBBASTANK LAZYBOY
- KRBZ/Kansas City, MO* PD: Greg Bergen APD: Lazo MD: Jason Ulanet ELEFANT
- WNFZ/Knoxville, TN* PD: Anthony Proffitt 5 SALIVA EXIES
- KTEF/Lafayette, LA* PD: Scott Perrin MD: Roger Pride 1 HOBBASTANK
- KXTE/Las Vegas, NV* MD: Carly Brown 5 KORN 1 INSTRUCTION PAPA ROACH CHEVELLE
- KROQ/Los Angeles, CA* PD: Kevin Weatherly APD: Gene Sandblom MD: Matt Smith No Adds
- WLRV/Louisville, KY* PD: Andrew Fitzgerald MD: Dave Hill 1 MUSIC SWITCHFOOT
- WMAD/Madison, WI* DM: Mike Ferris PD: Curtis Gross 1 STORY OF THE YEAR SUGARCULT
- WMFS/Memphis, TN* PD: Rob Cassman MD: Sydney Nabors 1 CAKE 1 MUSIC FRANZ FERDINAND
- WLUM/Milwaukee, WI* PD: Tommy Wilde MD: Kenny Neumann 16 GREEN DAY SWITCHFOOT PAPA ROACH
- WHTG/Monmouth, NJ* PD: Mike Gavin APD/MD: Brian Phillips 21 SWITCHFOOT 3 LIVE 1 LOSTPROPHETS ELEFANT
- KMBY/Monterey, CA* PD: Kenny Allen 1 HOBBASTANK 1 RAZORLIGHT EXIES SWITCHFOOT
- WBUZ/Nashville, TN* DM: Jim Patria PD/MD: Russ Schenck 9 STDRY OF THE YEAR 9 MY CHEMICAL ROMANCE 6 LAZYBOY ELEFANT LE TIGRE HOBBASTANK SILVERTIDE BEASTIE BOYS DAMESVIOLET
- KKND/New Orleans, LA* MD: Nick Perciario 3 SNOW PATROL SWITCHFOOT KILLERS
- WXRK/New York, NY* PD: Robert Cross MD: Mike Peer PAPA ROACH
- WRRV/Newburgh, NY No Adds
- WROX/Norfolk, VA* PD: Michele Diamond MD: Mike Powers 8 RISE AGAINST SLIPKNOT BEASTIE BOYS GREEN DAY
- KQRX/Odessa, TX PD: Michael Todd APD: Dre 17 USED 7 ELEFANT 7 NICKELBACK 7 JET
- KHZZ/Oklahoma City, OK* DM: Bill Hurley PD: Jimmy Barreda ELEFANT THREE DAYS GRACE HOBBASTANK
- WJRR/Oriando, FL* DM: Adam Cook PD: Pal Lynch APD: Rick Everett MD: Brian Dickerman 2 SALIVA 1 SLIPKNOT
- WOCL/Oriando, FL* PD: Bobby Smith HOBBASTANK BEASTIE BOYS
- WPLY/Philadelphia, PA* PD: Jim McGuinn MD: Dan Fein 1 KORN CROSSFADE KEANE
- KEDJ/Phoenix, AZ* DM: Laura Hove APD: Dead Air Dave MD: Robin Nash 9 KILLERS 7 BEASTIE BOYS MUSE STORY OF THE YEAR
- KZON/Phoenix, AZ* PD: Kevin Mannion MD: Mitzie Lewis 1 SWITCHFOOT 1 LIVE KEANE EXIES GWEN STEFANI
- WXDY/Pittsburgh, PA* PD: Jim Moschitta MD: Vinnie F 1 MODEST MOUSE FUTURE LEADERS OF THE WORLD
- WCYY/Portland, ME PD: Herb Ivy MD: Brian James 15 GREEN DAY 14 MUSIC 14 JET 11 EXIES KILLERS HOBBASTANK FRANZ FERDINAND DOGFIGHT
- KNRK/Portland, OR* PD: Mark Hamilton APD: Jaime Cooley 11 ELEFANT 7 GREEN DAY 1 MUSIC
- WBRR/Providence, RI* PD: Seth Restler APD: Sarah Rose MD: Chris Novello No Adds
- KRZO/Reno, NV* DM: Rob Brooks APD: Jeremy Smith PD/MD: Mai Diabio No Adds
- WDYL/Richmond, VA* PD: Mike Murphy MD: Dustin Matthews No Adds
- WRXL/Richmond, VA* DM: Bill Cahill PD/MD: Casey Krukowski 5 GREEN DAY JET HOBBASTANK
- KCXX/Riverside, CA* DM/PP: Kelli Cluque APD/MD: Daryl James TAKING BACK SUNDAY
- KWOD/Sacramento, CA* PD: Curtiss Johnson MD: Ron Bunce APD: Violet MD: Marco Collins No Adds
- KXRX/Salt Lake City, UT* DM: Alan Hague PD: Todd Hoker APD/MD: Mike Hester 2 HOBBASTANK 2 GREEN DAY 1 MY CHEMICAL ROMANCE KORN MARILYN MANSON
- WXDX/San Diego, CA* PD: Jim Richards MD: Marty Whitney 1 GREEN DAY MUSE FRANZ FERDINAND MY CHEMICAL ROMANCE RAZORLIGHT
- XTRA/San Diego, CA* PD: Brian Burns APD/MD: Mike Kennedy 29 PAPA ROACH 19 FINGER ELEVEN 18 SEETHER I/AMY LEE 16 HIVES
- KITS/San Francisco, CA* PD: Sean Demery APD/MD: Aaron Aronson 2 JET BEASTIE BOYS LOUIS XIV HANDSOME BOY...
- KCNL/San Jose, CA* PD/MD: John Allers No Adds
- KJEE/Santa Barbara, CA MD: Dave Hanacek 13 LAZYBOY SHINS KORN
- KNDD/Seattle, WA* PD: Phil Manning APD: Jim Keller No Adds
- WHFS/Washington, DC* PD: Lisa Worden APD: Libby Carstensen MD: Pat Ferris PAPA ROACH A PERFECT CIRCLE GOOD CHARLOTTE SUM 41
- WWSR/Washington, DC* PD: Joe Bevilacqua MD: Donnie Flynn KILLERS
- WFSM/Wilmington, NC PD: Brian Burns APD/MD: Mike Kennedy 29 PAPA ROACH 19 FINGER ELEVEN 18 SEETHER I/AMY LEE 16 HIVES



PART ONE OF A TWO-PART SERIES

The State Of The Format

Highlights from the Triple A Summit radio panel

The business side of this year's R&R Triple A Summit in Boulder, CO was kicked off on the morning of Thursday, Aug. 5, with our annual radio panel. Several subjects were discussed in the 90-minute session, and over the next two weeks we'll be taking a look at some of the key points.

The panel was sponsored by Warner Bros. and Reprise, and Julie Muncy and Alex Coronfly played a video presentation for the attendees that highlighted the labels' success stories so far this year and the key new releases lined up for the fourth quarter. They also gave away three iPods at the end of the session.

The panel was organized and moderated by KINK/Portland, OR PD Dennis Constantine. On the dais were KBCO/Denver PD Scott Arbough, WXRT/Chicago PD and Infinity VP/Rock Programming Norm Winer, KMTT (The Mountain)/Seattle Station Manager Chris Mays, WXPN/Philadelphia Asst. GM/Programming Bruce Warren, KWMT (The Mountain)/Tucson OM Tim Richards, KPIG/Monterey PD Laura Ellen Hopper, former WBOS/Boston PD Michele Williams and WXRV (The River)/Portsmouth, NH PD Dana Marshall.

Let's Get Started

Constantine opened the session by welcoming everyone to the 12th annual Triple A Summit. He then introduced his panelists and jumped right into the discussion. "We have more competitors than ever now," he said. "We have new radio formats that encroach upon our audience, satellite radio channels, Internet radio, downloading and iPods. Today we hope to explore ideas for how we can strengthen our stations in the new, highly competitive age.

"We have a wide variety of panelists representing different views and philosophies in programming. I thought we'd start off by asking the question 'Are we playing it too safe?'"

Winer was the first to respond. "Being part of a large corporation, I hear a lot of speeches, I am on a lot of conference calls, and I get a lot of memos," he said. "And one of the things they have been saying with increasing frequency since John Sykes came in as our CEO and Joel Hollander as our

COO is that we have to start taking chances. Programmers need to start experimenting. We need to be more creative. Programming is the key to successful radio and successful radio companies.

"I have bought in to this thing wholeheartedly. I have certainly tried to remain inventive and adventurous at WXRT, plus I have also been given the opportunity to get involved with what I think is an exciting new radio station in Atlanta, which we are calling Dave-FM [WZCG].

"Is it a Triple A station per se? Well, it is certainly a variation on that theme. As you know, no two Triple A stations are alike, and we certainly believe we are giving Atlanta back some great radio with this station, under the guidance of PD Michelle Engel."

Research Vs. Instinct

Constantine asked Williams, "Your background was in research before you got involved in the programming side of things. Can we say that research has created the problem of us playing it too safe these days?"

"I don't know that it is research that causes programmers to lean to the safe side as much as it is the way research is being used," Williams replied. "Research on its own is a great tool, and a lot of thought goes into finding the right sample of people and making sure you are asking the right questions and testing the right songs. So the intent is good, and the results can be very useful, but if you rely on it too heavily and start to second-guess your instincts, that's where it can get you in trouble."

Constantine then addressed Warren, noting that WXPN has the luxury — and the challenge — of being a public radio station. Constantine wondered if WXPN is always pushing the boundaries to make sure it is perceived as an adventurous radio station.

"Not necessarily," Warren replied. "What we have to make sure of is that our listeners love what they hear every day when they listen to the radio. We don't sit in our strategy meetings and say that we need to be daring and take more risks. Rather, we talk about our commitment to innovation, which just comes with our mission and the creative climate we nurture at WXPN. If you approach it correctly, innovation and fresh ideas become part of the normal day-to-day approach to programming."

Preserving Heritage

Many of the stations in the Triple A community have been around for a long time, and each has a different heritage it tries to preserve. Constantine said to Hopper, "KPIG is famous for thinking outside of the sty. How far can you push it to preserve the unique heritage of that station and yet still remain commercially successful?"



"We are lucky, because KPIG comes from a whole different place," Hopper replied. "From the beginning, KPIG's place has always been outside the box, partly because of the heritage of the market and the stations that came before us and partly because of the way the station positioned itself when it signed on.

"Ironically, we have tried to push ourselves a little more inside the box over the years, without losing the personality of the station. To my mind, we are playing it more safe today than we were, say, five years ago, and yet, compared to most Triple A stations, we are still way outside the box."

Constantine then directed this question to Arbough: "When you are the leader, as KBCO has been for years, people are always going to take shots at you. How do you keep a heritage station like KBCO fresh and exciting?"

"You try to challenge your listeners on a variety of different levels — not



ON THE SPOT Seen here at the R&R Triple A Summit's radio panel are (l-r) KINK/Portland, OR PD Dennis Constantine; WXRT/Chicago PD and Infinity VP/Rock Programming Norm Winer; KPIG/Monterey PD Laura Hopper; KWMT/Tucson OM Tim Richards; and KMTT/Seattle Station Manager Chris Mays.

only musically and by tickling their entertainment buttons, but also by hitting them where they work and live," Arbough said. "There are a lot of entertainment and personality elements that go along with it.

"In addition, we keep tweaking our hip imaging approach all the time, which goes against what might be a traditional sound for an adult radio station. We combine that with finding the new music that crosses the boundaries by holding the heritage listener and challenging him to grow and learn while at the same time appealing to the younger adult we are trying to draw in. These days getting that younger listener is becoming more of a challenge."

Keeping The Old, Attracting The Young

Constantine took this older-and-younger-listener challenge further. He asked Mays, "You have serious competition in Seattle these days, with stations pushing in at you on all sides. What does The Mountain do to stay inviting to older listeners while trying to attract younger adults?"

"All sorts of things, really," said Mays. "We now have two Alternative stations in our market that are doing the more classic approach to the format. Surprisingly, neither one of them has affected us in terms of ratings yet, but they are certainly making us think a little smarter.

"What we are serious about these days is focusing on surprise, on keeping the listener on the edge of their seat, wanting more. This doesn't always have to do with music or, more specifically, new music. There are some things I have been doing quite consciously over the past six months: In addition to playing as much of the crossover stuff as I can from the Alternative library, I am handpicking certain songs that are outside the traditional songs we play on a regular basis to start to intersect that 'Oh, wow' effect.

"Right now, in the radio industry, we are being forced to look at what we do and to re-evaluate how we do it. We need to stay open to ways to make sure all of these alternative mediums for getting music and entertainment don't eat our lunch. It's all about making sure we continuously get better at what we do."

The Importance Of Current Music

Triple A stations play currents in varying degrees, depending on the market and the competition. Constantine broached this topic with, "I want to talk about current music and how it applies to our format. Tucson seems to be a great market for Triple A, and, Tim, at KWMT you are almost 50% current and you are spinning this music a lot. What is the importance of playing current music?"

"It goes back to keeping the listener interested and adjusting the music mix for the market you are in," Richards replied. "Tucson is a growing and vibrant market, and the audience is hungry for new things, including what's happening on the music front.

"With their attention divided in so many directions these days, familiarizing them with new music isn't as easy as it used to be, so increasing the rotations is an important part of the process to reach them and inform them of what we are doing and what we represent at The Mountain. We want to be in the curve, but not too far ahead of the curve."

Constantine asked the same question of Marshall, who responded, "We used to play more currents than we do right now, actually. Not that long ago we made the decision to play fewer currents and to play the ones we do add more often and for a longer period of time. Having said that, I still think that in the Boston market we are considered the go-to station if you want to hear and learn about new music.

"We are perceived as an independent radio station that takes chances, and we have to live up to that expectation. Our listeners trust us to bring them the best new music, and we intend to keep that trust. Therefore, new music and currents are important to us, but we still have to be careful how we program them. Nevertheless, to abandon the idea of playing new music to be safer would not only be a big mistake for The River, it would be a mistake for all of us."

Next week: In Part Two, Constantine and his panelists address the subjects of "Neo" radio, the age-old debate about the inaccuracies of Arbitron, emphasizing localism, and some major programming shifts just around the corner.

R&R TRIPLE A TOP 30

October 22, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	U2 Vertigo (Interscope)	555	+9	33772	4	24/0
1	2	R.E.M. Leaving New York (Warner Bros.)	549	-22	29385	9	25/0
3	3	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	367	-13	22709	9	18/0
4	4	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	357	-16	19468	15	21/0
6	5	CARBON LEAF Life Less Ordinary (Vanguard)	321	+7	15609	10	19/0
7	6	MARK KNOPFLER Boom, Like That (Warner Bros.)	313	+12	18002	6	21/1
5	7	JAMIE CULLUM All At Sea (Verve/Universal)	303	-14	15960	20	19/0
10	8	FINGER ELEVEN One Thing (Wind-up)	283	+16	16350	17	11/0
9	9	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	277	+10	11018	13	16/0
11	10	KEANE Somewhere Only We Know (Interscope)	274	+12	14486	8	21/1
8	11	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	265	-9	15309	11	17/0
16	12	SNOW PATROL Run (A&M/Interscope)	235	+24	11906	7	18/1
13	13	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	217	-20	8501	18	18/0
15	14	OZOMATLI (Who Discovered) America? (Concord)	214	-4	14358	15	18/0
19	15	MODEST MOUSE Float On (Epic)	209	+26	11443	18	14/0
14	16	MAROON 5 She Will Be Loved (Octone/J/RMG)	205	-17	12009	10	8/0
17	17	ELVIS COSTELLO Monkey To Man (Lost Highway)	190	+2	9353	5	15/1
12	18	SCISSOR SISTERS Take Your Mama (Universal)	188	-51	10108	16	13/1
18	19	CAKE No Phone (Columbia)	187	+3	11269	7	12/0
21	20	RAY LAMONTAGNE Trouble (RCA/RMG)	184	+15	8679	5	16/1
22	21	SARAH MCLACHLAN World On Fire (Arista/RMG)	179	+11	7884	7	13/1
24	22	LOW MILLIONS Eleanor (Manhattan/EMC)	175	+16	4090	4	17/2
23	23	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	174	+13	8913	5	15/0
20	24	THRILLS Not For All The Love In The World (Virgin)	160	-13	4536	9	15/0
25	25	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	146	-1	5688	3	12/0
26	26	FRANZ FERDINAND Take Me Out (Domino/Epic)	144	0	8345	3	6/0
Debut	27	JET Look What You've Done (Atlantic)	138	+42	4744	1	13/2
27	28	CHARLIE MARS Gather The Horses (V2)	136	-5	3556	6	12/0
28	29	CHRISTINE MCIVIE Friend (Koch)	130	0	5182	10	13/0
Debut	30	LENNY KRAVITZ Lady (Virgin)	129	+30	4335	1	15/3

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GREEN DAY Boulevard Of Broken Dreams (Reprise)	5
WILCO Theologians (Nonesuch)	4
DON HENLEY Searching For A Heart (Artemis)	4
LENNY KRAVITZ Lady (Virgin)	3
RAY CHARLES f/VAN MORRISON Crazy Love (Concord)	3
LOW MILLIONS Eleanor (Manhattan/EMC)	2
JET Look What You've Done (Atlantic)	2
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+86
JET Look What You've Done (Atlantic)	+42
M. JAGGER & D. STEWART f/S. CROW Old Habits Die Hard (Virgin)	+40
LENNY KRAVITZ Lady (Virgin)	+30
KEATON SIMONS Currently (Maverick/Reprise)	+29
MODEST MOUSE Float On (Epic)	+26
SNOW PATROL Run (A&M/Interscope)	+24
RAY CHARLES f/VAN MORRISON Crazy Love (Concord)	+23
MOE f/JOHN HIATT The Ballad Of Curtis Loew (Sanctuary/SRG)	+22
TOOTS AND THE MAYTALS f/E. CLAPTON Pressure Drop (V2)	+20

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Dr/Epic)	198
MINDY SMITH Come To Jesus (Vanguard)	183
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	173
NORAH JONES What Am I To You? (Blue Note/EMC)	164
D. FRANKENREITER f/J. JOHNSON Free (Brushfire/Universal)	131
311 Love Song (Volcano/Zomba)	122
DAVE MATTHEWS Oh (RCA/RMG)	121
JET Are You Gonna Be My Girl (Atlantic)	119
COLOPLAY Clocks (Capitol)	114
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	111

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

25 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 10/10-10/16. 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 Arbitron Inc. © 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

GREEN DAY Boulevard Of Broken Dreams (Reprise)

Total Plays: 127, Total Stations: 10, Adds: 5

TOOTS AND THE MAYTALS w/ ERIC CLAPTON Pressure Drop (V2)

Total Plays: 121, Total Stations: 8, Adds: 0

RAY CHARLES f/VAN MORRISON Crazy Love (Concord)

Total Plays: 113, Total Stations: 11, Adds: 3

JOHN MAYER Daughters (Aware/Columbia)

Total Plays: 106, Total Stations: 7, Adds: 1

HOWIE DAY Collide (Epic)

Total Plays: 101, Total Stations: 7, Adds: 0

ROBBIE ROBERTSON Shine Your Light (Hollywood)

Total Plays: 96, Total Stations: 9, Adds: 0

NORAH JONES Those Sweet Words (Blue Note/EMC)

Total Plays: 92, Total Stations: 10, Adds: 1

M. JAGGER & D. STEWART f/SHERYL CROW Old Habits Die Hard (Virgin)

Total Plays: 89, Total Stations: 10, Adds: 1

KILLERS Somebody Told Me (Island/IDJMG)

Total Plays: 89, Total Stations: 4, Adds: 0

TEARS FOR FEARS Call Me Mellow (Universal Music)

Total Plays: 87, Total Stations: 6, Adds: 0

Songs ranked by total plays

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R&R TRIPLE A TOP 30 INDICATOR

October 22, 2004

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. Leaving New York (Warner Bros.)	583	+6	7946	8	32/0
4	2	U2 Vertigo (Interscope)	466	+52	5803	3	27/0
2	3	MARK KNOPFLER Boom, Like That (Warner Bros.)	460	+15	6285	6	32/1
3	4	ELVIS COSTELLO Monkey To Man (Lost Highway)	442	+19	6778	6	32/1
5	5	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	406	-6	2714	9	21/0
12	6	KEANE Somewhere Only We Know (Interscope)	371	+57	4287	14	23/1
6	7	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	354	-17	3868	15	24/0
7	8	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	349	+9	6211	9	28/1
10	9	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	329	+2	4063	12	22/0
11	10	RAY LAMONTAGNE Trouble (RCA/RMG)	324	+9	5132	6	27/0
9	11	FINN BROTHERS Won't Give In (Nettwerk)	310	-24	2845	13	20/0
8	12	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	290	-44	3396	14	22/0
14	13	BEN HARPER & BLIND BOYS OF ALABAMA Wicked Man (Virgin)	233	+6	3941	5	24/0
13	14	CARBON LEAF Life Less Ordinary (Vanguard)	228	-4	1279	13	16/0
16	15	MADELEINE PEYROUX Don't Wait Too Long (Rounder)	213	-1	4698	6	21/0
15	16	CHRISTINE MCVIE Friend (Koch)	213	-6	1026	11	16/0
18	17	THRILLS Not For All The Love In The World (Virgin)	208	+5	2870	9	16/0
28	18	JOSEPH ARTHUR Can't Exist (Vector)	195	+45	3287	2	22/2
19	19	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	194	+4	2983	6	19/0
17	20	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	190	-21	1613	18	13/0
25	21	CAKE No Phone (Columbia)	174	+22	1220	3	14/0
Debut	22	SNOW PATROL Run (A&M/Interscope)	162	+19	2054	1	13/2
22	23	MINDY SMITH Fighting For It All (Vanguard)	160	-8	2253	3	16/0
21	24	K.D. LANG Helpless (Nonesuch)	160	-10	1340	12	15/0
29	25	DRIVE-BY TRUCKERS Never Gonna Change (New West)	151	+6	1119	2	12/0
26	26	LOW MILLIONS Eleanor (Manhattan/EMC)	151	0	1643	7	13/0
27	27	DONAVON FRANKENREITER It Don't Matter (Brushfire/Universal)	149	-2	830	9	12/0
23	28	KENNY WAYNE SHEPHERD Hey, What Do You Say (Reprise)	147	-12	1315	6	12/1
30	29	GOV'T MULE Slackjaw Jezebel (ATO/RCA/RMG)	145	0	1620	2	15/0
Debut	30	G. LOVE Waiting (Brushfire/Universal)	140	+14	1331	1	13/0

34 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 10/10 - Saturday 10/16.
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Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
WILCO Theologians (Nonesuch)	5
MOE f/JOHN HIATT The Ballad Of Curtis Loew (Sanctuary/SRG)	4
J. BROWNE f/B. RAITT Poor Poor Pitiful Me (Artemis)	4
DON HENLEY Searching For A Heart (Artemis)	4
GREEN DAY Boulevard Of Broken Dreams (Reprise)	3
HANDSOME BOY MODELING SCHOOL Breakdown (Atlantic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JET Look What You've Done (Atlantic)	+64
KEANE Somewhere Only We Know (Interscope)	+57
U2 Vertigo (Interscope)	+52
JOSEPH ARTHUR Can't Exist (Vector)	+45
M. JAGGER & D. STEWART f/S. CROW Old Habits Die Hard (Virgin)	+43
MOE f/JOHN HIATT The Ballad Of Curtis Loew (Sanctuary/SRG)	+34
DON HENLEY Searching For A Heart (Artemis)	+30
ROBBIE ROBERTSON Shine Your Light (Hollywood)	+28
HOTHOUSE FLOWERS Your Love Goes On (Eleven Thirty)	+26
WALLFLOWERS Lawyers, Guns & Money (Artemis)	+25

Syndicated Programming

Added This Week

World Cafe - Erica Zito 215-898-6677

AMY CORREIA Coney Island, U.S.A.
CHUCK PROPHET Age Of Miracles
CAMPER VAN BEETHOVEN 51-7
ELLIOT SMITH Pretty (Ugly Before)
GOURDS Escalade
HEM The Fire Thief

Acoustic Cafe - Rob Reinhart 734-761-2043

BIG HEAD TODD & THE MONSTERS Sweet Home Alabama
ELIZA GILKYSON Highway 9
ELLIOT SMITH The Last Hour

Reporters

Stations and their adds listed alphabetically by market

<p>WAPS/Akron, OH PD/MD: Bill Gruber No Adds</p> <p>KABQ/Albuquerque, NM OM: Bill May PD: Phil Mahoney MD: Scott Warmuth No Adds</p> <p>KSPN/Aspen, CO PD/MD: Sam Schell 1 MARC BROUSSARD 1 TEGAN & SARA 1 TONY FURTADO 1 HANDSOME BOY MODELING SCHOOL</p> <p>KGSR/Austin, TX* OM: Jeff Carroll PD: Jody Denberg APD: Jvi Hershman-Ross MD: Susan Castle 4 JOSEPH ARTHUR 4 BRIAN WILSON</p> <p>WRNR/Baltimore, MD OM: Bob Waugh PD/MD: Alex Cortright 2 WILCO</p> <p>WTMD/Baltimore, MD APD: Mike "Mathews" Vasilikos No Adds</p> <p>KLRR/Bend, OR OM/MD: Doug Donoho APD: Dori Donoho ADAM SANDLER JACKSON BROWNE W/ BONNIE RAITT DON HENLEY</p> <p>KRVB/Boise, ID* OM/MD: Dan McColly LENNY KRAVITZ</p> <p>WBOS/Boston, MA* OM: Buzz Knight MD: David Ginsburg 20 SCISSOR SISTERS 19 MARK KNOPFLER 7 ELVIS COSTELLO 1 GREEN DAY 1 JOHN MAYER LENNY KRAVITZ</p> <p>KMMS/Bozeman, MT OM/MD: Michelle Wolfe 5 LIVE 5 PAUL WELLER</p>	<p>WNCS/Burlington* PD/MD: Mark Abuzhab WILCO DON HENLEY</p> <p>WMVY/Cape Cod, MA PD/MD: Barbara Dacey 2 BRUCE SPRINGSTEEN</p> <p>WDDO/Chattanooga, TN* OM/MD: Danny Howard 27 GREEN DAY 23 SPIDERBART</p> <p>WXRT/Chicago, IL* OM/MD: John Farneda PD: Norm Winer 1 BRUCE SPRINGSTEEN SNOW PATROL SECRET MACHINES SONIA DADA JAMIE CULLUM</p> <p>KBXR/Columbia, MO OM: Jack Lawson APD: Jeff Sweetman FRANZ FERDINAND KENNY WAYNE SHEPHERD</p> <p>WCBE/Columbus, OH OM: Tammy Allen PD: Dan Mustako MD: Maggie Brennan 9 PINE TOP PERKINS 9 NICK CAVE & THE BAD SEEDS 9 PAUL WELLER 6 JESSE COLIN YOUNG 6 DON HENLEY 3 WARFS</p> <p>KBCO/Denver, CO* PD: Scott Arbough MD: Keefer 2 JACKSON BROWNE W/ BONNIE RAITT SARAH McLACHLAN</p> <p>WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke 3 WILCO</p> <p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abbey COWBOY JUNKIES JOSEPH ARTHUR ELVIS COSTELLO</p> <p>WNCW/Greenville, SC OM: Ellen Pfirrmann PD: Kim Clark APD/MD: Martin Anderson 5 MOE f/JOHN HIATT ELLIOTT SMITH ERIC ANDERSEN JULIE LEE NICK CAVE & THE BAD SEEDS PASO FINO ROD PICOTT SHARON SHANNON</p>	<p>WTTS/Indianapolis, IN* PD: Brad Holtz OM: Scott Anderson MD: Laura Duncan 7 GREEN DAY JET</p> <p>KMTN/Jackson, WY OM: Scott Anderson PD/MD: Mark "Fish" Fishman 1 SNOW PATROL 1 KASEY CHAMBERS 1 GREEN DAY 1 MOE f/JOHN HIATT</p> <p>KTBG/Kansas City, MO PD: Ben Hart MD: Byron Johnson 12 WILCO 11 BRUCE SPRINGSTEEN 11 JACKSON BROWNE W/ BONNIE RAITT HANDSOME BOY MODELING SCHOOL WARFS</p> <p>KZPL/Kansas City, MO* OM: Nick McCabe PD: Ted Edwards MD: Ryan "Stash" Morton 11 RAY CHARLES f/IVAN MORRISON DAMIEN RICE LENNY KRAVITZ RAY LAMONTAGNE</p> <p>WOKI/Knoxville, TN* PD: Jim Ziegler 4 MINDY SMITH</p> <p>WFPK/Louisville, KY OM: Brian Conn PD: Stacy Owen INDIGO GIRLS WILCO CARBON LEAF BLACK KEYS HEM</p> <p>WMMM/Madison, WI* PD: Tom Teuber MD: Gabby Parsons 7 WILCO 4 MARC BROUSSARD 2 RAY CHARLES f/IVAN MORRISON</p> <p>KTCZ/Minneapolis, MN* APD/MD: Mike Wolf 5 KEATON SIMONS 5 GOO GOO DOLLS</p> <p>WGVX/Minneapolis, MN* OM: Dave Hamilton PD: Jeff Collins 38 GREEN DAY 14 LOW MILLIONS 6 JET</p>	<p>WZEW/Mobile, AL* OM: Tim Camp PD: Brad Holtz MD: Jim Mahoney MD: Lee Ann Knisk 3 MICK JAGGER & DAVE STEWART f/ SHERYL CROW</p> <p>WBJB/Monmouth, NJ OM: Tom Brennan PD: Rich Robinson APD: Leo Zaccari MD: Jeff Raspe SILOS DONOVAN TOM MCRAE PAUL WELLER</p> <p>KPIG/Monterey, CA OM: Frank Capria PD/MD: Laura Ellen Hopper APD: Aileen MacNeary No Adds</p> <p>WRLT/Nashville, TN* OM/MD: David Hall APD/MD: Rev. Keith Coes SONIA DADA</p> <p>WEHM/Nassau, NY PD: Brian Cosgrove MD: Lauren Stone 2 TOOTS AND THE MAYTALS W/ ERIC CLAPTON 1 CHARLIE MARS 1 JET</p> <p>DMX Folk Rock/Network OM: Leanne Flisk MD: Dave Sloan No Adds</p> <p>Music Choice Adult Alternative/Network PD: Liz Opoka 6 MINNIE DRIVER 8 MICK JAGGER & DAVE STEWART f/ SHERYL CROW</p> <p>Sirius Spectrum/Network PD: Gary Schoonwetter MD: Rick Laboy 5 NORAH JONES 5 JET 4 DON HENLEY 4 KEF MC 3 R.E.M. 2 R.E.M.</p> <p>XM Cafe/Network PD: Bill Evans MD: Brian Chamberlain 1 CAKE TRASHCAN SINATRAS CITIZEN COPE SLANG SLANG TRASHCAN SINATRAS CITIZEN COPE SONIA DADA SONIA DADA</p>	<p>WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston ZUTONS FATBOY SLIM f/LATEF WILLY DEVILLE f/RICHARD HILDAGO BRIAN WILSON MOE f/JOHN HIATT NEVILLE BROTHERS SHIVAREE</p> <p>WXP/Philadelphia, PA OM/MD: Dan Reed PD: Bruce Warren 4 AMERICAN MUSIC CLUB 3 ANNA NALICK 1 JACKSON BROWNE W/ BONNIE RAITT 1 JOSS STONE 1 HANDSOME BOY MODELING SCHOOL WALLFLOWERS OZOMATI RAY LAMONTAGNE</p> <p>WYEP/Pittsburgh, PA PD: Rosemary Weisch MD: Mike Sauter DAVE ALVIN WILCO ELLIOTT SMITH ROBYN HITCHCOCK</p> <p>WCLZ/Portland, ME PD: Herb Ivy MD: Brian James SNOW PATROL RAY CHARLES f/IVAN MORRISON KASEY CHAMBERS STEVE EARLE</p> <p>KINK/Portland, OR* PD: Dennis Constantine MD: Kevin Welch 4 MICHAEL FRANTI</p> <p>WXRW/Portsmouth, NH* PD/MD: Dana Marshall APD: Catie Wilber 1 KEF MC DON HENLEY</p> <p>WDST/Poughkeepsie, NY PD: Greg Gattine APD/MD: Roger Menell 6 KEANE WILCO RILEY KILEY JACKSON BROWNE W/ BONNIE RAITT WALLFLOWERS</p> <p>KSQY/Rapid City, SD PD/MD: Chad Carlson JOSEPH ARTHUR</p> <p>KTHX/Reno, NV* OM: Rob Brooks PD: Harry Reynolds APD/MD: David Herold 2 DON HENLEY</p>	<p>KENZ/Salt Lake City, UT* OM/MD: Bruce Jones PD: Kari Bushman KEANE GOO GOO DOLLS</p> <p>KPRI/San Diego, CA* PD/MD: Dona Shaleb No Adds</p> <p>KFOG/San Francisco, CA* PD: David Benson APD/MD: Haley Jones 2 MADELEINE PEYROUX 2 GREEN DAY 1 HANDSOME BOY MODELING SCHOOL</p> <p>KBAC/Santa Fe, NM PD: Ira Gordon 4 GREEN DAY 3 PINE TOP PERKINS BUDDY MILLER PATTY GRIFFIN</p> <p>KTAO/Santa Fe, NM OM: Mitch Miller PD: Brad Hockmeyer MD: Paddy Mac 9 DON HENLEY 6 PETER DINKOFF</p> <p>KRSH/Santa Rosa, CA* OM/MD: Dean Kattari 1 NORAH JONES WALLFLOWERS CHARLOTTE MARTIN</p> <p>WVVV/Savannah, GA OM/MD: Bob Neumann APD: Gene Murrill 1 NORAH JONES 2 BUDDY MILLER 1 GREEN DAY</p>	<p>KMTT/Seattle, WA* OM/MD: Chris Mays APD/MD: Shawn Stewart 1 G. LOVE</p> <p>WRNX/Springfield, MA* PD: Tom Davis APD: Dennis Moorhouse MD: Lesa Withanoe 6 RAY CHARLES f/IVAN MORRISON SHORE ADAM SANDLER DON HENLEY</p> <p>KCLC/St. Louis, MO PD: Rich Reighard MD: Ervin Williams 2 ROBERT RANDOLPH 2 SHORE 2 EARLHART MARK KNOPFLER</p> <p>KWMT/Tucson, AZ* OM/MD: Tim Richards MD: Blake Rogers LOW MILLIONS ANNA NALICK</p> <p>WUIN/Wilmington, NC PD: Mark Keele OM/MD: Jerry Garand 2 NICK CAVE & THE BAD SEEDS 2 BUDDY MILLER 2 MOE f/JOHN HIATT</p>
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*Monitored Reporters

59 Total Reporters

25 Total Monitored

34 Total Indicator



ON THE RECORD

With
Michelle Wolf
PD, KMMS/Bozeman, MT



Until a few months ago I had never heard of Charlie Mars, so his new self-titled album was a real find. (He's been making albums since 1995.) The magic that lingers in the music business happens when you make one of these finds all by yourself before anyone tells you about it or talks about how great it is or how perfect it is for your station. • The first single, "Gather the Horses," is hypnotically good. It's driving, powerful and somehow fits next to any song KMMS/Bozeman, MT plays. Trying to describe the sound of Charlie Mars is difficult. Some of my favorite artists come to mind — Elliot Smith, Coldplay, Smashing Pumpkins — but you'd really have to smooch them together to equal what Charlie puts out of the speakers. • I ask one thing of artists: Give me a solid album. I don't want another song to play, I want another artist to play. I want tempo, lyrics, harmony, stories, solid albums and tours. Thank you, Charlie.

U2 take the coveted No. 1 slot this week on the monitored chart, with R.E.M. slipping to No. 2, and John Mellencamp and Bruce Hornsby holding at Nos. 3 and 4, respectively ... Carbon Leaf are now top five. Mark Knopfler moves up to 6*, while Finger Eleven regain their bullet at No. 8, Crosby & Nash stay at 9*, and Keane moves into the top 10 ... Other projects showing significant gains this week include Snow Patrol (16*-12*), Modest Mouse (19*-15*) and Low Millions (24*-22*) ... Jet and Lenny Kravitz debut ... On the Indicator chart, R.E.M hold on at 1*, with U2 close behind at 2*. Knopfler is at 3*, and Elvis Costello is at 4* ... Keane, Steve Earle, John Fogerty and Ray LaMontagne round out the bulleted top 10 ... Other gainers include Ben Harper And The Blind Boys of Alabama, The Thrills, The Neville Brothers, Drive-By Truckers and Gov't Mule ... Snow Patrol and G. Love debut ... In the Most Added category, several tracks are being added from the Warren Zevon tribute, including songs by Jackson Brown with Bonnie Raitt, Don Henley, Bruce Springsteen, Adam Sandler and The Wallflowers ... Also having a good first week are Wilco with nine total adds and Green Day with eight total adds ... Jet, Moe featuring John Hiatt, Ray Charles featuring Van Morrison, Norah Jones, Sarah McLachlan and Mick Jagger and Dave Stewart featuring Sheryl Crow close some important holes ... Keep an eye on Handsome Boy Modeling School, Goo Goo Dolls, Anna Nalick, Brian Wilson, Joseph Arthur and Kasey Chambers, as well as Marc Broussard's "Home."



— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Elvis Costello & The Imposters**

LABEL: **Lost Highway**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Of all the British artists to emerge from the punk and new wave movement of the '70s, none have even come close to blossoming into the multitiered talent that is Elvis Costello. Over the course of 25 years and 21 studio albums, including the just-released *The Delivery Man*, Costello has placed himself in the same category as great songwriters like Burt Bacharach, Bob Dylan and Lennon & McCartney. In addition, he has regularly pushed the boundaries of his musical palette to include a broad variety of popular musical idioms.

With *The Delivery Man* Costello returns to his roots, presenting a collection of songs that are deeply influenced by many Southern styles, including rock, country and R&B. But although he and his new band, The Imposters — keyboardist Steve Nieve, bassist Danny Faragher and drummer Pete Thomas — worked closely on getting the music down to the basics, Costello the composer and arranger remains audible.

"I didn't want it to sound like some retro record, but I wanted it have some quality I always loved about Alan Toussaint's production," says Costello. "Proper rock 'n' roll should swing. If anybody ever calls me a rock musician, I take issue with it and say I play rock 'n' roll music; a rock just lies in the dirt and has no life in it. Whatever you want to call it, we were looking for that vanishing point in the road where country, rock 'n' roll and soul music all meet. I believe we have found it."

But there is another side to this project that is a little tougher to decipher. According to Costello, the songs on this album are loosely based on a narrative he formulated about a delivery man and his actions and travels throughout the South.

"My original intention was to make the entire album about the delivery man concept. Then the more I wrote and thought about it, the more I was reminded that people don't remember the context of every great song in a musical, they just remember the song. What's more important is whether each song touches you, affects you in some way. I didn't feel I wanted to make this album stand or fall on whether you could follow a narrative or even present the story in chronological order."

In addition to "Monkey to Man," which is gaining ground at Triple A radio, several other tracks are radio-ready, including "Button My Lip," "Bedlam," "The Delivery Man," "Heart Shaped Bruise" and "The Scarlet Tide," which was co-written with T Bone Burnett.

In addition to recording an entire album for the first time with his new band, Costello features several guests on the project he co-produced with Dennis Herring, including Emmylou Harris and Lucinda Williams on vocals and John McPhee on guitar.

After doing some special album-release performances in September, as well as a few TV appearances in October, Costello will be touring Australia and Japan. Look for an extensive U.S. tour early next year.

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October 22, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	KASEY CHAMBERS Wayward Angel (Warner Bros.)	652	+61	2764
1	2	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	637	-9	6503
3	3	BUDDY MILLER Universal United House Of Prayer (New West)	571	+78	2005
5	4	JUNIOR BROWN Down Home Chrome (Telarc)	456	-25	3856
6	5	CHARLIE ROBISON Good Times (Dualtone)	435	+7	2536
4	6	VARIOUS ARTISTS Touch My Heart — A Tribute... (Sugar Hill)	434	-50	5086
7	7	TIFT MERRITT Tambourine (Lost Highway)	429	+2	3909
8	8	VARIOUS ARTISTS Por Vida: A Tribute To The Songs... (Or)	357	-47	6141
11	9	VARIOUS ARTISTS The Unbroken Circle (Dualtone)	354	-24	3573
9	10	K. KANE & K. WELCH You Can't Save... (Compass/Dead Reckoning)	344	-38	7265
10	11	TODD SNIDER East Nashville Skyline (Oh Boy)	335	-47	6670
12	12	NOTORIOUS CHERRY BOMBS The Notorious... (Universal South)	316	-47	7357
13	13	NITTY GRITTY DIRT BAND Welcome To Woody Creek (Dualtone)	314	-2	2526
16	14	R. SKAGGS & K. THUNDER Brand New Strings (Skaggs Family)	312	+39	934
15	15	MELONIE CANNON Melonie Cannon (Skaggs Family)	298	+15	1919
18	16	BURRITO DELUXE The Whole Enchilada (Luna Chical)	288	+20	1977
23	17	TONY JOE WHITE The Heroines (Sanctuary/SRG)	285	+45	843
14	18	VARIOUS ARTISTS Beautiful Dreamer... (American Roots)	276	-25	3186
19	19	ELEVEN HUNDRED SPRINGS Bandwagon (Palo Duro)	256	-11	2805
27	20	PETER ROWAN & TONY RICE You Were There For Me (Rounder)	253	+35	827
17	21	BILLY JOE SHAVER Billy And The Kid (Compadre)	249	-23	3377
25	22	MELROYS The Melroys (95 North)	247	+23	2339
28	23	NATHAN Jimson Weed (Nettwerk)	246	+23	1019
20	24	DRIVE BY TRUCKERS The Dirty South (New West)	237	-8	2242
21	25	DAVE ALVIN Ashgrove (Yep Roc)	225	-20	7795
22	26	PAUL THORN Are You With Me? (Back Porch/Virgin)	225	-15	3165
Debut	27	PO GIRL Vagabond Lullabies (Nettwerk)	221	+15	957
29	28	CHUCK PROPHET Age Of Miracles (New West)	219	+9	916
28	29	MAGGIE BROWN Maggie Brown (Riverwide)	216	+3	1565
24	30	MAVIS STAPLES Have A Little Faith (Alligator)	204	-30	2470

Americana Spotlight

by John Schoenberger

Artist: Tony Joe White

Label: Sanctuary/SRG



Most of us know Tony Joe White from his hit "Polk Salad Annie" way back in 1969, but over the years White has remained an active performer, as well as a writer of songs that have been recorded by artists ranging from Dusty Springfield to Tina Turner to Ray Charles to Etta James to Elvis Presley. He has also remained an active session player. Over the last few years White has begun recording again and self-releasing his own albums. After some prompting from his son Jody, White decided to do an album honoring the women in his life — his wife, LeAnn, and daughter, Michelle — as well as certain female artists he has become friends with over the years. The result is *The Heroines*,

which features songwriting and vocal contributions from Lucinda Williams, Emmylou Harris, Shelby Lynne and Jessie Colter. The project was basically recorded in White's old analog studio in Henderson, TN, but, with ProTools and other modern digital equipment, it was pieced together with some long-distance contributions. Highlights include "Can't Go Back Home," "Closing in on the Fire," "Wild Wolf Calling Me" and "Fireflies in the Storm."

Americana News

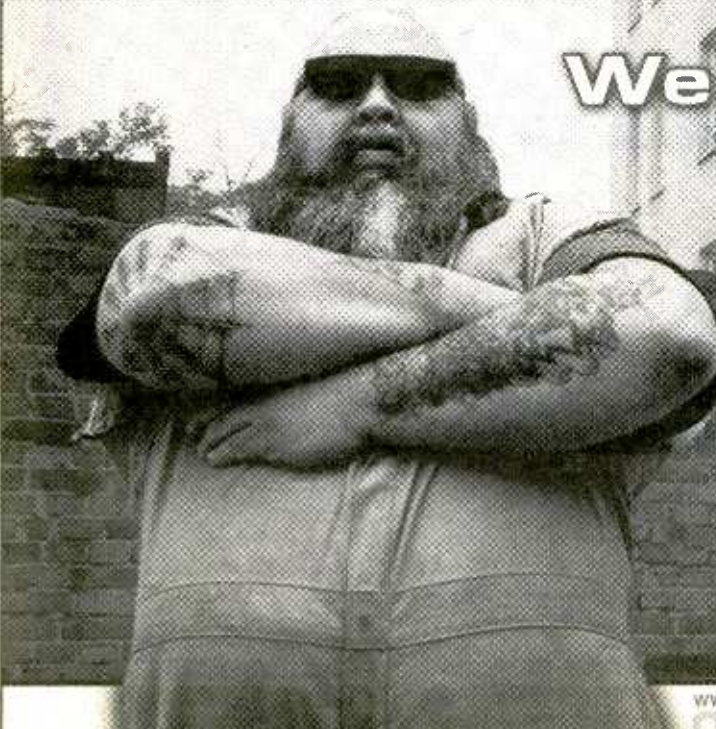
The 15th annual International Bluegrass Music Awards, hosted by Alison Krauss and Dan Tyminski, were held Oct. 7 at the Kentucky Center in Louisville. For the eighth time, The Del McCoury Band won in the Entertainer of the Year category; it was the ninth win for McCoury himself. Among the other winners were Larry Sparks for Male Vocalist of the Year, Rhonda Vincent for Female Vocalist of the Year, Ricky Skaggs & Kentucky Thunder for Instrumental Group of the Year, Doyle Lawson & Quicksilver for Vocal Group of the Year and King Wilkie for Emerging Artist of the Year. For a complete list of winners, log on to www.ibma.org ... Ten new rides will be added to the Dollywood theme park in time for the Tennessee attraction's seasonal opening on March 26, 2005 ... Steve Earle has just hit the road, starting with a show at the Uptown Mix in his hometown of Nashville. He will be touring North America in October and has a series of dates scheduled in Europe in November and December ... Vince Gill, Rodney Crowell and Billy Ray Cyrus will join singer-songwriter Lane Brody in Nashville at her third annual Wildlife Benefit for Walden's Puddle. The Nov. 11 event at the Trap will include a silent auction and a concert organized by Brody and famed session drummer Eddie Bayers. The event benefits the Walden's Puddle Rehabilitation Center, a nonprofit organization that provides care and treatment to more than 1,350 orphaned and injured wild animals every year.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
VARIOUS ARTISTS Enjoy Every Sandwich: The Songs Of Warren Zevon (Artemis)	10
JULIE LEE Stillhouse Road (Compadre)	9
TOM GILLAM Shake My Hand (Haydens Ferry)	8
TONY JOE WHITE The Heroines (Sanctuary/SRG)	5
ACOUSTIC SYNDICATE Long Way Round (Sugar Hill)	5
GOURDS Blood Of The Ram (Eleven Thirty)	5
KEVN KINNEY Sun Tangled Angel Revival (Compadre)	5
PINETOP PERKINS Ladies Man (M.C.)	5
RICKY SKAGGS & KENTUCKY THUNDER Brand New Strings (Skaggs Family)	5

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2004 Americana Music Association.



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Reaching The Labels

Record-company contact list helps you stay in touch

The relationship between radio stations and record companies is key in the music business. Each side has a stake in the success or failure of the other. This symbiotic partnership requires open and honest communication. It's with the intent of encouraging that interaction that we offer you the following list of contacts at Christian record companies.

While we acknowledge that the minute a contact list is printed it's already out of date, such an offering is handy to build or update one's database. We also include independent promoters at the conclusion of the label listings. Many thanks to R&R's Josh Bennett for compiling this information under a tight deadline. We apologize in advance if we inadvertently omitted anyone.

Ardent Records

Aislynn Rappé
Coordinator/Creative & Marketing
2000 Madison Avenue
Memphis, TN 38104
Phone: 901-725-0855
Fax: 901-725-7011
arappe@ardentrecords.com

John Fry
Chief Manager
2000 Madison Avenue
Memphis, TN 38104
Phone: 901-725-0855
Fax: 901-725-7011
jfy@ardentrecords.com

Creative Trust Workshop

Jessica Wolstenholm
Product Manager
2105 Elliston Place
Nashville, TN 37203
Phone: 615-297-5010
Fax: 615-297-5020
jessica@creativetrust.com

Cul De Sac Records/ Devotion Music

Britt Smiley
Radio Servicing

15029 N. Thompson Peak
Scottsdale, AZ 85260
Phone: 480-734-8324
britt@culdesacrecords.com

Curb Records

John Butler
Sr. Director/Promotion & Marketing
48 Music Square East
Nashville, TN 37203
Phone: 615-321-5080 x347
Fax: 615-248-2360
jbutler@curb.com

EMI Christian Music Group

Grant Hubbard
VP/National Promotions
P.O. Box 5010
Brentwood, TN 37024-5010
Phone: 615-371-4007
Fax: 615-371-4015
ghubbard@emcmg.com

Brian Dishon
Director/National Promotions
P.O. Box 5010
Brentwood, TN 37024-5010
Phone: 615-371-6852
Fax: 615-371-4015
bdishon@emcmg.com

Jenn Brinn
Manager/National Promotions
P.O. Box 5010
Brentwood, TN 37024-5010
Phone: 615-371-4048
Fax: 615-371-4015
jbrinn@emcmg.com

Steve Strout
Manager/National Promotions
P.O. Box 5010
Brentwood, TN 37024-5010
Phone: 615-371-6589

Fax: 615-371-4015
sstrout@emcmg.com

Andrea Kleid
Manager/National Promotions
P.O. Box 5010
Brentwood, TN 37024-5010
Phone: 615-371-6586
Fax: 615-371-4015
akleid@emcmg.com

Fervent Records/ Spirit-Led Records

Kandice Kirkham
Coordinator/Marketing
741 Cool Springs Boulevard
Franklin, TN 37067
Phone: 615-261-6520
Fax: 615-261-5901
kkirkham@providentmusicgroup.com

Flicker Records

AJ Strout
Director/National Promotions
301 Mallory Station Road, Suite 200
Franklin, TN 37067
Phone: 615-550-4385
Fax: 615-771-1184
aj@flickerrecords.com

Gotee Records

Phil Conner
Manager/National Promotions
101 General George Patton Drive,
Suite 100
Franklin, TN 37067
Phone: 615-370-2980 x206
Fax: 615-370-2990
phil@gotee.com

ILLECT Recordings

Josh Niemyjski
GM/Head of Promotions
6220 S. 253rd Street, Suite LL240
Kent, WA 98032
Phone: 253-856-7379
josh@illect.com

INO Records

Dan Michaels
Director/Marketing & Promotions
210 Jamestown Park, Suite 100
Brentwood, TN 37027
Phone: 615-777-2500 x3
Fax: 615-376-0532
dan@inorecords.com

Derek West
Manager/Promotions
210 Jamestown Park, Suite 100
Brentwood, TN 37027
Phone: 615-777-2500 x7
Fax: 615-376-0532
derekw@inorecords.com

Inpop Records

Rob Poznanski
Director/Marketing & Promotions
512 Autumn Springs Court, Suite C
Franklin, TN 37067
Phone: 615-468-5565
Fax: 615-377-7860
rob.poznanski@inpop.com

Nate Yetton
Coordinator/Radio Promotions
512 Autumn Springs Court, Suite C
Franklin, TN 37067
Phone: 615-468-5563
Fax: 615-377-7860
nate.yetton@inpop.com



WFHM RAISES \$55K Salem's Cleveland "Fish" station raised the money through a 12-hour on-air fundraiser that was part of an overall effort by the company's stations across the country in partnership with Food for the Poor. The money went to the community of Orange Bay in Jamaica, which Salem local and network personalities had visited. Seen here (l-r) are WFHM's Elizabeth Grattan and WFTN/Tampa's Casey Bell with the children of Orange Bay.

Rachel Beasley
Coordinator/Radio Promotions
512 Autumn Springs Court, Suite C
Franklin, TN 37067
Phone: 615-468-5570
Fax: 615-377-7860
rachel.beasley@inpop.com

Integrity Music

Mark Giles
Radio Promotions
141 Country Club Road
Shalimar, FL 32579
Phone: 850-974-8998
Fax: 850-651-5988
mtgflorida@aol.com

Provident Label Group (Reunion, Essential, Beach Street)

Andrew Patton
VP/National Promotions
741 Cool Springs Boulevard
Franklin, TN 37067
Phone: 615-261-6381
Fax: 615-261-5903
apatton@providentmusicgroup.com

Jason Miller
Manager/National Promotions
(AC Radio)
741 Cool Springs Boulevard
Franklin, TN 37067
Phone: 615-261-6491
Fax: 615-261-5903
jmiller@providentmusicgroup.com

Karrie Hardwick
Coordinator/National Promotions
(CHR & Rock Radio)
741 Cool Springs Boulevard
Franklin, TN 37067
Phone: 615-261-6387
Fax: 615-261-5903
khardwick@providentmusicgroup.com

Melanie Dixon
Coordinator/National Promotions
(AC & Inspo Radio)
741 Cool Springs Boulevard
Franklin, TN 37067
Phone: 615-261-6467
Fax: 615-261-5903
mdixon@providentmusicgroup.com

Rocketown Records

Derek Jones
VP/Radio Promotions
2035 Mallory Lane
Franklin, TN 37065
Phone: 615-503-9994 x24
Fax: 615-503-9995
derek@rocketownrecords.com

Word/Curb/ Warner Bros. Records

James Riley
Sr. Manager/National Promotions

25 Music Square West
Nashville, TN 37203
Phone: 615-726-7955
Fax: 615-726-7889
james.riley@wbr.com

Lori Cline
Director/National Promotions
25 Music Square West
Nashville, TN 37203
Phone: 615-726-7951
Fax: 615-726-7889
lori.cline@wbr.com

Independent Promoters

Big Town Promotions

Shannon Becker
11410 E. Fir Road
Carthage, MO 64836
Phone: 615-456-9333
shannon@shannonbecker.com

IHS Promotions

Donna Del Sesto
120 Cliffe Run
Franklin, TN 37067
Phone: 615-771-7739
ihsdonna@aol.com

Least Of These

Seth Holloway
2004 Granville Road
Franklin, TN 37064
Phone: 615-790-6959
relapse777@aol.com

Legacy Promotions

Linda Meyers
634 S. 51st Street
Omaha, NE 68106
Phone: 402-932-3301
Fax: 402-932-3302
aspennmeyers@msn.com

May Day Promotions

Michelle Younkman
P.O. Box 166468
Irving, TX 75016
Phone: 972-459-5801
Fax: 972-459-9601
michelle@maydaypromotions.com

TKO Marketing

Linda Klosterman
1301 16th Avenue South, Suite 2
Nashville, TN 37203
Phone: 615-322-1212
Fax: 615-467-4431
lklosterman@tkomarketing.net

TOP5PROMOTIONS

Michael Johnson
203 Devrow Court
Franklin, TN 37064
Phone: 615-595-7184
top5@integrity.com



BEST SEAT IN THE HOUSE KCMS/Seattle took the concept of giving away front-row seats to Steven Curtis Chapman's (pictured) concert to a new level by putting winners in cushy leather recliners right onstage. Casting Crowns and Chris Tomlin are also appearing on the All Things New Tour.

October 22, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Walk By Faith (BEC)	900	-30	23	37/0
3	2	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	874	+50	11	35/1
4	3	BETHANY DILLON All I Need (Sparrow/EMI CMG)	801	-14	13	33/0
5	4	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	792	+27	9	34/1
7	5	BY THE TREE Beautiful One (Fervent)	770	+36	11	30/1
2	6	MERCYME Here With Me (INO/Curb)	769	-57	30	38/0
6	7	TREE63 Blessed Be Your Name (Inpop)	695	-64	37	37/0
12	8	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	665	+90	7	29/1
13	9	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	644	+131	3	34/4
8	10	THIRD DAY I Believe (Essential/PLG)	595	-47	24	36/0
10	11	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	583	-32	33	34/0
11	12	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	556	-44	16	28/0
14	13	BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	530	+30	6	24/1
16	14	FFH Still The Cross (Essential/PLG)	489	+21	7	23/2
21	15	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	481	+85	4	27/5
18	16	BEBO NORMAN Disappear (Essential/PLG)	468	+25	8	22/1
15	17	WATERMARK The Glory Of Your Name (Rocketown)	463	-16	11	27/1
20	18	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	459	+41	4	25/1
9	19	STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	455	-162	19	31/0
17	20	TELECAST The Beauty Of Simplicity (BEC)	441	-26	12	22/2
23	21	BARLOWGIRL Never Alone (Fervent)	355	-12	14	16/0
19	22	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	352	-73	13	19/0
26	23	TREE63 King (Inpop)	340	+23	3	15/0
22	24	TREVOR MORGAN Fall Down (BHT)	333	-48	11	16/0
Debut	25	SALVADOR Heaven (Word/Curb/Warner Bros.)	320	+183	1	18/7
28	26	SWIFT Alive In Love (Flicker)	307	+18	8	14/0
30	27	THIRD DAY/STEVEN CURTIS CHAPMAN/MERCYME I See Love (Lost Keyword)	305	+54	2	12/1
25	28	JEFF DEYO As I Lift You Up (Gotee)	302	-26	14	13/0
Debut	29	NATALIE GRANT Live For Today (Curb)	269	+47	1	15/2
Debut	30	THIRD DAY You Are Mine (Essential/PLG)	257	+16	1	15/0

39 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 10/10-10/16. 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 Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

SHANE & SHANE He Is Exalted (Inpop)
Total Plays: 227, Total Stations: 13, Adds: 0

MONK & NEAGLE Dancing With The Angels (Flicker)
Total Plays: 203, Total Stations: 17, Adds: 8

NICOL SPONBERG Safe (Curb)
Total Plays: 161, Total Stations: 9, Adds: 1

THIRD DAY Come On Back To Me (Essential/PLG)
Total Plays: 136, Total Stations: 10, Adds: 0

STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)
Total Plays: 126, Total Stations: 7, Adds: 1

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 119, Total Stations: 10, Adds: 0

ACROSS THE SKY When God Ran (Creative Trust Workshop)
Total Plays: 114, Total Stations: 7, Adds: 2

AMY GRANT The Water (Word/Curb/Warner Bros.)
Total Plays: 106, Total Stations: 6, Adds: 0

BIG DISMAL Rainy Day (Lost Keyword)
Total Plays: 99, Total Stations: 6, Adds: 0

DAVID CROWDER BAND Revolutionary Love (Sixsteps/Sparrow/EMI CMG)
Total Plays: 93, Total Stations: 6, Adds: 0

Songs ranked by total plays

Most Added

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ARTIST TITLE LABEL(S)	ADDS
MONK & NEAGLE Dancing With The Angels (Flicker)	8
SALVADOR Heaven (Word/Curb/Warner Bros.)	7
POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	5
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	4
FFH Still The Cross (Essential/PLG)	2
TELECAST The Beauty Of Simplicity (BEC)	2
NATALIE GRANT Live For Today (Curb)	2
ACROSS THE SKY When God Ran (Creative Trust Workshop)	2
ANDY CHRISMAN Complete (Upside/SHELTER)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SALVADOR Heaven (Word/Curb/Warner Bros.)	+183
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	+131
MONK & NEAGLE Dancing With The Angels (Flicker)	+128
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	+90
POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	+85
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	+64
THIRD DAY/S. C. CHAPMAN/MERCYME I See Love (Lost Keyword)	+54
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	+50
STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	+48
NATALIE GRANT Live For Today (Curb)	+47

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATTHEW WEST More (Universal South/EMI CMG)	474
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	436
SELAH You Raise Me Up (Curb)	408
D. CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	380
KUTLESS Sea Of Faces (BEC)	364
MERCYME I Can Only Imagine (INO/Curb)	359
MERCYME Word Of God Speak (INO)	351
NEWSBOYS He Reigns (Sparrow/EMI CMG)	346
NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG)	312
JEREMY CAMP I Still Believe (BEC)	290

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

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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	TOBYMAC <i>Gone (ForeFront/EMI CMG)</i>	1055	+36	9	29/0
3	2	BY THE TREE <i>Beautiful One (Fervent)</i>	1032	+91	15	26/0
4	3	BETHANY DILLON <i>All I Need (Sparrow/EMI CMG)</i>	951	+22	12	24/0
2	4	SANCTUS REAL <i>Everything... (Sparrow/EMI CMG)</i>	908	-59	20	23/0
5	5	SHAWN MCDONALD <i>Gravity (Sparrow/EMI CMG)</i>	892	-32	14	23/0
7	6	RACHAEL LAMPA <i>When I Fall (Word/Curb/Warner Bros.)</i>	783	+79	11	22/1
6	7	PAUL WRIGHT <i>You're Beautiful (Gotee)</i>	772	+34	16	21/0
10	8	BIG DISMAL <i>Rainy Day (Lost Keyword)</i>	685	+70	6	25/1
11	9	AUDIO ADRENALINE <i>Miracle (ForeFront/EMI CMG)</i>	621	+27	12	19/0
8	10	BARLOWGIRL <i>Never Alone (Fervent)</i>	604	-76	28	16/0
13	11	TREE63 <i>King (Inpop)</i>	595	+55	7	22/0
14	12	DAY OF FIRE <i>Cornerstone (Essential/PLG)</i>	588	+50	6	21/1
9	13	JEREMY CAMP <i>Stay (BEC)</i>	585	-55	21	18/0
16	14	BUILDING 429 <i>The Space In... (Word/Curb/Warner Bros.)</i>	537	+17	6	19/0
18	15	NEWSBOYS <i>Presence... (Sparrow/EMI CMG)</i>	461	+47	5	17/1
19	16	TODD AGNEW <i>Reached Down (Ardent)</i>	448	+58	6	18/2
17	17	MAT KEARNEY <i>Undeniable (Inpop)</i>	446	+27	3	22/0
22	18	IAN ESKELIN <i>Shout (Inpop)</i>	420	+43	6	17/1
12	19	OUT OF EDEN <i>Soldiers (Gotee)</i>	416	-137	14	13/0
20	20	SWITCHFOOT <i>Meant To Live (Red Ink/Columbia)</i>	394	+8	15	7/0
21	21	HAWK NELSON <i>Every Little Thing (Tooth & Nail)</i>	362	-23	13	12/0
24	22	JADON LAVIK <i>Following You (BEC)</i>	352	-5	19	9/0
25	23	JEREMY CAMP <i>Walk By Faith (BEC)</i>	332	-3	10	8/0
23	24	D. CROWDER... <i>Open Skies (Sixsteps/Sparrow/EMI CMG)</i>	331	-35	20	11/0
27	25	MUTEMATH <i>Control (Teleprompt/Word/Curb/Warner Bros.)</i>	310	+28	2	15/2
26	26	EVERLIFE <i>Evidence (Tovah/SHELTER)</i>	283	-36	4	11/0
Debut	27	RELIENT K <i>Be My Escape (Gotee)</i>	282	+168	1	15/4
30	28	PILLAR <i>Rewind (Flicker/EMI CMG)</i>	280	+15	2	13/0
Debut	29	BEBO NORMAN <i>Disappear (Essential/PLG)</i>	272	+13	1	10/0
Debut	30	OVERFLOW <i>Better Place (Essential/PLG)</i>	260	+34	1	10/0

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/10 - Saturday 10/16.
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New & Active

KIERRA SHEARD *You Don't Know (EMI Gospel)*
 Total Plays: 254, Total Stations: 8, Adds: 0

FM STATIC *Definitely Maybe (Tooth & Nail)*
 Total Plays: 245, Total Stations: 9, Adds: 0

STACIE ORRICO *I Could Be The One (ForeFront)*
 Total Plays: 241, Total Stations: 8, Adds: 1

SKILLET *A Little More (Ardent/Lava)*
 Total Plays: 235, Total Stations: 9, Adds: 0

BARLOWGIRL *Mirror (Fervent)*
 Total Plays: 221, Total Stations: 12, Adds: 6

BDA *Maybe You (Creative Trust Workshop)*
 Total Plays: 213, Total Stations: 8, Adds: 0

SWITCHFOOT *This Is Your Life (Sparrow/EMI CMG)*
 Total Plays: 209, Total Stations: 13, Adds: 7

THIRD DAY *You Are Mine (Essential/PLG)*
 Total Plays: 190, Total Stations: 10, Adds: 0

NATE SALLIE *Save Me (Curb)*
 Total Plays: 178, Total Stations: 6, Adds: 0

BIG DADDY WEAVE *Set Me Free (Fervent)*
 Total Plays: 175, Total Stations: 5, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TOBYMAC <i>Gone (ForeFront/EMI CMG)</i>	420	+17	8	32/0
2	2	THOUSAND FOOT KRUTCH <i>Faith... (Tooth & Nail/EMC)</i>	344	-27	14	29/0
3	3	MOURNING SEPTEMBER <i>Glorietta (Floodgate)</i>	341	-28	14	23/1
4	4	KIDS IN THE WAY <i>Phoenix (Flicker)</i>	306	0	11	25/1
6	5	SKILLET <i>Open Wounds (Ardent/Lava)</i>	305	+47	9	29/2
10	6	DAY OF FIRE <i>Cornerstone (Essential/PLG)</i>	270	+40	8	30/1
11	7	FM STATIC <i>Definitely Maybe (Tooth & Nail)</i>	267	+40	8	18/1
5	8	KUTLESS <i>Not What You See (BEC)</i>	262	-34	17	24/0
9	9	NATE SALLIE <i>Without You (Curb)</i>	260	+22	10	22/1
8	10	12 STONES <i>Far Away (Wind-up)</i>	234	-12	12	25/0
14	11	FURTHER SEEMS FOREVER <i>Hide Nothing (Tooth & Nail)</i>	225	+21	6	22/3
7	12	TAIT <i>Reconnecting (ForeFront/EMI CMG)</i>	224	-34	15	26/1
13	13	POOR MAN'S RICHES <i>Energy (Word Of Mouth)</i>	216	+2	8	20/1
12	14	NUMBER ONE GUN <i>You Fail Sometimes (Salvage/Floodgate)</i>	210	-16	14	16/1
17	15	MUTE MATH <i>Control (Teleprompt/Word/Curb/Warner Bros.)</i>	200	+19	4	23/3
18	16	SANCTUS REAL <i>Alone (Sparrow/EMI CMG)</i>	195	+20	4	23/3
15	17	TODD SMITH <i>Alive (Curb)</i>	192	+3	12	21/1
Debut	18	RELIENT K <i>Be My Escape (Gotee)</i>	178	+118	1	22/12
25	19	ROPER <i>Amplify (5 Minute Walk)</i>	173	+41	2	17/4
21	20	GRETCHEN <i>Fading (Independent)</i>	165	+26	5	18/0
20	21	LAST TUESDAY <i>Beat Dependent (DUG)</i>	147	+2	15	18/0
23	22	FALLOUT <i>Somewhere In Between (Be3)</i>	145	+12	5	11/1
22	23	EVER STAYS RED <i>I'll Tell The World (Wrinkle Free)</i>	142	+4	5	17/1
24	24	UNDEROATH <i>Reinventing Your Exit (Independent)</i>	131	-2	9	8/0
26	25	IAN ESKELIN <i>Shout (Inpop)</i>	124	-6	3	14/1
28	26	STAPLE <i>Pop (Flicker)</i>	118	+5	3	13/0
19	27	PROJECT 86 <i>Safe Haven (Tooth & Nail)</i>	118	-39	12	18/0
27	28	TREE63 <i>King (Inpop)</i>	101	-15	3	15/2
Debut	29	GRAND PRIZE <i>King Of Kings (A' postrophe)</i>	93	+25	1	10/3
Debut	30	DROWNING JONAH <i>Compromise (Independent)</i>	87	-1	1	4/0

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/10 - Saturday 10/16.
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New & Active

AUDIO ADRENALINE *Miracle (ForeFront/EMI CMG)*
 Total Plays: 84, Total Stations: 12, Adds: 2

JONAH33 *Silence Never Speaks (Ardent)*
 Total Plays: 83, Total Stations: 10, Adds: 1

ONE DAY LESS *Blinded (Independent)*
 Total Plays: 83, Total Stations: 7, Adds: 1

TODD AGNEW *Reached Down (Ardent)*
 Total Plays: 82, Total Stations: 5, Adds: 1

CASTING CROWNS *American Dream (Beach Street/Reunion/PLG)*
 Total Plays: 79, Total Stations: 9, Adds: 0

PILLAR *Rewind (Flicker/EMI CMG)*
 Total Plays: 76, Total Stations: 6, Adds: 1

RADIAL ANGEL *Not Beautiful (Independent)*
 Total Plays: 71, Total Stations: 9, Adds: 1

MAT KEARNEY *Undeniable (Inpop)*
 Total Plays: 71, Total Stations: 6, Adds: 3

THIRD DAY *'Til The Day I Die (Essential/PLG)*
 Total Plays: 69, Total Stations: 12, Adds: 2

SOMETHING LIKE SILAS *In The Burning (Sparrow/EMI CMG)*
 Total Plays: 69, Total Stations: 3, Adds: 1



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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	BEBO NORMAN Disappear (Essential/PLG)	383	+22	9	20/0
3	2	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	375	+14	8	22/0
4	3	FFH Still The Cross (Essential/PLG)	367	+14	9	21/0
1	4	WATERMARK The Glory Of Your Name (Rocketown)	363	-34	13	22/0
6	5	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	270	-9	6	17/0
8	6	FERNANDO ORTEGA Take Heart, My Friend (Curb)	258	+13	8	19/0
5	7	S. C. CHAPMAN All Things New (Sparrow/EMI CMG)	255	-71	18	13/0
12	8	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	224	+41	3	19/3
11	9	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	218	+16	9	12/0
9	10	JEREMY CAMP Walk By Faith (BEC)	214	-27	19	11/0
7	11	CHRIS RICE Go Light Your World (Rocketown)	213	-53	15	12/0
10	12	DESPERATION Beauty Of The Lord (Integrity/Vertical)	211	-24	13	12/0
13	13	NEWSBOYS Presence... (Sparrow/EMI CMG)	187	+15	4	14/0
14	14	ALLEN ASBURY This Is My Father's World (Doxology)	164	-2	5	10/0
18	15	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	163	+31	3	9/2
20	16	JOYCE MARTIN This Is My Prayer (Spring Hill)	153	+27	2	12/1
19	17	THIRD DAY You Are Mine (Essential/PLG)	142	+13	2	11/1
Debut	18	PAUL BALOCHE Offering (Hosanna)	135	+16	1	14/3
15	19	ANTHONY EVANS Here's My Life (INO)	135	-31	12	11/0
Debut	20	TODD AGNEW Still Here Waiting (Ardent)	125	+12	1	9/1

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/10 - Saturday 10/16.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Hittin' Curves (Gotee)
2	OUT OF EDEN Soldiers (Gotee)
3	SDUL PURPOSE Bounce With Me (BEC)
4	L.A. SYMPHONY The End Is Now (Gotee)
5	STU DENT f/RELIC Portable Eclipse (Illect)
6	LOJIQUE Adrenaline Rush (Illect)
7	M.O.C. Blase (Move)
8	JOHN REUBEN Life Is Short (Gotee)
9	APT.CORE I Am A Temple (Rocketown)
10	PEACE OF MIND We Gon A Make It (BEC)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	924	+66	10	32/1
2	2	BETHANY DILLON All I Need (Sparrow/EMI CMG)	880	+28	13	31/0
3	3	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	852	+50	9	30/0
4	4	BY THE TREE Beautiful One (Fervent)	760	+20	14	29/1
10	5	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	708	+129	4	31/3
5	6	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	689	+43	7	27/2
6	7	FFH Still The Cross (Essential/PLG)	688	+48	10	27/2
9	8	NEWSBOYS Presence... (Sparrow/EMI CMG)	668	+54	7	26/0
8	9	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	598	-25	13	23/0
7	10	JEREMY CAMP Walk By Faith (BEC)	558	-73	22	20/0
13	11	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	557	+58	6	22/0
11	12	S. C. CHAPMAN All Things New (Sparrow/EMI CMG)	520	-43	19	17/0
12	13	BEBO NORMAN Disappear (Essential/PLG)	497	-63	14	20/0
16	14	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	489	+61	4	23/1
14	15	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	485	-14	13	17/0
21	16	THIRD DAY You Are Mine (Essential/PLG)	440	+77	3	22/2
17	17	TELECAST The Beauty Of Simplicity (BEC)	399	-13	9	16/0
19	18	TREVOR MORGAN Fall Down (BHT)	386	+7	12	17/0
18	19	BARLOWGIRL Never Alone (Fervent)	348	-45	17	15/0
20	20	WATERMARK The Glory Of Your Name (Rocketown)	336	-43	11	18/0
22	21	JEFF DEYO As I Lift You Up (Gotee)	299	-26	11	12/0
Debut	22	MONK & NEAGLE Dancing With The Angels (Flicker)	268	+64	1	16/5
29	23	SHANE & SHANE He Is Exalted (Inpop)	250	+18	4	14/1
Debut	24	AMY GRANT The Water (Word/Curb/Warner Bros.)	242	+46	1	11/2
27	25	CAEDMON'S CALL There's Only One... (Essential/PLG)	239	+6	2	12/0
28	26	NICOL SPONBERG Safe (Curb)	233	0	4	11/0
30	27	BIG DISMAL Rainy Day (Lost Keyword)	231	+9	3	12/0
25	28	BIG DADDY WEAVE Set Me Free (Fervent)	229	-15	10	11/0
Debut	29	TODD AGNEW Still Here Waiting (Ardent)	221	+12	1	12/1
26	30	TREE63 King (Inpop)	221	-13	2	13/0

34 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/10 - Saturday 10/16.
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New & Active

TODD SMITH Turn To You (Curb)
Total Plays: 220, Total Stations: 11, Adds: 1

NEWSONG When God Made You (Reunion/PLG)
Total Plays: 219, Total Stations: 11, Adds: 1

ACROSS THE SKY When God Ran (Creative Trust Workshop)
Total Plays: 215, Total Stations: 12, Adds: 3

OVERFLOW Come Home (Essential/PLG)
Total Plays: 209, Total Stations: 10, Adds: 1

NICOLE C. MULLEN Everyday People (Word/Curb/Warner Bros.)
Total Plays: 187, Total Stations: 9, Adds: 0

GINNY DWENS New Song (Rocketown)
Total Plays: 163, Total Stations: 8, Adds: 0

STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)
Total Plays: 160, Total Stations: 11, Adds: 3

SALVADOR Heaven (Word/Curb/Warner Bros.)
Total Plays: 154, Total Stations: 10, Adds: 6

NATALIE GRANT Live For Today (Curb)
Total Plays: 151, Total Stations: 8, Adds: 2

SWIFT Alive In Love (Flicker)
Total Plays: 147, Total Stations: 7, Adds: 0

REPORTING STATION PLAYLISTS

www.radioandrecords.com





JACKIE MADRIGAL
 jmadrigal@radioandrecords.com

Ranchero Music's Comeback

How the genre is getting new legs

Mariachi music — or ranchero — is a symbol of Mexico around the world, and the Mexican *charro*, with the suit, the guns on the belt, the hat and the attitude, is the classic image many foreign countries have of Mexicans. They may not understand the cultural details of the charro outfit and ranchero songs, but they know they come from Mexico.

Although ranchero music is identified with Mexico across the globe, in recent years, possibly because of a lack of artists, radio has not given it much airplay, with the exception of the king of ranchero music, Vicente Fernández; his son, Alejandro Fernández, who is following in his father's footsteps, although he has recorded several pop albums; and Pepe Aguilar, who, earlier in his career, recorded pop and rock, but whose roots brought him back to ranchero music, which is what made him extremely successful.

Lately, though, with several artists releasing new albums with mariachi, the genre is getting much-needed attention, although more from Contemporary stations than from Regional Mexican outlets.

True Artists

"I'm ultraconservative when it comes to music," says KHJ (La Ranchera)/Los Angeles PD **Alfredo Rodríguez**. "I have always admired great singers, and I have tried to support the really talented people. The comments about ranchero music's days being numbered referred to those so-called singers we have seen lately.

"There are people who have recorded Mexican music and seen a certain amount of acceptance in some regions, but they are not singers. They don't have a voice, style or personality. The true singers, the true artists, are not going to die. To say that the days are numbered for ranchero music is like saying that you will remove two letters from Mexico's name.

"Mariachi is part of being Mexican; it's part of our customs, traditions, ideology and everything that

makes us Mexican. The ranchero singer dressed as a charro is what represents Mexico. It has been this way from back in the day of Jorge Negrete, Pedro Infante and Luis Aguilar up until today. Vicente Fernández has had a 30-year career and is incredibly successful."



José Santos

The music has always been there, says KLVE (K-Love)/Los Angeles PD **José Santos**. "For our station, it comes down to being judged on a song-by-song case and the texture of the song," he says. "The mariachi music that is played on K-Love is primarily boleros-rancheros. There haven't been as many ranchero artists recently, but those who are still around will get airplay depending on the song style, the theme and how heartfelt the song is."

Transcending Borders

The fact that many artists not traditionally associated with ranchero are now recording with mariachi proves that the music works, says Rodríguez. "José Feliciano, José Luis Rodríguez 'El Puma' and Julio Iglesias have all recorded with mariachi. I think it's great that non-Mexican artists like our music so much that they have recorded it. It proves that Mexican music has transcended barriers and borders."

One artist who is great at making headlines with anything he does is Luis Miguel. He came in for some criticism when he released his first bolero album in the '90s, but the result was huge record sales for him and new life for boleros, which had long been forgotten.

Now Luis Miguel is being criticized by some for the ranchero al-

bum he's releasing in November. "Those who criticize Luis Miguel don't know him," says Rodríguez. "I have always said that a Mexican who doesn't sing ranchero at some point in his or her life is simply not Mexican. Every Mexican artist has recorded with mariachi at some point in their career.

"In the case of Luis Miguel, when he started he recorded old rock songs and gave them a new feel. As he matured he leaned toward more romantic songs, and then he recorded boleros. Now, in another phase of his life, he records with mariachi, which is not feuding with romantic music. You also have to consider the album's fabulous arrangements. He is accompanied by Mariachi Vargas De Tecalitlán.

"He sings songs that are traditionally sung as rancheros or bolero. His single 'Qué Seas Feliz' is a bolero that was originally sung with a trio. He is demonstrating his versatility as an artist."

The Next Big Thing

Santos agrees with Rodríguez that it is wonderful that new artists are recording with mariachi. "Artists releasing ranchero versions of songs is great," he says. "I've heard José Feliciano's album, and it's fabulous."

But the truth is that we will always end up going back to the big three, because we don't know if Luis Miguel will continue to record mariachi and Feliciano will go back to ballads.

"My question is, where are we going to find the next Vicente Fernández?" says Santos. "Where is the

next Alejandro Fernández or Pepe Aguilar? They are either out there and haven't been discovered, or maybe the record companies know something we don't know.

"Either the labels can't find them or it's too much of a risk to develop a new ranchero singer. At this stage of the game there aren't any artists out there. Of the singles I get on a weekly basis, one of every 50 is a ranchero act."



LIGHTS, CAMERA, ACTION WSKQ/New York hosts Luis Jiménez (l) is currently filming the movie *El Vacilón*. Check him out in action with his co-host, *Moonshadow*.

Who will fill the shoes of Vicente Fernández? That question is probably best answered by Sony Music Norte, which has the three best-known ranchero artists on its roster. Is it searching for the next big name in the genre?

"Of course we are," says Sony Music Norte VP/Promotions, North Regional Mexican **Miguel Díaz**. "But we're not actively doing so, because we believe we already have two. Vicente's immediate successor would be his son, Alejandro. And Pepe is another.

"My question is, where are we going to find the next Vicente Fernández? Where is the next Alejandro Fernández or Pepe Aguilar?"

José Santos

"Let's make it clear that Pepe's album is not a pop album; it's a ranchero album with three pop songs. Right there we have two artists who could take over after Vicente. But it's not an easy thing to do, and they will have to earn their spot."

The Airplay Question

New ranchero albums are not getting much airplay on Regional Mexican stations. In fact, it is Contemporary stations like K-Love that are playing the genre most. But not all Contemporary stations play mariachi music. It depends in what region of the U.S. the station is located and whether the music is liked there.

"Some mariachi acts fit into K-Love's criteria," says Santos. "With the new Luis Miguel song, he is Luis Miguel. He is at a level of his own, being that he is who he is. But we've

had mariachi songs by him that haven't done that well. This one ["Qué Seas Feliz"] just got added, but there's not a verdict yet. We added it because it's a beautiful and well-known song, and he did a fabulous job interpreting it."

At Regional Mexican, with so much competition, the stations have had to become much more targeted and may not have space for ranchero music. "The Regional Mexican format is broadening because there are so many stations now that they have to focus on smaller targets, whether that be norteño, banda-norteño with duranguense, etc.," says Santos.

"They are now more focused, where before stations would play a little bit of everything. With the new competitive atmosphere, some of the stations are so targeted that they may not have any room for ranchero acts, with the exception of Vicente and Alejandro Fernández and Pepe Aguilar."

Memories And Nostalgia

Whether Luis Miguel can do for ranchero music what he did for boleros is yet to be seen. Pepe and Alejandro are the next generation of ranchero singers, but the fact that artists like Luis Miguel, Temerarios and others are now recording with mariachi certainly helps the music and the up-and-coming ranchero artists who have yet to be discovered.

"These songs bring back memories and nostalgia," says Díaz. "Whether the songs are sung by Luis Miguel or Temerarios, they bring back feelings and memories. This especially helps the artist who is releasing the album in terms of sales. It's a tough genre, but one that will always be alive."

TALK BACK TO R&R!

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

Call me at 310-788-1670 or e-mail:

jmadrigal@radioandrecords.com

RADIO Y MÚSICA™

R&R

This Week In Spanish-Language Music

Radio Corner

Miguel Soler
PD, WFNO/New Orleans

We are taking part in a two-weekend festival called Festival Mensaje. It takes place Oct. 22-24 and 29-31. We are the official station of the event, which will feature performances by Ednita Nazario, Bachá, MSM, Alicia Machado, Betzaida, Ilegales and a Mexican folklore dance group from Zacatecas, Mexico called Ballet Folklórico Mi Tierra Bendita.

Father Pedro Nuñez started this event as a way to gather funds for the church and his ministry, and it's now in its 23rd year.

Radio Y Música News

• Obie Bermúdez is about to release his second record on EMI Latin, *Todo El Año*. The first single off the album, also called "Todo El Año," went to radio at the end of September, and the album will go on sale Nov. 2. The Puerto Rican artist had enormous success with his previous CD, *Confesiones*, and the singles "Antes" and "Me Cansé De Ti" from the project are still going strong on Contemporary radio.



Obie Bermúdez

• Ranchero music is on the rise, and several artists are



José Feliciano

recording albums with mariachi, among them José Feliciano, who just released *A México Con Amor*. Feliciano pays tribute to Mexico with classic ranchero songs by José Alfredo Jiménez, Rubén Fuentes and José Angel Espinosa, among others. The Puerto Rican music legend gives songs like "Ella," "Cucurrucucu Paloma," "Echame A Mi La Culpa" and "México Lindo Y Querido" his own style.

• Myriam, the winner of the Mexican reality show *La Academia* — a cross between *American Idol* and *Big Brother* — is releasing her second album, which is self-titled. Cachorro López produced the record, which is sure to give the singer more of the international success she experienced with her first CD, *Una Mujer*.

• Leaving behind Los Fabulosos Cadillacs to experiment with a solo career, Vicentico has received critical acclaim for his work. His second solo album, *Los Rayos*, has 12 songs, all of which were written by him except "Tiburón," by Rubén Blades, and "Los Caminos De La Vida," by Omar Antonio Geles Suárez, which is the first single.

• After receiving a Latin Grammy nomination for the album *Gracias ... Homenaje A Javier Solís*, singer and actor Pablo Montero has just released *Con La Bendición De Dios*. The single "Dicen Por Ahí" is a ranchero ballad that is a good fit for radio in the U.S. Renowned producer Kike Santander served as musical director for songs like "Mi Flor Y Mi Espina," "Cuando Lloro El Corazón" and "Hasta Que Te Arranque De Mi."



Pablo Montero

• WSKQ (Mega)/New York is presenting four hours of the best reggaetón artists live at Madison Square Garden Arena. This genre is the hottest thing on the East Coast, and the event will hit the spot with the many reggaetón lovers in New York and nearby cities. Performing will be Tego Calderón, Don Omar, Daddy Yankee, Ivy Queen, Nicky Jam, Zion and Lennox, Trebol Clan, Mickey Perfecto and Pitbull. The Megatón Reggaetón Concert will take place on Oct. 27.



LIVE FROM DALLAS More than 5,000 people attended *Far West* in Dallas, where Brazeros Musical De Durango gave a stellar performance. The band were in the city for the release of their latest album, *El Grupo Joven De La Música Duranguense*.



READY FOR MORE Mexican music was in the spotlight when Rieleros Del Norte presented their new album, *Sobre Los Rieles*, to the press in Los Angeles. They are seen here during a performance right after the presentation.



CLUBBIN' IN CHICAGO Betzaida performed at Chicago's Excalibur nightclub to introduce her self-titled album. The pop singer sang five songs, including the single "Te Tengo Que Aprender A Olvidar."

R&R CONTEMPORARY TOP 30

October 22, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JUANES Nada Valgo Sin Tu Amor (Universal)	1035	+15	4	25/0
2	2	ALEKS SYNTEK f/ANA TORROJA Duele El Amor (EMI Latin)	801	+20	4	21/0
3	3	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	754	+15	4	21/0
4	4	PEPE AGUILAR Miedo (Sony Discos)	687	+44	4	22/0
5	5	KALIMBA No Me Quiero Enamorar (Sony Discos)	596	-19	4	18/0
7	6	FRANCO DE VITA f/SIN BANDERA Si La Ves (Sony Discos)	533	+5	4	17/0
6	7	CARLOS VIVES Como Tú (EMI Latin)	496	-37	4	16/0
23	8	LUIS MIGUEL Que Seas Feliz (Warner M.L.)	453	+241	2	3/0
13	9	JULIETA VENEGAS Lento (BMG Latin)	437	+56	4	14/0
8	10	ANDY & LUCAS Son De Amores (BMG Latin)	437	-15	4	14/0
12	11	HA*ASH Estés En Donde Estés (Sony Discos)	422	+35	4	14/0
11	12	YAHIR La Locura (Warner M.L.)	403	+14	4	17/0
15	13	DIEGO TORRES Déjame Estar (BMG Latin)	371	-4	4	11/0
10	14	REYLI BARBA Desde Que Llegaste (Sony Discos)	366	-25	4	15/0
9	15	PAULINA RUBIO Algo Tienes (Universal)	361	-41	4	20/0
14	16	BETZAIDA Te Tengo Que Aprender A Olvidar (Fonovisa)	349	-26	4	12/0
-	17	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	319	-16	3	16/0
17	18	MARC ANTHONY Ahora Quién (Sony Discos)	296	+50	4	12/0
16	19	MARIANA Que No Me Faltes Tú (Univision)	293	-22	4	11/0
27	20	LAURA PAUSINI Escucha Atento (Warner M.L.)	280	+86	2	6/1
20	21	PABLO MONTERO Dicen Por Ahí (BMG Latin)	250	+24	2	2/0
Debut	22	PAULINA RUBIO Dame Otro Tequila (Universal)	235	+89	1	1/0
19	23	ALEX UBAGO Fantasía O Realidad (Warner M.L.)	234	+4	2	7/0
18	24	JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	223	-11	3	8/0
21	25	MARC ANTHONY Valió La Pena (Sony Discos)	221	0	2	7/0
25	26	BACILOS Pasos De Gigante (Warner M.L.)	209	+7	2	5/0
24	27	JUAN LUIS GUERRA Las Avispas (Karen)	196	-13	2	4/0
Debut	28	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	193	+153	1	1/1
Debut	29	LA 5A. ESTACION El Sol No Regresa (BMG Latin)	178	+42	1	4/0
30	30	LUIS FONSI Por Ti Podría Morir (Universal)	171	-3	2	5/0

31 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/10-10/16. 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 Arbitron Inc. (© 2004, Arbitron Inc.) © 2004, R&R, Inc.

New & Active

SIN BANDERA Mientes Tan Bien (Sony Discos)
Total Plays: 168, Total Stations: 21, Adds: 0

CHARLIE ZAA Lloro Corazón (Ole Music)
Total Plays: 161, Total Stations: 6, Adds: 0

ENANITOS VERDES Tu Cárcel (Universal)
Total Plays: 157, Total Stations: 5, Adds: 0

ALICIA VILLARREAL Soy Tu Mujer (Universal)
Total Plays: 153, Total Stations: 4, Adds: 0

SIN BANDERA De Viaje (Sony Discos)
Total Plays: 152, Total Stations: 6, Adds: 0

GRACIELA BELTRAN Corazón Encadenado (Univision)
Total Plays: 140, Total Stations: 4, Adds: 0

TIZIANO FERRO No Me Lo Puedo Explicar (EMI Latin)
Total Plays: 138, Total Stations: 3, Adds: 0

ROCIO DURCAL Echame A Mí La Culpa (BMG Latin)
Total Plays: 114, Total Stations: 3, Adds: 0

ALESSANDRA & RICARDO MONTANER Amarte Es Mi Pecado (EMI Latin)
Total Plays: 111, Total Stations: 4, Adds: 0

DON OMAR Pobre Diabla (VI Music)
Total Plays: 102, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)

ADDS

No songs qualified this week.

Most Increased Plays

ARTIST TITLE LABEL(S)

TOTAL PLAY INCREASE

LUIS MIGUEL	Que Seas Feliz (Warner M.L.)	+241
MARCO ANTONIO SOLIS	Mi Mayor Sacrificio (Fonovisa)	+153
OBIE BERMUDEZ	Todo El Año (EMI Latin)	+104
GLORIA TREVI	En Medio De La Tempestad (BMG Latin)	+94
PAULINA RUBIO	Dame Otro Tequila (Universal)	+89
LAURA PAUSINI	Escucha Atento (Warner M.L.)	+86
TIZIANO FERRO	No Me Lo Puedo Explicar (EMI Latin)	+63
JULIETA VENEGAS	Lento (BMG Latin)	+56
TIZIANO FERRO	Tardes Negras (EMI Latin)	+56
BELINDA	Vivir (BMG Latin)	+55

Most Played Recurrents

ARTIST TITLE LABEL(S)

TOTAL PLAYS

JULIETA VENEGAS	Andar Conmigo (BMG Latin)	399
SIN BANDERA	Que Lloro (Sony Discos)	386
OBIE BERMUDEZ	Antes (EMI Latin)	372
LA OREJA DE VAN GOGH	Rosas (Sony Discos)	349
CHAYANNE	Cuidarte El Alma (Sony Discos)	324
PAULINA RUBIO	Te Quise Tanto (Universal)	290
MANA	Mariposa Traicionera (Warner M.L.)	253
TIZIANO FERRO	Tardes Negras (EMI Latin)	227
RICKY MARTIN	Y Todo Queda En Nada (Sony Discos)	211
CHAYANNE	Sentada Aquí En Mi Alma (Sony Discos)	201

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



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October 22, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	937	-19	3	30/0
3	2	GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	901	-11	3	31/0
2	3	PESADO Ojalá Que Te Mueras (Warner M.L.)	885	-51	4	32/0
4	4	LOS TIGRILLOS La Etica (Disa)	807	-87	3	27/0
6	5	BANDA EL RECODO Delante De Mí (Fonovisa)	773	-21	3	28/0
5	6	CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	751	-70	3	26/0
13	7	KUMBIA KINGS Fuego (EMI Latin)	745	+119	3	15/0
7	8	BRONCO "EL GIGANTE DE AMERICA" Basta (Fonovisa)	736	+9	3	25/0
9	9	K-PAZ DE LA SIERRA Volveré (Univision)	687	+12	3	20/1
21	10	LOS HOROSCOPOS DE DURANGO Obsesión (Edimonsa)	684	+264	2	9/2
12	11	PATRULLA 81 No Aprendí A Olvidar (Disa)	621	-7	3	25/0
8	12	INTOCABLE Si Pudiera (EMI Latin)	611	-74	3	25/0
11	13	LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	608	-28	3	25/0
10	14	COYOTE Y SU BANDA TIERRA SANTA Piquetes De Hormiga (EMI Latin)	549	-105	3	24/0
18	15	LOS RIELEROS DEL NORTE Tu Nuevo Cariño (Fonovisa)	521	+39	3	19/0
15	16	EL PODER DEL NORTE Que Nunca Llores (Disa)	501	-3	3	18/0
Debut	17	LOS TEMERARIOS Sombras (Fonovisa)	486	+242	1	2/1
19	18	LOS INVASORES DE NUEVO LEON El Rumbo Que Tú Quieras (EMI Latin)	483	+20	3	15/1
Debut	19	GERMAN LIZARRAGA Enamorado De Ti (Disa)	474	+158	1	0/0
25	20	LOS TIGRES DEL NORTE La Manzanita (Fonovisa)	472	+75	2	1/0
16	21	JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	435	-55	3	15/0
22	22	ISABELA A Manos Llenas (Disa)	424	+9	2	12/0
28	23	DUELO Para Sobrevivir (Univision)	401	+30	3	13/0
Debut	24	AROMA Olfato Femenino (Fonovisa)	389	+69	1	12/2
17	25	CONJUNTO ATARDECER Y Las Mariposas (Universal)	384	-98	3	2/0
23	26	PEPE AGUILAR Prometí Olvidarte (Sony Discos)	378	-23	3	16/0
Debut	27	LOS REYES DEL CAMINO Tu Historieta (Edimonsa)	375	+37	1	8/0
24	28	ALICIA VILLARREAL Soy Tu Mujer (Universal)	374	-25	3	19/0
27	29	LOS ALACRANES MUSICALES A Cambio De Qué (Univision)	371	-10	3	14/0
26	30	ADOLFO URIAS Qué Chulos Ojos (Fonovisa)	365	-19	2	1/1

47 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/10-10/16. 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 Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

LALO MORA Si Me Vas A Dejar (Edimonsa)

Total Plays: 280, Total Stations: 8, Adds: 1

VOCES DEL RANCHO Los Males De Micaela (EMI Latin)

Total Plays: 267, Total Stations: 6, Adds: 0

CONJUNTO LOS TONY'S Andar Conmigo (Procan)

Total Plays: 248, Total Stations: 7, Adds: 1

CARDENALES DE NUEVO LEON El Llanto De Un Borracho (Disa)

Total Plays: 244, Total Stations: 6, Adds: 0

JENNI RIVERA Las Mismas Costumbres (Univision)

Total Plays: 236, Total Stations: 9, Adds: 0

GRUPO EL MOMENTO En Mi Pecho (EMI Latin)

Total Plays: 221, Total Stations: 8, Adds: 0

YOLANDA PEREZ Cuando (Fonovisa)

Total Plays: 207, Total Stations: 8, Adds: 1

ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos)

Total Plays: 203, Total Stations: 13, Adds: 0

DON FRANCISCO fIBRONCO... Un Amor Entre Dos (Univision)

Total Plays: 203, Total Stations: 5, Adds: 1

LUPILLO RIVERA Qué Tal Si Te Compró (Univision)

Total Plays: 199, Total Stations: 7, Adds: 0

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LOS LONELY BOYS More Than Love (Or/Epic)	3
CONTROL Me Gustas (EMI Latin)	3
AROMA Olfato Femenino (Fonovisa)	2
LOS HOROSCOPOS DE DURANGO Obsesión (Edimonsa)	2
ROCIO DURCAL Echame A Mí La Culpa (BMG Latin)	2
MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	2
SONRISAS La Maestra (Universal)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS TIGRES DEL NORTE La Manzanita (Fonovisa)	+400
LOS HOROSCOPOS DE DURANGO Obsesión (Edimonsa)	+264
LOS TEMERARIOS Sombras (Fonovisa)	+242
MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	+237
ORO NORTEÑO Yo No Sabía (Fonovisa)	+182
GERMAN LIZARRAGA Enamorado De Ti (Disa)	+158
ANA BARBARA Loca (Fonovisa)	+122
KUMBIA KINGS Fuego (EMI Latin)	+119
GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	+117
LA ARROLLADORA BANDA EL LIMON Abeja Reina (Edimonsa)	+114

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PALOMO Miedo (Disa)	530
LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	476
PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	318
PALOMO Baraja De Oro (Disa)	244
INTOCABLE A Dónde Estabas (EMI Latin)	238
GRUPO MONTEZ DE DURANGO Te Quise Olvidar (Disa)	235
LOS TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)	197
LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	181
GRUPO MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	171
ADAN CHALINO SANCHEZ Me Cansé De Morir... (Univision)	167

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TROPICAL TOP 25

THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS
1	JUAN LUIS GUERRA	Las Avispas	(Karen)	272
2	GILBERTO SANTA ROSA	Sombra Loca	(Sony Discos)	269
3	MARC ANTHONY	Valió La Pena	(Sony Discos)	237
4	MONCHY & ALEXANDRA	Perdidos	(J&N)	167
5	VICTOR MANUELLE	Te Propongo	(Sony Discos)	155
6	TITO NIEVES	Fabricando Fantasías	(SGZ Entertainment)	147
7	DADDY YANKEE	Gasolina	(V Music)	145
8	JUANES	Nada Valgo Sin Tu Amor	(Universal)	137
9	ANDY & LUCAS	Son De Amores	(BMG Latin)	119
10	CARLOS VIVES	Como Tú	(EMI Latin)	115
11	GRUPO NICHE	Ni Como Amiga Ni Como Amante	(Sony Discos)	78
12	GASPAR MENDEZ	Dirme Lo Que Sientes	(Independiente)	75
13	DON OMAR	Pobre Diabla	(V Music)	74
14	ALEJANDRO FERNANDEZ	Me Dedicué A Perderte	(Sony Discos)	71
15	REY RUIZ	Mi Tentación	(Sony Discos)	68
16	LA GRAN BANDA	Amiga Soledad	(DAM Productions)	63
17	PUERTO RICAN POWER	Si Pero No	(J&N)	59
18	NG2	Si La Ves	(Sony Discos)	56
19	GRUPO NICHE	Culebra	(Sony Discos)	53
20	DOMENIC MARTE	Ven Tú	(J&N)	49
21	FRANK REYES	Quién Eres Tú	(J&N)	48
22	POCHY FAMILIA Y SU COCOBAND	Amor De Lejos	(Kubaney)	41
23	DIEGO TORRES	Déjame Estar	(BMG Latin)	41
24	EL PUEBLO	Shorty Ven Conmigo	(DAM Productions)	37
25	EL GRAN COMBO	Mi Gorda Bonita	(Combo)	35

Data is compiled from the airplay week of October 10-16, and based on a point system.
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ROCK/ALTERNATIVE

TW	ARTIST	Title	Label(s)
1	VOLUMEN CERO	Autos	(Warner M.L.)
2	JULIETA VENEGAS	Lento	(BMG Latin)
3	ELY GUERRA	Ojos Claros, Labios Rosas	(Higher Octave)
4	OZOMATLI	Cuando Canto	(Concord)
5	PANTEON ROCOCO	La Ciudad De La Esperanza	(Delanuca/DLN)
6	ENANITOS VERDES	Tu Cárcel	(Universal)
7	CONTROL MACHETE	El Apostador	(Universal)
8	LIQUITS	Chido	(Surco)
9	ALEKS SYNTEK f/JANA TORROJA	Duele El Amor	(EMI Latin)
10	LUCYBELL	Hoy Soñé	(Warner M.L.)
11	BABASONICOS	Putita	(EMI Latin)
12	ZOE	Solo	(Sony Discos)
13	IGNACIO PEÑA f/GUSTAVO LAUREANO	Velocidad De Escape	(Everywhere Music)
14	BACILOS	Pasos De Gigante	(Warner M.L.)
15	SONORAMA	Get Away	(EMI Music Colombia/Moska)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

RECORD POOL

TW	ARTIST	Title	Label(s)
1	MONCHY & ALEXANDRA	Perdidos	(J&N)
2	MARC ANTHONY	Valió La Pena	(Sony Discos)
3	PEDRO JESUS	Miradita Y Meneito	(MP)
4	CELIA CRUZ & DON DINERO	Son De La Loma	(Universal)
5	VICTOR MANUELLE	Te Propongo	(Sony Discos)
6	GUANABANAS	Pa' Mis Mujeres Del Mundo	(Cutting)
7	FRANK REYES	Quién Eres Tú	(J&N)
8	TITO NIEVES	Fabricando Fantasías	(SGZ Entertainment)
9	MAGIC JUAN	Mil Horas	(J&N)
10	PAULINA RUBIO	Perros	(Universal)
11	GILBERTO SANTA ROSA	Sombra Loca	(Sony Discos)
12	SON DE CALI	Vida Consentida	(Univision)
13	ZAFRA NEGRA f/KINITO MENDEZ & RIKARENA	El Chisme	(J&N)
14	JUANES	Nada Valgo Sin Tu Amor	(Universal)
15	CACHAO	Ahora Sí	(Univision)

Songs ranked by total number of points. 21 Record Pool reporters.

GOING FOR ADDS

Contemporary

JD NATASHA Tanto (EMI Latin)
OBIE BERMUDEZ Todo El Año (EMI Latin)
TIZIANO FERRO No Me Lo Puedo Explicar (EMI Latin)

Regional Mexican

LUIS MIGUEL Que Seas Feliz (Warner M.L.)
MARIO "EL CACHORRO" DELGADO Amargas Penas (BMG Latin)
PABLO MONTERO Dicen Por Ahí (BMG Latin)
ROCIO DURCAL Echame A Mi La Culpa (BMG Latin)

Tropical

FULANITO Gozando Viviré (Cutting)
GUANABANAS Pa' Mis Mujeres Del Mundo (Cutting)

Rock/Alternative

No Going for Adds for this Week

¡Qué Pasa Radio!

Kudos to those stations that are on top of things and have been sending their adds! You have been on the ball since the beginning of Spanish-language radio, pushing the formats' advancement. You guys get our Station of the Week mention. If you still don't get the importance of reporting adds, remember you are helping make the hits. No one will steal your ideas. In fact, you are creating trends and becoming leaders in the industry.

Spanish-language radio is growing at an incredible rate, with more and more stations flipping to some kind of Latin format every day. That speaks for itself. The Latin industry has to come together and work at the same standard that the general market does. Latin music and Latin culture are what Latin radio offers, and its growth equals power. Let's have some more of that. Deadlines for reporting adds are Tuesdays at noon (PT). Report your adds every week!

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EAST

BOB 94-9, WRBT, Harrisburg, PA, needs new PD. Country programming experience required. Air Shift, too.

Materials to:
christyler@clearchannel.com. EEO
(10/22)

POSITIONS SOUGHT

Host of daily interview show, seeks better distributor. Superb guest list. Listen live. Streamed 24/7. Details at: seeyouontheradio@aol.com. (10/22)

EAST

SALES

Urban Box Office, a fast growing media marketing & distribution company based in New York City is seeking an experienced **Latin Retail Sales and Marketing Manager**. Responsibilities include opening new accounts, soliciting releases, creation of artist awareness and coordinating in-store events, visiting accounts, mailing of POP and strong follow-thru with retailers to ensure placement of marketing materials and products. Excellent communication skills in both English and Spanish, 3 – 5 years experience in music sales with proven relationships are a must. Position is based in New York City. Will require travel at times. Competitive compensation and benefits. Please email resume with salary requirements and references to: thea@ubo.com. PLEASE REFERENCE "LATIN SALES" IN THE SUBJECT LINE. EOE.

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Pamal Broadcasting is an EOE.

MIDWEST

Top 40 Middays: KFRX Lincoln needs a midday jock. 1-2 years experience.
Email: ryan@kfrxfm.com
EOE. (10/22)

POSITIONS SOUGHT

Country...Oldies...Classic Rock...Hot AC...Old pro looking. MP3 airchecks and resume at: <http://michaelhamm0.tripod.com/> For CD aircheck and resume, call **MICHAEL HAMM: (716) 373-2107.** (10/22)

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Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$200/inch **2x \$150/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

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The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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HOW TO REACH US

RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

WEBSITE: www.radioandrecords.com

	Phone	Fax	E-mail
CIRCULATION:	310-788-1625	310-203-8727	moreinfo@radioandrecords.com
NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com
R&R ONLINE SERVICES:	310-788-1668	310-203-9763	cmaxwell@radioandrecords.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
OPPORTUNITIES/MARKETPLACE:	310-788-1621	310-203-8727	kmumaw@radioandrecords.com
EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@radioandrecords.com
WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	rrdc@radioandrecords.com
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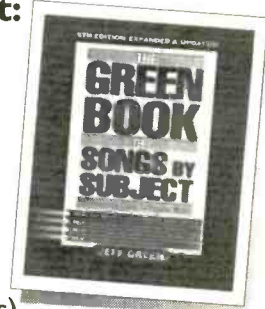
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CHR/POP

Table with 3 columns: LW, TW, and song title/artist/label. Top entries include Maroon 5, Avril Lavigne, Ciara, Kelly Clarkson, Ryan Cabrera, Destiny's Child, Eminem, Black Eyed Peas, Nelly, Usher & Alicia Keys, Finger Eleven, Bowling For Soup, Seether, Ashlee Simpson, Jojo, Britney Spears, Houston, Trick Daddy, Simple Plan, Gwen Stefani, Good Charlotte, Vanessa Carlton, Nitty, and Gavin Degraw.

#1 MOST ADDED
HOOBASTANK Disappear (Island/IDJMG)

#1 MOST INCREASED PLAYS
NELLY FTIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)

TOP 5 NEW & ACTIVE

- CHINGY Balla Baby (DTP/Capitol)
MASE Breathe, Stretch, Shake (Bad Boy/Universal)
KEVIN LYTTLE Drive Me Crazy (Atlantic)
RYAN CABRERA True (E.V.L.A./Atlantic)
LENNY KRAVITZ Lady (Virgin)

CHR/POP begins on Page 22.

CHR/RHYTHMIC

Table with 3 columns: LW, TW, and song title/artist/label. Top entries include Usher & Alicia Keys, Ciara, Terror Squad, Akon, Eminem, Trick Daddy, Destiny's Child, N.O.R.E., Snoop Dogg, Nelly, Lil' Flip, Chingy, LL Cool J, Juvenile, Fabolous, Christina Milian, Alicia Keys, Lil' Scrappy, Mase, Ja Rule, R. Kelly & Jay-Z, Lil' Wayne, Ciara, J-Kwon, Jojo, Jadakiss, Young Buck, and Rupee.

#1 MOST ADDED
MARIO Let Me Love You (J/RMG)

#1 MOST INCREASED PLAYS
NELLY FTIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)

TOP 5 NEW & ACTIVE

- MARIO Let Me Love You (J/RMG)
SILKK THE SHOCKER FTMASTER P We Like Dem Girls (New No Limit/Koch)
LLOYD BANKS Karma (Interscope)
XZIBIT Hey Now (Mean Muggin') (Columbia)
ANTHONY HAMILTON Charlene (So So Def/Zomba)

CHR/RHYTHMIC begins on Page 28.

URBAN

Table with 3 columns: LW, TW, and song title/artist/label. Top entries include Usher & Alicia Keys, Ciara, Nelly, Snoop Dogg, Lil' Wayne, Anthony Hamilton, Alicia Keys, Destiny's Child, Akon, Juvenile, Jadakiss, Lil' Scrappy, Fabolous, Young Buck, LL Cool J, Mase, Nelly, Trick Daddy, Chingy, LL Cool J, Ja Rule, R. Kelly & Jay-Z, John Legend, Dem Franchise Boyz, Lil' Flip, R. Kelly, Body Headbangers, Crime Mob, and Mannie Fresh.

#1 MOST ADDED
ASHANTI Only U (Murder Inc./IDJMG)

#1 MOST INCREASED PLAYS
SNOOP DOGG FT PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)

TOP 5 NEW & ACTIVE

- KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)
AVANT Can't Wait (Geffen)
4MULA1 Gotta Roll (Sobe)
LYFE JENNINGS Stick Up Kid (Columbia)
RUPEE Tempted To Touch (Atlantic)

URBAN begins on Page 32.

AC

Table with 3 columns: LW, TW, and song title/artist/label. Top entries include Los Lonely Boys, Five For Fighting, Martina McBride, Dido, Maroon 5, Keith Urban, Michael McDonald, Kimberley Locke, Seal, Elton John, Mercyme, Phil Collins, Martina McBride, Josh Groban, Doors Down, Hall & Oates, Alicia Keys, Hoobastank, Leann Rimes, Tim McGraw, Michael McDonald, Kelly Clarkson, Maroon 5, Newsong, Clay Aiken, Seals & Crofts, Counting Crows, John Mayer, Katrina Carlson, and Celine Dion.

#1 MOST ADDED

JIM BRICKMAN FROCH VOISINE My Love Is Here (Windham Hill/RMG)

#1 MOST INCREASED PLAYS

KEITH URBAN You'll Think Of Me (Capitol)

TOP 5 NEW & ACTIVE

- SIMPLY RED Home (SimplyRed.com)
CHRISTINE MCVIE Friend (Koch)
ROD STEWART What A Wonderful World (J/RMG)
JOHN MELLENCAMP Walk Tall (Island/IDJMG)
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)

AC begins on Page 45.

HOT AC

Table with 3 columns: LW, TW, and song title/artist/label. Top entries include Maroon 5, Finger Eleven, Los Lonely Boys, Ashlee Simpson, Avril Lavigne, Hoobastank, John Mayer, Counting Crows, Maroon 5, Bowling For Soup, Ryan Cabrera, Kelly Clarkson, Gavin Degraw, Sarah McLachlan, Seether, Duran Duran, Lenny Kravitz, U2, Switchfoot, Go Go Dolls, Killers, Nickelback, Howie Day, Los Lonely Boys, Dido, Linkin Park, Tears For Fears, Vanessa Carlton, Ingram Hill, and Avion.

#1 MOST ADDED

HOOBASTANK Disappear (Island/IDJMG)

#1 MOST INCREASED PLAYS

GOO GOO DOLLS Give A Little Bit (Warner Bros.)

TOP 5 NEW & ACTIVE

- LOW MILLIONS Eleanor (Manhattan/EMC)
MARC BROUSSARD Where You Are (Island/IDJMG)
FROU FROU Let Go (Geffen)
JET Look What You've Done (Atlantic)
UNCLE KRACKER Writing It Down (Lava/Warner Bros.)

AC begins on Page 45.

ROCK

Table with 3 columns: LW, TW, and song title/artist/label. Top entries include Velvet Revolver, U2, Three Days Grace, Alter Bridge, Silvertide, Godsmack, Kenny Wayne Shepherd, Green Day, Linkin Park, Papa Roach, Nickelback, Collective Soul, Breaking Benjamin, Velvet Revolver, Crossfade, Chevelle, Shinedown, Future Leaders of the World, Megadeth, Korn, Shinedown, Three Days Grace, Drowning Pool, Jet, Thornley, Saliva, Lost Prophets, Marilyn Manson, Spiderbait, and Damageplan.

#1 MOST ADDED

SALIVA Razor's Edge (Island/IDJMG)

#1 MOST INCREASED PLAYS

U2 Vertigo (Interscope)

TOP 5 NEW & ACTIVE

- PUDDLE OF MUDD Spin You Around (Geffen)
A PERFECT CIRCLE Imagine (Virgin)
SLIPKNOT Vermilion (Roadrunner/IDJMG)
TESLA Into The Now (Sanctuary/SRG)
EXIES Ugly (Virgin)

ROCK begins on Page 55.

Publisher's Profile

By Erica Farber



OMAR THOMPSON

VP/Marketing & Communications, Clear Channel Radio

Developing and implementing marketing and communications plans for Clear Channel Radio is a daunting responsibility, but Omar Thompson handles it with ease. He was promoted to his position a year ago, and his diverse marketing background has given him a solid foundation and proven to be an asset.

Getting into the business: "When I got out of school I worked for a New York Times-owned paper called the *Daily World* in Louisiana. I was an account rep for about a year. I moved to Louisiana because my wife got a job there right out of school. In the early '90s I worked for Foote, Cone and Bozell on the Taco Bell account. I learned a lot about marketing and spot trends and the value of research, but at the end of the day I was still marketing tacos and burritos. I got very bored. I was reading *MediaWeek* one day and saw an opportunity for a Marketing Director position at Service Broadcasting. I sent my resume, and Dick Romanick, VP/National Sales, called me the same day. I was Marketing Director for Service Broadcasting for five years."

Joining Clear Channel: "I saw an ad for Marketing Director at AMFM Radio Networks. It was an opportunity to work at an in-house agency with some of the best people in network radio. David Kantor was President, and Marty Raab was heading up the marketing. We had the budgets to do a lot of unique things, and a very creative team. AMFM was later acquired by Clear Channel, which had a network, Premiere. AMFM was absorbed by Premiere. Kraig Kitchin, from Day One, recognized the talent we had on our marketing team and made it possible for us to continue to work out of Dallas."

Moving to the radio division: "It was an opportunity to report to and work directly with our President and CEO, John Hogan. And it was an opportunity to work directly with our local stations."

His responsibilities: "On a day-to-day basis I work to develop marketing campaigns to implement John Hogan's vision. Whether it's the 'Less Is More' plan or getting press regarding AC radio, it is my job to communicate anything he wants to do internally and externally. The other facet of my job is to be a resource to our 1,200-plus radio stations. I'm there if they have a marketing and PR challenge or opportunity."

Biggest challenge: "The volume. When I came to Clear Channel someone told me, 'This is the big league.' And it is. Because we are Clear Channel, we don't get any freebies. We are scrutinized beyond belief. We have to be very buttoned-up. That, coupled with the volume, can make it challenging at times. You have to learn how to prioritize and delegate."

The "Less Is More" initiative: "Advertisers and listeners have clearly said that there's too much clutter on the radio. Through John's vision we've developed the 'Less Is More' plan, a clutter-reduction initiative. We want to give listeners more of what they want: fewer commercials, fewer promotional interruptions and more compelling, uninterrupted content. For advertisers, we want to give them a reason to invest in radio. LIM will provide them a cleaner ad environment. We've also created additional value inside of commercial breaks, such as in the first and last position."

"All stations should be in compliance by January 2005. It varies by station and by format, but the number of spot breaks per hour will be determined locally. The goal is to get radio back to where commercials and promos are creative. We want radio to once again be a medium where you use theater of the mind, which will make it more enjoyable to listen to. Every broadcaster will admit that there's too much clutter on the airwaves."

"The plan has been well received by Wall Street, advertisers and listeners. We believe it's the right thing to do to improve the viability and vibrancy of radio."

Room for improvement: "One thing we've learned is that we need to do a better job of telling our story, whether it's being connected to the community, a ratings success or whatever positive stories we have. That's why Lisa Dollinger was brought in two years ago, and that's why I'm here. We found that we were doing a lot of good things, but we weren't getting credit for them. Just recently, during the hurricanes in Florida, our stations in Punta Gorda were literally the lifelines of those communities. Unless we do something to tell those stories, they fade away, and people point a finger at our stations for not being connected to the community, and that's absolutely not true."

State of the industry: "I'm a big fan of radio as a consumer and as a radio professional. Radio is a powerful, emotional medium. Nothing can replace the role our personalities have in the individual communities. I'm excited about the future."

Something about Clear Channel that might surprise our readers: "Clear Channel employs more than 900 local program directors; we're a very decentralized company. All programming is done on a local level. More impressive than that, Clear Channel is dedicated to innovation and research. Last year alone we spent \$70 million in research just to find out what listeners wanted to hear."

Most influential individual: "I will always be appreciative to Hymen Childs and Dick Romanick of Service Broadcasting for giving me that opportunity. As

a radio marketer, I've learned a lot from Marty Raab. I've been fortunate in my career to work for great leaders such as David Kantor and Kraig Kitchin. I have tremendous admiration for John Hogan. I wish every Clear Channel Radio employee could interact with John like I have."

Career highlight: "I've been fortunate to have worked on a lot of different projects, but I think some of the most exciting things are ahead. What we're doing right now — not just Clear Channel, but what the industry is going through — will be written up in Harvard textbooks, and people will learn from it."

Career disappointment: "I'm a glass-half-full person. I have no regrets. I look at challenges as opportunities."

Favorite radio format: "I have a great appreciation for great radio, regardless of the format."

Favorite television show: "*The Sopranos*."

Favorite song: "I listen to a lot of Dave Koz because I'm in the office a lot, and it's really good music."

Favorite book: "*The Da Vinci Code*, and I just got through reading *The Purple Cow*."

Favorite movie: "*Gladiator*."

Favorite restaurant: "Mi Piace."

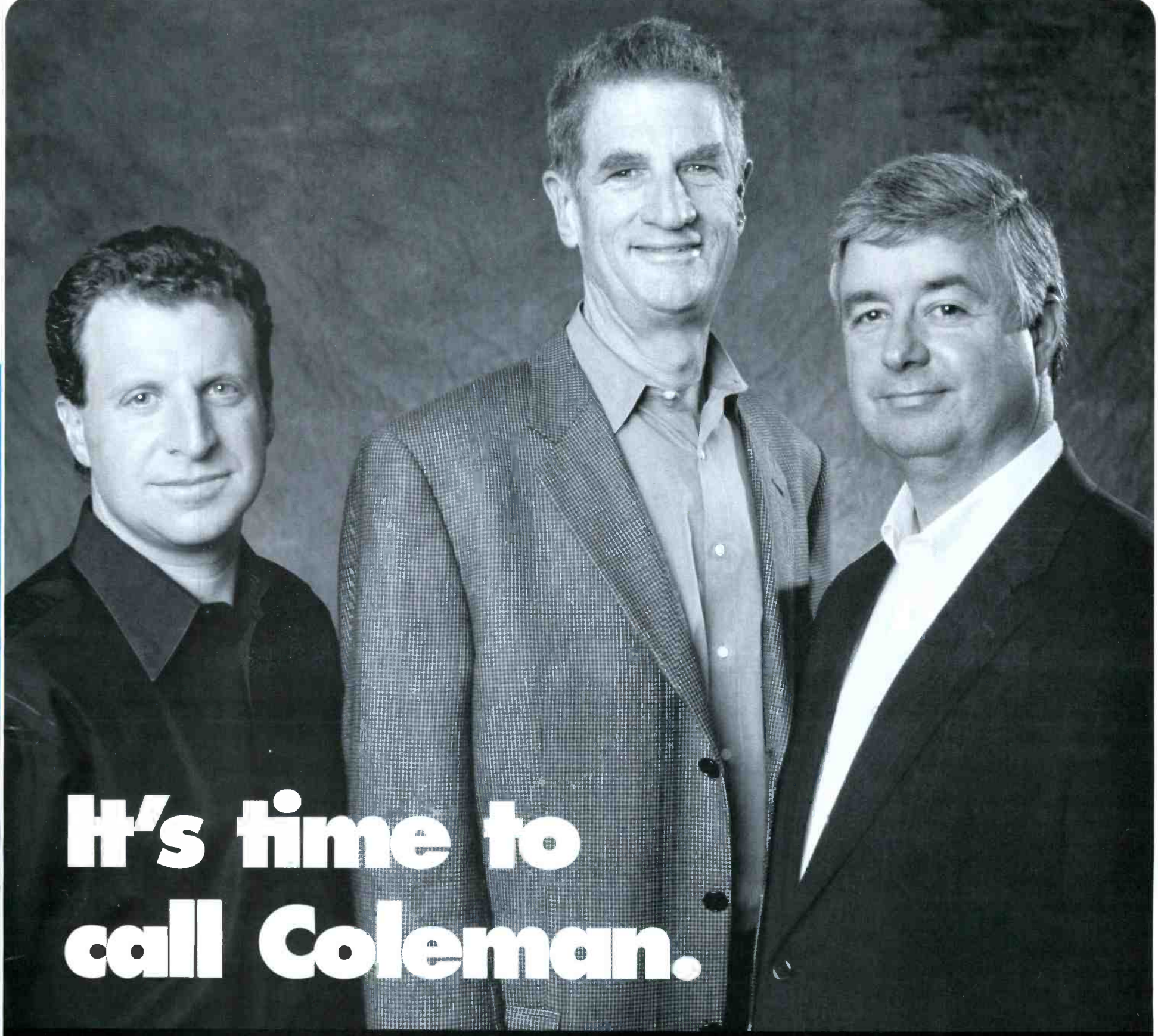
Beverage of choice: "Water."

E-mail address: "omarthompson@clearchannel.com."

Hobbies: "Spending time with my family, music and working out. My wife and I love horse racing. We go to the track. My wife is probably more addicted than I am. She really gets into it."

Advice for broadcasters: "As an industry, we need to tell our story better to consumers, advertisers and people on Capitol Hill. One of the challenges I've had in radio is that only programmers and sales departments get respect. Radio needs to invest in and train marketing people to get those messages out. We need to better equip these people by providing them the resources they need. We're on the radar of the FCC, if we're keeping our public files up to date, and we need to tell how our individual stations are connected to the community, whether it's through marketing or videos or press releases. You have to have people who not only understand radio, but also understand how to communicate messages."

Finding qualified people: "I look back to my own situation. Look for people who are marketing or PR people outside of the industry. They can bring a different perspective. If you don't ask, you'll never know. At the end of the day we work in the entertainment business. It's an exciting, compelling business. There are a lot of people marketing tacos like I did and looking to do something more exciting. We have to take that step and make a commitment to it. Any person dealing with the media, advertisers or the public realizes that there are a lot of constituencies that don't understand our business. We need to get our message out there in a broad and very sophisticated way."



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