

NEWSSTAND PRICE \$6.50

Charts Dizzy With U2's 'Vertigo'

Interscope artists **U2** return with a vengeance as the lead single from their upcoming album, *How to Dismantle an*



Atomic Bomb, scores Most Added at five formats this week. "Vertigo" gets 69 adds at Alternative, 21 adds at Rock, 38 adds at Active Rock, 24 adds at Triple A and 27 adds at Hot AC.



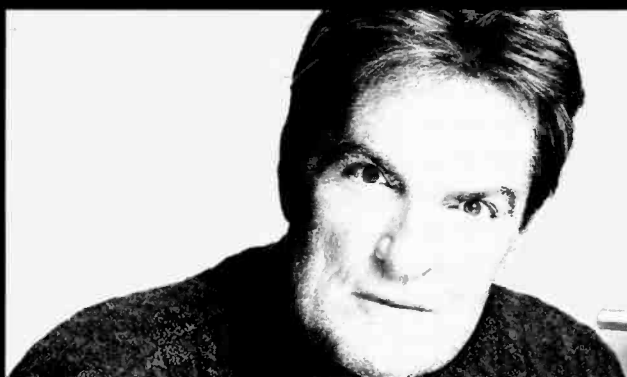
OCTOBER 1, 2004



Super Sounds Of Oldies/Classic Rock

This week R&R Oldies/Classic Rock guru **Adam Jacobson** offers in-depth interviews with **Scott Shannon** about his ABC Radio Networks Oldies channel and with Classic Rock KGB/San Diego morning co-host **Dave Rickards**. Crank up the *Super Sounds*, starting on Page 1.

THE NEW FACE OF OLDIES



Scott Shannon

**POWER!
PASSION!
PERSONALITY!**



24 hours a Day -- Plug and Play

**Great Rock 'n Roll Oldies from the late-50s and 60s
with Today's Cutting-Edge Production**

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Scott Shannon's True Oldies Channel**

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america listens to abc



GEORGE
50 NUMBER ONES
STRAIT

FEATURING THE NUMBER-ONE-BOUND HIT SINGLE
“I HATE EVERYTHING”
TWO-CD SET IN STORES OCTOBER FIVE

CMA MALE VOCALIST OF THE YEAR NOMINEE

CMA MUSICAL EVENT OF THE YEAR NOMINEE

MCA
NASHVILLE

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The MCA Commitment

SUNDAY-BRUNCH BUSINESS

A closer look at KTWV (The Wave)/Los Angeles' Smooth Jazz Sunday Brunch reveals a win-win-win scenario for listeners, the station and the restaurants. Some 700 people a week attend, the two restaurants involved each earn \$1 million a year from the brunches, and The Wave generates nearly \$400,000 in sponsorships. Smooth Jazz Editor Carol Archer interviews the principals involved with this landmark event.

Page 56

BEYOND THE BASICS

Latin Formats Editor Jackie Madriral explains how Latin formats are expanding due to the explosion of the Hispanic population in the U.S. While few brand-new formats have evolved, there are signs that it may not be long before more niches emerge. McVay Media VP/Hispanic Formats Luis Villarreal provides insight into this trend.

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R&R NUMBER ONES

CHR/POP

• MAROON 5 She Will Be Loved (Octone/JRMG)

CHR/RHYTHMIC

• CIARA I/PETEY PABLO Goodies (LaFace/Zomba)

URBAN

• CIARA I/PETEY PABLO Goodies (LaFace/Zomba)

URBAN AC

• ALICIA KEYS I/TONY, TONI... Diary (JRMG)

GOSPEL

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

COUNTRY

• KEITH URBAN Days Go By (Capitol)

AC

• LOS LONELY BOYS Heaven (Or/Epic)

HOT AC

• MAROON 5 She Will Be Loved (Octone/JRMG)

SMOOTH JAZZ

• GERALD ALBRIGHT To The Max (GRP/VMG)

ROCK

• THREE DAYS GRACE Just Like You (Jive/Zomba)

ACTIVE ROCK

• PAPA ROACH Getting Away With Murder (Geffen)

ALTERNATIVE

• GREEN DAY American Idiot (Reprise)

TRIPLE A

• R.E.M. Leaving New York (Warner Bros.)

CHRISTIAN AC

• JEREMY CAMP Walk By Faith (BEC)

CHRISTIAN CHR

• SANCTUS REAL Everything About... (Sparrow/EMI CMG)

CHRISTIAN ROCK

• THOUSAND FOOT... Faith, Love And... (Tooth & Nail/BEC)

CHRISTIAN ISPO

• STEVEN C. CHAPMAN All Things... (Sparrow/EMI CMG)

SPANISH CONTEMPORARY

• JUANES Nada Valgo Sin Tu Amor (Universal)

REGIONAL MEXICAN

• PESADO Ojala Que Te Mueras (Warner M.L.)

TROPICAL

• GILBERTO SANTA ROSA Sombra Loca (Sony Discos)

ISSUE NUMBER 1575



R&R Names Nadel Exec. Editor

Roger Nadel has been named Exec. Editor for R&R, effective Oct. 1. He replaces Jeff Green, who left R&R on Sept. 15 to join the Americana Music Association as Exec. Director.

R&R Publisher/CEO Erica Farber said, "We are delighted that Roger will be joining us. His success in radio management, coupled with his many years of experience in news reporting, provides a wealth of knowledge that will enable us to continue to grow our editorial coverage in the Management/Marketing/Sales section."

Nadel spent 27 consecutive years with Infinity Broadcasting and most recently spent seven years as VP/GM of the company's News KFVB/Los Angeles. His previous positions have included VP/GM at WWJ-AM & WYST-FM/Detroit and the Lions and Pistons Networks and Asst. Director/News & Programming and News Writer/Editor at KNX/Los Angeles.

"I'm thrilled to be joining the great team that Erica and [R&R VP/Editorial & Music Operations] Cyndee Maxwell are leading

NADEL ▶ See Page 8



Nadel

PART TWO OF A TWO-PART SERIES

Q&A: Regent's Terry Jacobs

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



Jacobs

In the second installment of R&R's two-part Q&A with Regent Communications Chairman/CEO Terry Jacobs, the industry veteran talks about the challenges public companies face when dealing with Wall Street, his outlook on the future of the FCC's media-ownership rules and how radio can deal with competitive challenges from digital media and new technologies.

R&R: Publicly traded radio companies have been facing intense pressure from Wall Street to improve revenue. How do you deal with that?

TJ: If you're growing rev-

enue but not growing the bottom line, it doesn't really help you. We concentrate a lot on improving our margins, which means that if we grow revenue by 5%, we want that to turn into 15%-20% growth on the bottom line. You don't try to run it just on the basis of growing the revenue unless you can also improve your bottom line. You can buy revenue, you can spend a dollar to get a dollar's worth of revenue, but we don't think that makes any sense.

I think Wall Street has misread the softness in advertising and unfairly punished radio valuations. But I think we have proven that radio revenue's softness this year

JACOBS ▶ See Page 21

CBS Will Fight FCC's \$550,000 Super Bowl Fine

Nine months after a "wardrobe malfunction" by entertainer Janet Jackson during the halftime show of Super Bowl XXXVIII launched a firestorm of complaints over indecency in media, including radio, the FCC handed Viacom's CBS Television a record-setting \$550,000 notice of apparent liability.

The commission slapped each of CBS's 20 O&Os with the maximum \$27,500 fine, resulting in a total penalty that becomes the largest ever given to a television broadcaster.

The proposed fines, which CBS says it will fight in the courts, are directly related to the baring of Jackson's right breast during the sporting event's halftime entertainment segment, produced by Viacom's MTV Networks. None of CBS's affiliates were fined, and the FCC did not consider other

CBS ▶ See Page 9

OLDIES/CLASSIC ROCK

SUPER SOUNDS

Top Talents Master The Power Of Personality

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

The evolution of Classic Rock and Oldies continues to present major issues to programmers and marketers across the U.S. and Canada. Topics such as core years, reaching desirable demographics and testing the right songs are still on the agenda at most meetings with top brass and format captains at radio companies nationwide.

But what if you could program from the gut, using your years of programming experience as a guide and your ability to entertain as a rule? That's exactly what living legend Scott Shannon has done. As the PD and lone

air personality for "Scott Shannon's True Oldies Channel," the WPLJ/New York programmer and morning co-host has opened new doors and applied fresh new formats to songs that could be 30 or even 50 years old.

We also talk to a morning host in San Diego who has overcome both competitive and creative obstacles to become one of the market's most popular radio stars. Dave Rickards, one-third of KGB's *Dave, Shelly & Chainsaw* show, opens up about his career and life following the sudden death of his wife in 2002. It all starts on Page 23.

Farneda Upped To OM Post At WXRT/Chicago

By John Schoenberger
R&R Triple A Editor
jschoenberger@radioandrecords.com

John Farneda, Asst. PD/MD at WXRT/Chicago, has been promoted to OM of the Infinity Broadcasting Triple A outlet. In addition to handling day-to-day programming duties, he will continue to oversee the station's music content and report to WXRT PD and Infinity VP/Programming Norm Winer.

Winer told R&R, "There are two times when I wish I'd had a camera. The first time was when John won the R&R Industry Achievement Award as Triple A Music Director of the Year at the Triple A Summit in August. The second time was when I told him he was actually getting

FARNEDA ▶ See Page 8



Farneda



**Guglielmo Marconi
Would Be Proud**



Congratulations to the Clear Channel Radio NAB Marconi Award Finalists

Major Market Station of the Year

WLTW-FM, New York, NY

Large Market Personality of the Year

Gene & Julie, WLTW-FM, Atlanta, GA
Dave Ryan, KDWB-FM, Minneapolis, MN

Medium Market Station of the Year

WFBO-FM, Indianapolis, IN
WGY-AM, Albany, NY

Medium Market Personality of the Year

Don Weeks, WGY-AM, Albany, NY

AC Station of the Year

WALK-FM, Long Island, NY
WLTW-FM, New York, NY

Adult Standards Station of the Year

KABL-AM, San Francisco, CA
KLAC-AM, Los Angeles, CA
KOBA-AM, Ogallala, NE

Country Station of the Year

KMFY-FM, Rochester, MN

NAC/Jazz Station of the Year

WNJA-FM, Chicago, IL

News/Talk/Sports Station of the Year

KOA-AM, Denver, CO

Oldies Station of the Year

KQQL-FM, Minneapolis, MN
WJXL-FM, Cleveland, OH

Religious Station of the Year

WDAS-AM, Philadelphia, PA

Rock Station of the Year

WBBN-FM, Cincinnati, OH

Urban Station of the Year

WDAS-FM, Philadelphia, PA

Great Radio Inspires People™

 **CLEARCHANNEL**
RADIO

Worldwide Management Group Set At Sony BMG

Company also taps Sales Enterprise co-Presidents

As part of the merger between Sony and BMG, Sony BMG Music Entertainment COO Michael Smellie has named a team to oversee operations in non-U.S. areas. Tim Bowen, most recently Chairman/CEO of BMG U.K. & Ireland, will head Sony BMG U.K./Canada/Australia/New Zealand/South Africa; Richard Denekamp is upped from Sony Music International President/Asia to run Sony BMG Asia; BMG President/International Maarten Steinkamp takes responsibilities for Sony BMG Continental Europe; and Sony Music International Chairman & CEO/Latin America Frank Welzer will oversee Sony BMG Latin.



Bowen



Denekamp



Steinkamp



Welzer



Frohlich



Katz

"Together, these executives offer the very best combination of creative management and business savvy based on a wealth of experience and impressive track records," said Smellie, to whom all the execs report. "I am thrilled to have such a talented team as we create a new industry leader based on our strong commitment to our repertoire centers and artists across the globe."

Sony BMG's Japanese operations, known as BMG Funhouse, remain autonomous and will continue under the leadership of Exec. VP/Chief Marketing Officer Tim Prescott and President Hide Tashiro.

Additionally, Sony Music Distribution Exec. VP/Sales Bill Frohlich and BMG Distribution Exec. VP/GM Jordan Katz have been named co-Presidents of Sony

BMG Sales Enterprise, reporting to Smellie. They'll oversee the newly formed organization, which combines the distribution operations of Sony and BMG.

"In Bill and Jordan we have two of the most accomplished and talented executives in the sales and retail business," said Smellie. "The combination of their strong leadership skills, marketing savvy and impressive experience will make Sony BMG Sales Enterprise a driving force in the marketplace. Under Bill and Jordan's leadership, I am confident that this new operation will quickly set a new standard for excellence within our industry."

Cody Upped To CCMA President

Canadian Music Association Marketing Director Jan Cody has been named President of the organization. She takes over for longtime Exec. Director Sheila Hamilton, who will step down in April 2005.

Hamilton delayed her departure to ensure a smooth transition. "We are grateful to Sheila for giving us the extra time to fully develop our ideas for the CCMA," said CCMA Board Chair Heather Ostertag. "It gives us the opportunity not only to further our im-

mediate plans and deliver a record-breaking year, but also to build toward an exciting future."

Cody's promotion, effective immediately, was announced during the organization's annual gala dinner in association with its conference and awards show, which took place in Edmonton Sept. 10-13. Cody began her career in Toronto, moving from radio into news and documentary programming, and was Exec. Producer of the live concert show *Today's Country*.

Wagman PD At WIBT/Charlotte

Veteran programmer Rob Wagman has returned to radio as PD of Clear Channel's new CHR/Rhythmic WIBT (96.1 The Beat)/Charlotte. Wagman has spent four years with All Access as Label Sales Manager and Top 40 Promotion Exec.

"[Regional VP/Programming] Bruce Logan liked Rob from the start, and if Bruce likes him, I love

him," Clear Channel Market Manager Morgan Bohannon told R&R. "We're excited to add a talent like Rob. His track record indicates that he is more than capable of the job we have in Charlotte. We are pleased to have someone of his experience, vision and expertise join our team."

Wagman's programming experience

WAGMAN ▶ See Page 8

Florida Stations Coping With Hurricane Jeanne's Aftermath

The fourth hurricane to strike the Sunshine State in just six weeks has ravaged much of Florida's Treasure Coast. Hurricane Jeanne roared through the cities of Ft. Pierce, Port St. Lucie, Stuart and Vero Beach on making landfall as a Category 3 storm over the weekend. The storm's arrival came just three weeks after Hurricane Frances pounded the same area.

Heath West, PD of Clear Channel's WAVV & WQOL in Vero Beach, told R&R that between 60%-70% of his cluster's staff have seen either major damage or total devastation at their homes from Jeanne.

"WQOL middayer Linda Harris lost most of her home during Frances," West said. "The next day someone drove through an intersection where a traffic light wasn't working and destroyed her car. Now Jeanne took care of the rest of the house."

West said his home is "damp" and that he can see plywood where shingles should be. "My kitchen is fairly wet," he said. "My wife is an orthodontist, and she completely lost one of her offices. Spirits are pretty low around here."

Mark Fitzmayer, GM for Midway Broadcasting's WFLM/Ft. Pierce, told R&R, "During Hurricane Frances we were off the air for 36 hours over Labor Day weekend. This time we were on the air up until 9:45pm Saturday night, when the eye of the storm hit us. We were back on the air by Sunday at noon using our generators."

"Our OM, Mike James, waded through chest-high water infested with snakes and, possibly,

alligators that had flooded the road on our way to the transmitter. He got through to the transmitter and got us back on the air."

"This area had just finished getting all its power back less than five days before Jeanne hit. We serve three counties: Martin, St. Lucie and Indian River. We're talking about 500,000 people, and almost half were left without power. Without power, people rely on radio for all their news and information. There's no TV, no Internet. They even turn to us to find out what time it is. We're doing everything from telling people where to get ice and water and medical help to giving out FEMA information and answering legal questions."

Horton Broadcasting's WHLG (Coast 101.3)/Ft. Pierce lost power at the tail end of Jeanne's march through the area. The station has been off the air since 6am Sunday and is awaiting an emergency generator. "It's ironic that a second hurricane hit at the same exact place exactly three weeks to the day and to the hour of the first one," WHLG PD George Coles told R&R.

Clear Channel VP/News, Talk & Sports Gabe Hobbs, who is based in Tampa, said severe damage was seen in some of the markets in which Clear Channel owns stations. "These hurricanes are really starting to stretch our resources thin, and that's saying a lot," he said. "Engineering and programming people from Miami to Mobile are fried — not just professionally, but there's also the personal toll it is beginning to take on property and everyone's nerves."

JEANNE ▶ See Page 8

Caplan Named VP/GM At WQXS

Will also serve as Entercom/Boston's Dir./FM Sales

Entercom has tapped Amy Caplan as VP/GM of Rhythmic AC WQXS/Boston. Caplan will also serve as Director/FM Sales for the cluster, overseeing WQXS and Active Rock WAAF. Both appointments are effective Oct. 14 and mark a return to radio for Caplan, who spent 13 years as New England Regional Manager for CBS Radio National Sales in Boston and three years as Eastern Regional Manager for CBS Radio Networks in New York.

Most recently, however, Caplan was Regional Director for the Captivate Network, which broadcasts news and entertainment to screens installed in office-building elevators. Before that she held the VP/

Business Solutions and VP/Strategic Accounts posts at HomePortfolio Inc., an online directory of home-design products.

"We are very excited to have Amy join the Entercom team," said Entercom/Boston VP/Market Manager Julie Kahn and WRKO/Boston VP/GM Tom Baker. "Her varied experience in both radio and new media will bring a wealth of new ideas and depth to our talent bench."

Caplan said, "I'm honored to have been invited by Entercom to play a central role with this extraordinary group of radio stations in Boston. The company has created a culture of excellence in people and in programming. I am truly delighted to be joining this team."

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WODL Flips To 'New Country' In Birmingham

Cox Radio has launched a second FM Country outlet in Birmingham, flipping Oldies WODL to "New Country 97.3." It joins mainstream Country WZZK-FM in the market, where Cox also owns Classic Country WZZK-AM.

WODL & WZZK-AM & FM PD Brian Driver said the new station will "play only the newest country songs topping the charts." New Country 97.3 has debuted with 10,000 songs in a row commercial-free. The flip from Oldies to a current-based Country format comes about two months after a power increase to 50kw on the 97.3 frequency.

Ray Nelson, VP/GM of Cox/Birmingham's WBPT, WODL & WZZK-AM & FM, told R&R the move isn't designed solely to surround Clear Channel Country outlet WDXB. "This is about building a solid Country cluster that serves all the demos," he said. "We made the move to enhance our commitment to the Country audience. New Country 97.3 will serve the younger demo and is the perfect complement to WZZK-FM, serving the middle-of-the-pack demos and WZZK-AM, serving the upper demos with country legends."

WODL ▶ See Page 8

RAB's Fries Urges Industry Unity

Group's board elects new members, urges digital adoption

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

NEW YORK — During the RAB's fall board of directors' meeting, held at the Plaza Hotel here on Sept. 22, RAB President/CEO Gary Fries told board members that the radio industry appears "fragmented" to the advertising community. He implored industry leaders to stand "shoulder to shoulder" in working to improve radio's image.

"I don't need to sit down at a meeting with advertisers and have them start asking penetrating questions because they are reading about dissonance in our industry," Fries said in his address to the board. "We need to have our strengths show, and we need to focus on talking to people about the strengths of radio, rather than having to defend it."

Fries noted that the RAB has responded to the radio industry's call for the group to reinvent itself, pointing to the hiring of new staff in Chicago, Los Angeles, Detroit and Dallas, and said he now needs the industry to help improve radio's financial pic-

ture. "I'm asking for unity behind radio's assets," Fries said. "I need it to do my job, and you need it for your future."

Getting The Word Out

During an open discussion period, members of the board stressed to Fries the importance of disseminating to advertisers the results of the Radio Ad Effectiveness Lab's Wirthlin Research study. The study found, among other things, that listeners feel a personal connection with radio.

Among the board's suggestions was that promotional spots directed to advertising decisionmakers be pro-

duced. The point was raised that while it's sometimes difficult to land meetings with top decisionmakers, these people are likely radio listeners who could be reached through such a campaign.

American Urban Radio Networks President Jay Williams suggested printing up sheets with some of the study's key findings for radio salespeople to distribute to advertisers, while WBEE/Philadelphia President Jerry Lee recommended launching a campaign carefully targeted to specific advertisers in selected markets. Lee said that by studying advertisers' behavior before and after such a campaign, the campaign's effectiveness could be more accurately measured.

The RAEL also has two more studies in the works — one focused on synergies between radio and other media and the other looking at

RAB ▶ See Page 6

BUSINESS BRIEFS

News/Talk Tops Media Audit Findings

A new report by research company the Media Audit found that News/Talk radio is No. 1 in total audience, attracting more than 19 million listeners in 81 metropolitan markets. The study, which rated formats by total adult audience, average household income and total household income, found that News/Talk listeners in the measured markets have a collective household income of \$1.3 trillion. Media Audit also reported that the "Hot Talk" niche format ranks first in average household income — \$82,045 — but attracts just under 298,000 adult listeners, with a collective income of \$24.4 billion. The complete study is set to be released at next week's NAB Radio Show in San Diego.

New Arbitron Market Rankings Show Few Changes

Arbitron last week released new rankings for its 294 rated markets. The top 10 remained unchanged — in fact, the lone change in the top 20 was a rise from No. 20 to No. 19 for St. Louis, which traded spots with Baltimore. Sacramento jumped from No. 27 to No. 26, switching places with Cincinnati, and Milwaukee also moved up a notch, from market No. 33 to No. 32, swapping spots with San Jose. Charlotte jumped to No. 36 from No. 37, trading places with Middlesex, and Las Vegas moved from No. 39 to No. 38, bumping Orlando down a notch. Other notable changes: McAllen became a top 60 market, climbing from No. 61 to No. 60 and trading places with Westchester, while Johnson City rose from No. 103 to No. 99 and Lafayette, LA dipped two places, to No. 102.

Cumulus Launches Stock Buyback

Cumulus' board of directors has authorized the repurchase of up to \$100 million worth of the company's class A common stock. Stock purchases may be made either on the open market or through block trades. While Cumulus' existing credit facility prohibits it from making single stock purchases in excess of \$15 million, the company is seeking authority from its lenders in case it wants to exceed that limit. Cumulus Chairman/CEO Lew Dickey said, "Our repurchase program demonstrates the continued confidence of the board of directors in the future of Cumulus and our continued belief that, based upon our assessment of the future prospects of the company, our shares are undervalued."

Bustos Media Strikes Major Funding Deal

Bustos Media has secured more than \$100 million in private equity commitments from a group led by Providence Equity Partners and Alta Communications. Opportunity Capital Partners is also participating. Bustos CEO Amador Bustos said, "With this financial backing and the stations we have already acquired, we are poised to rapidly build a strong platform of Spanish-language stations in fast-growing U.S. Hispanic markets." Amador Bustos and his brother John Bustos founded Bustos Media in July 2003, and since then the company has purchased 18 stations in eight markets. "Bustos

Continued on Page 6



"With PD Advantage, I Walk into My GM's Office Confident That I Know What I'm Talking About."



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

"PD Advantage® helps me get a deeper understanding of my listeners. It gives me a leg up on my competition, too—I see where they're weak, where our best opportunities exist, and then develop a plan of attack. I use the P1 ZIP code tools to zero in on where to focus my marketing and events. The Diary Comments have been incredibly useful. They're like a focus group—with a lot less work!"

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

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www.ArbitronRadio.com

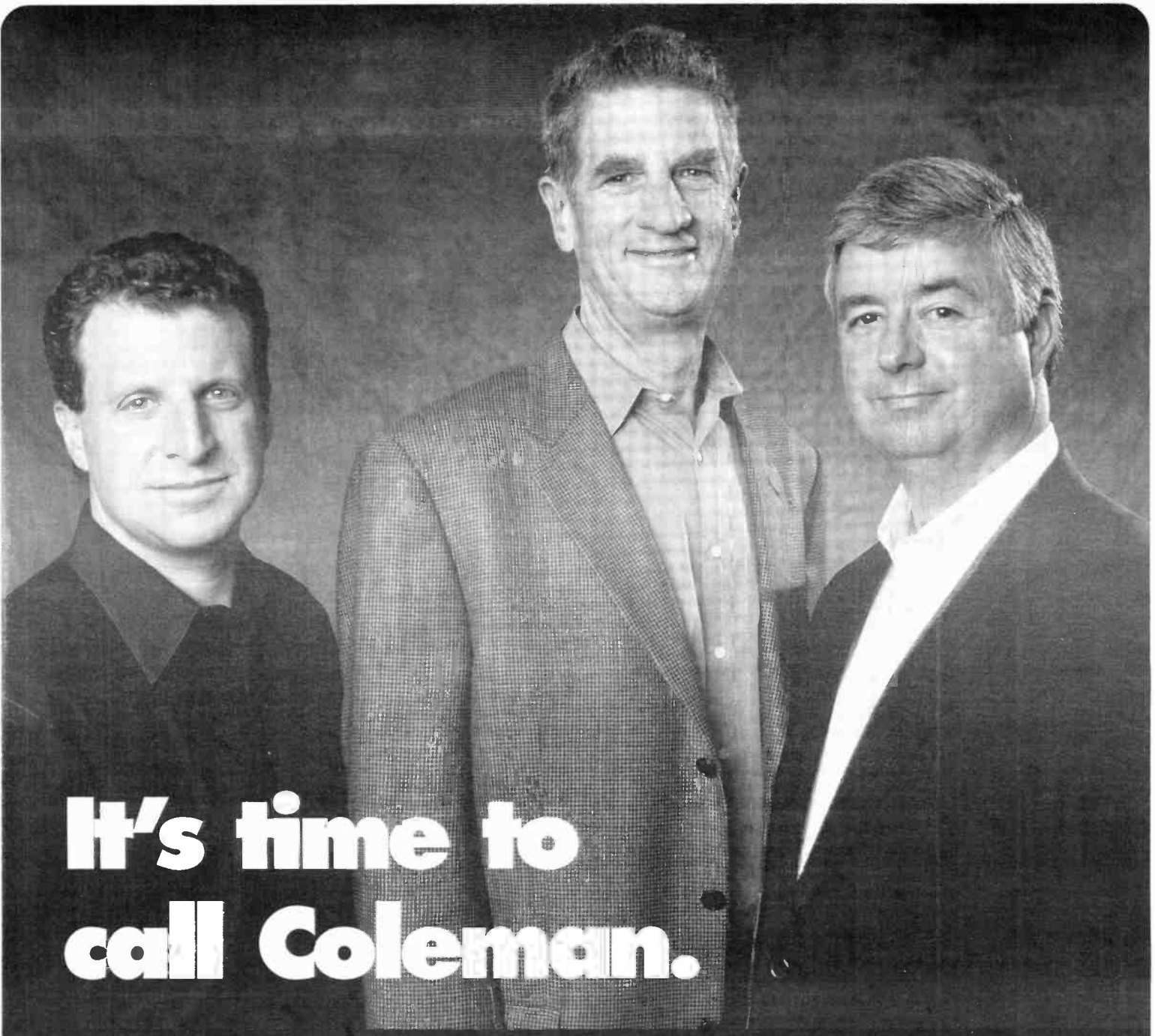
Senate Holds Media-Ownership Hearing

After a hiatus of several months, the Senate Commerce Committee on Tuesday resumed its series of hearings devoted to media ownership. The latest hearing focused on the recent Third Circuit Court decision that upheld many of the FCC's new ownership rules but remanded the commission's numerical station-ownership limits for further review. Committee Chairman Sen. John McCain presided over the hearing.

The radio regulations the FCC adopted in June 2003 were designed in part to slow the consolidation the radio industry has experienced since the passage of the Telecommunications Act of 1996. However, author Ben Compaine told the committee that he believes federal regulations hadn't kept pace over the years with the expanding number of stations on the air. He said that if the rules had kept up, post-1996 consolidation would not have seemed so dramatic.

Compaine, who has written several books on the media industry since the 1970s, said that the radio industry saw no meaningful change in ownership limits in the nearly 50 years before passage of the '96 act. Therefore, he said, "It should be no surprise that, like a bottle of seltzer that had been well shook, when the cap was removed the industry burst into a long-delayed hive of activity."

SENATE ▶ See Page 6



It's time to call Coleman.

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You've been inundated with mounds of research data.
You've gone the cheap, no-frills route.

And you're not getting what you need.

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BUSINESS BRIEFS

Continued from Page 4

is one of a handful of Hispanic-focused media companies attracting investments from major multibillion-dollar institutional funds," Bustos Media CFO David Burdge said. "We are fortunate to be backed by equity partners that have so much depth and experience in the industry."

N.Y. Times Names New Broadcast Chief

The New York Times Co. has promoted Robert Eoff to President/Broadcast Media Group. Eoff, who rises from VP, has also been serving as President/GM of the company's WREG-TV/Memphis. New York Times Co. Exec. VP/COO Janet Robinson said, "Bob is a seasoned executive whose in-depth knowledge of the industry and wealth of experience has served and will continue to serve us well." New York Times Co. owns Classical WQXR-FM/New York.

Kirkpatrick Joins IDT Corporate Board

Former U.S. Ambassador to the United Nations Jeane Kirkpatrick has joined the board of IDT Corp., replacing independent board member Adm. William Owens, who recently left to become President/CEO of Nortel Networks. IDT CEO Jim Courte said Kirkpatrick's appointment to the board comes "at a time of vigorous international expansion for the company" and said her experience in foreign policy and government affairs will be a great asset to IDT's board. IDT is the corporate parent of Talk radio programming provider Liberty Broadcasting.

Howard Elected To ASCAP Board

James Newton Howard has been elected to the board of ASCAP to complete the term of award-winning composer Elmer Bernstein, who died last month. Howard is a noted record producer and has scored more than 70 movies and a number of television shows. ASCAP President/Chairman Marilyn Bergman said, "James brings a wealth of composing experience to the ASCAP board, from early immersion in classical music and success in writing, arranging and performing pop music to a 30-year string of exceptional, award-winning film and television scores. He will provide very valuable insight into the music world of today and tomorrow, to the benefit of all ASCAP members."

We're walking On Air.

The Children's Hospital of Philadelphia offers our most heartfelt thanks to Infinity Broadcasting's 98.1 WOGL and its listeners. This year's Oldies 98.1 Loves Our Kids Radiothon raised \$454,183 and the spirits of thousands of children.



 The Children's Hospital of Philadelphia®

www.chop.edu

Hope lives here.

TRANSACTIONS AT A GLANCE

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

- KELO-AM & FM, KRRO-FM, KTWB-FM & KWSN-AM/
Sioux Falls, SD Undisclosed

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

DEAL OF THE WEEK

- KWLL-FM/Texarkana, TX-AR

PRICE: \$125,000

TERMS: Asset sale for cash

BUYER: Educational Media Foundation, headed by President Richard Jenkins. Phone: 916-251-1600. It owns 109 other stations, including KLMZ-FM/Texarkana, TX-AR.

SELLER: Broadcasting for the Challenged, headed by President George Flinn Jr. Phone: 901-726-8970

COMMENT: This station is currently represented as a construction permit.

2004 DEALS TO DATE

Dollars to Date: **\$1,478,911,483**
(Last Year: \$2,324,227,266)

Dollars This Quarter: **\$507,105,640**
(Last Year: \$197,018,087)

Stations Traded This Year: **661**
(Last Year: 880)

Stations Traded This Quarter: **210**
(Last Year: 189)

RAB

Continued from Page 4

quantifying return on investment for different types of advertising.

Broadcasters Urged To Go Digital

During the meeting the RAB board unanimously approved a resolution encouraging broadcasters to continue to educate their listeners on the benefits of digital radio. The group also recognized the efforts of broadcasters that are already employing in-band, on-channel digital technology.

Greater Media CEO Peter Smyth, who read the resolution during the board meeting, also thanked Premiere Radio Networks President

Kraig Kitchin for helping draft the resolution, the first version of which was written on Plaza Hotel stationery.

New Board Elected

The RAB board for 2005 was also elected at the meeting. Buckley Broadcasting COO Joe Bilotta was elected Chairman, while Greater Media CEO Peter Smyth was elected Vice Chair. Bilotta, the current Vice Chair, will take over for outgoing Chairman and Susquehanna Radio President/COO David Kennedy, whose term ends in January 2005. Granum Communications President/CEO Herb McCord was elected Finance Committee Chair, while Allegheny Mountain Network President Cary Simpson was elected Secretary.

Senate

Continued from Page 4

"Even if the ownership limits had been eased [before the Telecom Act] to maintain the same ratio of ownership to number of stations, the cap would have been at about 88, and the changes we have seen

in recent years would have looked far less dramatic."

Compaine also believes that National Public Radio — with its "loose" network of 700 stations nationwide — is being ignored in the debate. He pointed out that NPR airs identical programming across the country but doesn't face the same scrutiny as commercial broadcasters.

FCC ACTIONS

Senate Near Compromise On Indecency Bill

Sen. Sam Brownback said Sept. 23 that congressional lawmakers are close to a deal that would significantly raise the maximum fine the FCC may impose against broadcasters that violate its indecency regulations. In particular, Brownback said an amendment offered by Sen. Byron Dorgan to reinstitute the FCC's old media-ownership rules will likely be dropped. Reuters reported that legislators are now hoping to add the indecency legislation to an upcoming defense-spending bill, which could be signed by President Bush sometime before the end of this year.



Radio Upfront 2005

Continuing R&R's focus on upfront

To help advertising-agency media planners, buyers and corporate marketers capitalize on radio's ability to reach any audience segment, R&R is pleased to continue its coverage of network and syndicated programs that accept advertising, sponsorship or underwriting. The shows, furnished to R&R by major and independent program suppliers, reflect a range of talent and content but are not intended to represent a comprehensive catalog.

This week's listings are for short-form programs (10 minutes or less). Shows that are new for 2005, that are debuting this fall or that have been on the air for less than a year are designated. The contact names furnished were given by the program sources as representatives for advertising, sponsorship or underwriting for that program, although some also handle affiliate relations.

For The Record

Incorrect information appeared in the Sept. 17 issue of R&R for the Crystal Media-syndicated *Hollywood Hamilton's Weekend Top 30*. The correct information is below.

Hollywood Hamilton's Weekend Top 30

Host: Hollywood Hamilton

Length and frequency: two hours, weekends

Target formats: CHR/Rhythmic and CHR/Pop

Demos: Teens and 18+ adults

Sales contact: Lynn McAdams, Sr. VP/Sales 312-266-4801.

Short-Form Programming

Name of Show	Source	Host	Length & Frequency	Target Format	Demo	Contact/Title/Phone/E-mail
<i>Something You Should Know</i> <i>Sportscenter</i> <i>Story Guy</i>	Strand Media Group	Mike Carruthers	90 seconds, weekdays	AC, News/Talk, Country	25-54 adults	Cathy Csukas, COO, Jones MediaAmerica, 212-302-1100; ccsukas@mediaamerica.com
<i>Technofile</i>	United Stations	Lazlow Radio Networks	1 minute, weekdays	Sports/News	18+ adults	Mike Connolly, VP/Ad Sales, 212-735-1747; michael.t.connolly@abc.com
<i>Testimonies of Faith</i>	Wheaton Entertainment	Philip Dickerson	90 seconds, weekdays 6am-7pm	Various 25+ formats	35+ adults	Philip Dickerson, President, 214-649-9338; phildickerson@hotmail.com
<i>The Onion Radio News</i> <i>The Rest Of The Story</i>	American Comedy Network ABC Radio Networks	Station host Paul Harvey	:45-:50, weekdays 5 minutes, Monday-Saturday	Radio Disney	18-49 adults	Jim Higgins, EVP/GM, 212-869-1111 x231; jimhiggins@unitedstations.com
<i>Theater Of The Bizarre</i> <i>Tonia's Kitchen*</i> <i>Tooth Fairy</i> <i>Travel Today*</i>	Radio Disney Creative Voice & Media Chicago Radio Syndicate Syndicated Solutions	Dr. B-Zarre & Critter Tonia King Dick Orkin Peter Greenberg	45 seconds, daily 1 minute, weekly 2.5 minutes, daily 1 minute weekdays	Various General Talk, various music formats Adult formats	18-49 25-54 adults 12+ 25-54 adults	Michelle Jasko, President, Nashville Radio Syndication, 615-673-3450; nashvillradio@bellsouth.net
<i>Triple Crown Horse Races</i>	Premiere Radio Networks	Varies	2 minutes, May-June, Saturdays	Urban, Urban AC, Gospel	18-49	Adrienne Munos, Sales Goddess, 203-877-8210; admunos@americancomedynetwork.com
<i>Troy Aikman Vignettes</i>	Sporting News Radio	Troy Aikman	1 minute, twice weekly, football season	Various News, Talk, adult formats	25-54 adults	Dennis Glynn, ABC VP/Midwest Radio, Paul Harvey Sales, 312-899-4058; dennis.glynn@abc.com
<i>Trumped!*</i> <i>USA Spectrum</i>	Premiere Radio Networks USA Radio Network	Donald Trump Varies	2 minutes, weekdays 5 minutes/3 minutes, twice hourly (daily) 2 minutes, weekdays	Radio Disney Various General	kids 6-14 25-54 adults 12+ 25-54 adults	Ruth Josenhans, VP/Sales, 972-448-3342; ruth.josenhans@abc.com
<i>Wall St. Journal Report</i>	Wall St. Journal Radio Network	Varies	2 minutes, weekdays	General News/Talk	18-49 adults 25-54 adults	Tonia King, Owner, 978-544-3205; tonia@toniakitchen.com
<i>Wall Street Wakeup</i> <i>Wally Dallenbach's Speed Journal</i> (NASCAR)	Jones Radio Networks The Marketing Group	Chris Byron Wally Dallenbach	1 minute, weekdays 90 seconds, daily	Talk, various music formats Adult formats	25-54 adults 12+	Sandy Orkin, President, 800-621-6949; sandyorkin-crs.com
<i>What's On TV Tonight</i> <i>What's Poppin'*</i> (hip-hop soap opera)* <i>Wine Experience</i>	UBC Radio Network Babysitter Productions Corkscrew Productions	Tonia King Varies Steve Downes as "Ken" Michelle Wright	90 seconds, weekdays 90 seconds, weekdays 1 minute, weekdays	Various Urban, CHR/Rhythmic News/Talk, AC, Smooth Jazz	18-44 women 18-45 adults 25-54 adults	Bob Carey, President, 203-431-0790; bcarey@syndsolutions.com
<i>Women Of Country Minute</i> <i>Woodsongs Almanac</i> <i>& Songwriter's Notebook*</i> <i>XM Comedy</i>	Da Silva Group Poet Man Records USA XM Satellite Radio	Michael Johnathon Varies	1 minute, weekdays 2.5 minutes, weekdays 5 minutes, multiple shows, daily	General Country, Classic Country Americana- Triple A General adult	25+ adults 25-54 adults 18+ adults	Rhonda Scheidel, EVP, 212-445-3905; rscheidel@premiereradio.com
						Chuck Duncan, EVP/Affiliate Relations, 847-400-3110; cduncan@sportingnews.com
						Dan Metter, SVP, 212-445-3926; dmatter@premiereradio.com
						Eileen Decker, SVP/National Sales, Dial-Global, 212-967-2888; edecker@dial-global.com
						Nancy Abramson, Director/Affiliate Relations, 212-597-5601; nancy.abramson@dowjones.com
						Susan Love, VP/Ad Sales, Jones MediaAmerica, 212-556-9493; slove@mediamerica.com
						Sean Brennen, VP/Marketing, 615-301-0001; sean.brennen@themarketinggroup.com
						Brad Saul, President, 312-640-5000 x226; bradsaul@earthlink.net
						Brad Sanders, President, 323-731-1793; onthephonewithhi@yahoo.com
						Eileen Decker, SVP/National Sales, Dial-Global, 212-967-2888; edecker@dial-global.com
						Rui Da Silva, President, 780-462-7388; rui@dasilvagrupo.com
						Tammy Farley, VP/Marketing, 859-255-5700; radio@woodsongs.com
						D. Scott Karnedy, SVP/Sales & Marketing Solutions, 646-443-8920; dscott.karnedy@xmradio.com

*Denotes new program.

Who do Voodoo



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The coolest tool in radio!
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Contact Liz Laud at 800.798.5663 or email liz@radiovoodoo.com for a demonstration



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Los Angeles

97.1 JAMZ
Atlanta

Party 93.1
Miami

Jammin' 95.5
Portland, OR

Hot 103 JAMZ
Kansas City

RadioNow 93.1
Indianapolis

POWER953
Orlando

+200 more!

jonesradio.com

Emmis

Continued from Page 1
saw local revenue increase 4%. He also noted that Q2 was the sixth consecutive quarter during which Emmis raised ad rates.

For its fiscal Q3, Emmis expects domestic radio revenue of \$74 million. It forecasts overall Q3 revenue of \$171.2 million.

Radio Is Unique

During the conference call, Emmis, Chairman/CEO Jeff Smulyan told investors that although industry critics believe that radio can't compete effectively with new technologies like satellite radio and digital music, he believes radio offers listeners a unique experience.

"There's a lot of new technology and a lot of alternatives out there,

and the American people have a lot of choices," Smulyan said. "But my question would be, is there anything on the horizon that will replace this business? I conclude that there is nothing that is replacing American radio."

Smulyan pointed to Clear Channel's commercial-inventory-reduction plan and studies being conducted by the RAB as examples of the radio industry's being proactive in addressing its challenges. "I am very pleased that the leadership of the radio industry is addressing the issues that face us," he said, "and I think we will be able to demonstrate over the fairly near term that this is a very vibrant medium."

— Joe Howard

Wagman

Continued from Page 3

also includes WEZB (B97)/New Orleans; WNTQ/Syracuse; and WFBC/Greenville, SC. He also served as Marketing Director at WFLZ/Tampa from 1991-1993.

"I cannot overstate how excited I am to join 96.1 The Beat," Wagman told R&R. "I wasn't one minute into the interviewing process with Bruce Logan before I knew I wanted to be working for him and with him in this capacity. I'm eager to begin discussions with [Regional VP/Programming] Todd Shannon on the future of this radio station, and I am greatly honored, thrilled and humbled by this opportunity."

Nadel

Continued from Page 1

at R&R," Nadel said. "While some aspects of our industry have been

status quo, R&R has been changing and adapting to new technologies and new methods of delivering information, and that's exciting. I hope to be able to contribute to that

entrepreneurial spirit while at the same time offering the perspective of a veteran broadcaster."

Nadel will be based in R&R's Los Angeles office.

WODL

Continued from Page 3

Nelson said WZZK-FM's programming won't be altered with

the arrival of New Country 97.3: "WZZK-FM will stay the course; it's moving in the right direction." He also said that New Country 97.3

will most likely get new call letters soon and that it will be adding a live and local airstaff once the 10,000 songs have run their course.



JD Balart

American Radio Journal

JD's American Radio Journal captivates listeners with penetrating insights, high profile guests and fascinating interviews. Hosted by veteran TV journalist José Diaz-Balart, American Radio Journal breaks through the clutter of traditional news programming on a wide range of topics.

From politics to culture to the economy, from the global war on terrorism to the drug war plaguing America, JD has the reporter's eye for all sides of the story. He brings to his microphone a skillful blend of insight, energy and wit that entertains, informs, and uplifts people everywhere.

A two time Emmy Award winner, JD is well-known as a television journalist for:

- Miami's NBC Affiliate WTVJ
- "Telemundo" network's national programming
- The original team of "CBS This Morning"

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JD Balart

Live: Monday-Friday, Noon-2pm ET
Avals: 10-min. local, 6-min. network
Delivery: Satellite

**Contact information:**

Bruce Wernick
(bwernick@libertybroadcasting.com)

Michael Levine
(mlevine@libertybroadcasting.com)

John Clark
(jclark@libertybroadcasting.com)

Tel : 888.727.8629 (toll free)

Fax : 973.438.1727

Website: libertybroadcasting.com

EXECUTIVE ACTION**Richards Named Clear Channel/CO Springs OM**

Longtime KBPI/Denver PD Bob Richards has been named OM for Clear Channel's nearby Colorado Springs cluster: Country KCCY, CHR/Rhythmic KIBT, AC KKKI and Hot AC KVUU. He succeeds Don Schaffer, who has exited.

Richards announced in early September that he would not renew his contract with CC's KBPI and would end a decade of service at the Active Rock station on Dec. 1. In addition to his Colorado Springs duties, Richards will head Clear Channel/Denver's Radio Concert Division and spend two days a week in the Mile High City.

"I'm looking forward to making life very difficult for our competition in Colorado Springs," Richards told R&R. "We're currently assembling a new staff at KIBT to go with awesome staffs at KKKI, KVUU & KCCY."

Salerno To Head The Bridge At JMA

Industry veteran Bob Salerno has joined Jeff McClusky & Associates as head of its early-exposure department, known as "The Bridge." Based at JMA's Chicago headquarters, Salerno will design and implement strategies to strengthen JMA's links to unsigned artists, indie labels, up-and-coming major-label artists, radio specialty-show hosts, international artists and Internet radio.

Jeff McClusky said, "I've known Bob for several years, and I have always marveled at his energy, his love of music and his ability to create new marketing visions while constantly being ahead of the curve musically. It's great to have him on our team now, and I'm sure he will put that same creative energy to work for our client artists."

Salerno began his music career in the early '90s at indie label Minty Fresh and has held promotion positions at Volcano and Almo. He has also run his own indie label, Bobsled Records.



Salerno

Salem Ups Walters To VP/Nat'l Program Dev.

Salem Communications has appointed Ron Walters VP/National Program Development & Ministry Relations. Most recently VP/Church Relations, Walters will be responsible for managing the company's relationships with all its national ministry clients.

Salem President/CEO Ed Alsinger said, "Naming Ron Walters to this position is a natural outgrowth of his depth of experience at Salem Communications and in radio and his roots in pastoral ministry. Furthermore, it reflects Ron's clear understanding of our foundational format and the unique needs of our national ministry partners. This appointment underscores our commitment to the Christian Talk and Teaching format, and we are confident that we can grow an even stronger platform for our local and national ministry partners."

Walters began his career with Salem as GM of KPRZ-AM/San Diego and later managed KFAX-AM and KSFB-AM & FM in San Francisco. Walters has been Sr. Pastor of Trinity Baptist Church in Santa Barbara, CA and also served as a faculty member at Multnomah School of the Bible in Portland, OR.

Farneda

Continued from Page 1

monetary compensation along with the new title.

"Aside from his exhibiting limitless patience with me over the years, our collaboration has been the most productive and gratifying of my career. As my expanded duties take me away from WXRT more and more, I am secure in knowing he's there to get the job done."

Farneda, who joined WXRT as an intern in 1985, told R&R, "I have to say that I was really thrilled three years ago to finally get the Music Director gig. It was the job I always wanted. But when WXRT GM Michael Damsky and Norm sat me down to tell me that I was now the Operations Manager, I was literally stunned. It's a huge compliment and a serious commitment from management."

Jeanne

Continued from Page 3

Asked how he and CC staffers and their families are managing to cope, Hobbs said, "You just have to stand and fight. We have people who are continuing to broadcast emergency information to the public without even knowing if they still have a place to call home themselves."

Despite the stress and the relief

efforts still underway, WIRK/West Palm Beach PD Mitch Mahan managed a joke, saying, "This winter I'm heading to the coldest place I can find in the middle of January. I'm going to sit outside in my golf shorts and shirt and remind myself what a great place I live in."

R&R team coverage provided by Kevin Carter, Dana Hall, Lon Helton, Julie Kertes and Al Peterson.

CBS

Continued from Page 1

elements of this year's Super Bowl telecast that generated controversy, including several commercials.

The Super Bowl incident resulted in a record number of complaints to the FCC — more than 540,000 — and sparked a crackdown on indecency in radio that led to Clear Channel's dismissal of WXTB/Tampa-based host Bubba The Love Sponge and WKLS/Atlanta's Regular Guys, as well as the removal of the syndicated *Howard Stern Show* from the CC-owned stations that aired the WXRK/New York-based program.

In a statement, CBS expressed extreme disappointment with the decision. "While we regret that the incident occurred and have apologized to our viewers, we continue to believe that nothing in the Super Bowl broadcast violated indecency laws," the network said. "Furthermore, our investigation proved that no one in our company had any advance knowledge about the incident."

In coming to its decision, the FCC explained that non-Viacom-owned CBS stations that aired the Super Bowl halftime festivities were not fined "because of the unexpected nature of the halftime show and the apparent lack of involvement in the selection, plan-

ning and approval of the telecast by these non-Viacom-owned affiliates."

The commission also affirmed its belief that the baring of Jackson's breast was, in the context of the broadcast, "in apparent violation of the broadcast-indecency standard." It pointed out that the lyrics in the song performed by Jackson and Justin Timberlake — "Hurry up, 'cause you're takin' too long/Bet I'll have you naked by the end of this song" — clearly demonstrated that claims that the breast-baring incident was accidental are weak.

Powell: FCC Acted Fairly

All five commissioners agreed to the forfeitures, although Jonathan Adelstein dissented in part. In a separate statement released after the ruling was announced, FCC Chairman Michael Powell commented that the commission acted fairly and did not overstep its bounds in fining CBS.

"There is always a substantial danger that a regulatory authority buoyed by an outraged public will overstep and fail to heel to the commands of the First Amendment," Powell said. "Our decision stays in bounds, but I am troubled at the suggestion of some on the commission that we should reach further and drop the hammer for the musical performances themselves —

divorced from the infamous wardrobe malfunction — or for the commercials."

Powell said that he agreed that some of the performances were risqué and that the "commercials were frequently crass and sophomoric," but he said they were not indecent within the bounds of federal law. "To let loose governmental sanction on such a thin premise is to stray from our limited role in enforcing the indecency laws into the role of national nanny — arbiter of taste, values and propriety," he said.

Powell also warned that there is a need to be cautious with determinations of indecency and that appropriate restraint should be demonstrated even if the FCC receives a huge volume of complaints, as it did about the halftime show.

"As countless families gathered around the television to watch one of our nation's most celebrated events, they were rudely greeted with a halftime-show stunt featuring a burlesque show," Powell said. "The show, clearly intended to push the limits of prime-time television, ultimately violated federal

law that restricts indecent programming to times when children are less likely to be watching.

"The U.S. Constitution is generous in its protection of free expression, but it is not a license to thrill. 'Anything goes' is not an acceptable mantra for those who elect to earn their profit using the public's airwaves."

Copps: Affiliates Should Have Been Fined

In his own statement, FCC Commissioner Michael Copps expressed concern about the precedent established by his agency in failing to assess a penalty against non-Viacom-owned affiliates that aired the Super Bowl telecast in its entirety. "The commission must be careful not to signal that we would excuse indecent broadcasts merely because a station did not control the production of the content," he said. "Some level of fine would have been appropriate for these stations."

Copps also expressed disappointment at the FCC's failure to address other aspects of the halftime show aired during Super

Bowl XXXVIII, in addition to some of the commercials that aired throughout the broadcast. Copps said that while the fine the FCC is imposing is the largest in history for indecency on television, "Let's not kid ourselves that this fine will serve as a disincentive to multibillion-dollar conglomerates broadcasting indecency. This fine represents less than 10 seconds of ad time on the Super Bowl and will be easily absorbed as a cost of doing business."

Commissioners Kevin Martin and Jonathan Adelstein also issued their own statements, with Martin echoing Copps' concerns that only the halftime show was reviewed for indecency and Adelstein siding with Copps in saying that the fine "is a slap on the wrist that can be paid with just 7 1/2 seconds of Super Bowl ad time." Adelstein continued, "The \$550,000 fine measures up to only about a dollar per complaint for the more than 540,000 complaints that flooded the FCC after the broadcast."

— Adam Jacobson

Records

• **SONY BMG MUSIC ENTERTAINMENT** announces the following appointments:

THOMAS HESSE rises to President/Global Digital Business. He was previously Chief Strategic Officer.

Hesse, in turn, appoints two additional executives who will report directly to him. **THOMAS GEWECKE** is named Sr. VP/Digital Business Group. He was most recently Sr. VP/Business Development for Sony Music Digital Services. **MATT CARPENTER** is appointed Sr. VP/Global Digital Operations. He was previously Sr. VP/Development & Technology for Sony Music Digital Services.

LISA WEISS is elevated to Sr. VP/General Counsel & Secretary. She previously held the same position at Sony Music Entertainment.

Industry

• **LIZ VANDERPOOL** is appointed VP/Business Development at Hudson Media Research.

• **PROVIDENT DISTRIBUTION** and **INTEGRITY MUSIC GROUP** form Provident-Integrity Distribution, which

Changes

Industry: ASCAP promotes Jennifer Knoepfle to Assoc. Director/Membership, Pop/Rock. She joined the company in 1999 ... Sirius Satellite Radio introduces Barry Williams to the lineup of its Totally '70s

CHRONICLE

BIRTHS

United Stations Radio Networks Sr. AE Rita Deas, husband Rich, son Ryan, Sept. 25.

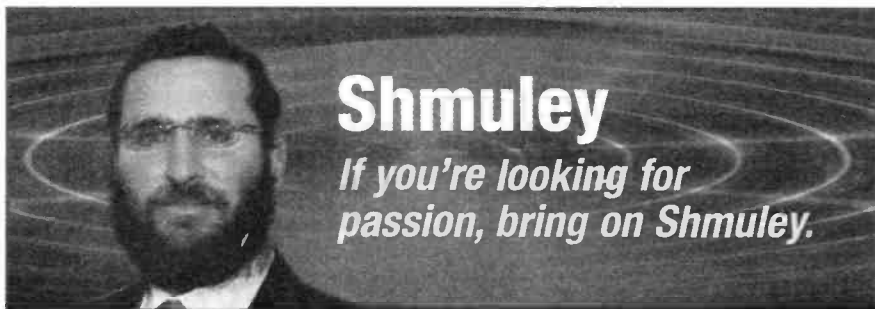
will serve the Christian retail market through Provident's distribution organization. The long-term venture will begin Jan. 1, 2005.

National Radio

• **CAHN MEDIA** offers *A Celebration of Brian Wilson's Smile*, a one-hour special hosted by Dennis Elsas featuring music from Wilson's new album, *Smile*, excerpts of a live Wilson performance in London this past February and interviews. For more information, contact Andy Cahn at 201-386-1736.

• **PREMIERE RADIO NETWORKS** presents *Barry Manilow: Ready, Set, Live!*, a 90-minute special hosted by David Wild, recorded before an intimate audience in New York on Sept. 29. For more information, contact Amir Forester at 818-461-5404.

channel with *The Barry Williams Show*. Williams, who starred on TV's *The Brady Bunch*, will present his show six days a week ... Gospel Music Channel names Alvin Williams Director/Promotion & Affinity Marketing. Before joining the company Williams was Director of Music World Gospel in Houston.



With his new program **Passion!**, Rabbi Shmuley Boteach goes after the issues America is most passionate about, raising the volume on politics, family values, race, religion, crime and more. On **Passion!** Shmuley can take on anything with anyone, anytime, anywhere.

- TV and radio guest appearing on programs including *The Today Show*, *Good Morning America*, *Larry King LIVE*, *Scarborough Country* and *O'Reilly Factor*
- Author of 14 best-selling books including *Kosher Sex* and *Why Can't I Fall in Love? A 12-step Program*
- Profiled in *Time Magazine*, *Newsweek*, *The New York Times*, *The London Times*, and *The Washington Post*

Passion! improves everything including audiences!

Passion!

Live: Monday-Friday 2pm-5pm ET
 Avails: 10 minutes local,
 6 minutes network



Contact information:

Bruce Wernick
 (bwernick@libertybroadcasting.com)
 Michael Levine
 (mlevine@libertybroadcasting.com)
 John Clark
 (jclark@libertybroadcasting.com)
 Tel: 888.727.8629 (toll free)
 Fax: 973.438.1727
 Website: libertybroadcasting.com

Live365 is the largest internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended Sept. 28, 2004 are listed below.



Travis Storch • 866-365-HITS

Top Alternative
MODEST MOUSE Float On
FRANZ FERDINAND Take Me Out
CURE The End Of The World
HOBBASTANK The Reason
GREEN DAY American Idiot

Top Jazz
CHRIS BOTTI Indian Summer
GERALD ALBRIGHT To The Max
WAVELENGTH Sunday By Turnon Bay
EUBE GROOVE Livin' Large
DAVE KOZ All I See Is You

Top Electronica-Dance
SHAPESHIFTERS Lola's Theme
MOTORCYCLE As The Rush Comes
HOUSE OF URBAN GROOVES House Of...
GEORGE MICHAEL Flawless (Go To The City)
AIR Cherry Blossom Girl

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ROCK

Gary Susalis
AMERICAN MINOR Buffalo Creek
TANTRIC Hero

ALTERNATIVE

Gary Susalis
AFFECT Multiples
BLUE VAN Revelation Of Love
CHERRY MONROE Gone
COHEED AND CAMBRIA Three Evils
EXIT Tell Me All Again
KILLRADIO Scavenger
THESE ARMS ARE SNAKES Big News
THRILLS Whatever Happened To Corey Ham
UZ Vertigo
VHS OR BETA Night On Fire

TODAY'S COUNTRY

Liz Opoka
REBA McENTIRE He Gets That From Me
BRAD PAISLEY Mud On The Tires
BLAKE SHELTON Some Beach
TRAVIS TRITT What Say You

PROGRESSIVE

Liz Opoka
MICK FLEETWOOD BAND Something Big
BEN HARPER Wicked Man
RILO KILEY It's A Hit
PATTI SCIALFA You Can't Go Back
SCISSOR SISTERS Take Your Mama

SMOOTH JAZZ

Gary Susalis
JAMIE BONK My World

AMERICANA

Liz Opoka
KASEY CHAMBERS Like A River
ELVIS COSTELLO Heart Shaped Bruise
BUDDY MILLER Worry Too Much

SIRIUS

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

Air Nation

Rich McLaughlin
DOMINAS Fall Behind Me
HIVES Two-Timing Touch And Broken Bones
BEASTIE BOYS Right Now

The Pulse

Haneen Ararat
UZ Vertigo
KEANE Somewhere Only We Know
SWITCHFOOT Dare You To Move

Sirius Hits 1

Kid Kelly
EMINEM Just Lose It
LINDSAY LOHAN Rumors
CHRISTINA MILIAN Whatever You Want
SHIFTY Turning Me On

New Country

AI Skop
LEANN RIMES Nothin' 'Bout Love Makes Sense
SHANIA TWAIN /BILLY CURRINGTON Party For Two

Octane

Jose Mangin
A PERFECT CIRCLE Imagine

Spectrum

Gary Schoenwetter
UZ Vertigo
BLACKIE & RODEO KINGS Water Or Gasoline
MINNIE DRIVER Everything I've Got In My Pocket

Mexicana

Mark Sejerano
LUPILLO RIVERA Poco A Poco (Legando A Ti)
LOS MORROS DEL NORTE Dos Botellas De Mezcal

Sirius Blues

Pat St. John
EDGAR WINTER God Did It



Rick Gillette • 800-494-8863
10 million homes 180,000 businesses

DMX Fashion Retail Video

David Mihail

The top music videos shown on DMX Fashion Video, targeted at 18-34 adults.

JOSS STONE You Had Me
SAM ROBERTS Don't Walk Away Eileen
AVRIL LAVIGNE My Happy Ending
ALANIS MORISSETTE Eight Easy Steps
JET Rollover DJ
RACHAEL YAMAGATA Wom Me Down

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

HOT JAMZ

Mark "In The Dark" Shands
LIL WAYNE Go DJ
KELIS VANDRE 3000 Millionaire
EMINEM Just Lose It
NELLY Over And Over
NELLY N Dey Say

ALTERNATIVE

Dave Sloan
EMINEM Just Lose It
A PERFECT CIRCLE Imagine
GWEN STEFANI What You Waiting For
SHINS New Slang

DANCE

Randy Schlager
DIRTY VEGAS Walk Into The Sun
AMBER You Move Me (House Deluxe Edit)
KIMBERLEY LOCKE Wrong (Bronze And Bose Edit)
FUNKSTAR DE LUXE /CRICKETS When I Think Of You
CHRISTINA MILIAN Whatever U Want (JJ Flores Club Edit)
DJ TIESTO /KIRSTY HAWKSHAW Walking On Clouds
MONICA U Should've Known Better
NATASHA BEDINGFIELD These Words (Bimbo Jones...)
SOLITAIRE I'm Thinking Of You (Baby)
DIDO Don't Leave Home (Gabriel And Desden Radio Edit)
MAURO IN B.S PRESENTS... Dirty Vinyl Pusher
ALICIA KEYS Diary
ERIC PRYDZ Call On Me
GLORY /CELYN BROWN Hold Me Up (Warren...)
AXWELL Feel The Vibe

ADULT CONTEMPORARY

Jason Shift
DIRTY VEGAS Walk Into The Sun
BRITNEY SPEARS My Prerogative

INTERNATIONAL HITS

Mark "In The Dark" Shands
KELIS VANDRE 3000 Millionaire
OEEP DISH Flashdance
UZ Vertigo
EMBRACE Gravity
ROBBIE WILLIAMS Radio
ASHLEE SIMPSON Pieces Of Me
FAZORLIGHT Vice
RATBORJ SLIM Slash Dot Dash
ESTELLE Free
CHRISTINA MILIAN Whatever U Want
MUSIC Freedom Fighters
ERIC PRYDZ Call On Me

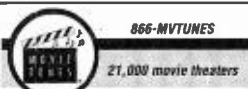
RAP/HIP-HOP

Mark "In The Dark" Shands
EMINEM Just Lose It



Artist/Title	Total Plays
HILARY DUFF Fly	80
RAVEN SYMONE Backflip	77
JOJO Leave (Get Out)	75
KELLY CLARKSON Breakaway	75
JESSE McCARTNEY Beautiful Soul	74
JOJO Baby It's You	74
ASHLEE SIMPSON Pieces Of Me	73
HILARY & HAYLIE DUFF Our Lips...	69
CHEETAH GIRLS Cinderella	63
AVRIL LAVIGNE My Happy Ending	35
SKYE SWEETNAM Tangled Up In Me	29
YELLOWCARD Ocean Avenue	28
LINDSAY LOHAN Drama Queen...	28
HOBBASTANK The Reason	28
AVRIL LAVIGNE Sk8er Boi	28
SIMPLE PLAN Perfect	27
HILARY DUFF Come Clean	26
STEVIE BROCK All For Love	26
RAVEN Supernatural	26

Playlist for the week of Sept. 20-27.



WEST

- HILARY DUFF Fly
- KIMBERLEY LOCKE Wrong
- KELLY CLARKSON Breakaway
- JESSE McCARTNEY Beautiful Soul
- RAVEN Backflip

MIDWEST

- HILARY DUFF Fly
- KELLY CLARKSON Breakaway
- KIMBERLEY LOCKE Wrong
- TIM MCGRAW Live Like You Were Dying
- BURKE RONEY Wendy

SOUTHWEST

- HILARY DUFF Fly
- KIMBERLEY LOCKE Wrong
- KELLY CLARKSON Breakaway
- JESSE McCARTNEY Beautiful Soul
- REBA McENTIRE Somebody

NORTHEAST

- HILARY DUFF Fly
- KELLY CLARKSON Breakaway
- KIMBERLEY LOCKE Wrong
- RAVEN Backflip
- REGIS PHILBIN It Had To Be You

SOUTHEAST

- HILARY DUFF Fly
- KELLY CLARKSON Breakaway
- KEANE Somewhere Only We Know
- DE SOL Chica De Miami
- REBA McENTIRE Somebody

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Robert Benjamin
UZ Vertigo

Fresh 100

Mark Hamilton
BRITNEY SPEARS My Prerogative

Top Country

Lawrence Kay
TRACY LAWRENCE Sawdust On Her Halo
TIM MCGRAW Back When

Top Jams

Davey D
EMINEM Just Lose It
LLOYD BANKS VAVANT Karma
OUTKAST Prototype
TWISTA /ANTHONY HAMILTON Sunshine

Smooth Jazz

Stan Dunn
PATRICK YANDALL All Day Music
DAVID BENOIT & RUSS FREEMAN Struttin'



Phil Hall • 972-991-9200

Hot AC

Steve Nichols
RYAN CABRERA On The Way Down

Country Coast To Coast

Dave Nicholson
TIM MCGRAW Back When
LEANN RIMES Nothin' 'Bout Love Makes Sense
TRAVIS TRITT /JOHN MELLENCAMP What Say You

Real Country

Richard Lee
TIM MCGRAW Back When
BRAD PAISLEY Mud On The Tires



Active Rock

Steve Young/Kristopher Jones
ZACK DE LA ROCHA We Want It All
MAGNA-FI Down In It
INSTRUCTION Breakdown

Hot AC

John Fowlkes
BOWLING FOR SOUP 1985
SEETHER VAMPI LEE Broken

CHR

Steve Young/John Fowlkes
BRITNEY SPEARS My Prerogative
SIMPLE PLAN Welcome To My Life
LINDSAY LOHAN Rumors

Rhythmic CHR

Steve Young/John Fowlkes
LIL COOL J Hush
CHINGY Bala Baby
NELLY /CHRISTINA AGUILERA Titi Ya Head Back
BRITNEY SPEARS My Prerogative

Soft AC

Mike Bettelli/Teresa Cook
PHIL COLLINS Don't Let Him Steal Your Heart Away

Mainstream AC

Mike Bettelli/Teresa Cook
PHIL COLLINS Don't Let Him Steal Your Heart Away

Marie And Friends

Mike Bettelli/Teresa Cook
KEITH URBAN You'll Think Of Me

The Alan Kabel Show — Mainstream AC

Steve Young/Teresa Cook
KELLY CLARKSON Breakaway

Mainstream Country

Hank Aaron
TIM MCGRAW Back When

New Country

Hank Aaron
TIM MCGRAW Back When

Lia

Ken Moultrie/Hank Aaron
DARRYL WORLEY Awful, Beautiful Life

Danny Wright

Ken Moultrie/Hank Aaron
REBA McENTIRE He Gets That From Me

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

Jon Holiday
DIDO Sand In My Shoes
LENNY KRAVITZ Lady

Adult Contemporary

Rick Brady
PHIL COLLINS Don't Let Him Steal Your Heart Away
Rock Classics
Adam Fendrich
TESLA Into The Now
UZ Vertigo

U.S. Country

Penny Mitchell
TIM MCGRAW Back When
BIG & RICH Holy Water
TRACY LAWRENCE Sawdust On Her Halo

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
SHANIA TWAIN /BILLY CURRINGTON Party For Two
GEORGE CANYON I'll Never Do Better Than You



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
UZ Vertigo

Soft AC

Andy Fuller
ELTON JOHN Answer In The Sky
JEFF TIMMONS Whisper That Way
Bright AC
Jim Hays
DIDO Sand In My Shoes

Mainstream Country

David Felker
WILLIE NELSON Midnight Rider

Hot Country

Jim Hays
JIMMY BUFFETT /MARTINA McBRIDE Trip Around...

Young & Verna

David Felker
BRAD PAISLEY Mud On The Tires
BIG & RICH Holy Water



AC Active

Dave Hunter
UZ Vertigo
SWITCHFOOT Dare You To Move

Alternative Now!

Chris Reeves • 402-952-7600
UZ Vertigo
KEANE Somewhere Only We Know
A PERFECT CIRCLE Imagine



Jay Frank • 310-526-4247

Audio
USED Take It Away

Video

BRITNEY SPEARS My Prerogative
BROOKS & DUNN That's What It's All About
CHEVELLE Vitamin R
CHINGY Bala Baby
EMERSON DRIVE November
FABOLOUS Breathe
JA RULE W.R. KELLY... Wonderful
KEITH URBAN Days Go By
KORN Word Up
LEANN RIMES Nothin' 'Bout Love Makes Sense
PHIL VASSAR I'll Take That As A Yes
SIMPLE PLAN Welcome To My Life
USED Take It Away
USHER VALICIA KEYS My Boo

« musicsnipet.com »

Tony Lamptey • 866-552-9118

Nip-Hop

N.O.R.E. Oye Mi Calo
TRICK DADDY Let's Go

R&B

RAPHAEL SAAQIDI Rifle Love
JON B Lately

72 million households



Lori Parkerson
202-380-4425



20 ON 20 (XM 20)
Michelle Boros
BRITNEY SPEARS My Prerogative

SQUIZZ (XM 48)
Charlie Logan
FEAR FACTORY Bite The Hand That Bleeds You
INSTRUCTION Breakdown

U-POP (XM 29)
Zach Overking
MIS-TEED One Night Stand
CDRS Angel
PIRATES I/ENYA You Should Really Know
BEASTIE BOYS Triple Trouble

THE LOFT (XM 50)
Mike Marrone
CHUCK PROPHET You Did (Bomp Shoooby Dooby Bomp)
CHUCK PROPHET Heavy Duty
CHUCK PROPHET Just To See You Smile
DAVID MEAD Only Living Boy In New York
GRIFFIN HOUSE These Days
JOHN CALE Things
JOHN CALE Bicycle

RYAN ADAMS Closer When She Goes
RYAN ADAMS Funeral Marching
RYAN ADAMS Halloween
THAD COCKRELL I'd Rather Have You
THAD COCKRELL Taking The View
THAD COCKRELL Warmth & Beauty
WILLY DeVILLE Chieva
WILLY DeVILLE Slave To Love

REAL JAZZ (XM70)
Maxx Myrick
ALICE COLTRANE Translinear Light
CLAIRE DALY I/SOLAR Heaven Help Us All
DON BYRON Ivey-Divey

WATERCOLORS (XM71)
Trinity
DAVID BENDIT & RUSS FREEMAN Strutin'
DDC POWELL Push
STEVE OLIVER Wings Of Spring

X COUNTRY (XM12)
Jessie Scott
MICKY & THE MOTORCARS An't In It For The Money
KASEY CHAMBERS Wayward Angel
MELROYS Melroys
DAVID HOLT Perpetual Motion
JASON RINGENBERG Empire Builders
LONESOME GOAT Sunburst Beauty
SLANT 6 COWBOYS Slant 6 Cowboys
JOHN BRANNEN The Good Thief

XM CAFÉ (XM45)
Bill Evans
CAMPER VAN BEETHOVEN New Roman Times
KASEY CHAMBERS Wayward Angel
CHUCK PROPHET Age Of Miracles
THRILLS Let's Bottle Bohemia

XMML (XM42)
Ward Cleaver
AMON AMARTH Fate Of Norrs
CONVERGE You Fail Me
DISSONANT Suffocating In A Dead Scene
DEADSOIL The Venom Divine

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

CMT

COUNTRY MUSIC TELEVISION

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

ADDS

JULIE ROBERTS The Chance
SHANIA TWAIN Party For Two

TOP 20

	Plays	TW	LW
KEITH URBAN Days Go By	52	23	
TOBY KEITH Stays In Mexico	33	35	
RASCAL FLATTS My Worst Fear	33	35	
GRETCHEN WILSON Here For The Party	32	37	
SARA EVANS Suds In The Bucket	32	36	
TRACE ADKINS Rough & Ready	32	35	
ALAN JACKSON Too Much Of A Good Thing	32	34	
B. PAISLEY YA. KRAUSS Whiskey Lullaby	32	34	
TIM MCGRAW Live Like You Were Dying	31	37	
J. BUFFETT I/C. BLACK Hey Good Lookin'	30	35	
KENNY CHESNEY I Go Back	30	34	
BROOKS & DUNN That's What It's All About	27	27	
LEANN RIMES Nothin' 'Bout Love Makes Sense	25	17	
SHELLY FAIRCHILD You Don't Lie Here...	24	28	
TRICK PONY The Bride	15	16	
JOE NICHOLS If Nobody Believed In You	15	15	
TERRI CLARK Girls Lie Too	14	23	
LDS LONELY BOYS Heaven	14	21	
CLEDUS T. JUDD I Love NASCAR	14	15	
MARTINA MCBRIDE How Far	14	15	

Airplay as monitored by Mediabase 24/7 between Sept. 20-26



Jim Murphy, VP/Programming
26.5 million households

ADDS

GEORGE CANYON I'll Never Do Better Than You
SHANIA TWAIN Party For Two

TOP 20

BLAKE SHELTON Some Beach
TRACE ADKINS Rough & Ready
TOBY KEITH Stays In Mexico
SARA EVANS Suds In The Bucket
ALAN JACKSON Too Much Of A Good Thing
DIERS BENTLEY How Am I Doin'
TRICK PONY The Bride
RASCAL FLATTS Fete Like Today
JULIE ROBERTS Break Down Here
JOE NICHOLS If Nobody Believed In You
KEITH URBAN Days Go By
SHEDAISY Come Home Soon
LONESTAR Mr. Mom
MONTGOMERY GENTRY You Do Your Thing
BLUE COUNTY That's Cool
EMERSON DRIVE November
KATRINA ELAM No End In Sight
BROOKS & DUNN That's What It's All About
TRENT WILLMON Dixie Rose Deluxe's...
LEANN RIMES Nothin' 'Bout Love Makes Sense

Information current as of Oct. 1.

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	PRINCE	\$1,720.5
2	DAVE MATTHEWS BAND	\$1,162.4
3	ERIC CLAPTON	\$1,053.9
4	PHIL COLLINS	\$915.6
5	VAN HALEN	\$908.8
6	DZZFEST 2004	\$832.3
7	SHANIA TWAIN	\$804.6
8	STING	\$790.9
9	USHER	\$771.8
10	KENNY CHESNEY	\$725.8
11	DEAD	\$694.6
12	FLEETWOOD MAC	\$572.3
13	RUSH	\$562.6
14	PROJEKT REVOLUTION/LINKIN PARK	\$541.0
15	JOSH GROBAN	\$538.5

Among this week's new tours:

BEENIE MAN
LLOYD BANKS
MATT NATHANSON
SPARTA
WILLIE NELSON

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

TELEVISION

Tube Tops

And You Don't Stop: 30 Years of Hip-Hop — a five-part documentary featuring DJ Kool Herc, Afrika Bambaataa, Run-DMC, LL Cool J, N.W.A., Snoop Dogg, 2Pac, P. Diddy, Jay-Z, OutKast, Eminem, Lil Kim and more — debuts on VH1 (Monday, 10/4 through Friday, 10/8, 10pm ET/PT).

Friday, 10/1

• *Jesse McCartney* guest-stars on *What I Like About You* (WB, 8pm ET/PT).

• *Interpol, The Tonight Show With Jay Leno* (NBC, check local listings for time).

• *Supergrass, Late Night With Conan O'Brien* (NBC, check local listings for time).

• *Blues Explosion, The Late Late Show* (CBS, check local listings for time).

• *Tears For Fears, Last Call With Conan Daly* (NBC, check local listings for time).

Saturday, 10/2

• *Nelly* performs on the season premiere of *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 10/4

• *Mase, The Ellen DeGeneres Show* (check local listings for time and channel).

• *Cake, Jay Leno.*
• *Franz Ferdinand, Late Show With David Letterman* (CBS, check local listings for time).

• *Korn, Jimmy Kimmel Live* (ABC, check local listings for time).

• *Switchfoot, Conan O'Brien.*
• *Snow Patrol, The Late Late Show.*
• *Method Man, Carson Daly.*
• *Five For Fighting, The Tony Danza Show* (check local listings for time and channel).

Tuesday, 10/5

• *Beautiful Dreamer: Brian Wilson and the Story of Smile*, about the artist's 1966 album *Smile*, which is just being released this year, airs on Showtime (9pm ET/PT).

• *Hilary Duff and LeAnn Rimes, The View* (ABC, check local listings for time).

• *Heart, Ellen DeGeneres.*
• *Mark Knopfler, Jay Leno.*
• *Jamie Cullum, Jimmy Kimmel.*
• *Good Charlotte, Conan O'Brien.*
• *Cake, The Late Late Show.*
• *Sahara Hotnights, Carson Daly.*

Wednesday, 10/6

• *Lenny Kravitz, Jay Leno.*
• *Hilary Duff and Anthony Kiedis, Conan O'Brien.*
• *Lil Flip, Carson Daly.*

Thursday, 10/7

• *Joss Stone, Ellen DeGeneres.*
• *Barry Manilow, The View.*
• *Ryan Cabrera, Jay Leno.*
• *Mark Knopfler, The Late Late Show.*
• *Ambulance Ltd., Carson Daly.*

— Julie Gidlow

Video playlist for the week of Sept. 20-26.



David Cohn
General Manager

2

LIL FLIP Sunshine	27
CIARA I/PETEY PABLO All Falls Down	27
LIL SCRAPPY No Problem	26
SECRET MACHINES Nowhere Again	26
USHER I/ALICIA KEYS My Boo	26
JADAKISS Why	26
KILLERS Somebody Told Me	25
NELLY Flap Your Wings	25
GREEN DAY American Idiot	24
AKDN I/STYLES P Locked Up	23
NELLY I/JAHEIM My Place	21
LL COOL J Headsprung	20
JUVENILE, WACKO & SKIP Noka Clap	20
MY CHEMICAL ROMANCE I'm Not Okay (I Promise)	17
GOOD CHARLOTTE Predictable	15
MODEST MOUSE Ocean Breathes Salt	15
BREAKING BENJAMIN So Cold	15
HOBBASTANK Same Direction	15
JIM JONES Certified Gangstas	15
BEASTIE BOYS Triple Trouble	14

Video playlist for the week of Sept. 20-26.

75 million households



Rick Krim
Exec. VP

ADDS

DDNNAS Fall Behind Me
LOS LONELY BOYS More Than Love

JOSS STONE You Had Me
BLACK EYED PEAS Let's Get It Started
LINKIN PARK Breaking The Habit
MAROON 5 She Will Be Loved
BOWLING FOR SOUP 1985
KEANE Somewhere Only We Know
NELLY I/JAHEIM My Place
SWITCHFOOT Dare You To Move
VELVET REVOLVER Fall To Pieces
RYAN CABRERA On The Way Down
GAVIN DEGRAW I Don't Want To Be
FINGER ELEVEN One Thing
GREEN DAY American Idiot
KILLERS Somebody Told Me
AVRIL LAVIGNE My Happy Ending
SEETHER I/AMY LEE Broken
USHER I/ALICIA KEYS My Boo

Video playlist for the week of Sept. 27-Oct. 4.

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, Sept. 28, 2004.

Top 10 Songs

1. U2 Vertigo
2. BOWLING FOR SOUP 1985
3. MAROON 5 She Will Be Loved
4. NELLY I/CHRISTINA AGUILERA Tilt Ya Head Back
5. GREEN DAY American Idiot
6. BLACK EYED PEAS Let's Get It Started (Spike Mix)
7. KELLY CLARKSON Breakaway
8. CIARA I/PETEY PABLO Goodies
9. FRANZ FERDINAND Take Me Out
10. AVRIL LAVIGNE My Happy Ending

Top 10 Albums

1. GREEN DAY American Idiot
2. VARIOUS ARTISTS Garden State ST
3. INTERPOL Antics
4. MARK KNOPFLER Shangri-La
5. BRIAN WILSON Smile
6. MAROON 5 Songs About Jane
7. TALIB KWELI The Beautiful Struggle
8. ELVIS COSTELLO & THE IMPOSTORS The Delivery Man
9. RAY CHARLES Genius Loves Company
10. JOSS STONE Mind, Body & Soul



Radio — A Leading Player In Downloads?

RadioVooDoo thinks it can happen

RadioVooDoo has been around for a couple of years now, answering radio stations' phones with branded messages that let callers make requests and leave messages for air talents and that add some entertainment value to being sent to voice-mail limbo. But RadioVooDoo's ambitions lie considerably higher than being more engaging than a busy signal: As company President/CEO J. Scott Hamilton says, "We want to turn the passive radio audience into active customers."

RadioVooDoo is already selling ringtones through radio-station request lines and through dedicated phone lines that are promoted on station websites and on the air. But for everybody to make the most of their opportunities, some things have to change, according to Hamilton. "If you believe anything about the wireless realm, the digital realm and music downloads, it's our contention that if those markets become as large as everyone expects them to, radio is uniquely positioned to play a key role," he says.

"The platform that we've developed and deployed and had in operation for over a year that can turn a phone call to a radio station into a ringtone download is one that we feel, once the content becomes ubiquitous, we'll be able to use to get our client stations in the business of distributing digital downloads."

It's About Compatibility

Hamilton continues, "The only thing that's stopping that from being a reality right now is that there are no music downloads that are not tethered to a proprietary client [by rights management]. What I think has to happen is that there has to be some sort of general standard. We know who's going to set it — it's going to be Microsoft. Just like I can run an MP3 in multiple players, there has to be content that's available in a format as generic as that, that can run on whatever player the person who downloaded it wants it to run on.

"When I buy a CD from Tower Records, it doesn't only run on a Tower Records CD player; it runs on whichever CD player I put it in. Digital music has to start to emulate that, and we're not there yet. I can't tell you if we're two months away

"In aggregate, radio will be the leading digital-download player by far, because the simple fact is that radio exposes more people to more new music than every other medium combined."

or two years away, but I feel pretty comfortable it's somewhere in between.

"But let me tell you, when that day comes — people think iTunes moves a lot of product? I think, in aggregate, radio will be the leading digital-download player by far, because the simple fact is that radio exposes more people to more new music than every other medium combined."

Ringtones, meanwhile, are nice, but Hamilton doesn't believe they're the future. "It's a marginally interesting business, but ringtones do not have the appeal to the audience that music does," he says.

RadioVooDoo handles all the licensing and logistics for the tones it sells on behalf of stations, and Hamilton says, "When you net all that out, a station's making about 7 or 8 cents per, so you gotta sell a lot

of them. I'm not going to tell you that this is an exciting revenue stream for any particular station, and it's not an exciting stream for us. We built the platform knowing that there's going to be much more interesting content coming down the pike, and when that content comes, we've got a platform that's ready."

The Process

What are the mechanics of turning a station caller into a digital-file buyer? "It all happens on the phone," Hamilton says. "It's an automatic process. After you make a request for a song, there are a couple of ways you can get to our ringtones, or the station may have an independent ringtone number, where you call and request the featured ringtone."

Many other ringtone sellers put their charges on the buyer's mobile-phone bill, but RadioVooDoo does the deal without getting mobile providers involved. "We don't put this charge on your phone bill, we bill your credit card," Hamilton says. "We do that because, as the content pool becomes more diverse — when it becomes music downloads and other interesting commodities — we want radio stations to be well positioned to sell whatever content is appropriate, given the relationship they have with their audience."

The company is also looking into other opportunities as possible revenue streams for itself and its client stations. Hamilton says, "We did something with WQHT (Hot 97) in New York this summer, a summer-blockbuster-movie text club where, on a weekly basis, an outbound text message went to all the Hot 97 callers who decided that they wanted this information. Absolut Vodka paid to sponsor it.

"It was a way for Hot 97 to make some money on their outbound text messaging, and it was bringing interesting information to the 21-and-above demographic who had opted in for the message. Right now it's third parties who are coming in and advertising, but we see no reason why, when a radio station is running a lunch spot for New York-area McDonald's, that a Big Mac coupon can't go right out to the cell phones

VooDoo Research

Along with its phone-answering gig and its growing radio NTR initiatives, RadioVooDoo takes advantage of its access to radio-station callers to do a lot of research. The company has just released a report about who calls radio stations, and it has some interesting findings.

The just released "Who's Calling?" report is based on 73,917 new callers to RadioVooDoo station phone lines at about 200 stations in AC, CHR, Country, Oldies, Rock and Urban formats in June 2004. The report is, as the company says, about callers, not calls, so the content of the calls isn't addressed.

On weekdays, RadioVooDoo found that call volume peaked at 8am, noon and 5pm — but Arbitron figures cited by RadioVooDoo show that listening peaks at 7am, noon and 3pm. Meanwhile, calling went up after noon, while listening, says Arbitron, is dropping off. Listeners to music stations also seem to be moved to make more calls in the middle of the hour than at the top or bottom.

How Old Are They?

Not surprisingly, the demo calling CHR/Pop and CHR/Rhythmic stations most is 18-to-24-year-olds, who make about 45% of the calls. The 18-24s also make up the biggest chunk of callers at Rock, with about 30% — but they also lead at Country, at a bit over 25%. At Urban stations, 18-24s and 25-34s are nearly even at around 25%.

Phone calls to CHR stations fall to less than 5% in the 35-44 demo and above, but about 20% of calls to Urban stations come from 35-44s (this group includes Urban ACs). The calls then drop off to around 5% in older demos. Country shows a similar pattern, with calls dropping off sharply with listeners older than 44.

The 35-44 demo leads the way in calls to Oldies stations at a little over 20%. Then the numbers drop off, but not nearly as fast as in other formats: The 45-49, 50-54 and 55-64 demos each make around 10% of calls. Oldies is also the only format with significant calls from listeners over age 65.

More Women Call In

About 60% of radio-station callers overall are female, but the balance varies quite a bit from one format to another. Women lead in AC calls, at nearly 70%, but the guys make about 65% of the calls to Rock stations. Women make up nearly as high a proportion of callers at Country as at AC, and the female numbers for AC and Urban are nearly identical. CHR formats skew strongly toward female callers as well, at about 60%.

There's no clear gender breakout by daypart, though the survey notes that women favor calling on the weekend and men call more on weekday evenings and in overnights.

More than half of calls to radio stations come in on mobile phones — encouraging news for the radio-ringtone and potential digital-music markets — and Country callers lead the way in cell calls in this report, at about 55%. A little less than half of CHR and Urban callers use mobile phones, and AC and Oldies listeners are much more likely to use a land line to make their calls.

More info on this and other RadioVooDoo research is available at www.radiovoodoo.com.

Artists On The Line

RadioVooDoo is also hooking up stations with labels to get artists and other celebrities to provide their outgoing voice-mail messages and prompts. Hamilton says, "We have quite a few stations that are having artists do their phone systems. If you call [Infinity's Country] WUBE/Cincinnati, for instance, they'll have Travis Tritt or Montgomery Gentry or Trisha Yearwood or whoever's working a new song.

"It's great for the listeners, because they've got an artist they know. And when you've got an artist who is doing a promo for their song, what happens? That becomes the most requested song on the station. The stations are selling that as a valuable opportunity for the promotion people to get their artists in front of the intended audience."

"When you've got an artist who is doing a promo for their song, what happens? That becomes the most requested song on the station."

of all the people who have signed up for that station's lunch club. Again, a lot of things have got to happen, like radio stations have to start focusing on that as a sales opportunity, and that's what our platform is allowing them to do."



Why Left Talk Feels Right

One on one with Clear Channel's Gabe Hobbs

The concept of liberal talk radio has been around for a number of years, but the frenzy over it reached a peak earlier this year when Jones Radio Networks launched *The Ed Schultz Show* nationally in January and the much publicized Air America Radio made its debut in March.

The debut of Air America and the run-up to its launch received more mainstream press coverage in a few months than most established networks manage to get in a year. But that same press spotlight also produced many harsh reviews in the weeks after the network's sign-on, as financial problems and management wars threatened to sink the venture almost as soon it debuted.

Enter what would seem to many to be an unlikely savior for liberal talk:

Clear Channel Radio. Few would think of Clear Channel, which owns some of America's most successful conservative News/Talk radio stations and is corporate parent to Premiere Radio Networks' 600-plus-station-strong *Rush Limbaugh Show*, and "progressive talk" as fitting together, but CC VP/News, Talk and Sports

Gabe Hobbs says the concept is actually very logical.

In fact, Clear Channel has launched liberal Talk stations in numerous markets over the past few



Gabe Hobbs

months, including such diverse locations as Miami; San Diego; Denver; Portland, OR; and Madison, WI. Asked about the almost weekly announcements of more stations flipping to liberal Talk, Hobbs said, "You should not be surprised if Clear Channel has a couple of dozen progressive Talk-

ers on the air by the first of the year." This week we catch up with the Florida-Gulf-Coast-based — and more than just a little hurricane-weary — Hobbs to get the inside scoop on the thinking behind the move to progressive Talk in many of CC's markets and to learn why he thinks Talk radio on the left is right for business.

R&R: *If, as so many have said for the past few years, America is split about evenly left and right, why has liberal Talk emerged only recently?*

GH: It is about the availability of programming. A couple of years ago, while, conceptually, the format might have been valid, there simply wasn't any good product available. It would have been outrageously expensive at that point to put a progressive Talk station on the air. Today we can do it much more economically due to the availability of a number of syndicated programs and the emergence of a number of local hosts who are moderate to liberal in their thinking. All of that combined has made it much easier to put one of these stations together.

"Politics don't matter. You have to be an interesting person to listen to, period."



BIG ED INVADES THE RNC During a live broadcast from the Republican National Convention, Jones Radio Network syndicated talker Ed Schultz (l) chats with a Vietnam war vet Del Sandusky, who served in Southeast Asia with Democratic presidential nominee Senator John Kerry.

R&R: *The typical Clear Channel model in the past has been to grow and distribute its own programming using company O&Os and the resources of Premiere Radio Networks. Why the alliance with Air America Radio on this venture?*

GH: It's certainly not that [Clear Channel-owned] Premiere would not develop a progressive talk show if we established that there was a market for it, but while doing that in 15 or 20 markets may work for Air America's business model, I don't think it would work for Premiere. To make a show profitable and viable, we'd need many more clearances than that.

R&R: *Do you think progressive Talk can flourish in as many markets as conservative Talk radio has over the past decade?*

GH: It can potentially work in most any market, although I would caution that we're very, very early in the product curve. But I'm not aware of any market that is 90% Republican or conservative, and most of the country tends to break out about 50/50. While that varies from market to market, it's not by much.

Even in the most extreme example, let's say a market that was only 30% Democrat — which I honestly doubt you'd find out there — you still only need to do a one or a two rating within that 30% to generate a decent share. You don't have to have a market with a certain percentage of Democrats in it and then get all of them; ratings don't work that way.

R&R: *Over the years many markets have supported two or more conservative Talk stations. Do you think — as we are now seeing in Madison, WI, for example — that we'll see two or more progressive Talk outlets in some markets?*

GH: I certainly think that's feasible, particularly in markets like Madison, where there seems to be a large constituency for that kind of Talk radio. You'll also notice that many of these stations are rolling out in markets where, geographically, you would suspect they might work. You will see cities in California, the Northeast and South Florida, along with college towns and state capitals — where there may already be strong National Public

Continued on Page 14

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Why Left Talk Feels Right

Continued from Page 13

Radio affiliates — be among the first markets to attract progressive Talk stations.

R&R: *Nationally syndicated liberal talk shows have been tried — and generally failed — over the past few years. Has there been some change in the political climate that makes you think today's entries into the progressive talk field will fare better than their predecessors?*

GH: There's a big difference between trying to establish a show and trying to establish a format. This is now being viewed as a format instead of as people trying to make a single liberal talk show work. More often than not the shows that were tried previously ended up on stations with a large number of conservative P1s, which were probably not the best environments for those shows. We wouldn't test out a new rap and hip-hop group on one of our Country stations; we'd probably want to develop a rap and hip-hop station to put them on so they would have a chance to succeed with an audience that wanted to hear them.

R&R: *So it's really about the need for stations that are all chocolate, all vanilla or all strawberry, so to speak?*

GH: To an extent I believe that's true, but my view of the progressive Talk format may be a little different from that of others. I don't view it as necessarily a liberal or left-wing format; I see it more as a format that is to the left of what else is out there now. And that's a very wide berth, in my opinion.

For better or worse, we have allowed many of the big News/Talkers in our industry to become completely conservative or, in some cases, extremely right wing. That has left a gigantic gap to the left of that position, specifically in the moderate range, which is probably where the most fish are if one were to go

fishing for a new radio constituency. I would not want to go out on the extreme left wing to do that.

R&R: *Nobody seems to shy away from calling conservative Talk what it is, so why the effort to label this format as "progressive Talk" instead of "liberal Talk"?*

GH: The "L" word has taken on some negative connotation in some circles, and, as I said, I don't want the stations to be viewed as having a left-wing or liberal-only Talk format. I'd like to see these stations be viewed as a little broader than that and to be accessible to moderates as well.

The fact is, we also don't market our conservative Talk stations as "conservative Talk." We don't say, "Conservative Talk 970, WFLA," so we also wouldn't label ourselves as

"I don't view progressive Talk as necessarily a liberal or left-wing format; I see it more as a format that is to the left of what else is out there now."

"Liberal 620, KPOJ." Conservative Talk is a handle that's given to some of our stations by other people, not by us.

The term *progressive* can mean anything that's not right wing. I bet if you asked 100 people on the street

if they viewed themselves as progressive thinkers, most of them would say yes. I think it's a positive word that conjures up a positive image in people's minds, more so than the words *left* or *liberal* would.

R&R: *Is it fair to say that part of the reason this change has come about is because of a change in Air America's original business model where they no longer seem to be married to the idea that stations must clear the entire AAR lineup?*

GH: That's fair to say. It might have been a little overly ambitious on their part to launch a 24/7 format. Certainly, in the spoken-word-format arena, I don't recall anyone who has ever done that successfully. Personally, if I were doing it, I would've just launched the best shows, period. If that were six hours a day or nine hours a day, that's what I would offer.

Trying to fill 24 hours seven days a week is a very, very difficult thing to do, particularly in a new genre like this and using talent that is not primarily from radio. That's a tall order for anyone to deliver on, and it certainly is not a model that works for Clear Channel. We don't need 24/7 programming from just one syndicator at any of our stations.

R&R: *You seem to have zeroed in on a base lineup at most of these stations. Is that by design or availability of programming?*

GH: It's absolutely an issue of availability. There are a handful of shows outside of Air America that fit the format — Lionel, Alan Colmes, Phil Hendrie, Stephanie Milier and, of course, Ed Schultz, probably the most popular non-Air America progressive talk show out there right now. I think you will see more national shows come online, and we're also developing local shows at some stations, depending on the market.

R&R: *Noting upfront that you are a programming executive, not a political*

"Our motivation is always to do what's smart from a business standpoint and to do what's best for each individual market from a listener standpoint. That's the entire motivation."

spokesperson for Clear Channel, is there any political agenda behind the seemingly sudden rollout of numerous liberal Talkers, or is this just good business?

GH: If there is any political agenda at work here, I'm certainly not aware of it, and I've been the one in charge of rolling out these progressive Talk formats and initiating a lot of the changes around the country. Our motivation is always to do what's smart from a business standpoint and to do what's best for each individual market from a listener standpoint. That's the entire motivation.

Look, I could put 200 progressive Talk stations on the air next week, but, for the hard-core political critics of Clear Channel, it still wouldn't be enough, because Rush Limbaugh is on 600 stations. Us putting 15 or 20 stations with this format on the air is not going to fool anyone into thinking that that's somehow going to scratch some political itch some liberal Democrat in Washington might have.

R&R: *Why should GMs, PDs and GSMs at conservative-leaning stations not feel threatened by the addition of a new progressive Talk competitor to their market?*

GH: If you have a conservative station with an audience made up of mostly politically conservative listeners and you put a progressive Talk station on the air opposite it that attracts what you assume will

be an audience made up mostly of liberal listeners, why in the world would those liberal listeners come from your conservative station? People are not going to suddenly wake up one day and say, "OK, today, instead of being a fan of conservative Talk radio, I'm a fan of liberal shows."

Most of the format's listeners are going to come from a pool of people who mostly didn't sample spoken-word formats in the past and, frankly, from NPR. There could be some curiosity sharing that goes on between the stations, but, for the most part, it's going to be a new constituency that will be developed.

R&R: *Is progressive talk opening up a brand-new playing field for a whole new group of budding talk hosts?*

GH: Sure. The more Talk outlets there are, the more opportunity there is. You will see some new local hosts emerge in progressive Talk just as we've continued to see over the years in conservative Talk.

R&R: *At the risk of being inundated with tapes and resumes, what advice do you have for those wannabe progressive talk hosts reading this?*

GH: Do entertaining and compelling radio; the politics is a byproduct. Rush Limbaugh has often said that the purpose of his show is not to create more conservatives, it's to create more listeners. Politics don't matter. You have to be an interesting person to listen to, period.



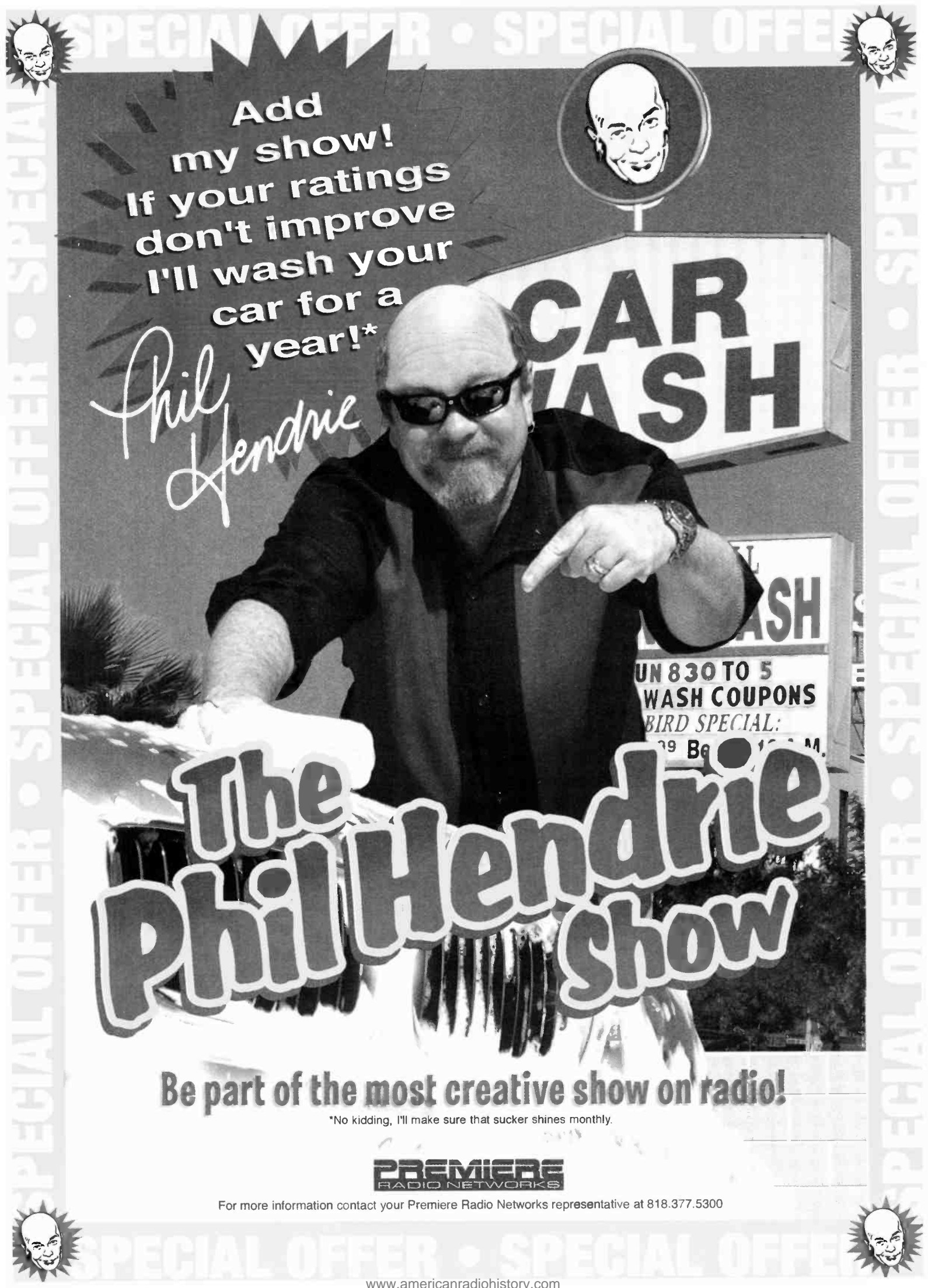
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Read On — Or We'll Shoot This Dog!

Kirk, Mark & Lopez, those wacky morning dudes on **WIYY (98 Rock)/Baltimore**, have already accomplished their fall book mission: Get the market buzzing. One of two controversial spots produced for the station's fall TV campaign features News Director Lopez, who was diagnosed with cancer this past spring. From the outset, Lopez and his cohorts have treated his condition with their usual black humor, as evidenced by the concept of said spot, which features a bed-ridden Lopez attached to tubes and monitors with Kirk & Mark holding vigil by his bedside. The catchy slogan: "Listen — or we pull the plug!"



Lopez, right, in more vertical times.

Lopez says, "One has to have a sense of humor when dealing with cancer — it's what keeps me going." 98 Rock PD **Dave Hill** adds, "It's a very polarizing commercial — you either think it's hysterical, or you're completely appalled by it."

So far, only one local network affiliate and several cable networks have agreed to run the "cancer spot" — after 10pm. Most stations have opted to run the other, more socially acceptable spot, which features a bulldog "watering" a flower.

Formats You'll Flip Over

- At press time, we received word that **KBTB (Power 92.7)/San Francisco** will flip from Urban to Alternative as Three Point Media prepares to spin the station off to a new owner, Flying Bear Radio, headed by Bay Area radio exec **Joe Bayliss**, who until recently was Dir./Sales for Infinity's San Francisco cluster.

- After looping "Wild Thing" by Tone Loc for a week, **Styles' KZBA/Riverside** is now stunting with the "Wheel of Music," which should continue through November, when the station completes a tower upgrade and a new format will debut.

- We were wondering how long it would take for someone to notice Citadel's unchallenged double-digit performance at CHR/Pop **KKMG/Colorado Springs** and make a run at them. That question has now been answered, as Clear Channel flipped **KMOM/Colorado Springs** from Classic Rock to CHR/Rhythmic as "96.1 The Beat." For now the station is doing the usual jockless/10,000-songs deal.

Marriage Mocked While U Wait

Upon hearing the recent rumors that Britney Spears' wedding might have been a hoax, **WRVW (107.5 The River)/Nash-Vegas** morning maniacs **Woody & Jim** hopped right on that promotional pony. Deciding that Britney was once again available, the boys immediately got ordained over the Internet by the reputable-sounding Universal Ministries Church & Taxidermy Studio of Milford, IL.

They spent all of Monday morning uniting anyone — men, women, children or pets — with "Britney" (actually poor bastard Intern Adam in drag). "Leave it to Woody and Jim to make a mockery out of the sanctity of marriage — oh, wait, Britney's already done that twice in the last nine months!" **WRVW PD Rich Davis** tells **ST**. "OK, leave it to Woody and Jim to capitalize on Britney making a mockery out of the sanctity of marriage."



After 119 weddings, "Britney" lets her hair down.

Each 30-second ceremony included an authentic fake wedding certificate and congratulatory card, one of which contained \$250 cash. Davis, wiping away a stray tear, says "These are memories that will last a lifetime — or 55 hours, whichever comes first."

Big Stations, Big News

Prodigal son **Booker** is returning to **WXRK/New York** to do afternoons, effective Oct. 4. He used to do nights at **K-Rock** once upon a time, before he went all Hollywood with that cushy *Entertainment Tonight* gig. His other New York radio stops include weekends at crosstown **WHTZ (Z100)** and a short-lived stint in mornings with close, personal friend **Lynda Lopez** on **WNEW** during its Edsel-like "Blink 102.7"



A face far too pretty for radio.

incarnation. "Booker has been known to sport leather pants, back-announce songs by *American Idol* winners and even do the odd red-carpet interviews with members of the *Simpson* family," **WXRK OM Rob Cross** tells **ST**. "He has tried every possible way to destroy what little credibility he has. This should be the final nail in his coffin — he's a perfect fit for **K-Rock**."

- With **Star & Buc Wild** now doing mornings at **WUSL/Philadelphia**, the former *Dream Team* morning show cast members will remain gainfully employed at the station: **Golden Girl** takes on late-nights as host of *Power After Hours*, while **Q Deezy** and **S-Dot** remain aboard for weekends and mix-show duties. **Eddie F** will now produce **Star & Buc Wild**, as well as the syndicated *Wendy Williams Experience* in afternoons. **WUSL** welcomes **Shamara** (ex-**WCHH/Charlotte**) for middays, replacing **Glenn "Golden Boy" Cooper**, who exited last month.

In Other 'BIG News...

Clear Channel Oldies **WBIG (Big 100.3)/Washington** makes some 'BIG changes. Here, now, is PD **Bill Hess**: "Several long-time members of our team have left. Asst. PD/Creative Services Director **Bob Karson**, midday host **Kathy Whiteside**, nighttimer **Goldy**, weekend veteran **Johnny Dark** and News Director **Ira Mellman** — all outstanding broadcasters — are moving on. Their success throughout the '90s speaks for itself. With morning talents **Murphy & Cash** and afternoon host **Tom Kelly** remaining, we're setting out to build the next great team at **Big 100.3**."

The Programming Dept.

- WPGC/Washington MD Sarah O'Connor** is leaving for similar duties at Radio One's **WPHI/Philadelphia**. **WPGC PD Jay Stevens** seeks an immediate nonsucking replacement. "We need someone who is well-connected in the industry, can make Selector sing, can pick the hits and, most importantly, can get along with me," he says. If that person sounds like you or someone you love, get your killer package to **Big**. Giant Infinity VP/Programming **Stevens** at 4200 Parliament Place, Suite 300, Lanham, MD 20706.

- After a long and arduous search that spanned the entire length of the hallway, **KXJM/Portland, OR PD Mark Adams** has found his new MD: **KXJM** night jock **Big Kid Bootz**, who replaces **Alexa**, now PD of **KSEQ/Visalia-Fresno**.

- WPXY/Rochester, NY** morning show producer **Carson** staples Asst. PD stripes to his fashionable fall jacket while night guy **JB** annexes MD duties.

- Marty Oehlhof**, former afternoon talent on Archway Alternative **KLEC/Little Rock**, crosses the street to Clear Channel Active Rocker **KDJE** as MD/night dude.

Quick Hits

- Marva**, longtime co-host of **WERQ (92Q)/Baltimore's Big Phat Morning Show**, has left the building. **Mark Clarke** and **Troy Johnson** will now handle morning duties all by their own selves.

R&R Timeline

1 YEAR AGO

- WYCA/Chicago** flips to Urban AC from Gospel.
- John Kalodner** joins Sanctuary Records Group as VP/A&R.
- XTRA-FM/San Diego** and **KGB/San Diego PDs Bryan Schock** and **Jim Richards** swap posts.
- Jay McCarthy** becomes **KMLE/Phoenix PD**.



John Kalodner

5 YEARS AGO

- Sumner Redstone, Lowry Mays, Edgar Bronfman, David Geffen** and **Tom Hicks** all make the *Forbes* magazine 400 wealthiest people list.
- Mitch Dolan** and **Mark Steinmetz** oversee Radio Disney O&O stations.
- Max Tolkoff** named PD of **KLYY, KSYY & KVYY/Los Angeles**.

10 YEARS AGO

- Interep Radio Store** becomes the exclusive national radio rep for Infinity Broadcasting.
- Peter Napolitano** appointed VP/Promotion at **EMI Records**.
- Donald Marion** named VP/GM of **WBMM-FM/Chicago**.



Donald Marion

15 YEARS AGO

- David Berman** suddenly resigns as President of Capitol Records.
- Jim Wood** leaves **Malrite** to open his own consultancy, **Jim Wood & Associates**.
- Jack Evans** and **Louis Kaplan** named **WYHY/Nashville OM** and **PD**, respectively.

20 YEARS AGO

- KDIA/Oakland-San Francisco** flips from Black format to all-News and changes call letters to **KFYI**.
- Dave Popovich** named PD of **WLTF/Cleveland**.
- John Hayes** named VP/GM of **WNBC/New York**.

25 YEARS AGO

- Mutter Evans** becomes the first African-American woman in America to own a radio station, purchasing **WAAA/Winston-Salem, NC** for \$1,040,000.
- Steve Wax** resigns as President of **Elektra/Asylum Records**.
- Al Brady** becomes PD at **WABC/New York**. **Alan Burns** replaces **Brady** as PD of **WRQX/Washington**.

30 YEARS AGO

- R&R** celebrates its first anniversary.
- Charley Lake** resigns as PD at **WYRE/Annapolis, MD**.

- KRBE/Houston PD Tracy Austin** promotes **Jacob Holloway** out of the promotions department and on to *Sam Malone and the Morning Show*. **Holloway** replaces longtime street guru **Psycho Robbie**, who left for the more lucrative pastures of the real estate biz.

- Brad Miller** is named Promotions Director for **Beasley's** three-station cluster in exciting Las Vegas: '80s **KSTJ (Star 102.7)**, Classic Rock **KKLZ** and Adult Standards **KJUL**. **Miller** migrates from **Sacramento**, where he was Promotions Director for **Country KNCL**.

- The nationally syndicated *Kidd Kraddick in the Morning* show now boasts 28 affiliates with the addition of Clear Channel's **KSAS/Boise, ID** and **KNIN/Wichita Falls, TX** and **Opus Media Partners' KQLQ/Monroe, LA**.

Continued from Page 17

Label Love

• Congrats to promo vet **Stu Cohen**, best known for his long tenure as Warner Bros. Sr. VP/Promotion, who joins Three Kings Records to head up the label's promotion efforts as it ramps up as a full-service label. Cohen will work closely

with Three Kings CEO Zane Stoddard, who comes over from NBA Entertainment; owner Mike Carney; and A&R guy Alex Cortez, who spent 8 1/2 years at KIIS & KHHT/Los Angeles. Three Kings, based in Burbank, CA, has new releases ready to roll from The Prom Kings and Jewla.



Hair so damn perfect, it has to be fake!

• Congrats and big love to **R&R's** own lovable Country Editor **Lon Helton**, whose dashing good looks, perfect hair and dulcet tones have earned him the Country Music Association's National Broadcast Personality of the Year award for his skillz as host of CMT's Country Countdown USA.

FILMS

BOX OFFICE TOTALS

September 24-26

Title	Distributor	\$ Weekend	\$ To Date
1	<i>The Forgotten</i> (Sony)*	\$21.02	\$21.02
2	<i>Sky Captain & The World...</i> (Paramount)	\$6.65	\$25.51
3	<i>Mr. 3000</i> (Buena Vista)	\$5.09	\$15.41
4	<i>Resident Evil: Apocalypse</i> (Sony)	\$4.03	\$43.46
5	<i>First Daughter</i> (Fox)*	\$4.00	\$4.00
6	<i>Cellular</i> (New Line)	\$3.66	\$25.07
7	<i>Shaun Of The Dead</i> (Focus)*	\$3.33	\$3.33
8	<i>Wimbledon</i> (Universal)	\$3.32	\$12.12
9	<i>Without A Paddle</i> (Paramount)	\$2.35	\$53.48
10	<i>Hero</i> (Miramax)	\$2.24	\$49.23

All figures in millions* First week in release
Source: Nielsen EDI

COMING ATTRACTIONS: This week's openers include *Shark Tale*, an animated feature that showcases voiceovers by recording artists **Will Smith**, **Jack Black** and **Ziggy Marley**. Marley joins **Sean Paul** for a rendition of "Three Little Birds" on the film's *DreamWorks* soundtrack, which also contains **Christina Aguilera** f/**Missy Elliott's** "Car Wash," **Justin Timberlake & Timbaland's** "Good Foot," **JoJo's** "Secret Love," **D12's** "Lies & Rumors," **Mary J. Blige** f/**Will Smith's** "Got to Be Real," **Avant's** "Can't Wait," **Ludacris** f/**Bobby V. Lil Fate's** "Gold Digger," **India.Arie's** "Get It Together," **The Pussycat Dolls'** "We Went as Far as We Felt Like Going," **Fan 3's** "Digits" and **Cheryl Lynn's** "Sweet Kind of Life."

Also opening this week is *Ladder 49*, starring **John Travolta**. The film's *Hollywood* soundtrack contains three songs by **Robbie Robertson**, including "Shine Your Light," a new song written and recorded specifically for the film. The ST also features **David Gray's** "As I'm Leaving," **The Pogues'** "If I Should Fall From Grace With God," **Ohio Players'** "Fire," **Bonnie Raitt's** "Love Sneakin' Up on You," **Sam Phillips'** "How to Dream," **The Black Crowes'** "Twice as Hard," **The Breeders'** "Cannonball," **Tom Petty & The Heartbreakers'** "You and Me," **Alexi Murdoch's** "Orange Sky" and **Jon Dee Graham's** "Big Sweet Life."
— Julie Gidlow

My Little Pony

Congrats to our buddy, Atlantic Promo Stud **John "The Horse" McMann** and his lovely wife, **Nikki**, on the birth of their second child: **Alannah Marie McMann** was born on Saturday, Sept. 25 at 11:27am. "She was 8 lbs., 4 oz and measured 20.5 inches long," says an ecstatic McMann. "She was born with a full head of super-thick black hair. She is so precious." Alannah joins "big" sister **Kira Ashling McMann**, who was born on Aug. 10, 2003.

Talk Topics

• Longtime **WRQX/Washington** morning anchor **Jack Diamond** (pictured) will be filling in for a few days as a real live talk host at ABC sister **WLS-AM/Chicago**. He's covering for **Don Wade & Roma**, who have been MIA since their contract extension expired on Sept. 14. Diamond is no stranger to Talk radio, having previously filled in for **Sean Hannity** and **Curtis & Kuby** on **WABC/New York** and spent some quality talk time on sister **WMAL/Washington**.



Headphones sold separately.

• Veteran talk host **Ken Hamblin**, a.k.a. **The Black Avenger**, told the *Denver Post* that he's officially retired after 22 years as both a local and national talk host. Hamblin's most recent syndicated show went off the air earlier this year.

• It didn't take long for **Dan Rather's** ongoing "Memogate" controversy to spark some jokes — and some action. **ST's** ears in DC couldn't miss this top-of-the-hour ID just deployed by **WMAL/Washington** in an oh-so-subtle swipe at

ST Shot O' The Week



Legendary Dallas air personality **Ron Chapman** purchased **KLUV's** first transmitter (which dates back to the vintage **Gordon McClendian** days at **KNUS**), and he's giving it away to one lucky, geeky listener! Chapman is actually dragging the transmitter out to various public places so **KLUV** listeners can rub up against it. Stay "tuned" to find out how you can win it!

Bonneville's crosstown **WTOP**, where **Rather** is heard daily: "We could make up the news ... but we'd 'Rather' not."

Condolences

Legendary Southern California radio personality **Bill Ballance** passed away Sept. 23 at age 85. Ballance made his mark as one of the original **Swinging Gentlemen** at then-Top 40 **KFWB/Los Angeles**. Best known for his years as host of one of the first radio talk shows to target females, *The Feminine Forum*, on **KGBS/Los Angeles** and, later, **KABC** in the late '60s and '70s, Ballance's radio career also included stints at **KMYR & KOA/Denver**, **KNX/Los Angeles** and **KFMB-AM/San Diego**, where he spent his final on-air years before retiring in 1994.

TELEVISION

Due to the recent hurricanes affecting Nielsen's Florida facility, television ratings were not available at press time. TV ratings will return next week.

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LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	GREEN DAY	American Idiot	Reprise	271,455	—
1	2	NELLY	Suit	Universal	161,652	-61%
—	3	KEITH URBAN	Be Here	Capitol	148,112	—
2	4	NELLY	Sweat	Universal	129,512	-64%
3	5	TIM MCGRAW	Live Like You Were Dying	Curb	100,411	-17%
—	6	CHEVELLE	This Type Of Thinking Could Do..	Epic	95,336	—
4	7	RAY CHARLES	Genius Loves Company	Concord	94,149	-18%
5	8	NOW VOL. 16	Various	UTV	87,119	-13%
6	9	ASHLEE SIMPSON	Autobiography	Geffen	74,253	-3%
8	10	MAROON 5	Songs About Jane	Octone/J/RMG	60,930	-2%
14	11	LL COOL J	Definition	Def Jam/IDJMG	50,605	-6%
9	12	USHER	Confessions	LaFace/Zomba	50,216	-17%
15	13	AVRIL LAVIGNE	Under My Skin	Arista/RMG	48,926	-1%
12	14	YOUNG BUCK	Straight Outta Ca\$hville	G-Unit/Interscope	47,547	-16%
10	15	ANITA BAKER	My Everything	Blue Note/Virgin	45,632	-22%
—	16	SHADOWS FALL	War Within	Century Media	44,915	—
7	17	ALAN JACKSON	What I Do	Arista	44,034	-39%
13	18	JILL SCOTT	Beautifully Human...Vol.2	Hidden Beach/Epic	43,043	-22%
11	19	R. KELLY	Happy People/U Saved Me	Jive/Zomba	42,974	-25%
17	20	GRETCHEN WILSON	Here For The Party	Epic	42,742	-8%
18	21	BIG & RICH	Horse Of A Different Color	Warner Bros.	38,252	-7%
—	22	JOHN FOGERTY	Deja Vu All Over Again	Geffen	35,878	—
19	23	LOS LONELY BOYS	Los Lonely Boys	Epic	35,279	-7%
21	24	BLACK EYED PEAS	Elephunk	A&M/Interscope	33,722	-10%
22	25	GARDEN STATE	Soundtrack	Epic	32,288	-6%
26	26	KILLERS	Hot Fuss	Island/IDJMG	31,813	+5%
25	27	VELVET REVOLVER	Contraband	RCA/RMG	31,126	+2%
27	28	GUNS N' ROSES	Greatest Hits	Geffen	30,224	+6%
28	29	YELLOWCARD	Ocean Avenue	Capitol	29,720	+6%
23	30	MASE	Welcome Back	Bad Boy/Universal	29,219	-14%
24	31	RYAN CABRERA	Take It All Away	E.V.L.A./Atlantic	28,543	-14%
29	32	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	28,530	+2%
34	33	SWITCHFOOT	Beautiful Letdown	Columbia	27,125	+6%
20	34	FLOGGING MOLLY	Within A Mile Of Home	SideOneDummy	26,293	-30%
30	35	BREAKING BENJAMIN	We Are Not Alone	Hollywood	26,120	-3%
31	36	JOJO	Jojo	BlackGround/Universal	25,240	-6%
32	37	LINKIN PARK	Meteora	Warner Bros.	24,233	-9%
33	38	AKON	Trouble	SRC/Universal	23,626	-10%
39	39	MODEST MOUSE	Good News For People Who Love...	Epic	23,465	-2%
—	40	SHARK TALE	Soundtrack	Geffen	22,110	—
35	41	JIMMY BUFFETT	License To Chill	RCA/Mailboat	21,954	-14%
36	42	PAPA ROACH	Getting Away With Murder	DreamWorks	21,936	-11%
46	43	LIL' WAYNE	The Carter	Universal	21,602	+8%
38	44	LLOYD BANKS	The Hunger For More	G-Unit/Interscope	21,283	-11%
43	45	BRAD PAISLEY	Mud On The Tires	Arista	20,676	-12%
—	46	ELVIS COSTELLO	The Delivery Man	Lost Highway	20,615	—
41	47	KENNY CHESNEY	When The Sun Goes Down	BNA	20,406	-13%
49	48	FRANZ FERDINAND	Franz Ferdinand	Epic	19,694	-1%
44	49	EVANESCENCE	Fallen	Wind-up	19,090	-13%
16	50	MEGADETH	The System Has Failed	Sanctuary/SRG	18,906	-61%

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ALBUMS

Green Day's *Idiot* Win

Holy dookie! Green Day are back on top of the charts.

The band's new Reprise album, *American Idiot* — a punk opera, no less — climbs to No. 1 this week on the *HITS* Top 50, with more than 270,000 in sales. Green Day's last studio album, *Warning*, entered



Green Day

at No. 2 back in October 2000, with 170,000 in first-week sales.

Capitol Nashville country hunk Keith Urban (No. 3) and Epic rockers Chevelle (No. 6) are the other top 10 newcomers.

The rest of the top 10 includes Fo' Reel/Universal holdover Nelly (with *Suit* at No. 2), *Sweat* at No. 4), Curb's Tim McGraw (No. 5), Concord's Ray Charles (No. 7), UTV's *Now Vol. 16* (No. 8), Geffen's Ashlee Simpson (No. 9) and Octone/J/RMG's Maroon 5 (No. 10).

Other chart bows are registered by Century Media metallers Shadows Fall (No. 16), Geffen's John Fogerty (No. 22), Geffen's *Shark Tale* soundtrack (No. 40) and Lost Highway/IDJMG's Elvis Costello

(No. 46).

Cash Money/Universal's Lil Wayne leads the week-to-week gainers, with an 8% rise (No. 46-43), followed by Geffen's Guns N' Roses (No. 28), Capitol's Yellowcard (No. 29) and Columbia/CRG's Switchfoot (No. 33), all up 6%. Island/IDJMG's The Killers (No. 26) rise 5%, while RCA/RMG's Velvet Revolver (No. 27) and J/RMG's Alicia Keys (No. 32) are each up 2%.



Keith Urban

Next week:

A slew of new releases will be headed up by Lyric Street country rockers Rascal Flatts and Hollywood teen pop idol Hilary Duff, with Reprise's The Used, Rawkus rapper Talib Kweli, Matador indie darlings Interpol, None-such's Brian Wilson *Smile* album and S-Curve's Joss Stone all debuting on next week's Top 50.



Chevelle



MIKE TRIAS

mtrias@radioandrecords.com

GOING FOR ADDS

R&R October 1, 2004

The Fourth Quarter

Football and basketball coaches often put their star players in the lineup to start the critical fourth quarter of a game. The labels are doing the same this week, debuting new material from some of their heaviest hitters as we enter the final quarter of the year.

U2 hit radio with "Vertigo," written by Bono and The Edge and produced by Steve Lillywhite. "Vertigo" has already debuted on the charts at the five formats where it is Going for Adds next week. It's No. 17* at Triple A, No. 19* at Rock, No. 27* at Alternative, No. 39* at Hot AC and No. 41* at Active Rock. The single is our first look at the legendary band's upcoming album *How to Dismantle an Atomic Bomb*. U2 had a bit of a scare in July, when a copy of the album was stolen during a photo shoot. Bono subsequently announced that the band were not averse to the idea of releasing the album early via iTunes if there was a leak.



U2

As for the title of the highly anticipated project, listeners to *The Zane Love Show* on the U.K.'s Radio One were given a clue a few days before it was officially announced. They were given the initials HTDAAB, and listeners then called in and offered their best guesses as to what they stood for, including *Have They Done Another Achtung Baby*, *Heading Toward Death and Always Believing*, *How to Dump an American Babe* and *How to Date Airhostesses and Blondes*.

In even more U2 news, the band has also been nominated as finalists for the 2005 class of the Rock and Roll Hall of Fame. They

will find out if they've gained entry into the prestigious institution in November.

Pop will get its first peek at Gwen Stefani's long-awaited debut solo CD as she presents "What You Waiting For?" to the format. The album, *Love, Angel, Music, Baby*, will reach stores on Nov. 23 and features special guests Andre 3000, Linda Perry and Nellee Hooper. No Doubt bassist Tony Kanal, who



Gwen Stefani

co-wrote the songs "Serious" and "Crash" for the album, also appears. Besides branching out from No Doubt, Stefani is exploring the worlds of fashion and film. She will be debuting the fall collection of her L.A.M.B. clothing line and is set to make her big-screen debut, playing Jean Harlow in *The Aviator*, a Howard Hughes biopic starring Leonardo DiCaprio.

It's as though nothing can stop them from putting out music, not even retirement or legal woes. Next week Jay-Z and R. Kelly arrive at Rhythmic and Urban outlets with two singles, "Big Chips" and "Don't Let Me Die." Both are taken from the pair's forthcoming joint album, *The Best of Both Worlds: Unfinished Business*, slated for release Oct. 26. Jay and R. previously teamed up for *The Best of Both Worlds* in 2002, but Kelly's legal troubles got in the way of their fully promoting the project. This time around things have changed. The two just kicked off a joint tour with shows scheduled through Thanksgiving weekend.

Celine Dion is Going for Adds at AC with "Beautiful Boy," the lead single from her forthcoming CD *Miracle*. Just last weekend Dion welcomed the 1 millionth guest to her Las Vegas show, *A New Day*. Amanda Gulbransen was awarded a Caesars Palace VIP package that included luxury accommodations, a \$1,000 shopping spree at the Celine Dion Boutique, \$5,000 in Caesars Palace chips, a private meet-and-greet with Dion and, of course, upgraded front-row tickets to the show.



Celine Dion

R&R Going For Adds

Week Of 10/4/04

CHR/POP

DIDO Sand In My Shoes (Arista/RMG)
 GWEN STEFANI What You Waiting For? (Interscope)
 LL COOL J Hush (Def Jam/IDJMG)
 SHIFTY Turning Me On (Maverick/WB)

CHR/RHYTHMIC

C.A.S.H. My, My, My (BlackGround/Universal)
 JACK-O F(Y)ING YANG TWINS Fine (TVT)
 JAY-Z & R. KELLY Big Chips (Jive/Roc-A-Fella/IDJMG)
 KRAYZIE BONE Get'chu Twizted (Ballt)
 NINA SKY Tumin' Me On (Next Plateau/Universal)
 R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)

URBAN

C.A.S.H. My, My, My (BlackGround/Universal)
 DE LA SOUL Shopping Bags (AOJ/Sanctuary/SRG)
 JAY-Z & R. KELLY Big Chips (Jive/Roc-A-Fella/IDJMG)
 KRAYZIE BONE Get'chu Twizted (Ballt)
 MARIO Let Me Love You (J/RMG)
 PITBULL Dammit Man (TVT)
 R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)

URBAN AC

GERALD LEVERT One Million Times (Atlantic)

COUNTRY

DAVID BALL Louisiana Melody (Wildcatter/Quarterback)
 KERRY HARVICK Cowgirls (Lyric Street)
 MALIBU STORM Long Way To Fall (Rounder)
 MIRANDA LAMBERT Me And Charlie Talking (Epic)
 TRACY BYRD Ravage Of A Middle-Aged Woman (BNA)
 UNCLE KRACKER Writing It Down (Lava/Warner Bros.)

AC

CELINE DION Beautiful Boy (Epic)
 DANNY DARRO'N Falling In Love (Mighty)

HOT AC

MICK JAGGER & DAVE STEWART f/SHERYL CROW
 Old Habits Die Hard (Virgin)
 MINDY SMITH Come To Jesus (Vanguard)
 U2 Vertigo (Interscope)

SMOOTH JAZZ

DAN SIEGEL Inside Out (Native Language)
 JAMES VARGAS Lasting Impression (Trippin' 'N' Rhythmic)
 MICHAEL McDONALD Tracks Of My Tears (Motown/Universal)
 VORRIECE Missing You (Bay Sound)

ROCK

EARSHOT Someone (Warner Bros.)
 EXIES Ugly (Virgin)
 JET Look What You've Done (Atlantic)
 MICK JAGGER & DAVE STEWART f/SHERYL CROW
 Old Habits Die Hard (Virgin)
 SLIPKNOT Vermillion (Roadrunner/IDJMG)
 THREE DAYS GRACE Home (Jive/Zomba)
 U2 Vertigo (Interscope)

ACTIVE ROCK

EARSHOT Someone (Warner Bros.)
 EXIES Ugly (Virgin)
 JET Look What You've Done (Atlantic)
 SLIPKNOT Vermillion (Roadrunner/IDJMG)
 THREE DAYS GRACE Home (Jive/Zomba)
 U2 Vertigo (Interscope)

ALTERNATIVE

EARSHOT Someone (Warner Bros.)
 EXIES Ugly (Virgin)
 FRANZ FERDINAND This Fire (Domino/Epic)
 JET Look What You've Done (Atlantic)
 SLIPKNOT Vermillion (Roadrunner/IDJMG)
 STORY OF THE YEAR Sidewalks (Maverick/Reprise)
 THREE DAYS GRACE Home (Jive/Zomba)
 U2 Vertigo (Interscope)

TRIPLE A

AMERICAN MUSIC CLUB Another Morning (Merge)
 COWBOY JUNKIES My Wild Child (Zoe/Rounder)
 DAN DYER Great Ocean (Roxie/Reprise)
 ECHOBELLY To Get Me Through The Good Times (Takeout)
 JET Look What You've Done (Atlantic)
 KASEY CHAMBERS Stronger (Warner Bros.)
 MICK JAGGER & DAVE STEWART f/SHERYL CROW
 Old Habits Die Hard (Virgin)
 SHARON SHANNON What You Make It (Compass)
 U2 Vertigo (Interscope)
 GOTAN PROJECT Inspiration - Espiracion (XL/Beggars)
 MARTHA'S TROUBLE Forget October (Aisling)
 RICHARD BUCKNER Dents And Shells (Merge)

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



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	JEFF GREEN • jgreen@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	MAX TOLKOFF • mtolkoff@radioandrecords.com
CHR/POP EDITOR	KEVIN CARTER • kcarter@radioandrecords.com
CHR/RHYTHMIC EDITOR	DONTAY THOMPSON • dthompson@radioandrecords.com
CHRISTIAN EDITOR	RICK WELKE • rwelke@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	GREG MAFFEI • gmaffei@radioandrecords.com
CHARTS & MUSIC MANAGER	ROB AGNOLETTI • ragnoletti@radioandrecords.com
PRODUCT & TECH SUPPORT MGR.	JOSH BENNETT • jbennett@radioandrecords.com
CHART COORDINATOR/LATIN	MARCELA GARCIA • mgarcia@radioandrecords.com
COORDINATOR	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 • sivrani@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	DAVID PUCKETT • dpuckett@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 • gfajardo@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 • ljohanson@radioandrecords.com
SALES REPRESENTATIVE	ERN 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 • bwilliams@radioandrecords.com
SALES ASSISTANT	ANGELA NORWOOD • anorwood@radioandrecords.com

FINANCE

CHIEF FINANCIAL OFFICER	FRANK COMMONS • fcommons@radioandrecords.com
COMPTROLLER	MARIA ABUISSA • mabuiysa@radioandrecords.com
ACCTG. SUPERVISOR/PAYROLL MGR.	MAGDA LIZARDO • mlizardo@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 • cmawell@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

Jacobs

Continued from Page 1

just mirrored the overall economy. The economy isn't really booming, but it's getting better. And radio has grown this year.

R&R: How do you feel about your company's stock price?

TJ: I think it stinks. [Laughs.] I think Wall Street has radio out of favor right now, and they're misreading the fundamentals of the business. There's a lot of talk that challenges from satellite radio, iPods and music downloading have led to some fundamental changes in radio, but we don't see that.

Particularly in the medium and smaller markets, we see that radio is very important to the local community. People relate to the local personalities and like to get information and news about what's going on in the local community. They love to have a product that is customized, and we think that's the job of radio: to produce programming that the local market wants to hear. As long as we do that, we think that the fundamentals are going to continue to be very sound.

R&R: There's a lot of talk about another wave of consolidation coming. Are you in for the long haul, or would you consider merging or even selling Regent and starting over again?

TJ: I answer this question the same way every time. Twice before we have demonstrated that if somebody came along and made us an offer that was too good for our shareholders for us to turn down, we won't turn it down. We have been approached by a number of people, and we consistently say that if you can do a better job of creating value for our shareholders than we can, we will have some serious conversations. So far, we haven't been convinced that anybody can do a better job for our shareholders than we have.

That's not to say that somebody won't at some point, but my job as the CEO of a public company is to do the best job I can of creating value for our shareholders. It's not about personal ego or doing what Terry Jacobs wants to do; it's about what's in the best interests of the shareholders. And as long as the shareholders and my board want me to keep doing this, we're going to keep doing it.

R&R: Do you think the uncertainty surrounding the FCC's ownership rules has stymied the deal market?

TJ: No, I don't think that people are reluctant to sell because of the FCC's rules, although it is kind of confusing as to what rules we're playing by. We hear rumors that the FCC has reinstated what they used to call red-flagging, but they don't call it red-flagging anymore, they just call it delaying. Now, with the Arbitron market definition, it's hard to figure out which rules we're really playing by, and I'm not sure they even know.

R&R: The Third Circuit Court of Appeals has granted the FCC permission to enact its new Arbitron-based market-definition rules. Will that affect the deal market?

TJ: I really don't think that's going

to have much of an impact. It's not clear yet whether they're going to grandfather existing situations, but I don't think that's going to change very much.

R&R: Do you think deals that may have been percolating now have to be rethought?

TJ: There are situations where you may have to do some spinoffs that you might otherwise not have had to do, but, generally, if you're buying a cluster of stations, you always have some weak signals. One of the major changes [with the new FCC ownership rules] is that it's just the station count now, and it's not clear whether they're going to look at the economic impact in terms of revenue and share of market. The rules don't state if that's one of the criteria.

R&R: Do you think someone will appeal the court's decision?

TJ: Yes. No matter what gets done, something will get appealed. But who knows if they will hear it. The court always has a right to refuse to hear an appeal.

R&R: How long do you think it will be until the FCC has some certainty on its rules?

TJ: Everybody is asking that question. We just don't know.

R&R: Infinity has said that it plans to parcel out some underperforming stations. Does it make sense for a company to cut down its station portfolio so underperforming stations don't drag down the bottom line?

TJ: It's not clear what Infinity may or may not do, but if you look at the company, they are concentrated in the big markets, and I don't think they pay much attention to their smaller markets.

A company that specializes in medium and small markets might find more opportunity there simply because they know how to do it. Infinity knows how to run big-market radio stations very well. I'm not sure they know how to run small-market stations very well, and there is a different way to operate them. You need to concentrate more on the local content and on developing relationships in the local market in the medium and smaller markets.

R&R: What are your thoughts on the competitive threats from new technologies like satellite radio, digital music devices like iPods, and Internet radio? Some say radio is facing its biggest challenge since television came along. Do you agree?

TJ: No. They said that when eight-tracks came along, when cassettes came along, when CDs came along and when DVDs came along. I think iPods are simply a replacement for eight-tracks and cassette players. There is a slight erosion of listeners, but that's because there are so many more opportunities, especially with the computer and cable. But I don't think there's anything that has really challenged radio any more than it's already been challenged. Those things have always been out there.

As far as satellite radio, it will fill a niche. But as long as they don't have the ability to insert local programming, they will not be a threat to our ability to attract advertising dollars.

But I believe they're going to have to go to an advertising-supported model at some point, because I don't believe the subscription dollars will support their business model. It's a very expensive process to keep all those satellites going, and they burn through more cash than anybody I've ever seen.

R&R: How will the emergence of digital radio help terrestrial radio compete with these new challenges?

TJ: Digital radio will improve the sound quality and put us on a level playing field in terms of sound quality. Satellite radio companies like to tout that they have better sound quality, but I think that will eventually go away as an advantage for them. I still believe that if radio does the job it needs to do, which is program to the local tastes of our community, radio can continue to be a healthy, growing business. Radio is an out-of-home advertising medium, and nobody reaches the out-of-home audience better than radio does. It still puts people into advertisers' places of business.

R&R: How do you react to claims that commercial clutter is chasing away listeners?

TJ: In the late 1990s and early 2000s, when Internet advertising was growing at such a rapid rate, the greed factor took over, and a lot of people started selling way more units than they should have simply because they could. In our company, we recognized that a long time ago, and we have overcome that problem already. Now that we're seeing other people starting to do it, I think it's something that is going to be healthy for the industry. As I've publicly stated, I applaud what John Hogan and the Clear Channel folks announced they are going to do.

R&R: What is your favorite aspect of working in radio?

TJ: It's a fun business, and there are some great people in this business. I've enjoyed being in radio for a long time.

R&R: Are you considering retiring from radio any time soon?

TJ: I've been working hard all my life, and I can't see myself happy in retirement.

R&R: What do you like to listen to?

TJ: I like country music, and I like Sports. I like other formats, too, but I'd say those are my two favorites.

R&R: What can the radio industry do to improve?

TJ: One of my concerns is that I don't think we do enough to advertise our own medium, and we don't do enough to promote ourselves. I would like to see us find a way to do more promotion of the things that we do right.

One of the great things that demonstrates the effectiveness of radio is when you have disasters like we've had with the recent hurricanes. Radio does a tremendous job of informing people when there is a problem. I also think we do a great job of programming to meet the local tastes of our audience, and we don't do nearly enough to promote what we really do.



BMG U.K. From The Inside

Ged Doherty and David Field speak out

The U.K. music market is entering a renaissance of sorts, and it's beginning to impact the U.S. and other territories worldwide. The changes caused by industry consolidation — like the recent Sony-BMG marriage — are affecting the artist-development process, and the usual marketplace challenges haven't gone away.

Overcoming these obstacles requires a team with experience, foresight and a passion for the music.

BMG U.K. President/Music Division Ged Doherty and head of A&R David Field recently shared with us their backgrounds, their challenges and their approach to the creative process.

Doherty got his start as a college promoter, booking agent and artist manager (Paul Young).

He parlayed his experience into a role as Epic's New York head of international and rose to Sr. VP before returning to the U.K. as Managing Director of Columbia Records. Several years ago he moved to a similar position, as Arista U.K.'s Managing Director, and subsequently received a promotion to President/Music Division at BMG U.K.

"The singles chart is still the dominant factor in making and breaking new artists in the U.K., and it's still the fastest chart in the world."

Ged Doherty

Meanwhile, Doherty's head of A&R, David Field, has ping-ponged between the U.S. and U.K. so often that he deserves dual citizenship. Field began his career in London during the mid-'80s and reported to Elektra's Bob Krasnow before shifting to Capitol Records to work for one of our all-time favorites, beloved Capitol President Hale Milgrim. In

the mid-'90s Field moved to Los Angeles and joined the Sony Work Group, then returned to London once again to join Doherty at BMG.



David Field

The Singles Life

Each territory presents unique impediments to breaking acts. Doherty explains that the U.K. market has considerably fewer outlets to break music in different formats than the U.S., where there is a

greater variety of radio stations, press, retail stores and marketing tools.

He says, "The singles chart is still the dominant factor in making and breaking new artists in the U.K., and it's still the fastest chart in the world, meaning that we don't get the time you have in the U.S. to develop an artist. In the U.K. a hit is often judged by how slowly it goes down the chart as opposed to how it works its way up the chart."

Field says, "There is less music television in the U.K. outside the pop genre, which makes it difficult to expose left-of-center artists. In addition, the music and style press has diminished, and radio playlists are tougher to get onto. The only answer, outside of signings that play directly into the mainstream outlets, is artist development and some luck."

The music business in the U.K. continues to change, and BMG and the other U.K. majors are facing the challenge of finding practical ways to overcome the obstacles that threaten the bottom line. Doherty says, "We're changing our business model because, as we've all seen, the consumption of music is ever increasing while our revenue tends to be ever decreasing. As a company, we're seeking ways to increase our participation in partnerships with our artists in as many revenue streams as possible."

Some of the acts Doherty and Field are currently developing and that the U.S. music and media markets should be aware of include Natasha

Bedingfield, The Honeymoon and Kasabian. Kasabian, in fact, are capturing strong specialty-show response stateside. Stations that have picked up the import of the band's self-titled debut include KITS/San Francisco; KDLD and KCRW in Los Angeles; WFNX/Boston; and KNRK/Portland, OR.

Doherty's approach to signings is straightforward: "I look them in the eyes to see if they are a star or not. It's pretty simple." That philosophy has consistently yielded successes for Doherty, Field and BMG U.K.

Sound Bites

- The International Federation of the Phonographic Industry announces that, effective Jan. 1, 2005, John Kennedy will take the helm as Chairman/CEO. He replaces Jay Berman, who will phase out of his position over the next three months. Kennedy is a former President/COO of Universal Music International and member of IFPI's main board. He's chaired the organization's European regional board for the past two years.

- Unsigned British act Engerica grab import airplay for their track "The Smell," which could be compared to a melding of Primus with System Of A Down and Butthole Surfers. A&R and publisher interest on both sides of the Atlantic have swelled due to airplay detections at WBCN/Boston; KTCL/Denver; KDLD/Los Angeles; KXTE/Las Vegas; KUPD/Phoenix; KPNT/St. Louis; KXRR/Salt Lake City; WAVF/Charleston, SC; WEQX/Albany, NY; WEEQ/Hagerstown, MD; KSPI/Stillwater, OK; WWCD/Columbus,

"There is less music television in the U.K. outside the pop genre, which makes it difficult to expose left-of-center artists."

David Field

Breed 77

BREAKTHROUGH ARTIST FILE

Country: U.K.
 Label: Albert Productions
 Signed by: James Cassidy
 A&R: James Cassidy
 Manager: Barry Campbell
 Agent: Paul Bolton, Helterskelter
 Album: *Cultura*
 Producers: Paul Hoare, James Cassidy
 Recorded at: Albert Studios, London
 Singles: "The River," "Worlds on Fire"
 Other track: "La Ultima Hora"
 Website: www.breed77.net
 CD sales: 20,000-plus albums U.K. (released May 2004)
 Single sales: "The River" U.K. Top 40, April 2004; "Worlds on Fire" U.K. Top 40, April 2004
 Formats: Rock, Active Rock, Alternative

The Scoop

Breed 77 are a British rock act hailing originally from Gibraltar and Spain. They grew a fanatical fan base through touring in the U.K. before being signed to the Albert Productions label. Through touring combined with aggressive marketing, the first Breed 77 single, "The River," reached the U.K. Top 40 Singles Chart in April 2004.

Breed 77 have seen their album sell a staggering 20,000 units in just four months. This incredible achievement has been accomplished exclusively via touring, press and word of mouth, with virtually no radio support. Such is the U.K. buzz on the act that sales are expected to exceed 50,000 before the end of 2004.

What distinguishes Breed 77 is their "Latino acoustic" sound. Having grown up in a culture of traditional flamenco, they incorporate European and Eastern scaling into a blend of new rock that is edgy, exciting and unique. They were the only British rock act to play the main stage at the Download Festival in Donington, England this year, performing alongside monsters of rock Korn, Slipknot and Metallica — fine company indeed! The four- and five-star reviews for their performance heralded the coming of a new and exciting force in British rock.



OH; and KATT/Oklahoma City, as well as on XM Satellite Radio's Unsigned channel. Engerica are represented by Warren Higgins, whose e-mail is warren@engerica.com.

- Tim Bowen accepts a new position under the Sony BMG umbrella, as regional head overseeing the U.K., Australia, New Zealand and Canada markets. With Bowen taking on a bigger role, Sony U.K. Chairman/CEO Rob Stringer is overseeing Sony BMG's operations in the U.K. market. Bowen immediately announced that Denis "Sleep When You're Dead, Mate" Handlin will be the new Chairman/CEO for Australia. Handlin has headed up Sony Music and predecessor CBS Records for 20-odd years, and he nearly killed A&R Worldwide partners Jim McKeon and Steve Smith on a Midnight Oil junket to Sydney long ago.

- Alternative act Modest Mouse ink a long-term international publishing arrangement with Famous Music, covering catalog and future recordings. The band is enjoying unprecedented international success with their Epic-signed album, *Good News for People Who Love Bad News*, A&R'd by Matt Marshall.

- Norwegian singer-songwriter Kate Kobra will be showcasing at London's Bush Hall on Oct. 5 at

9:30pm. Kobra, formerly known as Kate Havnevik, has been writing and producing new material with Guy Sigsworth (Madonna, Seal, Annie Lennox, Frou Frou) and Timo Maas, as well as collaborating with Moby on tracks for his forthcoming album. Kobra is currently available for worldwide publishing and signing.

- Due to consolidation in the Sony BMG organization, David Landau will be leaving the company's film and TV department at the end of the year.

- Former DreamWorks A&R executive Ron Handler (Papa Roach, Alien Ant Farm, Powerman 5000) has been in talks with major labels. He is considering offers for senior-level A&R positions with a number of East and West Coast-based majors.

- The U.K. concert business continues to thrive. A recent report reveals that folk festivals remain a key sector of the U.K.'s creative economy, having generated more than £82 million last year — equivalent to about \$140 million.

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Be True To Your School

Scott Shannon serves up the oldies with new 24/7 format

"This is my life's dream, so we gotta get this right," says Scott Shannon. After more than 30 years in the radio business, the legendary programmer remains a relentless perfectionist.

From tearing up nights as SuperShan at WMAK/Nashville to famously making WRBQ (Q105)/Tampa and WHYZ (Z100)/New York enormously successful and imitated radio stations to gambling with a rock-oriented CHR format in Los Angeles and then returning to New York to compete against the very station he created, Shannon has always taken great care to make sure that what's coming out of the speakers is the best thing the listener has ever heard.

He continues to serve as PD and morning co-host for ABC Radio Hot AC WPLJ/New York, a position he has held since returning to New York from KQLZ (Pirate Radio)/Los Angeles in April 1991, but for the past three months he's also spent time caring for a 24/7 Oldies offering from ABC Radio Networks that features a wide assortment of upbeat singles from rock 'n' roll's earliest days through the early 1970s.

It's called "Scott Shannon's True Oldies Channel," and for good reason: Shannon is not only the channel's PD, he's also its sole air personality. And, he says, it's a nonstop radio party, playing nothing but his favorite music.

"It's a 24-hour-a-day plug-and-play Oldies station," Shannon says. The format officially launched on July 5, and it can currently be found in eight markets, including Los Angeles and San Diego. Six new affiliates are set to debut within the next two weeks.

Shannon says that, with Oldies' 200-song playlists and the format's push into the 1970s with such artists as Donna Summer, The Doobie Brothers, Billy Joel and Elton John, "as a listener, as a guy who cumes Oldies stations, I just found myself very unhappy." That prompted him to put together his own radio station.

"At first it was going to be an Internet station, and then it evolved into a satellite station distributed by ABC," he says. "I was lucky enough to have a guy in Connecticut by the name of Irv Goldstein, who runs WREF-AM/Danbury, CT — the most powerful AM station north of New York City — who was crazy enough to have his station be the guinea pig for the format. That was fortunate for me, because I could hear it and then make changes and fine-tune it."

Ever the stickler for quality, Shannon spent 90 days smoothing out the bumps he heard during the format's pre-launch phase. "I didn't know much about automation or syndication, and [Goldstein] helped me get through the learning stages," Shannon says.

Right Music, Proper Attitude

"We've got a dedicated studio for the True Oldies Channel right next to my morning show studio at WPLJ," Shannon continues. "I also have my own studio at home in Westchester County that I do work from."

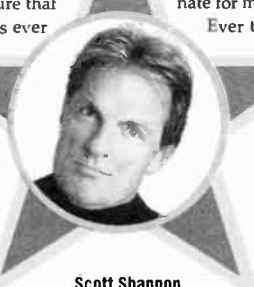
"The neat thing about the station is that it's designed to be lean and mean, without a lot of distractions. The emphasis is on the music. 'It's the music, stupid.' It's all about the music,

and the music mix is the most important thing about it, followed by the attitude of the radio station. It's like Pirate Radio with oldies."

While music, in Shannon's opinion, may be the single most important element of the True Oldies Channel, the presence of Shannon himself gives the station a feeling found nowhere else on the radio landscape. "There's just enough of me in there, but not too much, like an overbearing rock 'n' roll Oldies DJ," he says.

"I only talk about every three or four records. And when I do talk, I try to tell a story. We have features and hit-and-run interviews. We have countdowns, like the top five songs on this day from a different year every day. In addition, we do one-hit wonders and 'Forgotten 45s.'"

The most important thing, Shannon says, is that his station features a wider variety of oldies. "It has a deeper library and more personality and more features than most Oldies stations," he says. "Most stations don't touch the '50s now, but



Scott Shannon

Solid Gold

Shannon says listener reaction to the channel has been "almost unbelievable." "The reaction from them and the affection they have for this music that we're playing are incredible," he says. "The allegiance of the listeners is so powerful that I can't believe there are so few people doing it."

How did the idea for the True Oldies Channel come about? "When I was a kid, my first love was not radio, it was music," Shannon says. "But I couldn't play an instrument and I couldn't sing, so the next best thing was to listen to the music, and that evolved into playing the music."

"Like a lot of radio bobs, I had my own little basement radio station with no listeners. It was just me and my Silvertone record player, and I'd cue 'em up and spin 'em. This was in the late 1950s and early '60s — the music I grew up with."

An Hour Of True Oldies

Here's what you would have heard on Scott Shannon's True Oldies Channel if you were tuned in to the 4pm ET hour on Sept. 10.

- MARTHA & THE VANDELLAS Dancing In The Streets
- SURFARIS Wipe Out
- TOYS A Lover's Concerto
- PAUL ANKA Diana
- DUSTY SPRINGFIELD I Only Want To Be With You
- MARV JOHNSON You Got What It Takes
- MEL & TIM Backfield In Motion
- JEFFERSON AIRPLANE Somebody To Love
- JIMMY RUFFIN What Becomes Of The Brokenhearted
- GRASS ROOTS Sooner Or Later
- YOUNG RASCALS Mustang Sally
- BOBBY VEE Devil Or Angel
- STEVIE WONDER For Once In My Life
- CADILLACS Speedoo
- BEATLES I Don't Want To Spoil The Party
- SHIRELLES Will You Love Me Tomorrow
- PAUL REVERE & THE RAIDERS Hungry

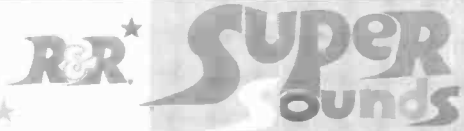


we play that music and also throw in a couple of songs from the early '70s. It's all about the feel of the music and the attitude."

Does Shannon think there's been a general loss of excitement at Oldies radio? "The excitement level of Oldies radio has completely vanished," he says. "I'm not going to criticize all the stations, but there's an awful lot that do the 'Kool' format or 'Great Oldies, Great Fun' and such."

"You listen to WCBS-FM/New York, and they're playing Billy Joel, or you listen to KRTH/Los Angeles, where they play 'Brown Eyed Girl' five times a day. We decided to go a little bit deeper, but we haven't forgotten the theory of hits."

Continued on Page 26



Talk Host, Father, Actor

KGB/San Diego's Dave Rickards on career success and life challenges

Dave Rickards, anchor of the *Dave, Shelly & Chainsaw* morning show at Clear Channel Classic Rocker KGB/San Diego, knows he's a lucky guy. "This is a good job," he says. "They pay me well, and I'm able to take care of my family." Yet Rickards has paid his dues and overcome tragedy on the way to where he is now.

After 14 years in America's Finest City on two radio stations and three different frequencies, *Dave, Shelly & Chainsaw* continues to enjoy stellar ratings book after book. Rickards says much of that success is the result of one simple thing: Everyone involved with the morning show loves his or her job.

"I hate to sound boring and trite, but it really is true that when you like what you do for a living, you're going to be a better performer, no matter what the job is," he says. "Everybody on our show loves what they do. We've had people come in and out through the years, and the 'out' people are generally the ones who didn't love it as much as we do.

"Shelly, Chainsaw and I — the three people who started on the show — we still like what we're doing after almost 15 years at KGB. We love it. Look at my partner Chainsaw. He comes to work and is writing and directing a movie as well. It's crazy. He's taking on so much work, but he does it because he loves it."

How did the show come to be? Thank Rickards for making an impulse excursion to San Diego over Labor Day weekend 1990 and then answering an ad in R&R.

"I had been out to San Diego purely on a whim, as a weekend getaway," he says. "I was living in Denver at the time and was out just tooling around. I usually listen around on the radio to see what it's like when I'm in a town I've never been to before, and I did that there.

"When the weekend was up, I got back to Denver, where I was busy getting fired. I started looking at the want ads in R&R, and, sure enough, there was an ad for the anchor position on KGB's morning show. So I sent a tape."

In The Beginning

At KGB, morning hosts Mike Berger and Jeff Prescott had shifted across town to XTRA-FM (91X). Unbilled co-host Chainsaw stayed on and was charged with putting together a new show. Shelly Dunn was brought in from KDKB/Phoenix, but the anchor role was still up for grabs.

"Anybody who looks for a talent by running an ad in R&R, where you ask for tapes, is forced to listen to a lot of stuff that is so not right," Rickards says. "Chainsaw was getting really depressed and not hearing anything that worked. So he took 'the Box of Broken Dreams,' the one with all these tapes in it, and got in his car.

"He had this really nasty blue Honda Accord LX. He headed north on I-5, and he said he wasn't getting off the freeway until he found his new guy. He insists that he was ready to take his car across the Canadian border."

Luckily, Chainsaw put Rickards' tape in his car stereo just as he approached the exit that led to his home. "He called me that afternoon," Rickards says.

Rickards, Dunn and Chainsaw have seen a lot of changes since their humble beginnings at KGB. In 1994 the trio were given an opportunity to move to cross-town Active Rocker KIOZ (Rock 105), where they could "take the handcuffs off." One year later KIOZ moved to a more powerful signal that covers all of San Diego County, and not long after that Jacor went on a San Diego buying spree, purchasing KGB, 91X and Rock 105. When all was said and done, Jacor moved *Dave, Shelly & Chainsaw* back to KGB.

Was Rickards convinced that KGB was the best home for his show? "I really wasn't at the time," he says. "I was reluctant to go back to KGB, because I liked being on a new-music radio station."

The move back to KGB not only gave the station new life, it also solidified *Dave, Shelly & Chainsaw* as a major force in the market's morning show wars. Clear Channel eventually branded KGB as the *Dave, Shelly & Chainsaw* station, running same-day repeats of the program at night and having Chainsaw provide sports reports for afternoon host Mojo Nixon.

Talk Of The Town

"When I'm done here and when I'm driving around in the car, I'm listening to Talk radio," Rickards says. "I actually listen to the Sports stations, and I'm fed up

listening to the left wing and the right wing blaming each other. I'm sick of it. I used to be a big fan of political Talk radio, but I'm so sick of it."

The comment is an interesting one for Rickards, who has never shied away from political commentary on his own program. "I'm telling it the way I believe people really think," he says. "I think I have my finger on the pulse of what people in this town think."

To Rickards, *Dave, Shelly & Chainsaw* is a talk show that appeals to all San Diegans, not just classic rock lovers. "People don't listen to us because we can play Aerosmith better than anybody else," he says. "People listen to us because we are who we are, say what we say, and do what we do. You don't have to be a fan of classic rock to like our show, because we don't play it."

Rickards also sees himself as a talk show rather than an air personality. "On a typical show, I'll get here at 6am, and I'll play a five-minute song just to give me enough time to get in the studio and get it set up the way I like it," he says. "By 10 after the hour we're ready to go, and, for the most part, I'm not going to play another song until we're going home.

"The only reason I'll play a song is because I've got a funny one by Heywood Banks, a great comedian, or because we're doing a bit where we're talking about a particular topic and I happen to think of a song that underscores it. But even then I'm not going to play more than two songs in a show."

Does that mean Rickards spends a lot of time doing show prep so he'll have enough to talk about? "I don't do show prep in terms of reading newspapers and cutting things out, but I have become — and I know how big-headed this sounds — a pretty good gauge of what life experiences are interesting to the audience," he says.

"I go out and live my life every day, and if something interesting or funny happens, I take note of it. I'll bring up these life experiences, and we can sometimes run on that for 10 minutes,

sometimes for two hours.

"There are topics that you can bring up on the air that people can relate to. I'm a single parent now. I've got two daughters who are 12 and 8 years old, and if you're talking about your kids, you're relating to so many people in the audience. If you're talking about sex, you're relating to *everybody* in the audience.

"I've gone through some significant life changes over the past 20 months or so, and I've been public about that."

Triumph Over Tragedy

On Aug. 13, 2003, Dave's wife, Beth, died after suffering a heart attack four days earlier. She was 39. While she was not officially part of the show, KGB listeners got to know her through the on-air telephone conversations she had with her husband.

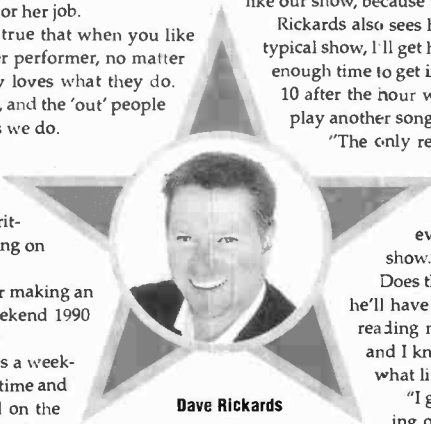
Rickards initially took an indefinite leave of absence from the show to care for his family, but he returned to his regular morning routine just a few weeks later. "I have to assume that the support from all of San Diego was helpful, because I know no other way of life," he says. "I don't know what it's like for people who don't live this way."

Stepping aside and giving up the morning show was never an option. "God, that would have been death for me," he says. "I need this job. When I had my wife's funeral and everything done, I took a week and a half off. By the time that was up, I needed to get out of the house and stop sitting around feeling sorry for myself.

"I've always been that way. Whenever I've had any kind of crisis in my life, I always found solace in my work. I always used to throw myself into my work, and that's certainly what I did this time. Is that good? Is it bad? I don't know. I don't know any other way.

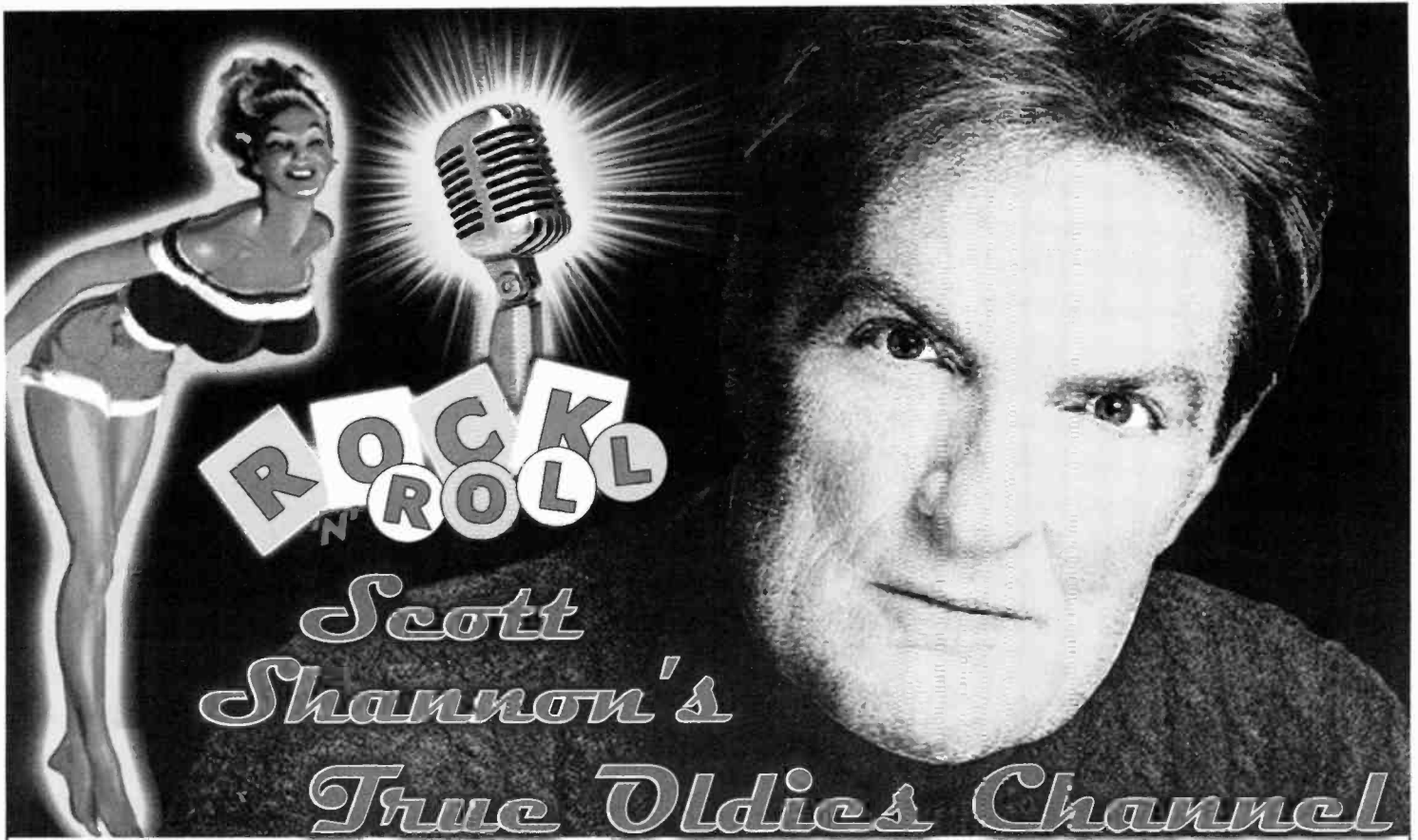
"Sometimes when you get into one of those life-changing situations, you get to reassess your situation, and that was the case for me. I was able to look at it and go, 'OK, I am a lucky son of a bitch, because this is a good job. They pay me well, and I'm able to take care of my family.'

"I have a housekeeper who comes to my house every weekday morning, and she's there when I'm leaving. She makes sure that my kids get up on time and that they have something to eat and get off to school on time. That's going to continue until I feel that my daughters are old enough to take care of themselves. But I'm lucky, because I pick them up from the bus when they get off from school, and we do homework, make dinner and hang out together.



Dave Rickards

Continued on Page 26



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Continued from Page 23

"There are many stations now that are playing pre-Beatles oldies, but they neglect 'Sittin' on the Dock of the Bay' and 'You've Lost That Lovin' Feeling' and 'Oh, Pretty Woman.' We play those songs, but we lower the rotation on them compared to some of the mainstream Oldies stations out there.

"We play hit oldies, but we also play 'Kansas City' by Wilbert Harrison, and we play a lot of early Elvis. We play Chuck Berry. We play Fats Domino. We play Connie Francis."

Good Balance

"There's a propensity for these new AM Oldies stations, like WSAI/Cincinnati and WRLL/Chicago, to play pre-Beatles music," Shannon continues. "I sampled those stations, and I didn't feel they were going to be successful in the long run, and I didn't feel that was the demo I wanted to be involved with. That's not where I wanted to be saleswise.

"Our True Oldies Channel is almost like a fraternity house party. It's a baby boomer station that plays 'Louie, Louie' and 'I Fought the Law.' It's the roots of rock 'n' roll with a lot of fun and a lot of attitude. That's going to be the key to selling the channel to advertisers and potential affiliates."

Shannon stresses that, to him, Oldies is a timeless format. "This station almost sounds like a soundtrack to TV commercials," he says. "These are the songs that you hear in the movies and at parties. It's about feeling great.

"But it's a modern radio station. We don't talk in between every record, and we don't air the old PAMS jingles. What I'm doing is the new Music of Your Life. If there's anybody playing Music of Your Life who can't sell it, they need to call me.

"People who are 58 through 62 years old these days aren't like people who were that age 20 years ago. They're still young and still vibrant, they still go to see The Rolling Stones, but they also like to hear Chubby Checker on the radio. And, I'm telling you, they've got plenty of money.

"Radio and agencies and advertisers are missing out on these people. Two of the most powerful demos right now are teenage girls between the ages of 12 and 16 and the baby boomers between 56 and 66 years old."

Rock 'N' Roll Warhead

Another important element of the True Oldies Channel is that it doesn't pretend to be a local radio station. "You don't hear a lot of choppiness in the delivery of the station," says Shannon. "We're not trying to be like some of these syndicated formats, and that makes it smoother. We don't use the 'magic calls,' where the local ID is popped in and they try to fool people into thinking it's local. People aren't that stupid.

"Let's face it, I'm dealing with a lot of fringe FM stations and a lot of AM stations and some stations that don't have big numbers to start with, so this format is what I call 'unifric.' I am not even sure that's a real world, but what that means to me is oneness. It's like the warhead of a rocket. It's one channel, one disc jockey, one tone, one personality and one direction with the music."

Will people tire of hearing Shannon all day and all night? "People don't care who is on the air," Shannon says. "In this format they want to hear the music. When I first went on with our test station in Connecticut, Irv Goldstein asked about how people were going to react with one person being on all day. He did an extensive research project where he had listeners call and write in, and not one person mentioned that it was the same guy on the air all day long. Nobody cared.

"I think this is a service that Oldies listeners will use like a News station.

Talk Host, Father, Actor

Continued from Page 24

"Everything that I do, one way or another, is generally going to end up on the air. If I end up taking my girls out to the movies, I'm going to be talking about that movie the next day on the air. I can talk about the fact that all I get to go to anymore are little-girl movies and what it's like for grown men in that situation.

"For example, we went to Hawaii at spring break. I've always wanted to do that. What never occurred to me was that I would be walking around as a single guy with two little girls in Maui — not exactly the way I had the vacation set up. These are all things that turn into conversational bits for me, and I obviously don't live a unique life. I think 50% of parents these days are single. So, in one respect, the whole process of my becoming a single parent has brought a new, relatable wrinkle to the show."

All Or None

Could Rickards picture himself working anywhere other than San Diego? "Yeah, I can," he says. "But I don't want to right now." And what of syndication? "Some days we're totally local, but other days we're talking about a national issue or perhaps an emotional or human issue that has no specific angle toward the geography of home," he says.

Inside Scott Shannon

R&R: Who started *Street Talk* at R&R?

SS: I did. I was the first *Street Talk* writer ever. And I came up with the idea to put the music on the back page. I sat down one night with my friend Bob Wilson, and we were little intimidated. I said, "You know what you need to do? You need to make the music the most important thing about this. You need to become the bible of the music industry. How about just having the top 40 on the back page of R&R?" Radio stations then started adding the highest record on R&R's chart that they weren't playing, and that's how you become a bible.

R&R: If you had to pick an all-time favorite song, what would it be?

SS: "Peggy Sue" by Buddy Holly.

R&R: If you were to pick a certain era of music, what is your favorite?

SS: I'm a big early '60s guy. I like 1960 through 1964.

R&R: Will you ever again play "Maniac" by Michael Sembello?

SS: If you do catch me playing it, I'll give you \$1,000. One time at Z100, in the middle of the day, back when we were No. 1 in New York, we only played about 90 records. I went in to the midday disc jockey and handed him "Stairway to Heaven" and said, "Just throw this in." He screamed, "What?" I replied, "Just throw it in. You got to keep 'em on their toes. You got to keep 'em reeling and keep them guessing, and that definitely keeps them guessing."

When you want to hear music from the '60s, you turn to this station. It's a powerful, emotional presentation that hits you up alongside the head and says, 'Here's what we're doin' ..."

Busy Schedule

Shannon's typical day includes at least two hours dedicated to work on the True Oldies Channel, whether he is cutting fresh breaks for the next day's morning shift or scheduling the music.

"I'm not a high-tech kind of guy," he says. "I'm still using carts on the WPLJ morning show. I have carts in my basement studio. But I understand the power of computers and high-tech broadcast equipment.

"My morning show has breaks and information that refer to what's going on that day. In other words, if the kid on *Jeopardy* wins, I talk about it that morning. If there's a football game that evening, I talk about. There are at least four or five current breaks in the morning show and three or four that rotate all day long, so it's a very current-sounding radio station.

"There's not a lot of yakking, but you can say what happened to Serena Williams last night at the U.S. Open. Those breaks are on the air within 30 minutes of when I record them. If something happens on the weekend, I update the breaks from my house."

So, does he sleep anymore? "I will tell you this: I never imagined it was going to be as much work as it is," Shannon says. "Phil Hall, Director/Programming for ABC Radio Networks in Dallas, kind of oversold me on it. He said, 'This is going to be easy for you. It'll only take you a couple of hours a week.' It's actually about two hours a day, but it's fun, and it's rewarding, and, most important, it really gives me a chance to create great radio. It's gonna be a big, big success."

To listen to Scott Shannon's True Oldies Channel, point your web browser to www.trueoldieschannel.com/live.

"In terms of syndicating the show, all we've ever done is put it on a station we bought in Temecula, CA, up in Riverside County. Would I syndicate the show? I always listen to the presentation. The only thing that frightens me about syndication is having to deal with PDs.

"We've established ourselves here in San Diego. We've proven ourselves to be a moneymaking, winning show, and any PD here who would have a problem with that can basically go to hell. But if we were to go to a new market and re-establish ourselves via syndication, we'd have to deal with nervous, hanky-twisting, panty-wringing PDs who say, 'Gee, maybe you shouldn't do this or that.' I don't need to deal with that right now."

While Rickards is the anchor of *Dave, Shelly & Chainsaw*, a sudden move to another radio station by either of his co-hosts "would be a very bad thing," he says.

"I don't like my job very much when Shelly or Chainsaw are not here," he continues. "If someone's taking a sick day, it's a noticeable thing for me as a performer. My sense of comfort really diminishes when Shelly or Chainsaw is not here. The rhythm is noticeably changed for the worse.

"I hope that's not the case for the audience, but I have to think they are in tune with the show enough to know that when one of the key players isn't there, it just doesn't sound right. Fortunately, that's never been a problem. And if one of them did say they were going to leave, I would do everything I could to talk them out of it."



Insert Clever 'Ivan Blows!' Joke Here

It's the Hurricane Ivan post-game show, brought to you by Home Depot

We've all seen the aftereffects of Hurricane Ivan's path of destruction through the Gulf Coast, but what was it like actually living through the storm? This week we talk to a few people who rode it out.

Pensacola, FL took the brunt of the blow, while nearby Mobile was also rocked. "Thank God the storm took that last-minute jog to the east, which really spared us," says Tom "Jammer" Naylor, PD of WABB/Mobile. "We were told that if Ivan had remained on its original course and come right up the center of Mobile Bay, we would have had 10-14 feet of water downtown."



Tom "Jammer" Naylor

Naylor and crew were luckier than most: His station was one of the three or so in the market that remained on the air throughout Ivan's assault. "Which is funny, because we usually get knocked off during your average thunderstorm," says Naylor, who then attempts to describe Ivan's fury: "The wind was screaming, the walls were shaking, and the windows were rattling. At least that's what I heard — I ran away."

What Naylor means is, he fled briefly to a friend's grandmother's house in Mississippi before the major part of the storm hit. "Looking back, I can honestly say that I don't know what was scarier: Ivan, or being stuck in the middle of Mississippi," he says.

Camp Bernie

In the days leading up to Ivan's landfall, Naylor's staff held several preparedness meetings. "We had a full staff meeting on Monday and a jock meeting on Tuesday, where we went over our preparations and alert levels," he says. Alert Level 1 was to remain music-intensive, interspersed with two or three updates per hour. Alert Level 2 was a 50/50 mix of music and information.

"About six hours before the storm hit we ramped up to Alert Level 3, which was a full simulcast with Fox 10 TV," says Naylor, whom you may

have seen on NBC-TV just after the storm blew through.

"I had just finished reading this long list of closings and openings," he says. "I look up, and there's Brian Williams standing in the control room. I thought, 'Holy shit! NBC's Brian Freaking Williams is in my radio station!' I had no idea he was coming in. I'm glad I had finished reading before I looked up; otherwise, I would have completely screwed up."

Williams was in town, like hundreds of other reporters, and had listened to WABB. "He told us our coverage was very local, very human and very moving," says Naylor.

"He told us, 'I really wanted to come by and say hi. You guys deserved this story; your coverage was excellent.' How cool was that?"

NBC's camera crew captured life at WABB post-Ivan. Sleeping bags were strewn all over the dimly lit station, which was operating on emergency power. "It was like 'Camp Bernie' around here," says Naylor, in a nod to WABB owner Bernie Dittman, who spent his usual long hours at the station helping out. "The place was full of nasty people who hadn't showered or slept much in four days."

Up until Sept. 22, almost a week after the storm blew through, the station remained on Alert Level 2. "We're back to normal on the air now, but there are still a lot of people without power, and we had to be there for them," says Naylor, who reports that no one on staff suffered any damage. "Except for my mental breakdown," he says, laughing.

A Little Freaky

Over in Panama City, FL, hurricane virgin Keith Allen, PD of WILN (Island 106) & WYYX (97X), got his first taste of nature's fury. "I've only been here 31/2 weeks, so it was something I'd never experienced before, and it was a little freaky," Allen says.

"But we consider ourselves very lucky. We didn't take the hit that



WE'RE FEELING RELIEVED ALREADY In the wake of Hurricane Ivan, WYOK (Hot 104)/Mobile raised funds for relief efforts. Seen here are (back, l-r) former WYOK night guy B-Dub; WZYP/Huntsville, AL morning co-host Matty; and WYOK PD/midday personality Ted Striker, staffer Q-Tip, street team leader Trey Swan, (front, l-r) morning co-host Heather Branch and interns Julie and Megan.

Pensacola or Destin or Mobile took. The biggest problem we had was that the storm spawned a bunch of tornadoes, and we had several touch-downs in the area. We had some deaths in the county, and 200 houses were damaged or destroyed."

Bigwigs pitching in to help seemed to be a common theme during this storm. Styles Media's cluster in Panama City also doubles as the company's headquarters, so owners Kim Styles and Tom DiBacco set up camp in the studios. "At one point I'd been up for about 28 hours, and some of us tapped out to get two hours' sleep," Allen says. "As the hurricane was coming onshore, the owners were on the air."

"One of the owners was producing, and Kim was actually on-air, hosting. Tom DiBacco, during the middle of the hurricane, when he shouldn't have even been outside, went out to the transmitter to try to rewire things when we went down."

At one point a tornado touched down about a mile from the studios, and power to the entire area was gone, but Styles' cluster managed to stay on the air for all but two hours — between 3-5am, when, hopefully, the general populace was trying to sleep through the madness raging just beyond their walls.

Allen's engineering staff employed MacGyver-like skills to keep the stations on. "We did a talk show and took calls as long as we could," Allen says. "It was amazing. We kept losing phone lines, so we kept having to change our phone numbers, and our engineering staff kept having to string wires up the stairs. At one point we were taking calls using a station cell phone."

Allen's stations are teaming with a bunch of organizations to raise money for recovery and rebuilding.

"We got hit, but I'm not blind to the fact that they got hit worse and that we were lucky," Allen says. "The state of Florida has been so devastated. The poor people here throughout the entire state — we can't take another one of these."

Damage Report

Once things calmed down, it was time to assess the damage. Ted Striker, PD of Cumulus CHR/Pop WYOK/Mobile, says, "We're perfectly fine — except that the top two-thirds of our tower broke off and landed in the surrounding fields in three sections." The tower was a cooperative TV/radio project, supporting WYOK and sisters WBLX/Mobile and WJLQ/Pensacola, as well as CC's WKSJ/Mobile and WPML-TV.

As we went to press, WYOK was back on the air at reduced power, along with WBLX, at reduced power from an alternate site. WPML was broadcasting its programming on sister WJTC-TV (UPN-44), while WJLQ and WKSJ remained silent.

"Most of the damage is in Pensacola, which got hit hard," says Striker. "For now, we're on generator power at the station, but we're waiting for the power to come back, which could be as long as three weeks."

Helping out takes different forms. Check out what some Clear Channel workers are doing: "A lot of employees here in Birmingham have gone down and are relieving the folks at our stations in Pensacola, which really got hit hardest," says WQEN (103.7 The Q)/Birmingham PD Tommy Chuck.

"They're giving those guys a couple of days off, because they've been going nonstop since it happened. We got hit hard, but we really didn't get nailed. There were a lot of trees down and high water and tons of rain and gusting winds here, but nothing like what they experienced down on the coast."



BEHOLD IVAN'S RAGE WILN (Island 106) & WYYX (97X) PD Keith Allen should've been fleeing from this descending tunnel as Ivan-spawned tornadoes touched down all around Panama City, FL, but the prospect of a hot sandwich at his favorite restaurant proved too alluring.



Ted Striker



Tommy Chuck

October 1, 2004

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)	8112	-59	641820	14	121/0
3	2	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	7737	+111	598424	14	121/0
2	3	ASHLEE SIMPSON Pieces Of Me (Geffen)	7099	-566	580113	19	120/0
4	4	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	6241	+80	478892	15	118/0
5	5	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	6106	+209	468694	16	118/0
8	6	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	5593	+664	424192	10	110/2
6	7	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	5415	+74	420241	12	109/0
7	8	JOJO Leave (Get Out) (BlackGround/Universal)	4738	-330	332434	25	119/0
13	9	KELLY CLARKSON Breakaway (Hollywood)	4568	+499	379085	10	105/2
23	10	DESTINY'S CHILD Lose My Breath (Columbia)	4441	+1509	329387	3	119/0
11	11	ALICIA KEYS If I Ain't Got You (J/RMG)	4404	+11	347160	21	112/0
9	12	HOUSTON f/CHINGY & MATE DOGG I Like That (Capitol)	4240	-355	278952	12	109/0
15	13	FINGER ELEVEN One Thing (Wind-up)	4084	+93	299389	19	106/1
10	14	CHRISTINA MILIAN Dip It Low (Island/DJMG)	3994	-527	296285	24	114/0
14	15	LINKIN PARK Breaking The Habit (Warner Bros.)	3985	-62	274686	10	114/0
16	16	TERROR SQUAD Lean Back (Universal)	3942	+171	313888	9	84/1
19	17	BOWLING FOR SOUP 1985 (Sivertone/Jive/Zomba)	3614	+175	220104	9	112/0
21	18	SEETHER f/AMY LEE Broken (Wind-up)	3462	+271	223849	8	102/1
12	19	NINA SKY Move Ya Body (Next Plateau/Universal)	3228	-928	246158	18	108/0
17	20	KEVIN LYTTLE Turn Me On (Atlantic)	3133	-540	293583	19	115/0
24	21	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3039	+269	207794	9	108/3
26	22	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	2990	+485	229096	4	107/6
27	23	ASHLEE SIMPSON Shadow (Geffen)	2791	+299	222721	5	115/3
18	24	NELLY My Place (Derrty/Fo' Reel/Universal)	2574	-951	147895	11	111/0
22	25	JUVENILE Slow Motion (Cash Money/Universal)	2422	-522	155311	14	88/0
25	26	C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	2295	-436	111891	5	102/0
29	27	NELLY f/CHRISTINA AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal)	2254	+417	198522	4	82/10
28	28	HILARY DUFF Fly (Buena Vista/Hollywood)	1785	-84	92262	7	96/0
31	29	NITTY Nasty Girl (Rostrum/Universal)	1772	+170	126006	7	57/4
47	30	BRITNEY SPEARS My Prerogative (Jive/Zomba)	1717	+950	136603	2	110/18
37	31	JOJO Baby It's You (BlackGround/Universal)	1627	+403	139520	3	91/6
32	32	FRANZ FERDINAND Take Me Out (Domino/Epic)	1564	+138	65831	8	83/0
34	33	VANESSA CARLTON White Houses (A&M/Interscope)	1509	+177	78927	6	96/6
36	34	KILLERS Somebody Told Me (Island/DJMG)	1431	+155	48895	6	87/4
35	35	SKYE SWEETNAM Tangled Up In Me (Capitol)	1398	+102	41036	7	81/1
38	36	GOOD CHARLOTTE Predictable (Epic)	1331	+290	66464	3	80/5
30	37	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	1293	-430	53012	9	88/0
33	38	USHER Confessions Part 2 (LaFace/Zomba)	1240	-162	71826	20	102/0
45	39	SIMPLE PLAN Welcome To My Life (Lava)	1238	+424	95821	2	83/10
44	40	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	1233	+372	78496	2	65/11
Debut	41	EMINEM Just Lose It (Shady/Aftermath/Interscope)	1125	+1125	129749	1	111/111
41	42	AKON f/STYLES P. Locked Up (SRC/Universal)	1103	+226	72897	3	36/5
42	43	MIS-TEEQ One Night Stand (Reprise)	940	+64	32559	3	65/4
Debut	44	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/DJMG)	891	+303	50040	1	79/7
40	45	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)	851	-37	41576	18	62/0
-	46	GAVIN DEGRAW I Don't Want To Be (J/RMG)	807	+205	35858	3	63/15
48	47	YELLOWCARD Only One (Capitol)	799	+75	28297	2	57/1
43	48	D12 How Come (Shady/Interscope)	709	-166	41395	16	84/0
46	49	MONICA U Should've Known Better (J/RMG)	669	-113	26719	6	54/0
39	50	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/DJMG)	599	-338	30517	10	50/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
EMINEM Just Lose It (Shady/Aftermath/Interscope)	111
LINDSAY LOHAN Rumors (Casablanca/Universal)	53
KEVIN LYTTLE Drive Me Crazy (Atlantic)	23
BRITNEY SPEARS My Prerogative (Jive/Zomba)	18
GAVIN DEGRAW I Don't Want To Be (J/RMG)	15
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	11
SIMPLE PLAN Welcome To My Life (Lava)	10
NELLY f/C. AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal)	10
NELLY Over And Over (Derrty/Fo' Reel/Universal)	10
DIRTY VEGAS Walk Into The Sun (Capitol)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD Lose My Breath (Columbia)	+1509
EMINEM Just Lose It (Shady/Aftermath/Interscope)	+1125
BRITNEY SPEARS My Prerogative (Jive/Zomba)	+950
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+664
KELLY CLARKSON Breakaway (Hollywood)	+499
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+465
SIMPLE PLAN Welcome To My Life (Lava)	+424
NELLY f/C. AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal)	+417
JOJO Baby It's You (BlackGround/Universal)	+403
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+372

New & Active

THREE DAYS GRACE Just Like You (Jive/Zomba)
Total Plays: 490, Total Stations: 49, Adds: 1

CROSSFADE Cold (Columbia)
Total Plays: 438, Total Stations: 41, Adds: 0

JOSS STONE You Had Me (S-Curve/EMC)
Total Plays: 428, Total Stations: 44, Adds: 5

BUSTED What I Go To School For (Universal)
Total Plays: 367, Total Stations: 39, Adds: 1

N.O.R.E. f/NINA SKY & DADDY... Oye Mi Canto (Def Jam/DJMG)
Total Plays: 322, Total Stations: 17, Adds: 8

JESSE MCCARTNEY Beautiful Soul (Hollywood)
Total Plays: 292, Total Stations: 38, Adds: 6

JOHN MAYER Daughters (Awards/Columbia)
Total Plays: 240, Total Stations: 19, Adds: 4

LINDSAY LOHAN Rumors (Casablanca/Universal)
Total Plays: 234, Total Stations: 71, Adds: 53

LL COOL J Hush (Def Jam/DJMG)
Total Plays: 230, Total Stations: 19, Adds: 6

KEVIN LYTTLE Drive Me Crazy (Atlantic)
Total Plays: 43, Total Stations: 26, Adds: 23

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

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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

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October 1, 2004

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)	3674	+46	69588	14	59/0
2	2	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	3435	+38	65225	15	57/0
4	3	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3233	+113	60975	15	57/0
5	4	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	3203	+238	60676	13	57/0
3	5	ASHLEE SIMPSON Pieces Of Me (Geffen)	3007	-193	56527	18	55/0
7	6	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	2480	+390	44433	10	49/0
6	7	JOJO Leave (Get Out) (BlackGround/Universal)	2321	-205	44907	24	50/0
17	8	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	2147	+288	39175	9	51/1
13	9	BOWLING FOR SOUP 1985 (Silverstone/Jive/Zomba)	2117	+149	38061	9	53/0
12	10	SEETHER f/AMY LEE Broken (Wind-up)	2106	+120	37716	10	54/0
9	11	FINGER ELEVEN One Thing (Wind-up)	2057	+5	37613	18	51/0
18	12	KELLY CLARKSON Breakaway (Hollywood)	2038	+242	38996	10	50/1
16	13	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	2025	+126	37053	11	50/2
8	14	LINKIN PARK Breaking The Habit (Warner Bros.)	1960	-112	36118	9	50/1
28	15	DESTINY'S CHILD Lose My Breath (Columbia)	1524	+638	28315	3	54/5
14	16	CHRISTINA MILIAN Dip It Low (Island/DJMG)	1480	-472	29275	25	42/1
10	17	KEVIN LYTTLE Turn Me On (Atlantic)	1427	-602	25838	19	37/0
25	18	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	1413	+352	26957	4	49/3
11	19	NINA SKY Move Ya Body (Next Plateau/Universal)	1396	-628	23260	16	37/0
21	20	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1376	+26	24973	8	50/2
20	21	C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	1375	-46	24245	5	44/0
19	22	ALICIA KEYS f/ Ain't Got You (J/RMG)	1357	-176	23459	20	38/0
23	23	ASHLEE SIMPSON Shadow (Geffen)	1339	+154	23401	4	51/2
15	24	NELLY My Place (Derrty/Fo' Reel/Universal)	1314	-618	22980	11	34/0
24	25	TERROR SQUAD Lean Back (Universal)	1144	+43	21568	7	43/0
29	26	NELLY f/CHRISTINA AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal)	985	+162	18938	3	44/6
27	27	HILARY DUFF Fly (Buena Vista/Hollywood)	892	-47	16333	6	38/2
26	28	JUVENILE Slow Motion (Cash Money/Universal)	775	-221	15163	12	25/0
30	29	NITTY Nasty Girl (Rostrum/Universal)	764	+109	13418	4	33/2
37	30	JOJO Baby It's You (BlackGround/Universal)	713	+248	14998	3	40/8
32	31	VANESSA CARLTON White Houses (A&M/Interscope)	675	+42	14325	6	35/1
34	32	FEEL She Makes Makeup Look Good (Curb)	550	+1	9023	9	15/0
Debut	33	BRITNEY SPEARS My Prerogative (Jive/Zomba)	548	+408	10213	1	41/19
38	34	KILLERS Somebody Told Me (Island/DJMG)	540	+83	9845	3	30/2
31	35	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	536	-105	8813	9	25/1
33	36	USHER Confessions Part 2 (LaFace/Zomba)	464	-159	8716	17	20/0
35	37	FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	460	-57	9101	12	14/0
36	38	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)	456	-54	7822	18	14/1
42	39	GOOD CHARLOTTE Predictable (Epic)	412	+75	8670	3	24/2
39	40	BURKE RONEY Wendy (R World/Ryko)	400	+4	5766	6	12/0
Debut	41	EMINEM Just Lose It (Shady/Aftermath/Interscope)	391	+391	7684	1	48/48
40	42	TOM KAFAFIAN Can't Change Me (Great Escape)	384	0	5195	5	10/0
43	43	FRANZ FERDINAND Take Me Out (Domino/Epic)	354	+27	5967	5	19/1
50	44	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	349	+134	6096	2	26/3
Debut	45	SIMPLE PLAN Welcome To My Life (Lava)	348	+138	7621	1	28/8
47	46	AKON f/STYLES P. Locked Up (SRC/Universal)	295	+45	5477	2	16/3
46	47	SKYE SWEETNAM Tangled Up In Me (Capitol)	288	+34	4549	6	16/0
44	48	BROOKE HOGAN Everything To Me (Transcontinental/4)	279	-17	6026	12	13/0
Debut	49	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/DJMG)	267	+191	5180	1	24/7
41	50	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/DJMG)	266	-97	3574	7	9/0

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 9/19 - Saturday 9/25.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
EMINEM Just Lose It (Shady/Aftermath/Interscope)	48
BRITNEY SPEARS My Prerogative (Jive/Zomba)	19
LINDSAY LOHAN Rumors (Casablanca/Universal)	15
JOJO Baby It's You (BlackGround/Universal)	8
SIMPLE PLAN Welcome To My Life (Lava)	8
C. MILIAN f/J. BUDDEN Whatever U Want (Island/DJMG)	7
NELLY f/C. AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal)	6
NELLY Over And Over (Derrty/Fo' Reel/Universal)	6
DESTINY'S CHILD Lose My Breath (Columbia)	5
LL COOL J Hush (Def Jam/DJMG)	5
DAVID MARTIN Chillin' (Independent)	5
N.D.R.E. f/NINA SKY & OADY... Oye Mi Canto (Def Jam/DJMG)	4
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	3
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3
AKON f/STYLES P. Locked Up (SRC/Universal)	3
AARON BRADY Admit It's Over (Independent)	3
KEVIN LYTTLE Drive Me Crazy (Atlantic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD Lose My Breath (Columbia)	+638
BRITNEY SPEARS My Prerogative (Jive/Zomba)	+408
EMINEM Just Lose It (Shady/Aftermath/Interscope)	+391
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+390
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+352
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+288
JOJO Baby It's You (BlackGround/Universal)	+248
KELLY CLARKSON Breakaway (Hollywood)	+242
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+238
C. MILIAN f/J. BUDDEN Whatever U Want (Island/DJMG)	+191
NELLY f/C. AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal)	+162
ASHLEE SIMPSON Shadow (Geffen)	+154
LINDSAY LOHAN Rumors (Casablanca/Universal)	+150
BOWLING FOR SOUP 1985 (Silverstone/Jive/Zomba)	+149
SIMPLE PLAN Welcome To My Life (Lava)	+138
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+134
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+126
SEETHER f/AMY LEE Broken (Wind-up)	+120
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+113
NITTY Nasty Girl (Rostrum/Universal)	+109
KILLERS Somebody Told Me (Island/DJMG)	+83
GOOD CHARLOTTE Predictable (Epic)	+75
LL COOL J Hush (Def Jam/DJMG)	+51
MAROON 5 She Will Be Loved (Octone/J/RMG)	+46
AKON f/STYLES P. Locked Up (SRC/Universal)	+45
NELLY Over And Over (Derrty/Fo' Reel/Universal)	+45
JESSE MCCARTNEY Beautiful Soul (Hollywood)	+44
TERROR SQUAD Lean Back (Universal)	+43
VANESSA CARLTON White Houses (A&M/Interscope)	+42
U2 Vertigo (Interscope)	+41

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ON THE RECORD

With
Ike Douglas
PD, KMXF/Fayetteville, AR



In Fayetteville, AR we at KMXF are gearing up for another exciting year of, hopefully, watching the Razorback football team win some games. If not, at least we have our music! • Right now we're playing several solid hits, with songs like Avril Lavigne's "My Happy Ending," Maroon 5's "She Will Be Loved," Ryan Cabrera's "On the Way Down" and Black Eyed Peas' "Let's Get It Started." • We're having good luck on the phones with Finger Eleven's "One Thing," Modest Mouse's "Float On," Nelly's "My Place," Houston's "I Like That" and Counting Crows' "Accidentally in Love." Some titles that have been working for us at night include Ciara's "Goodies" and the new song from Frickin' A, "Trend." These are two songs you should at least put into your nighttime rotation — now! • And, finally, we have experienced some early hit indication from our listeners on these titles: Switchfoot's "Dare You to Move," Bowling For Soup's "1985" and Dashboard Confessional's "Vindicated." R.I.P Rick James, and go Razor-backs!

Maroon 5 (Octone/J/RMG) hold on to No. 1, while Avril Lavigne (Arista/RMG) trades places with Ashlee Simpson (Geffen), putting them at Nos. 2* and 3, respectively ... Ciara f/Petey Pablo (LaFace/Zomba) move up 8-6* ... Kelly Clarkson (Hollywood) cracks the top 10, rising 13-9*. She's followed by Destiny's Child (Columbia), who score Most Increased Plays for the third week in a row, up 1,509 and rocketing 23-10* ... Finger Eleven (Wind-up) are simmering right below the top 10, jumping 15-13* ... Seether f/Amy Lee (Wind-up) kick up 21-18* ... Usher f/Alicia Keys (LaFace/Zomba) climb 26-22*, with Ashlee Simpson (Geffen) hot on their heels as she jumps 27-23* ... Nelly f/Christina Aguilera (Derrty/Fo' Reel/Universal) tilt up 29-27* ... Nitty (Rostrum/Universal) rises 31-29* ... Britney Spears (Jive/Zomba) vaults 47-30* ... JoJo's (BlackGround/Universal) followup runs up 37-31* ... Simple Plan (Lava) jump 45-39*, with Trick Daddy (Slip-N-Slide/Atlantic) rolling up 44-40* right behind them ... The Killers (Island/IDJMG) rise 36-34*, and Good Charlotte (Epic) predictably ascend 38-36* ... Chart debuts: Eminem (Shady/Aftermath/Interscope) at No. 41* (he also picks up Most Added, with an incredible 111 adds) and Christina Milian f/Joe Budden (Island/IDJMG) at No. 44*.

— Keith Berman, Associate Radio Editor



ON THE RISE

ARTIST: Gavin DeGraw

LABEL: J/RMG

By CARRIE HAYWARD/ASSOCIATE EDITOR

Gavin DeGraw's success story, like his music, is something of a new twist on a time-worn tale. Unlike many of today's stars, he has built his reputation and following more through hard work than dumb luck (or reality-TV appearances). And while the story has its fairy-tale elements — garnering a record-deal offer after his first gig, playing Clive Davis' artist-breaking Grammy party — it's what DeGraw has done with those breaks that sets him apart.

DeGraw has been playing and singing since the age of 8, and he took up songwriting when his family got tired of hearing Elton John and Billy Joel tunes. Discovering the sounds of Sam Cooke and Ray Charles opened up a whole new world for the young artist, affecting his songwriting and his vocal delivery.

Although he tried studying music at Ithaca College in New York and, later, Berklee College of Music in Boston, DeGraw dropped out of both within a year. The singer-songwriter eventually moved back home to the Catskill Mountains in upstate New York and worked as a manual laborer to save up for his move to Manhattan in 1998.

DeGraw's formula for success as a musician proved to be the tried-and-true: working a series of day jobs while gigging regularly at night. Although he was offered a development deal by RCA Records after his first gig, he chose instead to hone his skills through more writing and performing. In 1999 DeGraw jumped the line at amateur night at the Upper West Side ballroom Wilson's by pretending to be a professional and so impressed club owner

Debbie Wilson that she signed on to be his manager the next day.

However, the rest was not history. DeGraw continued to perform, working his way up to residencies at local clubs and opening slots at larger venues. Wilson introduced him to producer Nile Rodgers, who brought DeGraw to the attention of legendary starmaker Clive Davis. Davis was so impressed he asked DeGraw to perform at his annual pre-Grammy fete — an honor previously bestowed upon then-unknown Alicia Keys. Then the rest was history.

DeGraw signed with Davis' J Records and went to Los Angeles to record his debut album, *Chariot*. Working in the studio was a new process for an artist who had been almost exclusively a performer. "At first I felt out of my element, because you have to learn the language and the science of making a record," DeGraw says. "It's a real process to get to the point where



it doesn't sound like it's a process."

He has applied the same work ethic to supporting the album through appearances and interviews, and the effort is paying off. DeGraw has developed a strong fan base, his song "I Don't Wanna Be" became the theme to the WB's *One Tree Hill*, his album has sold more than 300,000 copies, and this summer's headlining tour sold out.

Now DeGraw has taken the unusual step of re-releasing his debut as a double album featuring a disc of new live acoustic recordings. Called *Chariot Stripped*, the second disc is the result of a two-day N.Y.C. recording session in which DeGraw and a cherry-picked roster of musicians performed the 11 songs from the original *Chariot* album live.

Of his building buzz, DeGraw says, "I'm not that interested in being liked for the wrong reasons. Writing and playing songs and making a connection with people — those things make a lot more sense to me than trying to be the next big thing."

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America's Best Testing CHR/Pop Songs
12+ For The Week Ending 10/1/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Breakaway (Hollywood)	4.35	4.30	90%	10%	4.49	4.36	4.39
MAROON 5 She Will Be Loved (Octone/J/RMG)	4.26	4.19	97%	26%	4.36	4.25	4.39
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4.16	4.07	99%	26%	4.21	4.21	4.12
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4.08	4.09	91%	14%	4.27	4.12	3.95
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4.08	4.07	83%	13%	4.26	4.11	4.03
SEETHER f/AMY LEE Broken (Wind-up)	4.04	3.92	81%	15%	4.09	4.04	4.11
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	4.02	4.00	83%	13%	4.44	3.79	3.85
ASHLEE SIMPSON Shadow (Geffen)	3.97	-	83%	13%	4.26	3.98	3.94
LINKIN PARK Breaking The Habit (Warner Bros.)	3.92	3.82	90%	23%	3.82	3.92	4.08
DASHBOARD C. Vindicated (Vagrant/Interscope)	3.90	-	65%	13%	4.10	3.68	4.03
FINGER ELEVEN One Thing (Wind-up)	3.89	3.77	84%	23%	3.93	3.91	3.85
ASHLEE SIMPSON Pieces Of Me (Geffen)	3.86	3.96	99%	40%	3.92	4.02	3.82
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.82	3.89	98%	35%	3.70	3.76	3.90
JOJO Leave (Get Out) (BlackGround/Universal)	3.81	3.85	98%	43%	3.75	3.64	3.89
HOOBASTANK The Reason (Island/IDJMG)	3.76	3.81	99%	58%	3.47	3.77	4.14
ALICIA KEYS If I Ain't Got You (J/RMG)	3.61	3.56	96%	40%	3.43	3.57	3.97
NELLY My Place (Derrty/Fo' Reel/Universal)	3.55	3.45	85%	26%	3.43	3.53	3.63
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	3.47	3.40	90%	38%	3.49	3.44	3.45
HILARY DUFF Fly (Buena Vista/Hollywood)	3.47	3.45	74%	18%	3.37	3.46	3.56
USHER Confessions Part 2 (LaFace/Zomba)	3.46	3.47	95%	49%	3.49	3.53	3.64
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	3.46	3.21	77%	28%	3.50	3.56	3.19
C. AGUILERA... Car Wash (DreamWorks/Geffen/Interscope)	3.45	3.52	79%	21%	3.71	3.18	3.49
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	3.42	-	60%	16%	3.49	3.44	3.47
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.39	3.46	94%	50%	3.19	3.49	3.33
NINA SKY Move Ya Body (Next Plateau/Universal)	3.34	3.31	95%	50%	3.17	3.34	3.43
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3.34	3.31	84%	33%	3.36	3.36	3.25
TERROR SQUAD Lean Back (Universal)	3.34	3.36	84%	33%	3.47	3.30	3.39
KEVIN LYTTLE Turn Me On (Atlantic)	3.29	3.34	94%	51%	2.95	3.39	3.38
JUVENILE Slow Motion (Cash Money/Universal)	3.19	3.04	88%	46%	2.99	3.47	3.32

Total sample size is 417 respondents. Total average favorability estimates are based on a scale of 1-5. (1=disklike 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

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	470	-15	14	4/0
3	2	MAROON 5 She Will Be Loved (Octone/J/RMG)	437	-6	9	3/0
2	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	436	-22	16	5/0
5	4	K-OS Crabbuckit (Astralwerks/Virgin)	419	+35	8	6/0
4	5	LINKIN PARK Breaking The Habit (Warner Bros.)	419	+28	8	3/0
13	6	DESTINY'S CHILD Lose My Breath (Columbia)	390	+104	2	4/0
10	7	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	380	+54	7	4/0
6	8	ASHLEE SIMPSON Pieces Of Me (Geffen)	340	-29	12	3/0
21	9	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	317	+90	4	4/0
8	10	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	314	-27	9	2/0
14	11	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	312	+35	4	4/0
9	12	KESHIA CHANTE Does He... (Vik/BMG Music Canada)	299	-34	13	4/0
22	13	SIMPLE PLAN Welcome To My Life (Lava)	286	+60	2	5/0
12	14	TERROR SQUAD Lean Back (Universal)	285	-7	11	4/0
7	15	NELLY My Place (Derrty/Fo' Reel/Universal)	284	-74	9	4/0
11	16	JOJO Leave (Get Out) (BlackGround/Universal)	279	-30	16	4/0
16	17	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	274	+16	6	1/0
17	18	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	250	-2	12	3/0
19	19	KEVIN LYTTLE Turn Me On (Atlantic)	242	+1	12	5/0
23	20	KELLY CLARKSON Breakaway (Hollywood)	221	+12	4	3/0
18	21	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	207	-44	20	5/0
24	22	SEETHER f/AMY LEE Broken (Wind-up)	205	0	18	2/0
15	23	NINA SKY Move Ya Body (Next Plateau/Universal)	203	-56	18	6/0
25	24	C. AGUILERA... Car Wash (DreamWorks/Geffen/Interscope)	185	0	3	5/0
28	25	KILLERS Somebody Told Me (Island/IDJMG)	161	+25	2	3/0
Debut	26	SARAH SLEAN Lucky Me (Warner Music Canada)	158	+31	1	3/0
26	27	HILARY DUFF Fly (Buena Vista/Hollywood)	155	+13	3	4/0
27	28	LL COOL J Headsprung (Def Jam/IDJMG)	140	-2	3	1/0
20	29	JUVENILE Slow Motion (Cash Money/Universal)	140	-89	11	2/0
Debut	30	KYPRIOS Never Say Goodbye (Sony Music Canada)	135	+29	1	3/1

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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancon. © 2004. R&R, Inc.



PIMP MY NELLY The promotional geniuses at WHTZ (Z100)/New York just wrapped up their Pimp My Summer contest, which awarded a Chrysler 300 pimped out by Nelly to a Tri-State resident. Seen here post-pimping are (l-r) Z100 morning show member Scotty B and Promotions Director Brian D'Aurelio, Nelly and Z100 morning stuntboy Greg T and Director/Marketing Paul Miraldi.



NOT A WRONG LAUNCH Curb recording artist Kimberley Locke stopped into Launch Radio Network's studio to chat about her album, Wrong. Seen here taking a moment to sparkle for the camera are (l-r) Locke and Launch's Lauren Moraski.

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Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., WFLY/Albany, NY; WKXG/Boston, MA; WCGO/Columbus, GA) with their respective owners and advertising agencies.

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* Monitored Reporters
180 Total Reporters
121 Total Monitored
59 Total Indicator



Resurrecting West Coast Hip-Hop

Does The Game have what it takes?

The West Coast has made several recent unsuccessful attempts at cultivating new hip-hop talent. Unlike the days of N.W.A., 2Pac and Snoop Dogg, most of the artists coming out of the West these days fail to establish themselves commercially and fall short of becoming career artists. But the West Coast just got a much needed hip-hop injection with The Game, Aftermath/G Unit's newest star, who is set to give Cali something to boast about.

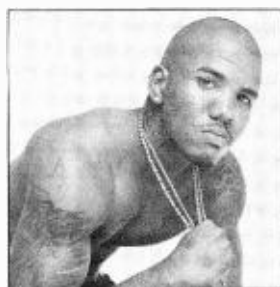
The Game was raised in Compton, CA, where his early rap influences came from N.W.A. "I was straight out of Compton," he says. "I'm from the home of N.W.A. I grew up in the midst of that '100 Miles & Runnin',' 'Straight Outta Compton' and that gangsta shit."

Seeing his mother only every two weeks and having no contact at all with his father, The Game was a troubled youth, which led him to take refuge in a boy's home. As he grew older, he followed in the steps of his older brother and started gang-banging, stealing cars and selling drugs. Things took a turn, though, when The Game nearly lost his life during an attempted robbery.

"These guys tried to rob me at my dope spot," says The Game. "Three of them kicked in the door with guns. I tussled with the biggest one and tried to get the gun away from him. When I started easing it away, he felt he was losing the battle, and he just started popping. I don't think he meant to shoot me, because I seen it in his eyes. He didn't want to shoot, but I put him in that position. If the roles were reversed, I would have shot too."

The Game was in a coma for nearly 24 hours, and when he woke up he was a new man. After recuperating from his wounds, The Game wanted a lifestyle change, but he didn't quite know what course to take. He started writing in a notebook with the hope of finding a plan for himself. His writings soon turned into stories of his life, which would eventually lead him to rap about those experiences.

"I always was a fan of hip-hop, but I really started to listen," he says. "I studied all the classics — Nas, Jay-Z, Snoop Dogg, the old N.W.A. I got



The Game

really deep into it and soaked it in. After listening to them collectively for four to six months, I became all of them rolled into one."

The Game found that rapping was a way to escape the lifestyle he had prior to his near-death experience. "I wasn't trying to become The Game or trying to get a deal," he says. "I was just doing it because I didn't have shit else to do, and I got tired of living the lifestyle I was living. I almost died. I wasn't trying to be a rapper."

The Game eventually caught the attention of Dr. Dre, who produced The Game's highly anticipated debut album. Quite an accomplishment for a guy who started rapping only three years ago. I spoke to The Game recently about how he came so far in such a short time and how he plans to shine the light back on West Coast hip-hop.

R&R: Tell us what went down before Dr. Dre first heard you rap. Did you have to send him your demo?

TG: I just went to the Bay and recorded. I didn't even know the recording pattern. I didn't know how to format songs, how to write. I didn't know what a hook was. I didn't know any of that. I thought a hook was some shit off a fishing pole.

They asked me if I was ready to do this hook, and I'm like, "What the fuck is he talking about?" When they said, "Write a 16," I was like, "I can't do this." I ended up doing a 28-song demo in seven days, and it sounded like a bunch of freestyles, since I didn't know how to format songs yet.

I brought it back to the hood, and people were really feeling it. They were saying my demo was better than albums that were coming out. At that point my brother and me started giving it away around the neighborhood. It fell into the hands of D Mac, who is one of my business partners today, and he knew somebody that knew somebody that knew Dr. Dre. Dre heard it and wanted to sign me, but I was back in the Bay, recording again. Five days after they called me I came back.

R&R: When they told you that Dr. Dre wanted to sign you, what went through your mind?

TG: I didn't really believe them until I got back and they took me to meet him. We played one song for him, and he cut it off after the first verse. I thought he was going to say he didn't like it, but he said he wanted to sign me, and that's what he did.

R&R: Once you got signed in 2002, did you get a crash course in artist development?

TG: It was the hardest shit ever in life, developing into the artist I am now from the artist I was. When I signed with Dre I didn't know how to write songs. He doesn't know that, but he'll know when he reads this article. I was just fresh. It's like this with Dre: If it isn't 100%, it's wack. If it ain't perfect, it's wack. It ain't no in the middle; it ain't. "It's an OK song"; it ain't. "Cool, we can work on it." If it isn't perfect, it's wack. He don't want to work on it, he don't want to revise it, he don't want to do it over the next beat. That's what turned into two years and seeing Rakim come and go, seeing 50 blow, seeing Banks and Buck get out. Now it's my turn.

R&R: Since there aren't many new artists coming out of the West Coast, do you feel as though you have something to prove?

TG: A lot of people ask me how I feel about having the weight of Cali

"A lot of people ask me how I feel about having the weight of carrying Cali on my shoulders. I don't think it's a weight, because half the stuff out in the rap game today is bubblegum bullshit."

on my shoulders. I don't think it's a weight, because half the stuff out in the rap game today is bubblegum bullshit. I just keep getting better with every song. I got Dre telling me that, I got Eminem telling me that, I got 50, and I've had conversations with Nas. All of them respect me as an artist.

Most of the rappers out there are garbage. Rap isn't how it used to be. I remember when you could count the MCs on two hands, when it was Pac, Nas, Big, Snoop, Dre. Who else? We might be missing a couple, but it wasn't 4 million rappers trying to get a deal and a million. Now you got to have a Maybach in your video and a female with a phat ass. That's taking the easy way out. Nobody wants to make real songs no more.

Nobody wants to take the time to draw up that concept and paint that picture for the viewers to understand. Everybody just wants to illuminate the bullshit. That ain't your car, that ain't your house, that probably ain't your chain, and them ain't your homies behind you, those are prop people. I don't understand where this shit is going, man. I'm trying to get in, secure the future of my family, and get out. I feel like hip-hop is dying. I'm trying to save it.

"I'm trying to get in, secure the future of my family, and get out. I feel like hip-hop is dying. I'm trying to save it."

R&R: It's crazy that you just started rapping three years ago and now have an album produced by Dr. Dre and ties to Eminem and 50 Cent. Has it been a whirlwind for you?

TG: I'm just now starting to realize it and appreciate everything for what it is. It's just now starting to hit me. It happened so fast that I never got a chance to enjoy being excited and altering my state of mind and changing my life. I'm just now starting to reap the benefits of that. I'm excited and happy to be where I'm at. I love my whole camp, and I ap-

preciate all the love on the streets that the fans are showing me.

R&R: What is the title of your upcoming album, and when does it hit the streets?

TG: It's titled *Nigga Witta Attitude Vol. 1*, and it's in stores Dec. 7. Cop 10 and tell a friend. I feel like everyone who worked on my album are all the people I need to work with to make a classic album come together. I could have worked with Dr. Dre and nobody else and been totally happy with my project, but I also got two from Kanye West and two from Jus Blaze. I got a Timbaland track. I got Hi-Tech. I got some hot shit.

There aren't any comball producers on my shit. At the end of the day, I had all the hot beats. All I had to do is come through lyrically, which is easy for me. We have a classic album. It's 17 songs, no bullshit. We cutting straight to the chase, and we gon' become a hip-hop legend with this one.

R&R: What are some of your favorite songs on the album?

TG: "Church for Thugs," look out for that. Jus Blaze produced it. It'll be a hip-hop classic. It's so real. It's church for thugs — it says it all in the name. If you hear the names of my joints, it's all in their names. "Best Believe Our Dream" — Kanye West produced that — and there's another joint called "Where I'm From," produced by Dr. Dre. That's just all Cali.

R&R: Your single "Westside Story" is being binged at numerous stations. How does it make you feel to finally hear it being played?

TG: To tell you the truth, to hear myself on the radio is not a big deal to me. You ever had a picture of yourself that everybody in your family thinks is a nice picture, but you think it's garbage? That's how I am with myself. When I hear myself or see myself in a magazine, I'm like, "Damn, I don't really like this picture." I'm my worst critic. Believe me, I'm excited, and I'm happy for myself and the people in my immediate circle who appreciate what I'm doing, but besides that, it's really not a big deal to me. I'm more worried about what they gon' put on my headstone when I die.

R&R: What do you think your album will do for the future of hip-hop music on the West Coast?

TG: I'm not really too worried about the future of hip-hop. I'm not Jesus Christ. I let him worry about that type of stuff. Me, I'm just worried about feeding my son at this point.

October 1, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	6732	-64	751004	17	87/0
2	2	TERROR SQUAD Lean Back (Universal)	6498	-286	614878	16	83/0
3	3	NELLY My Place (Derrty/Fo' Reel/Universal)	5496	-67	479129	11	83/0
5	4	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	5471	+898	556420	6	85/0
6	5	AKON f/STYLES P. Locked Up (SRC/Universal)	4789	+422	475244	23	71/0
4	6	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	4569	-424	434502	19	79/0
7	7	LL COOL J Headsprung (Def Jam/IDJMG)	3907	-230	403557	13	84/0
8	8	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3274	-415	293730	28	71/0
9	9	JUVENILE Slow Motion (Cash Money/Universal)	3223	-184	389350	24	82/0
14	10	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3118	+609	238695	5	80/4
17	11	DESTINY'S CHILD Lose My Breath (Columbia)	3005	+945	335867	3	83/3
10	12	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	2951	-293	330122	13	72/0
13	13	J-KWON You & Me (So So Def/Zomba)	2598	+31	177338	10	67/0
22	14	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Def Jam/IDJMG)	2405	+659	285075	7	65/6
11	15	KEVIN LYTTLE Turn Me On (Atlantic)	2320	-559	236970	23	71/0
16	16	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	2286	+131	277859	11	76/2
15	17	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	2284	+18	259788	8	68/0
12	18	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	2223	-365	203127	20	71/0
25	19	LL COOL J Hush (Def Jam/IDJMG)	1954	+543	169645	3	69/3
24	20	CHINGY Balla Baby (DTP/Capitol)	1827	+414	132723	5	73/0
18	21	T.I. Let's Get Away (Grand Hustle/Atlantic)	1614	-313	131350	15	60/0
23	22	LIL SCRAPPY No Problem (BME/Reprise)	1604	+100	192100	12	58/0
31	23	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	1599	+544	197095	4	70/23
30	24	FABLOUDS Breathe (Atlantic)	1404	+342	157437	4	71/1
26	25	213 Groupie Luv (TVT)	1369	-34	120206	10	46/0
27	26	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	1230	-20	141381	11	55/0
Debut	27	EMINEM Just Lose It (Shady/Aftermath/Interscope)	1088	+1088	135263	1	78/78
28	28	MONICA U Should've Known Better (J/RMG)	1031	-128	112151	16	48/1
29	29	LLOYD BANKS I'm So Fly (Interscope)	952	-161	63073	7	56/0
32	30	YONNIE f/YING YANG TWINS In Da Club (Universal)	950	-87	41295	6	49/0
40	31	GAME f/50 CENT Westside Story (Aftermath/G-Unit/Interscope)	933	+173	122228	4	25/2
38	32	JOJO Baby It's You (Blackground/Universal)	892	+99	73148	3	34/1
35	33	XZIBIT Muthaf**ka (Columbia)	864	+17	47087	5	45/0
33	34	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	840	-196	95979	6	51/0
41	35	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	815	+65	138448	12	25/0
42	36	RUPEE Tempted To Touch (Atlantic)	782	+48	74902	6	47/3
39	37	GUERILLA BLACK f/BEENIE MAN Compton (Virgin)	767	-26	69216	9	47/1
36	38	TWISTA f/R. KELLY So Sexy (Atlantic)	729	-99	89226	15	40/0
37	39	NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	717	-88	57321	4	14/1
34	40	YOUNG BUCK Let Me In (Interscope)	704	-175	90824	14	60/0
50	41	YOUNG BUCK Shorty Wanna Ride (Interscope)	640	+256	49328	2	40/2
45	42	NB RIDAZ Pretty Girl (Upstairs)	594	+111	34470	2	18/14
Debut	43	LIL' WAYNE Go DJ (Cash Money/Universal)	542	+187	71753	1	26/4
44	44	SILKK THE SHDCKER f/MASTER P We Like Dem Girls (New No Limit/Koch)	522	-36	54746	8	30/1
46	45	JOHN LEGEND Used To Love You (Columbia)	517	+73	42614	2	34/3
Debut	46	NELLY Over And Over (Derrty/Fo' Reel/Universal)	515	+413	36735	1	4/2
43	47	PITBULL Back Up (TVT)	465	-221	32661	13	33/0
49	48	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	448	+60	64042	3	8/0
Debut	49	PITBULL Dammit Man (TVT)	424	+84	63543	1	26/8
Debut	50	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	408	+261	36498	1	34/3

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
EMINEM Just Lose It (Shady/Aftermath/Interscope)	78
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	38
TERROR SQUAD Take Me Home (Universal)	37
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	23
NB RIDAZ Pretty Girl (Upstairs)	14
LINDSAY LOHAN Rumors (Casablanca/Universal)	11
JON B. Lately (Sanctuary/SRG)	11
TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	10
LIL' JON & THE EASTSIDE BOYZ What You Gonna Do? (TVT)	10
PITBULL Dammit Man (TVT)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Just Lose It (Shady/Aftermath/Interscope)	+1088
DESTINY'S CHILD Lose My Breath (Columbia)	+945
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+898
N.O.R.E. f/NINA SKY & DADDY... Oye Mi Canto (Def Jam/IDJMG)	+659
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+609
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+544
LL COOL J Hush (Def Jam/IDJMG)	+543
AKON f/STYLES P. Locked Up (SRC/Universal)	+422
CHINGY Balla Baby (DTP/Capitol)	+414
NELLY Over And Over (Derrty/Fo' Reel/Universal)	+413

New & Active

LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)
Total Plays: 392, Total Stations: 27, Adds: 0

MOBB DEEP Real Gangstaz (Violator/Zomba)
Total Plays: 358, Total Stations: 25, Adds: 0

JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)
Total Plays: 350, Total Stations: 44, Adds: 38

I-20 f/LUDACRIS Break Bread (DTP/Capitol)
Total Plays: 291, Total Stations: 20, Adds: 0

MANNIE FRESH Real Big (Cash Money/Universal)
Total Plays: 286, Total Stations: 20, Adds: 0

TQ Right On (Hub/Lightyear)
Total Plays: 286, Total Stations: 12, Adds: 0

PLAY-N-SKILLZ Call Me (Universal)
Total Plays: 272, Total Stations: 23, Adds: 1

C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)
Total Plays: 270, Total Stations: 14, Adds: 0

BEENIE MAN King Of The Dancehall (Virgin)
Total Plays: 249, Total Stations: 13, Adds: 0

LIL' JON & THE EASTSIDE BOYZ What You Gonna Do? (TVT)
Total Plays: 231, Total Stations: 17, Adds: 10

Songs ranked by total plays

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

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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each depart 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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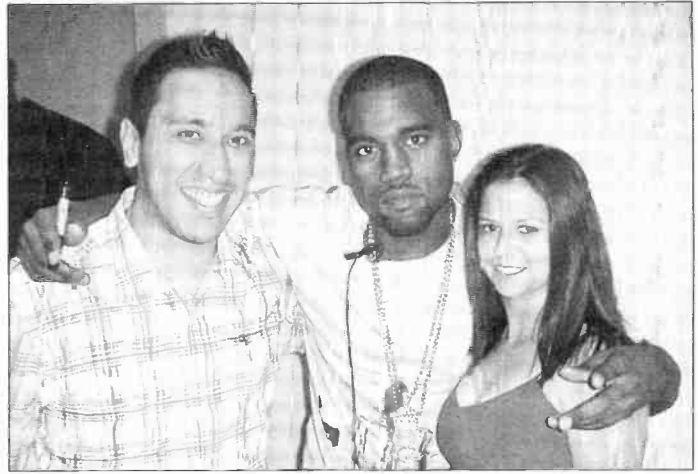
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RANK ARTIST TITLE LABEL

- 1 **TERROR SQUAD** f/FAT JOE Lean Back (Universal)
- 2 **CIARA** f/PETEY PABLO Goodies (LaFace/Zomba)
- 3 **AKON** f/STYLES P Locked Up (SRC/Universal)
- 4 **SNOOP DOGG** Drop It Like It's Hot (Star Trak)
- 5 **LL COOL J** Headsprung (Def Jam/IDJMG)
- 6 **MASE** Breathe, Stretch, Shake (Bad Boy/Universal)
- 7 **LIL' FLIP** Sunshine (Sucka Free/Loud/Columbia)
- 8 **JADAKISS** f/A. HAMILTON Why (Interscope)
- 9 **JUVENILE** Slow Motion (Cash Money/Universal)
- 10 **N.O.R.E.** f/ NINA SKY & TEGO Dye Mi Canto (Def Jam/IDJMG)
- 11 **LIL SCRAPPY** No Problem (BME/Reprise)
- 12 **USHER** f/ALICIA KEYS My Boo (LaFace/Zomba)
- 13 **NELLY** f/JAHEIM My Place (Derrty/Fo' Reel/Universal)
- 14 **TRICK DADDY** Let's Go (Slip-N-Slide/Atlantic)
- 15 **FABOLOUS** Breathe (Atlantic)
- 16 **GAME** f/50 CENT Westside Story (Interscope)
- 17 **CHRISTINA MILIAN** Dip It Low (Island/IDJMG)
- 18 **JUVENILE** f/WACKO & SLIP Noia Clap (Rap-A-Lot)
- 19 **CHINGY** Balla Baby (DTP/Capitol)
- 20 **T.I.** Let's Get Away (Grand Hustle/Atlantic)
- 21 **DESTINY'S CHILD** Lose My Breath (Columbia)
- 22 **EMINEM** Just Lose It (Shady/Interscope)
- 23 **LL COOL J** Hush (Def Jam/IDJMG)
- 24 **LLOYD BANKS** I'm So Fly (Interscope)
- 25 **HOUSTON** f/CHINGY & NATE DOGG I Like That (Capitol)
- 26 **YOUNG BUCK** Shorty Wanna Ride (Interscope)
- 27 **XZIBIT** Muthaf**ka (Loud/Columbia)
- 28 **NELLY** Flap Your Wings (Derrty/Fo' Reel/Universal)
- 29 **YOUNG BUCK** Let Me In (Interscope)
- 30 **LIL' WAYNE** Go DJ (Cash Money/Universal)



BE COOL, DROP OUT OF SCHOOL After winning the award for World's Best New Artist at the 2004 World Music Awards, held last week in Las Vegas, Kanye West, the self-proclaimed college dropout, has made good. On a recent stop while on tour with Usher, West got a visit from KYLZ/Albuquerque Asst. PD/MD DJ Lopez. Pictured here (l-r) are DJ Lopez, West and Lopez's acquaintance.



DANCE STAR ON REGIS & KELLY Robbins Entertainment recording artist Reina recently stopped by Regis & Kelly to perform her single "If I Close My Eyes." Here's Reina pictured smack dab in the middle of the duo after her performance.

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/19-9/25 ©2004, R&R, Inc.

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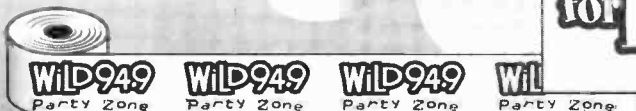
PHAT MIX SIX

- KEYSHIA COLE f/SHYNE I Changed My Mind (A&M/Interscope)
- RUPEE Tempted To Touch (Atlantic)
- DESTINY'S CHILD Lose My Breath (Columbia)
- TERROR SQUAD Take Me Home (SRC/Universal)
- SNOOP DOGG Drop It Like It's Hot (Doggy Style/Geffen)
- GAME f/50 CENT Westside Story (Aftermath/G Unit/Interscope)

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 10/1/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists songs like 'I Like That' by Houston, 'Nelly My Place' by Nelly, etc.

Total sample size is 434 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.

HEAD RUSH

ARTIST: Fabolous LABEL: Atlantic

By MIKE TRIAS/Associate Editor



John Jackson, the 24-year-old known to the hip-hop world as Fabolous, is back — this time with something a little different. "Breathe" is definitely a breath of fresh air,

Radio is already jumping all over the Jus Blaze-produced cut; this week it climbs to No. 23* and No. 24* at Urban and Rhythmic, respectively.

Overall, Fab stresses that he has evolved with his Nov. 9 album, Real Talk. "It's a different album, especially coming from me," he says.

However, Fabulous' upcoming third album does revisit some of his past. His partner in crime Lil Mo guests on a cut, and Rick Rock, Scott Storch and Jus Blaze — who all produced on Fab's previous albums — return for more.

Reporters

Stations and their adds listed alphabetically by market

Grid of station call letters and their current adds for various markets. Includes a 'Monitored Reporters' box with 108 Total Reporters, 91 Total Monitored, and 17 Total Indicator. Also includes a 'Did Not Report' list for Playlist Frozen (2): KRRG/Laredo, TX and WPKF/Poughkeepsie, NY.

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

*Monitored Reporters 108 Total Reporters 91 Total Monitored 17 Total Indicator

Did Not Report, Playlist Frozen (2): KRRG/Laredo, TX WPKF/Poughkeepsie, NY



Behind The Hits

The art of writing a song in 2004

Take away an artist's image, style and singing talent and what do you have? In some cases, you have a songwriter or producer, like Jill Scott, Anthony Hamilton and Beyoncé. But more often than not, R&B artists these days don't write or produce their own material. A talent like R. Kelly, who writes and produces all of his own work and does the same for numerous other artists, is rare.

Throughout the history of R&B music, there have always been writers and producers — some of them artists in their own right — who have become known as true craftsmen — Curtis Mayfield, Stevie Wonder, Ashford & Simpson, Prince, Babyface, Jimmy Jam & Terry Lewis, etc.

But who are the writers of today whose songs will live on for years to come? Which of today's producers

have a signature sound identifiable as uniquely theirs? I spoke with two talented young men on their way up in the industry — one a songwriter, the other a producer and musician. Both are leaving their mark on R&B music as you read this.

Sean Garrett is a name you probably don't know. But he's had two No. 1 records so far this year and is on his way to a third. Garrett wrote Usher's "Yeah!" and Ciara's "Goodies," and now Destiny's Child are singing their way to the top of the charts on a song penned by Garrett, "Lose My Breath."

Like so many other writers, Garrett started out as an aspiring singer. He was signed to Ariola/BMG at 17 and later was working on a deal with Warner Bros. when label bureaucracy ended his dreams of being a star. After a few years away from the business, Garrett returned to his first love, songwriting. "My plan has always been to be the best, and I won't be content until I've helped change music," he says.

Not What It Used To Be

Over the past year Garrett has been working with artists like Kanye West, Jennifer Lopez, Janet Jackson, 112, Mario Winans, Christina Milian and even Bon Jovi. He says, "I looked at this game, and it's like I have something to prove. I want to bring back the art of songwriting."

"Music isn't what it used to be. People have been putting all their money and attention on the beats and not the

songs. An artist will give a producer some of the front end financially, and

then the producers take all the credit for the success of a song. Writers were not getting the respect they deserved. But on 'Yeah!' I wrote it without any producer. I wrote almost every part — Lil Jon's and Usher's. The song was just like the demo I brought to L.A. Reid. The only part I didn't do was Ludacris'; he brought that to the table himself."

Brothers Bobby and Issiah Avila are young, but they've been working in the music industry for 15 years. Bobby is the same Bobby Ross Avila who in 1989, at age 13, released his first solo album on RCA. Issiah, IZ for short, is an accomplished musician noted for his skills as a drummer.

"Music isn't what it used to be. People have been putting all their money and attention on the beats and not the songs."

Sean Garrett

While the two have each released several solo projects over the years, it's as a writing and producing team that the brothers are now finally shining. They actually started out producing as young teens, working with Michael Jackson's MJJ Records on projects by Brownstone.

Making Room For The Artists

The Avila brothers are signed with Jimmy Jam and Terry Lewis' Perspective Records and now work closely with their mentors at Flyte Tyme Productions. Their writing and production discography is a who's who of R&B: Their work can currently be heard on Janet Jackson's *Damita Jo* and Usher's *Confessions*, and in the past few years they've also worked with Mariah Carey, Mya, Aretha Franklin and Kelly Price.

Issiah Avila agrees with Garrett that the art of writing isn't valued the way it once was. "It has definitely hurt R&B music," he says. "I don't think the industry today, the business side, always makes room for artists like Stevie Wonder or Elton John."

"Everyone is so quick to want the immediate club hit, rather than focusing on the artist's energy. That's what was so great about Usher. He came in with a concept for his album. He knew what he wanted musically; to tell a story. When we went into the studio, it was more like a jam session, creating songs, rather than simply looking for one big hit. Each song grew out of the last."

The Avila brothers grew up in a musical family, and their father would hold rehearsals in the family's garage. "It was next to our bedroom, and so when the noise would keep us up, we'd just go in there with them," Issiah says. "That's how we learned how to play."

"Our father always stressed to us that if you learn how to play, you can do anything. You can be a musician, a writer, a producer or an artist."

"I don't think many of today's R&B singers have that kind of background. In fact, we're expanding into other areas as well. We do music for television commercials [including the Gap's holiday ads], and we'd like to get into doing film scores. For us, we're developing our skills as businessmen as well as musicians."

The Process Of Writing

How does the writing process work for these songwriters? Do they create songs on their own or work with the artists once they get in the studio? For Garrett, it varies. "Before I had my first hit it was more difficult, because the

label wants you to submit songs upfront, complete," he says. "But that way you don't get to vibe with the artist and producer, which can bring a whole different flavor to the work."

"While people may initially love the beat, the record may still not work if the right melodies and the right words are not there. I do think the producer's job is important to the vitality of a record, because with my songs, I produce the vocals and do all the arrangements, but it's also about the harmony and the lyric."

Garrett cites the music and artists of the early Motown Records — Smokey Robinson, Marvin Gaye and others — as having the ultimate ability to merge lyric and melody. He says, "I'm inspired by the music itself, along with emotions and real-life experiences."

For Issiah Avila, the process includes both writing and producing a song. He says, "I mentioned earlier that an artist has an energy. Each person is unique in that, and you have to customize a song for that energy. Take, for example, Toni Braxton, who we just finished up with in the studio. Someone like Toni is looking for a very specific sound that fits her image, so we try to accommodate that."

"It's about being versatile and flexible. For us, with most artists, it's a process of working together. We might come up with a song, and then they write the lyrics. That's how it happened with Toni. She fell in love with our track, and she brought it home to work on some lyrics. Then we all came back together."

"We look at their ideas and concept and mesh them with ours. You also have to take into consideration where the artist is in their personal life and their career."

The Radio Hit

We all know that just because an album is great to listen to doesn't automatically mean it has a huge radio hit. But the music business, for the most part, is driven by radio hits, and writers and producers are often judged by how much commercial radio success they've had.

Issiah Avila says that, to an extent, he writes for radio. "Obviously, as a businessman and as a music lover, I want to hear my records on the radio," he says. "To achieve that, I listen to hear what the trends are sonically. Music changes from year to year, and it sounds different — it's hard to explain to someone who isn't a musician."

"So, while I might try to create a song that sonically sounds of the moment, I also bring my own creativity to it. I like to be one who is ahead of what people are expecting."

Garrett says, "It's up to us as writers to set the tone for what radio will embrace. That's what moves music forward."

"And not every writer has that ability. It's like the NFL or the NBA. You can be a great player, but not play pro-

fessionally. Only the best get to play. It's the writers who find their niche and who expand upon it who usually make the greatest impact."

Garrett cites people like Missy Elliott, Timbaland, R. Kelly and The Neptunes as writers who have changed what radio will embrace.

"I don't think the industry today, the business side, always makes room for artists like Stevie Wonder or Elton John."

Issiah Avila

"You know, the world is bigger than just New York, L.A. or Atlanta," he says. "Right now crunk is huge, but does that mean every record that comes out has to be a crunk track? I hope not. R&B gets stale sometimes, because everyone starts to do the same thing over and over. Growing up as a military brat, I lived in Europe for a while, and I learned that there is a whole world out there, open to new and different music. I can't be afraid to elevate and try new things."

The complaint that the music industry gets stuck in a rut — churning out one copycat song or artist after another — has been around since music became a business. Garrett says that, for a writer, "it can be very frustrating because you're trying to make a name for yourself and support yourself, and all the labels want is another version of what you just did."

He goes on, "It's stagnating for an artist. But if you listen to my records, I consciously try to make them sound different. The stuff I've done for Usher is on a completely different vibe than the new stuff I've done for 112."

Issiah Avila agrees. He says, "We've worked with a lot of female artists, and the first thing they might say is, 'I want a record like "Crazy in Love."'"

"But I bet if you brought a record like that to them, they wouldn't really hear it, because that song was all drums and horns with no chords. It's not something anyone can pull off. It was very different than anything else that was out there at the time, and that's part of the reason it worked."

TALK BACK TO R&R!

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

Call me at 201-656-3431 or e-mail:

dhall@radioandrecords.com

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	4220	-187	573928	14	72/0
4	2	NELLY My Place (Derrty/Fo' Reel/Universal)	3388	+173	441368	11	72/0
2	3	TERROR SQUAD Lean Back (Universal)	3287	-249	418692	16	62/0
6	4	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	3200	+526	428578	5	72/0
3	5	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	3177	-339	388725	15	69/0
5	6	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	2934	-143	435409	19	69/0
7	7	AKON f/STYLES P. Locked Up (SRC/Universal)	2541	+77	276569	13	37/1
8	8	LIL SCRAPPY No Problem (BME/Reprise)	2410	-2	229792	18	65/0
11	9	ANTHONY HAMILTON Charlene (So So Def/Zomba)	2183	+94	263434	12	60/0
9	10	LL COOL J Headsprung (Def Jam/IDJMG)	1992	-183	247350	13	69/0
14	11	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	1874	+221	242668	12	60/4
17	12	LIL' WAYNE Go DJ (Cash Money/Universal)	1872	+443	195658	5	63/2
10	13	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1802	-296	213020	17	54/0
12	14	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1768	-22	201584	7	57/0
16	15	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	1680	+143	190169	7	64/0
26	16	DESTINY'S CHILD Lose My Breath (Columbia)	1605	+545	190553	2	68/0
15	17	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	1388	-241	181551	26	67/0
23	18	LL COOL J Hush (Def Jam/IDJMG)	1350	+179	166635	3	65/2
13	19	TWISTA f/R. KELLY So Sexy (Atlantic)	1331	-358	158481	18	61/0
21	20	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	1305	+94	107948	10	53/1
31	21	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	1244	+348	163626	3	64/62
22	22	DEM FRANCHISE BOYZ White Teez (Universal)	1188	+13	132767	9	37/0
29	23	FABOLOUS Breathe (Atlantic)	1183	+208	114455	4	62/1
27	24	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	1111	+80	79279	3	38/0
20	25	LLOYD BANKS I'm So Fly (Interscope)	1104	-112	119551	8	64/0
19	26	T.J. Let's Get Away (Grand Hustle/Atlantic)	1095	-203	109573	18	61/0
39	27	YOUNG BUCK Shorty Wanna Ride (Interscope)	1073	+350	99161	3	57/4
25	28	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	1046	-33	80579	14	41/0
35	29	CHINGY Balla Baby (DTP/Capitol)	1015	+213	87702	2	59/4
40	30	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	909	+253	95733	2	60/3
36	31	MANNIE FRESH Real Big (Cash Money/Universal)	874	+81	70490	4	44/0
24	32	YOUNG BUCK Let Me In (Interscope)	874	-256	103186	15	60/0
32	33	JOHN LEGEND Used To Love You (Columbia)	867	-2	81629	4	48/0
28	34	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	844	-134	94683	13	28/0
38	35	LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)	839	+55	62472	5	53/1
37	36	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	818	+29	98893	9	43/0
30	37	BRANDY Who Is She 2 U (Atlantic)	756	-197	61192	9	43/0
34	38	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	738	-76	78677	12	34/0
33	39	R. KELLY U Saved Me (Jive/Zomba)	641	-211	82876	16	52/0
Debut	40	R. KELLY Red Carpet (Jive/Zomba)	615	+346	104614	1	55/9
44	41	BEENIE MAN King Of The Dancehall (Virgin)	481	+19	116409	6	24/0
42	42	MOBB DEEP Real Gangstaz (Violator/Zomba)	479	-18	48980	5	44/0
46	43	KEYSHIA COLE I Changed My Mind (A&M/Interscope)	473	+37	53369	3	40/0
43	44	URBAN MYSTIC Where Were You? (Sobe)	440	-57	29123	8	27/0
50	45	HOUSTON Ain't Nothing Wrong (Capitol)	422	+26	31453	2	40/0
48	46	O'RYAN Take It Slow (Universal)	414	-4	30238	6	30/0
41	47	SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)	402	-126	24190	6	45/0
Debut	48	JAY-Z & R. KELLY Big Chips (Jive/Roc-A-Fella/IDJMG)	401	+284	98449	1	1/0
Debut	49	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	385	+139	64367	1	56/55
Debut	50	I-20 f/LUDACRIS Break Bread (DTP/Capitol)	371	+37	23904	1	29/0

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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2004, Arbitron Inc.). © 2004, R&R, Inc.

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	62
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	55
OUTKAST Prototype (LaFace/Zomba)	40
TERROR SQUAD Take Me Home (Universal)	39
YUNG WUN f/DAVID BANNER Walk It, Talk It (J/RMG)	25
JON B. Lately (Sanctuary/SRG)	21
DMARION f/BIG BOI Never Gonna Let You Go (She's A Keeper) (Epic)	15
R. KELLY Red Carpet (Jive/Zomba)	9
TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	7
KRAYZIE BONE Get'chu Twisted (Balkr)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD Lose My Breath (Columbia)	+545
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+526
LIL' WAYNE Go DJ (Cash Money/Universal)	+443
YOUNG BUCK Shorty Wanna Ride (Interscope)	+350
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+348
R. KELLY Red Carpet (Jive/Zomba)	+346
JAY-Z & R. KELLY Big Chips (Jive/Roc-A-Fella/IDJMG)	+284
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+253
TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	+247
JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	+221

New & Active

TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	Total Plays: 370, Total Stations: 35, Adds: 7
N2U Issues (Virgin)	Total Plays: 335, Total Stations: 34, Adds: 2
J-KWON You & Me (So So Def/Zomba)	Total Plays: 317, Total Stations: 34, Adds: 4
LIL' ROMEO f/NICK CANNON My Cinderella (New No Limit)	Total Plays: 292, Total Stations: 34, Adds: 3
N.O.R.E. f/MINA SKY & DADDY... Oye Mi Canto (Def Jam/IDJMG)	Total Plays: 280, Total Stations: 14, Adds: 0
213 Groupie Luv (TVT)	Total Plays: 274, Total Stations: 27, Adds: 3
RUPEE Tempted To Touch (Atlantic)	Total Plays: 268, Total Stations: 25, Adds: 2
OUTKAST Prototype (LaFace/Zomba)	Total Plays: 237, Total Stations: 40, Adds: 40
4MULA1 Gotta Roll (Sobe)	Total Plays: 234, Total Stations: 32, Adds: 4
YOUNG ROME Freaky (T.U.G./Universal)	Total Plays: 231, Total Stations: 20, Adds: 0

Songs ranked by total plays

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URBAN AC TOP 30

October 1, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	ALICIA KEYS (TONY, TONI, TONE & JERMAINE PAUL) Diary (J/RMG)	1477	+119	167005	17	43/0
1	2	PRINCE Call My Name (Columbia)	1348	-36	138886	20	46/0
3	3	ANITA BAKER You're My Everything (Blue Note/EMC)	1251	+44	137240	14	48/0
4	4	LUTHER VANDROSS Think About You (J/RMG)	1146	+57	144935	45	48/0
7	5	BRIAN MCKNIGHT What We Do Here (Motown)	990	+128	104896	14	47/1
5	6	TEENA MARIE Still In Love (Cash Money/Universal)	986	+2	103084	32	47/0
6	7	JILL SCOTT Golden (Hidden Beach/Epic)	974	+60	109246	16	44/0
8	8	R. KELLY U Saved Me (Jive/Zomba)	836	+28	74776	15	41/0
10	9	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)	757	+67	72379	9	45/1
9	10	ALICIA KEYS If I Ain't Got You (J/RMG)	692	-49	83362	31	41/0
12	11	KEM Love Calls (Motown/Universal)	676	+18	81920	86	37/0
13	12	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	627	+18	52244	12	37/0
11	13	R. KELLY Happy People (Jive/Zomba)	538	-129	71968	28	21/0
14	14	PATTI LABELLE New Day (Def Soul/IDJMG)	529	-27	69442	28	37/0
15	15	TAMYRA GRAY Raindrops Will Fall (19/Sobe)	504	-6	37750	10	39/0
17	16	T. MARIE f/G. LEVERT A Rose By Any Other Name (Cash Money/Universal)	486	+70	44100	4	39/5
16	17	BONEY JAMES f/BILAL Better With Time (Warner Bros.)	442	-36	33561	13	31/0
18	18	VAN HUNT Down Here In Hell (With You) (Capitol)	388	+43	28789	12	31/0
19	19	ANGIE STONE U-Haul (J/RMG)	326	-4	28050	7	30/1
21	20	NELLY My Place (Derty/Fo' Reel/Universal)	294	+62	24626	4	8/1
20	21	NORMAN BROWN I Might (Warner Bros.)	283	+19	22407	4	29/3
22	22	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	271	+43	19611	4	29/3
25	23	TAMIA Still (Atlantic)	206	+5	12458	7	18/0
23	24	AMEL LARRIEUX For Real (Bliss Life)	204	-2	26260	6	8/0
27	25	JOSS STONE Spoiled (S-Curve/EMC)	182	+33	10966	2	21/3
Debut	26	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	171	+70	13094	1	18/0
Debut	27	R. KELLY Red Carpet (Jive/Zomba)	165	+107	22115	1	1/0
28	28	THEO Chemistry (TWP)	155	+14	4584	2	6/0
Debut	29	RAPHAEL SAADIO Rifle Love (Pookie/Navarre)	140	+26	10642	1	14/0
Debut	30	URBAN MYSTIC Where Were You? (Sobe)	134	+30	2441	1	12/1

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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

REGINA BELLE For The Love Of You (Peak)
Total Plays: 120, Total Stations: 16, Adds: 1

MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
Total Plays: 115, Total Stations: 7, Adds: 0

ANITA BAKER How Does It Feel (Blue Note/Virgin)
Total Plays: 92, Total Stations: 31, Adds: 28

O'JAYS Make Up (Sanctuary/SRG)
Total Plays: 87, Total Stations: 22, Adds: 11

AMERICA COMING TOGETHER (ACT) Wake Up Everybody (Bungala/Universal)
Total Plays: 66, Total Stations: 8, Adds: 1

STEPHANIE MILLS Healing Time (JM/Lightyear)
Total Plays: 55, Total Stations: 7, Adds: 1

CARLTON BLOUNT Acting Like You're Free (Magnatar)
Total Plays: 51, Total Stations: 9, Adds: 2

BILLY MILES Sunshine (Azraa/EMI)
Total Plays: 41, Total Stations: 7, Adds: 2

QUE & MALAIKA P In The Funk (EGE)
Total Plays: 38, Total Stations: 5, Adds: 2

Songs ranked by total plays

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
ANITA BAKER How Does It Feel (Blue Note/Virgin)	28
O'JAYS Make Up (Sanctuary/SRG)	11
T. MARIE f/G. LEVERT A Rose By Any... (Cash Money/Universal)	5
LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	3
NORMAN BROWN I Might (Warner Bros.)	3
JOSS STONE Spoiled (S-Curve/EMC)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN MCKNIGHT What We Do Here (Motown)	+128
A. KEYS f/TONY, TONI, TONE & J. PAUL Diary (J/RMG)	+119
R. KELLY Red Carpet (Jive/Zomba)	+107
ANTHONY HAMILTON Charlene (So So Def/Zomba)	+82
T. MARIE f/G. LEVERT A Rose By Any... (Cash Money/Universal)	+70
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+70
P. LABELLE & R. ISLEY Gotta Go Solo (Def Soul/IDJMG)	+67
NELLY My Place (Derty/Fo' Reel/Universal)	+62
JILL SCOTT Golden (Hidden Beach/Epic)	+60
LUTHER VANDROSS Think About You (J/RMG)	+57

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANTHONY HAMILTON Charlene (So So Def/Zomba)	431
SMOKIE NORFUL I Need You Now (EMI Gospel)	371
USHER Burn (LaFace/Zomba)	339
MONICA U Should've Known Better (J/RMG)	336
MUSIQ Whoknows (Def Soul/IDJMG)	271
RUBEN STUDDARD Sorry 2004 (J/RMG)	258
AVANT Don't Take Your Love Away (Getten)	249
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	246
L. VANDROSS W/ BEYONCÉ The Closer I Get To You (J/RMG)	225
R. KELLY Step In The Name Of Love (Jive/Zomba)	224

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KMG: 'Country Radio Is Back'

Katz's spring '04 analyses of shares and TSL

The "Spring 2004 National Format Averages and Share Trends" report from Katz Media Group is indeed emblazoned with the headline "Country Radio Is Back." Driving the good news are the spring 2004 figures for average market format shares, which show Country with a 13.7 — the highest 12+ showing since the 14.1 in the spring of 2000.

KMG's Lisa Chiljean notes in the preamble to the latest Katz report, "It seems as if the Country format has, indeed, reversed the trend of declining shares seen in the late '90s. Total 12+ shares have increased in each of the past three years. In fact, Country shares have increased continually

since late 2001." (See the "National Format Averages" chart for the 12+ average shares.)

Offering some potential reasons for the rise, Chiljean says, "Any combination of these factors could be contributing to this positive turn of events for the Country format: a new and different influx of talent and music product coming out of Nashville, less fragmentation of the format within markets, less 'blurring of the lines' between pure country artists and crossover AC artists and a downturn in the shares for some of the Rock or AC niches.

"It remains to be seen whether the format can sustain this growth and reach the share heights seen in the early '90s. However, one thing is certain: The overall popularity of the Country format has never waned. [It] has led the way as the No. 1 format for more than a decade. This spring, Country enjoys a 54% advantage over the next closest competitor among persons 12+."

On those positive notes, here's a look behind the numbers from the spring 2004 Arbitron.

Country Overview

A check of both average market shares and weekly time spent listening indicates that Country's come is on the rise. While KMG doesn't examine come data, you can see from the boxes on this page that shares are rising while TSL continues to slide — if ever so slightly. Of the 10 TSL age/sex cells, seven show declines. The only cells showing increases from spring '03-spring '04 are women 35-44 (8:08-8:11), women 45-54 (8:48-8:52) and women 55-64 (9:22-9:50).

The good news about TSL is that there are no huge drop-offs; in fact, three of the cells declined by only one minute. The biggest loss occurred among men 35-44, off 21 minutes per week. The bad news here is that this is the continuation of a drop in a demo that saw a high TSL of 11:36 in the spring of 1989. While it has been up and down off that high, the fact is, TSL among 35-44 men is at its lowest level in 18 years. The spring 2004 TSL levels also show 18-year lows among men 25-54, women 25-54, women 25-34 and men 45-54.

Yet the format's total shares are up from spring 2003 to spring 2004. That could only come from come growth, which will also, hopefully, act as a springboard for future AQH increases. That, of course, will ultimately be tied to the quality of the product — both radio and music.

I would also like to call your atten-

National Format Averages

These are the average format shares for the top 20 formats in the spring 2004 Arbitron, MSA 12+ total week. Average time spent listening is shown for each format, with the spring 2003 TSL in parentheses.

	Avg. Share '03 ('02)	Avg. TSL '03 ('02)
Country	13.7 (13.3)	FM 8:07 (8:14) AM 7:53 (8:34)
Urban	8.9 (9.8)	7:11 (7:49)
Spanish-Language	7.9 (7.8)	FM 8:48 (8:34); AM 10:24 (9:33)
CHR/Pop	7.8 (8.1)	5:16 (5:18)
Soft Rock	6.6 (6.1)	7:45 (7:22)
Urban AC	6.5 (6.5)	9:28 (9:19)
AC	6.5 (6.9)	7:12 (7:25)
News/Talk	6.1 (6.4)	8:20 (8:22)
Rock	6.0 (6.0)	6:54 (6:55)
CHR/Rhythmic	5.9 (5.3)	6:50 (6:10)
Classic Rock	5.8 (5.9)	6:34 (6:44)
Hot AC	5.5 (5.7)	5:41 (5:45)
Soft AC	5.2 (5.7)	7:35 (7:53)
Full Service	5.2 (5.6)	7:37 (7:56)
Oldies	5.1 (5.3)	7:00 (7:08)
Classic Hits	4.3 (4.9)	6:29 (6:40)
Easy Listening	4.0 (4.9)	8:29 (11:50)
Alt/Modern Rock	4.0 (4.2)	5:56 (5:51)
Modern AC	3.6 (3.8)	5:12 (5:19)
News	3.4 (3.4)	5:13 (N/A)

Country Average Market Format Shares	
Sp '04	13.7
Sp '03	13.3
Sp '02	13.1
Sp '00	14.1
Sp '98	16.1
Sp '96	15.5
Sp '94	16.6
Sp '92	17.3
Sp '90	13.4
Sp '88	11.5
Sp '86	13.2

Weekly Time Spent Listening

Sweep	25-54		25-34		35-44		45-54		45-64	
	Men	Women	Men	Women	Men	Women	Men	Women	Men	Women
Sp '04	8:40	7:51	7:46	6:28	8:51	8:11	9:12	8:52	9:11	9:50
Sp '03	8:47	7:52	7:47	6:42	9:12	8:08	9:13	8:48	9:29	9:22
Sp '02	8:45	8:40	7:38	6:46	9:40	8:18	9:23	9:06	10:20	9:28
Sp '01	9:12	8:18	7:55	7:12	9:49	8:37	9:35	9:00	10:30	9:52
Sp '00	9:27	8:36	8:15	7:05	9:21	8:20	9:42	9:12	9:28	9:55
Sp '99	9:29	8:48	8:05	7:45	9:06	9:02	10:08	9:00	9:07	9:16
Sp '98	9:38	8:48	8:41	8:04	10:03	8:31	9:34	8:55	8:58	9:29
Sp '97	9:58	9:19	9:12	8:31	10:18	9:15	10:14	10:09	10:31	9:47
Sp '95	10:16	9:13	9:22	8:37	10:27	9:11	10:21	9:30	9:51	9:48
Sp '93	10:52	10:09	10:11	9:43	10:39	9:55	10:45	10:39	9:35	9:52
Sp '91	11:12	10:37	10:14	9:50	11:29	9:59	11:26	11:19	11:18	10:20
Sp '89	11:45	11:06	10:39	9:58	11:36	10:54	12:13	12:04	11:17	10:57
Sp '87	10:58	11:04	10:50	9:57	10:36	10:44	10:56	11:37	9:53	9:54

Weekly time spent listening figures show, in hours and minutes, the amount of time (on a national average) a person spends with Country stations.

FM Audience Composition

Sweep	12-17	18-24	25-34	35-44	45-54	55-64	65+
Sp '04	5.2	10.9	15.3	20.7	19.9	14.8	13.0
Sp '03	4.9	9.5	16.1	21.8	19.5	15.0	12.9
Sp '02	4.3	9.4	15.9	21.8	20.0	15.4	13.3
Sp '01	4.0	9.0	16.9	23.1	19.7	14.7	12.5
Sp '00	3.4	9.7	18.0	21.0	19.1	14.8	12.6
Sp '99	3.9	9.7	18.8	21.4	18.7	13.6	11.7
Sp '98	4.6	11.0	19.1	21.2	18.1	13.7	11.3
Sp '97	5.3	11.8	20.6	20.9	18.1	12.7	10.6
Sp '95	5.7	13.6	21.0	20.4	17.2	11.4	10.7
Sp '93	4.9	12.4	22.6	21.0	16.9	11.3	11.0
Sp '91	2.7	10.9	21.6	20.2	20.0	13.1	11.4
Sp '89	2.3	10.4	21.4	20.7	20.8	13.7	10.7
Sp '87	2.6	12.4	21.3	22.1	19.1	12.0	10.5
Sp '86	2.9	11.6	22.0	22.7	18.6	12.0	10.2

Audience composition figures show what percentage (on a national average) of a Country station's listenership falls within particular cells.

25-54 Recycling

From/To	% Sp '04 (Sp '03)
6-10am/10am-3pm	63.8 (61.8)
6-10am/3-7pm	68.8 (69.6)
6-10am/7pm-midnight	28.4 (29.0)
10am-3pm/6-10am	67.0 (65.3)
10am-3pm/3-7pm	69.6 (70.9)
10am-3pm/7pm-midnight	28.7 (30.1)
3-7pm/6-10am	65.7 (63.8)
3-7pm/10am-3pm	63.2 (61.4)
3-7pm/7pm-midnight	33.1 (33.6)
7pm-midnight/6-10am	62.0 (60.3)
7pm-midnight/10am-3pm	59.7 (59.1)
7pm-midnight/3-7pm	75.7 (76.2)

Median Age of FM Country Listeners

Sp '04	43
Sp '03	43
Sp '02	43
Sp '01	43
Sp '00	43
Sp '99	42
Sp '98	41
Sp '97	40
Sp '95	39
Sp '93	39
Sp '91	42
Sp '89	42
Sp '87	41

tion to the box containing the audience-composition figures, where there's a real nice bump (9.5-10.9) among 18-24s. And, for the fourth straight year, we see a nice move up among 12-17s. That demo's share of the audience pie in spring 2000 was 3.4, and in spring 2004 it's 5.2.

Multiformat Overview

As you compare shares and TSL with those from prior years, it's important to remember that we must all look at Country shares relative to the shares of all formats. The compression of shares produced by consolidation and by the geometric increase in competition for consumers' attention from outside sources has resulted in smaller shares for almost all radio formats. Looking at some of the trends and results from formats that compete directly with Country for the adult audience:

- AC's spring '04 showing of 6.5 is a drop of .4 from spring a year ago and the lowest 12+ average market share for the format since KMG began doing these reports in 1986. KMG points out that even in light of the share decrease, "the number of stations programming a mainstream AC format is at one of the highest levels of the past five years."

- On the AC TSL front, nine of 10 age/sex cells show decreases. The largest drop is among 45-54 women, 8:54-8:14. AC also shows large TSL declines among women 25-54 (8:00-7:33) and women 35-44 (8:15-7:44).

- Historically staunch Country competitor Oldies is off 5.3-5.1 from spring '03 to spring '04; the format had hovered between 5.3 and 5.6 for the last six books. Oldies' TSL among men and women remains relatively flat vs. a year ago, but there are TSL declines in 12 of 20 age/sex cells, including men 25-34 (5:13-4:28), women 25-34 (5:13-4:15) and women 35-44 (6:13-5:44).

- Another music format competing with Country for adults is Classic Hits, formerly classified as the '70s format. It dropped 4.9-4.3 from spring '03-spring '04 and once again this year exhibits a wide range of TSL fluctuations in key age/sex cells. For instance, Classic Hits' women 18-24 TSL fell 4:28-2:33, men 25-34 plummeted 7:17-4:44, and men 35-44 rocketed 8:46-10:08.

- Classic Rock, a heavy 25-34 and 25-44 format, dips 5.9-5.8 year-to-year. Its TSL is relatively flat across the age/sex cells, although six of 10 cells slip in TSL.

My thanks to Katz Media Group Sr. VP/Strategic Planning Gerry Boehme and Katz Media Group Dimensions VP/Director of Research Lisa Chiljean for allowing us to share their extensive research with you. Hopefully, you'll find it valuable both as a snapshot of how Country is faring on a national basis and as a tool to get a sense of how your station is performing vs. the national Country format averages.



CHUCK ALY
caly@radioandrecords.com

Seeing Is Believing

Video success and country's growth go hand in hand

Informed projections are already placing country's 2004 album sales at a 10-year high, and the genre's growth should have a warming effect on an industry that has been chilled to the bone.

Already generating notable heat are the various video outlets available to country labels and artists. CMT is projecting its fourth consecutive quarter of record-breaking viewership, while Great American Country recently bounced into 6.5 million more homes through DirecTV.

Other outlets, including regional broadcast and cable channels, in-store and mall-based feeds and the Internet, are also contributing to country's burgeoning visibility. Or, perhaps, country's growing popularity and diversity have created opportunities that just weren't there when Music City's top export was in the doldrums. Whatever the answer to that chicken-and-egg question, the resulting momentum benefits everyone.

Brand-New Opry

"It certainly trickles down to us in a big way from the standpoint of advertising and interest in the network on the part of distributors — cable systems and satellite providers," says GAC President Jeff Wayne, whose company got a big boost when DirecTV added the network to its service last week.

In the satellite service's press release, DirecTV Exec. VP/Programming Stephanie Campbell notes, "Over the past several months we have received more requests from DirecTV customers for Great American Country than any other network."

Those requests were an outgrowth of GAC's acquisition a year ago of the weekly *Grand Ole Opry Live* broadcast. "DirecTV had been in a holding pattern with us for years," Wayne explains. "They had CMT and other stuff and felt like they had country covered, which was frustrating for us, because they're a huge distributor. We needed marquee programming that differentiated us from the other networks. We needed to create demand in the marketplace."

Securing the Opry, which was previously on CMT, was key. "We would not have been launched on DirecTV if it had not been for the Opry," Wayne says. "We would have gotten on eventually, but the Opry is what made it happen now."



Steve Buchanan

"The outpouring of support from the industry was unbelievable. DirecTV got letters from dozens of country artists, politicians, Opry members and the musicians' union and a petition with more than 25,000 signatures on it."

Gaylord Sr. VP/Media & Entertainment Steve Buchanan, who has oversight of the Opry, says, "Country music fans deserve a tremendous amount of credit for helping to create a grass-roots effort that persuaded DirecTV to add GAC, all because they wanted to be able to see the Grand Ole Opry."

"We encouraged fans as they called us wondering how they could see the Opry to contact their cable operators and DirecTV, which they did by the thousands. There really was a true uprising: 'I want my Grand Ole Opry!'"

Onward, Upward

The effects of the Opry deal are far-reaching for GAC. "The deal with DirecTV puts us in a different place with all our constituents, marketing partners, the labels, advertisers and program producers," says Wayne. The network now reaches approximately 34 million households.

"There are benchmarks in the advertising business," Wayne says. "Certain major national advertisers will say, 'Come back to us when you've got 15 million households. Come back when you've got 20 million.' Unfortunately, the bar keeps being raised. But certainly, at 30 million, it's a huge jump."

And as GAC grows, the Opry stands to gain. "GAC has been an excellent partner for us," Buchanan

says. "They really share with us a vision for *Grand Ole Opry Live*. They've done a lot to support the show through promotion and general marketing efforts."

Wayne says the network will continue to push forward in several areas. "We just did an overhaul of the network, giving it a completely new on-air look," he says. "Everything from a new bug in the bottom right corner to an all-new interstitial package, a new voice and a much more contemporary graphics package. It takes us up not just one peg, but several. And what terrific timing to have that in place prior to the DirecTV launch."

Jaw, Meet Floor

CMT, now in more than 75 million households, remains the big dog on country's video porch. Sr. VP/GM Brian Philips credits impressive music and videos for giving the genre renewed energy. "We've had a run of very unconventional but very TV-friendly artists, like Big & Rich, who are absolutely irresistible on television," Philips says.

"As people are choosing songs and singles and producing music, they're thinking in cinematic terms. That's a longtime rock band skill, and something that Michael Jackson certainly did in the '80s with 'Thriller.' It's a relatively new application of the skill in Nashville. Every day it seems like an artist shows up with a new video that makes my jaw drop. The new Keith Urban clip is amazing, as is Loretta Lynn's 'Portland, Oregon.'"

Ratings for CMT continue to grow, with third-quarter 2004 on pace to finish as the network's most watched quarter ever by persons 18-49 (CMT's key demo). Philips points to a very happy confluence of the channel's efforts to remake itself and attract a younger audience with Nashville's ongoing musical renaissance.

"Three years ago, if we could have willed a scene to emerge, what the channel would look like and what kinds of music would be available to us, that's exactly where we are right now," he says. "It is beyond our



CHILL PILL RCA Label Group and industry execs visited Jimmy Buffett's recent tour stop in Cincinnati to present Buffett with a platinum plaque for his album *License to Chill*. Pictured are (l-r) RCA VP/Promotion Mike Wilson, R&R Country Editor Lon Helton, CMT Sr. VP/GM Brian Philips, Buffett, producers Mike Utley and Mac McAnally, RLG Chairman Joe Galante and WKDF/Nashville OM Dave Kelly.

grandest dreams. I'm a very skeptical, contrarian person. I'm always on the lookout for the bubble to burst, but I cannot get over my optimism about the current state of country music and how that is being represented in video."

The network's Oct. 28 *Outlaws* special is an example of that convergence. "When we planned this a couple of years back, we asked ourselves what was missing in country and focused in on that outlaw spirit," Philips says. "At that time we planned on a more historical look back."

"What we couldn't have anticipated was that artists like Gretchen Wilson, Big & Rich and Montgomery Gentry would be able to not only hold their own, but also bring the house down on a special like this. They weren't even really on our radar, but when you can go side-by-side with Hank Jr. and win the respect of Jessie Coulter, that's the mark of an outlaw."

"The artistry is really the key, and we're seeing things that are spurring ideas for new series. In the middle of all this, our favorite show, and the one with all kinds of industry buzz, is *Barely Famous: The Warren Brothers*. We're back in one of those eras where anything is possible."

In Sight, In Mind

Sony President John Grady sees the success of country-specific television as part of a broader acceptance for the genre. "I'm encouraged by the state of television in general, as both country networks get stronger and acts are finding their way onto other networks as well," he says.

Regarding CMT and GAC, he says, "Both networks have been extremely supportive. We've had video airplay on a couple of artists here before we really knew how radio and the rest of the industry would react."

Grady won't let country's improving cash flow affect his budgeting, however. "Video playlists, like radio



Jeff Walker

playlists, can be a very fickle friend or foe," he says. "Every record and when they aren't it's a tough pill to swallow. One of the good things that's happened is that the downturn has brought price structures a lot closer to reality. You're supposed to celebrate your upturns, not make them the baseline from which you operate."

"But when GAC is out there making a new deal with DirecTV and attracting that many more households, that's a plus. All of that amortizes our video costs."

Even more than music videos themselves, Grady applauds the series and specials that spotlight artists. "The other programming we're able to co-create with the networks around these artists is a really strong part of this business," he says.

Can You See Me Now?

AristoMedia President Jeff Walker says new regional shows in cities like Pensacola, FL; Lubbock, TX; and New York reach millions, as do placements in Mills mall locations and on web streamers like Launch, VH1 Online, CMT.com and GAC.com. "We have crossover appeal for Keith Urban, Gretchen, Big & Rich and more in FYE, Rainbow Apparel, Blockbuster and Best Buy," Walker says.

Several regional shows have radio ties to stations like WSSL/Greenville, SC; WFMS/Indianapolis; and KTOM/Monterey. And on the new-media side, video streaming may soon be coming to cell phones. Sprint is already testing the technology in San Francisco. "Katrina Elam, Keith Urban, Mindy Smith and Gretchen Wilson will be among the first to have music videos available," Walker says.

And that's all on top of what the major networks are doing. "CMT is at an all-time high for viewership, and with GAC's DirecTV deal, we're in a better position now than when we had TNN and CMT in the early to mid-'90s," Walker says. "If you throw in VH1 Country, which is available on 14 million digital households, we've got three networks devoted to country. So the status of video in country is fantastic, and the future looks very rosy."



Brian Philips



John Grady

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	KEITH URBAN Days Go By (Capitol)	12628	-246	4498	-123	444662	6885	15	113/0
3	2	SARA EVANS Suds In The Bucket (RCA)	11845	559	4210	+202	404828	18428	23	113/0
4	3	GRETCHEN WILSON Here For The Party (Epic)	10725	108	3873	+46	357868	420	17	113/0
5	4	GEORGE STRAIT I Hate Everything (MCA)	10541	479	3838	+163	347924	12508	13	112/0
7	5	A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	9798	374	3654	+138	308155	6671	16	112/0
8	6	TOBY KEITH Stays In Mexico (DreamWorks)	8641	306	3065	+96	294615	8702	9	113/0
11	7	PHIL VASSAR In A Real Love (Arista)	8524	672	3005	+183	300712	25626	22	112/0
6	8	ANDY GRIGGS She Thinks She Needs Me (RCA)	8228	-1765	2936	-635	264449	-72779	31	113/0
10	9	BROOKS & DUNN That's What It's All About (Arista)	8226	369	2944	+115	276285	11878	14	113/0
12	10	RASCAL FLATTS Feels Like Today (Lyric Street)	8208	659	2933	+176	273476	28645	16	113/0
14	11	GARY ALLAN Nothing On But The Radio (MCA)	7099	151	2561	+84	232674	8080	16	111/0
15	12	LONESTAR Mr. Mom (BNA)	7050	374	2511	+176	231551	13713	12	109/0
13	13	JOE NICHOLS If Nobody Believed In You (Universal South)	7005	45	2641	+58	232375	-2416	27	112/0
16	14	TRACE ADKINS Rough & Ready (Capitol)	6062	55	2251	-20	191201	-547	23	107/0
17	15	DIERKS BENTLEY How Am I Doin' (Capitol)	5583	57	2151	+42	173700	2469	20	107/2
19	16	KENNY CHESNEY The Woman With You (BNA)	5506	642	2004	+214	177974	21135	5	107/5
18	17	JIMMY WAYNE You Are (DreamWorks)	5304	317	1909	+91	171525	12529	24	103/1
22	18	BLAKE SHELTON Some Beach (Warner Bros.)	4570	539	1624	+193	150150	26498	9	102/5
21	19	SHEDAISY Come Home Soon (Lyric Street)	4334	207	1558	+54	131361	2170	13	100/1
23	20	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	4241	440	1478	+157	129341	16543	13	99/3
24	21	S. TWAIN W/ B. CURRINGTON Party For Two (Mercury)	3952	698	1367	+259	125573	18795	4	90/11
26	22	MONTGOMERY GENTRY You Do Your Thing (Columbia)	3068	244	1212	+79	90671	6227	11	96/0
25	23	BLUE COUNTY That's Cool (Asylum/Curb)	3048	-10	1153	-3	87496	1726	18	94/2
20	24	JULIE ROBERTS Break Down Here (Mercury)	2719	-1850	1052	-623	75265	-59902	30	102/0
31	25	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	2563	591	894	+171	82463	24179	5	82/6
30	26	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	2451	459	750	+167	81641	14627	6	78/6
Breaker	27	TIM MCGRAW Back When (Curb)	2219	1269	703	+411	72610	40340	5	69/34
29	28	REBA MCENTIRE He Gets That From Me (MCA)	2174	179	813	+82	64243	6232	6	83/11
27	29	TRICK PONY The Bride (Asylum/Curb)	2060	-96	838	-18	55037	-694	14	77/3
28	30	STEVE HOLY Put Your Best Dress On (Curb)	2032	-88	849	-7	53746	-3390	19	72/0
33	31	RESTLESS HEART Feel My Way To You (Koch)	1974	60	734	+14	57959	863	11	64/1
Breaker	32	T. TRITT f/J. MELLENCAMP What Say You (Columbia)	1958	307	739	+109	58912	8402	5	68/7
Breaker	33	KATRINA ELAM No End In Sight (Universal South)	1755	162	677	+51	46999	4955	11	69/3
37	34	SUGARLAND Baby Girl (Mercury)	1642	9	648	+17	49011	2220	10	66/2
35	35	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	1623	-34	523	-13	52319	1250	7	50/3
44	36	BRAD PAISLEY Mud On The Tires (Arista)	1355	621	527	+232	41669	17773	3	61/10
42	37	JOSH GRACIN Nothin' To Lose (Lyric Street)	1331	448	460	+129	36130	10260	4	61/8
32	38	CLAY WALKER Jesus Was A Country Boy (RCA)	1263	-665	470	-239	35035	-16236	12	61/0
39	39	TRENT WILLMON Dixie Rose Deluxe's... (Columbia)	1233	50	513	+10	25006	1112	8	61/3
Debut	40	BIG & RICH Holy Water (Warner Bros.)	1192	838	461	+349	41715	29059	1	53/18
45	41	BILLY DEAN Let Them Be Little (Curb)	911	179	404	+93	26905	6907	4	51/5
43	42	JENKINS Getaway Car (Capitol)	851	-1	325	+8	20478	232	7	50/0
34	43	CRAIG MORGAN Look At Us (BBR)	814	-923	328	-390	20894	-26704	23	71/0
46	44	CATHERINE BRITT The Upside Of Being Down (RCA)	747	73	319	+40	16022	1691	6	52/4
47	45	EMERSON DRIVE November (DreamWorks)	634	40	263	+16	16525	2502	4	37/3
Debut	46	CAROLINA RAIN I Ain't Scared (Equity Music Group)	610	226	260	+77	12525	3184	1	31/2
Debut	47	DUSTY DRAKE I Am The Working Man (Warner Bros.)	475	103	228	+40	10272	2390	1	39/3
50	48	RACHEL PROCTOR Where I Belong (BNA)	461	43	216	+14	8976	403	2	34/1
-	49	KEVIN FOWLER Ain't Drinkin' Anymore (Equity Music Group)	446	61	114	+12	14175	3694	3	10/0
49	50	TRENT WILLMON The Good Life (Columbia)	412	-21	54	-2	14898	-963	9	0/0

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Back When (Curb)	34
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	25
SNELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)	23
BIG & RICH Holy Water (Warner Bros.)	18
CHAD BROCK That Changed Me (BBR)	13
DAVID LEE MURPHY Inspiration (Audiium)	12
S. TWAIN W/ B. CURRINGTON Party For Two (Mercury)	11
REBA MCENTIRE He Gets That From Me (MCA)	11
BRAD PAISLEY Mud On The Tires (Arista)	10
TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Back When (Curb)	+1269
BIG & RICH Holy Water (Warner Bros.)	+838
S. TWAIN W/ B. CURRINGTON Party For Two (Mercury)	+698
PHIL VASSAR In A Real Love (Arista)	+672
RASCAL FLATTS Feels Like Today (Lyric Street)	+659
KENNY CHESNEY The Woman With You (BNA)	+642
BRAD PAISLEY Mud On The Tires (Arista)	+621
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+591
SARA EVANS Suds In The Bucket (RCA)	+559
BLAKE SHELTON Some Beach (Warner Bros.)	+539

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Back When (Curb)	+411
BIG & RICH Holy Water (Warner Bros.)	+349
S. TWAIN W/ B. CURRINGTON Party For Two (Mercury)	+259
BRAD PAISLEY Mud On The Tires (Arista)	+232
KENNY CHESNEY The Woman With You (BNA)	+214
SARA EVANS Suds In The Bucket (RCA)	+202
BLAKE SHELTON Some Beach (Warner Bros.)	+193
PHIL VASSAR In A Real Love (Arista)	+183
RASCAL FLATTS Feels Like Today (Lyric Street)	+176
LONESTAR Mr. Mom (BNA)	+176

Breakers

TIM MCGRAW
Back When (Curb)
34 Adds • Moves 41-27

TRAVIS TRITT f/JOHN MELLENCAMP
What Say You (Columbia)
7 Adds • Moves 36-32

KATRINA ELAM
No End In Sight (Universal South)
3 Adds • Moves 38-33

Songs ranked by total plays

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October 1, 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	KEITH URBAN Days Go By (Capitol)	5769	13	4406	-29	137827	934	15	113/0
2	2	SARA EVANS Suds In The Bucket (RCA)	5524	93	4246	+60	129883	2156	23	113/0
4	3	GEORGE STRAIT I Hate Everything (MCA)	5454	295	4195	+226	129498	7364	13	113/1
3	4	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	5452	227	4228	+203	129886	5695	16	112/0
5	5	GRETCHEN WILSON Here For The Party (Epic)	5179	43	4035	+47	121645	211	16	112/0
7	6	TOBY KEITH Stays In Mexico (DreamWorks)	4456	182	3478	+167	103090	4567	9	113/0
8	7	RASCAL FLATTS Feels Like Today (Lyric Street)	4193	105	3246	+90	97970	2531	16	113/0
9	8	BROOKS & DUNN That's What It's All About (Arista)	4122	156	3186	+130	97689	3937	14	109/0
10	9	PHIL VASSAR In A Real Love (Arista)	3936	113	3018	+103	92038	3064	23	111/0
6	10	ANDY GRIGGS She Thinks She Needs Me (RCA)	3886	-943	2961	-757	94094	-20861	30	96/0
11	11	GARY ALLAN Nothing On But The Radio (MCA)	3721	116	2894	+91	87323	3093	16	112/0
12	12	LONESTAR Mr. Mom (BNA)	3682	187	2811	+155	88193	4392	12	109/0
13	13	TRACE ADKINS Rough & Ready (Capitol)	3501	50	2674	+44	83442	947	26	108/0
14	14	JOE NICHOLS If Nobody Believed In You (Universal South)	3368	-79	2689	-63	77819	-2053	28	101/1
15	15	DIERKS BENTLEY How Am I Doin' (Capitol)	3238	190	2517	+141	75965	4993	21	109/1
19	16	KENNY CHESNEY The Woman With You (BNA)	2847	310	2208	+232	66001	7802	6	107/2
16	17	JIMMY WAYNE You Are (DreamWorks)	2846	116	2175	+77	67639	3698	28	102/0
18	18	BLAKE SHELTON Some Beach (Warner Bros.)	2789	202	2130	+150	64934	5313	9	107/4
17	19	SHEDAISY Come Home Soon (Lyric Street)	2732	128	2086	+85	64560	3593	13	106/2
20	20	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	2460	146	1864	+116	57277	4118	13	104/3
23	21	SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	2198	642	1718	+479	48908	15592	4	99/14
22	22	MONTGOMERY GENTRY You Do Your Thing (Columbia)	2018	92	1575	+77	47299	2511	12	91/1
24	23	BLUE COUNTY That's Cool (Asylum/Curb)	1550	18	1234	+26	34312	142	18	73/0
27	24	REBA MCENTIRE He Gets That From Me (MCA)	1395	313	1095	+216	31305	7240	6	85/11
25	25	TRICK PONY The Bride (Asylum/Curb)	1316	35	1038	+29	29530	827	14	70/0
26	26	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	1289	156	1020	+140	30122	3165	6	75/9
29	27	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	1191	208	931	+165	27254	4747	5	75/9
43	28	TIM MCGRAW Back When (Curb)	1135	703	942	+569	25226	15984	3	77/46
30	29	RESTLESS HEART Feel My Way To You (Koch)	1043	71	811	+51	23872	1731	12	53/0
32	30	SUGARLAND Baby Girl (Mercury)	990	78	770	+50	20422	1669	11	54/0
33	31	BRAD PAISLEY Mud On The Tires (Arista)	987	147	799	+101	21668	4771	4	67/12
28	32	STEVE HOLY Put Your Best Dress On (Curb)	978	-16	760	-21	22881	-580	18	56/0
35	33	TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	932	148	721	+114	22471	3636	4	62/10
34	34	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	803	-18	632	-7	15644	-751	6	53/6
40	35	JOSH GRACIN Nothin' To Lose (Lyric Street)	774	120	601	+88	17646	3213	5	60/10
38	36	KATRINA ELAM No End In Sight (Universal South)	729	21	596	+15	15688	595	10	49/2
39	37	EMERSON DRIVE November (DreamWorks)	693	3	546	-6	16199	-113	7	48/0
45	38	BIG & RICH Holy Water (Warner Bros.)	659	255	513	+204	15421	5759	2	54/21
36	39	MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)	658	-124	532	-104	15062	-1965	13	46/0
37	40	CLAY WALKER Jesus Was A Country Boy (RCA)	612	-145	492	-86	13657	-3279	11	40/0
31	41	CRAIG MORGAN Look At Us (BBR)	493	-429	364	-364	13342	-9408	24	31/0
41	42	KEITH BRYANT Ridin' With The Legend (Lofton Creek)	492	29	415	+27	10131	133	13	23/0
42	43	JENKINS Getaway Car (Capitol)	455	16	386	+18	10114	285	7	37/0
44	44	TRENT WILLMON Dixie Rose Deluxe's... (Columbia)	448	30	341	+23	11543	737	7	29/1
46	45	CATHERINE BRITT The Upside Of Being Down (RCA)	401	-2	311	+3	9412	147	7	31/1
49	46	JEFF BATES Long, Slow Kisses (RCA)	308	78	258	+70	6467	1946	2	27/7
50	47	BILLY DEAN Let Them Be Little (Curb)	263	59	172	+37	7500	1644	2	16/2
48	48	JOE DIFFIE If I Could Only Bring You Back (BBR)	260	-9	214	-7	6115	-9	4	21/0
Debut	49	RACHEL PROCTOR Where I Belong (BNA)	196	21	155	+21	4968	553	1	14/1
Debut	50	CAROLINA RAIN I Ain't Scared (Equity Music Group)	175	43	123	+27	4460	1197	1	14/2

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 9/19 - Saturday 9/25.

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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Back When (Curb)	46
BIG & RICH Holy Water (Warner Bros.)	21
SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	14
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	13
BRAD PAISLEY Mud On The Tires (Arista)	12
TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)	12
REBA MCENTIRE He Gets That From Me (MCA)	11
TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	10
JOSH GRACIN Nothin' To Lose (Lyric Street)	10

Most Increased Points

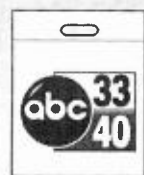
ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Back When (Curb)	+703
S. TWAIN W/ B. CURRINGTON Party For Two (Mercury)	+642
REBA MCENTIRE He Gets That From Me (MCA)	+313
KENNY CHESNEY The Woman With You (BNA)	+310
GEORGE STRAIT I Hate Everything (MCA)	+295
BIG & RICH Holy Water (Warner Bros.)	+255
A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	+227
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+208
BLAKE SHELTON Some Beach (Warner Bros.)	+202
DIERKS BENTLEY How Am I Doin' (Capitol)	+190

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Back When (Curb)	+569
S. TWAIN W/ B. CURRINGTON Party For Two (Mercury)	+479
KENNY CHESNEY The Woman With You (BNA)	+232
GEORGE STRAIT I Hate Everything (MCA)	+226
REBA MCENTIRE He Gets That From Me (MCA)	+216
BIG & RICH Holy Water (Warner Bros.)	+204
A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	+203
TOBY KEITH Stays In Mexico (DreamWorks)	+167
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+165
LONESTAR Mr. Mom (BNA)	+155

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 1, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 22-28.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TIM MCGRAW Live Like You Were Dying (Curb)	51.0%	81.8%	10.5%	97.8%	4.0%	1.5%
ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	45.5%	77.0%	16.3%	99.3%	4.5%	1.5%
ANDY GRIGGS She Thinks She Needs Me (RCA)	40.0%	79.3%	15.5%	98.8%	2.0%	2.0%
JOE NICHOLS If Nobody Believed In You (Universal South)	39.0%	69.3%	20.0%	97.3%	6.5%	1.5%
GARY ALLAN Nothing On But The Radio (MCA)	37.0%	75.3%	17.0%	97.8%	3.5%	2.0%
SARA EVANS Suds In The Bucket (RCA)	35.5%	73.8%	15.5%	97.0%	4.8%	3.0%
GEORGE STRAIT I Hate Everything (MCA)	28.8%	70.8%	18.8%	96.0%	5.3%	1.3%
JIMMY WAYNE You Are (DreamWorks)	27.0%	60.8%	24.8%	96.8%	8.8%	2.5%
JULIE ROBERTS Break Down Here (Mercury)	26.8%	66.0%	21.5%	97.0%	8.0%	1.5%
GRETCHEN WILSON Here For The Party (Epic)	26.8%	60.0%	22.5%	96.3%	10.3%	3.5%
PHIL VASSAR In A Real Love (Arista)	25.8%	69.3%	21.0%	97.3%	5.0%	2.0%
TRACE ADKINS Rough & Ready (Capitol)	25.5%	57.8%	23.5%	94.0%	8.3%	4.5%
DIERKS BENTLEY How Am I Doin' (Capitol)	23.3%	57.0%	26.0%	93.8%	7.0%	3.8%
LONESTAR Mr. Mom (BNA)	23.3%	51.5%	30.0%	91.8%	8.0%	2.3%
KEITH URBAN Days Go By (Capitol)	22.8%	68.5%	20.5%	95.8%	6.0%	0.8%
TOBY KEITH Stays In Mexico (DreamWorks)	22.3%	62.3%	24.3%	95.8%	6.0%	3.3%
BLAKE SHELTON Some Beach (Warner Bros.)	21.5%	59.8%	20.3%	88.8%	7.0%	1.8%
REBA MCENTIRE He Gets That From Me (MCA)	19.5%	46.3%	24.0%	84.5%	10.8%	3.5%
BROOKS & DUNN That's What It's All About (Arista)	19.0%	60.8%	26.8%	94.8%	5.3%	2.0%
SHEDAISY Come Home Soon (Lyric Street)	18.0%	46.5%	28.0%	86.8%	9.8%	2.5%
MONTGOMERY GENTRY You Do Your Thing (Columbia)	17.8%	50.0%	27.8%	91.3%	9.8%	3.8%
BLUE COUNTY That's Cool (Asylum/Curb)	16.5%	53.8%	31.5%	93.5%	5.3%	3.0%
RASCAL FLATTS Feels Like Today (Lyric Street)	16.3%	50.3%	30.5%	94.5%	10.0%	3.8%
CLAY WALKER Jesus Was A Country Boy (RCA)	16.3%	50.0%	28.5%	86.8%	5.5%	2.8%
KENNY CHESNEY The Woman With You (BNA)	14.8%	49.3%	27.0%	83.8%	6.3%	1.3%
JOSH GRACIN Nothin' To Lose (Lyric Street)	14.0%	50.8%	22.0%	79.5%	5.3%	1.5%
PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	12.0%	47.5%	28.5%	82.0%	4.5%	1.5%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	11.8%	43.5%	30.3%	82.5%	6.3%	2.5%
JIMMY BUFFETT f/MARTINA MCBRIDE Trip Around The Sun (RCA/Mailboat)	11.0%	46.3%	26.0%	83.3%	9.5%	1.5%
STEVE HOLY Put Your Best Dress On (Curb)	10.8%	46.0%	27.5%	86.8%	11.5%	1.8%
TRICK PONY The Bride (Asylum/Curb)	9.3%	36.3%	34.0%	89.0%	13.3%	5.5%
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	7.3%	35.8%	28.5%	77.3%	11.3%	1.8%
RESTLESS HEART Feel My Way To You (Koch)	5.8%	42.8%	32.5%	84.5%	6.3%	3.0%
SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury)	5.0%	24.5%	28.5%	66.5%	11.0%	2.5%
TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	4.8%	35.0%	29.5%	78.3%	11.0%	2.8%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Jenkins.
Question of the Week: Do you have access to the Internet on a daily basis from work or at home?

Total

Yes: 78%

Have listened to an Internet radio station: 30%

Have you listened to satellite radio: 23%

Subscribe to XM or Sirius Sat Radio: 7%

Have downloaded music and not paid for it: 25%

Have purchased single songs on the Internet: 29%

P1

Yes: 79%

Have listened to an Internet radio station: 32%

Have you listened to satellite radio: 21%

Subscribe to XM or Sirius Sat Radio: 4%

Have downloaded music and not paid for it: 29%

Have purchased single songs on the Internet: 31%

P2

Yes: 74%

Have listened to an Internet radio station: 26%

Have you listened to satellite radio: 29%

Subscribe to XM or Sirius Sat Radio: 13%

Have downloaded music and not paid for it: 15%

Have purchased single songs on the Internet: 23%

Male

Yes: 76%

Have listened to an Internet radio station: 33%

Have you listened to satellite radio: 27%

Subscribe to XM or Sirius Sat Radio: 5%

Have downloaded music and not paid for it: 27%

Have purchased single songs on the Internet: 31%

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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America's Best Testing Country Songs 12+
For The Week Ending 10/1/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Live Like You Were Dying (Curb)	4.48	4.46	99%	29%	4.50	4.46	4.53
SARA EVANS Suds In The Bucket (RCA)	4.20	4.26	97%	23%	4.23	4.10	4.32
BLAKE SHELTON Some Beach (Warner Bros.)	4.20	4.21	79%	9%	4.19	4.24	4.16
GARY ALLAN Nothing On But The Radio (MCA)	4.19	4.19	91%	10%	4.18	4.18	4.17
KEITH URBAN Days Go By (Capitol)	4.15	4.21	96%	18%	4.16	4.20	4.13
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.15	4.18	95%	20%	4.17	4.23	4.14
DIERKS BENTLEY How Am I Doin' (Capitol)	4.15	4.13	89%	12%	4.13	4.11	4.15
TERRI CLARK Girls Lie Too (Mercury)	4.10	4.05	99%	29%	4.11	4.13	4.10
JOE NICHOLS If Nobody Believed In You (Universal South)	4.10	4.08	95%	22%	4.15	4.10	4.18
TRACE ADKINS Rough & Ready (Capitol)	4.09	4.10	93%	18%	4.09	4.05	4.12
GEORGE STRAIT I Hate Everything (MCA)	4.06	4.15	96%	20%	4.10	4.02	4.15
LONESTAR Mr. Mom (BNA)	4.04	4.05	90%	13%	4.09	4.18	4.04
PHIL VASSAR In A Real Love (Arista)	4.00	4.05	90%	19%	4.05	4.15	3.98
CRAIG MORGAN Look At Us (BBR)	4.00	3.93	69%	9%	4.00	4.05	3.97
BROOKS & DUNN That's What It's All About (Arista)	3.98	4.00	91%	17%	3.98	4.04	3.94
KENNY CHESNEY The Woman With You (BNA)	3.98	4.14	66%	9%	3.90	4.08	3.79
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	3.95	4.02	60%	7%	3.99	3.99	3.99
JIMMY WAYNE You Are (DreamWorks)	3.93	4.04	80%	19%	3.98	4.24	3.82
ALAN JACKSON Too Much Of A Good Thing... (Arista)	3.90	3.90	96%	27%	4.01	3.94	4.05
RESTLESS HEART Feel My Way To You (Koch)	3.90	-	44%	4%	3.90	3.98	3.84
SHEDAISY Come Home Soon (Lyric Street)	3.89	4.10	80%	16%	3.96	4.03	3.92
GRETCHEN WILSON Here For The Party (Epic)	3.88	4.06	98%	35%	3.93	3.81	4.01
BLUE COUNTRY That's Cool (Asylum/Curb)	3.85	3.92	62%	8%	3.81	4.01	3.70
RASCAL FLATTS Feels Like Today (Lyric Street)	3.82	3.90	93%	26%	3.82	3.97	3.72
TOBY KEITH Stays In Mexico (DreamWorks)	3.78	3.87	96%	23%	3.81	3.82	3.80
TRICK PONY The Bride (Asylum/Curb)	3.78	3.95	76%	12%	3.82	3.79	3.84
JULIE ROBERTS Break Down Here (Mercury)	3.77	3.94	93%	30%	3.76	3.70	3.80
MONTGOMERY GENTRY You Do Your Thing (Columbia)	3.75	3.89	79%	16%	3.77	3.70	3.81
STEVE HOLY Put Your Best Dress On (Curb)	3.59	3.86	51%	11%	3.67	3.96	3.52

Total sample size is 398 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.com 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.

R&R COUNTRY TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KEITH URBAN Days Go By (Capitol)	606	-15	13	8/0
2	2	GRETCHEN WILSON Here For The Party (Epic)	555	-5	11	7/0
3	3	SARA EVANS Suds In The Bucket (RCA)	553	+2	15	0/0
6	4	ALAN JACKSON Too Much Of A Good... (Arista)	515	+3	14	10/0
7	5	BROOKS & DUNN That's What It's All About (Arista)	489	+32	10	7/0
5	6	TIM MCGRAW Live Like You Were Dying (Curb)	463	-51	17	10/0
9	7	LONESTAR Mr. Mom (BNA)	456	+30	7	9/0
8	8	TOBY KEITH Stays In Mexico (DreamWorks)	443	+14	6	8/0
4	9	TERRI CLARK Girls Lie Too (Mercury)	422	-84	22	10/0
10	10	GEORGE STRAIT I Hate Everything (MCA)	419	+19	11	7/0
14	11	RASCAL FLATTS Feels Like Today (Lyric Street)	406	+45	9	7/0
13	12	PAUL BRANDT Convooy (Orange/Universal)	405	+27	4	8/2
20	13	SHANIA TWAIN... Party For Two (Mercury)	378	+67	2	9/0
15	14	GARY ALLAN Nothing On But The Radio (MCA)	363	+15	8	6/0
12	15	GORD BAMFORD Heroes (Independent)	349	-37	14	4/0
17	16	GIL GRAND Never Comin' Down (Spin)	334	-2	7	8/1
27	17	GEORGE CANYON I'll Never Do... (Universal South)	331	+78	3	10/1
19	18	SEAN HOGAN Catalina Sunrise (Barnstorm)	313	-8	5	8/0
16	19	DERIC RUTTAN I Saved Everything (Lyric Street)	312	-28	11	19/0
11	20	DOC WALKER North Dakota Boy (Open Road/Universal)	302	-88	16	8/0
21	21	ANDY GRIGGS She Thinks She Needs Me (RCA)	285	-21	9	6/0
28	22	PHIL VASSAR In A Real Love (Arista)	278	+33	5	5/0
23	23	KENNY CHESNEY The Woman With You (BNA)	274	+3	3	8/1
24	24	DIERKS BENTLEY How Am I Doin' (Capitol)	267	+1	3	5/0
18	25	LISA BROKOP Wildflower (Asylum/Curb)	254	-78	15	8/0
29	26	JOHNNY REID You Still Own Me (Independent)	248	+29	3	9/2
25	27	JULIE ROBERTS Break Down Here (Mercury)	247	-16	3	7/0
22	28	BIG & RICH Save A Horse...y (Warner Bros.)	233	-60	14	4/0
26	29	WILKINSONS Little Girl (Open Road/Universal)	216	-39	7	5/0
Debut	30	J. BUFFETT... Trip Around The Sun (RCA/Mailboat)	196	+64	1	10/4

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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancan. © 2004, R&R, Inc.

C O U N T R Y

FLASHBACK

- 1 YEAR AGO**
 - No. 1: "It's Five O'Clock Somewhere" — Alan Jackson
- 5 YEARS AGO**
 - No. 1: "Something Like That" — Tim McGraw
- 10 YEARS AGO**
 - No. 1: "Who's That Man" — Toby Keith
- 15 YEARS AGO**
 - No. 1: "Living Proof" — Ricky Van Shelton
- 20 YEARS AGO**
 - No. 1: "City Of New Orleans" — Willie Nelson
- 25 YEARS AGO**
 - No. 1: "It Must Be Love" — Don Williams
- 30 YEARS AGO**
 - No. 1: "I'm A Ramblin' Man" — Waylon Jennings

New & Active

- JEFF BATES Long, Slow Kisses (RCA)
Total Plays: 115, Total Stations: 22, Adds: 4
- TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)
Total Plays: 101, Total Stations: 11, Adds: 10
- WARREN BROTHERS Sell A Lot Of Beer (429)
Total Plays: 99, Total Stations: 12, Adds: 1
- JAMIE O'NEAL Trying To Find Atlantis (Capitol)
Total Plays: 77, Total Stations: 28, Adds: 25
- SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)
Total Plays: 28, Total Stations: 26, Adds: 23
- DAVID LEE MURPHY Inspiration (Audiom)
Total Plays: 24, Total Stations: 13, Adds: 12
- CHAD BROCK That Changed Me (BBR)
Total Plays: 17, Total Stations: 13, Adds: 13

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(FM)² = Format Flow Times Music Mix

A new approach to Hot AC programming

While (FM)² may sound like the beginning of an algebraic equation, to Fisher Broadcasting Group FM PD Kent Phillips and FMR, a research firm based in Tuscon, it is a new approach to programming Hot AC stations.

(FM)² stands for "Format Flow / Music Mix," and the approach has been tested by FMR in three diverse markets over the last year. Average listener growth in each market was at least 20% with 25-54 adults and up to 30% with 25-54 females.

Phillips' Hot AC/KPLZ/Seattle was the second station to implement the methodology, and its adult 25-54 ratings have jumped 38%, while women 25-54 ratings have grown 54%. These results piqued my interest, so I caught up with Phillips in between his morning show, PD, TV show, consulting and parenting gigs to find out what (FM)² is all about.



Kent Phillips

mine your station's four textures, use cluster analysis of your currents to see which groupings have the highest appeal.

At KPLZ, for example, the texture sounds of Matchbox 20, John Mayer, Sarah McLachlan and Sheryl Crow were dominant. Examples of clusters that didn't work for KPLZ were Jessica Simpson and Britney Spears, Usher and Beyoncé and Blink-182 and Linkin Park. It varies widely from station to station. For some, John Mayer may be awful, while Blink-182 work great.

The next step is to extend those four textures into the '90s and '80s to find artists who have the same sound. FMR came up with a way to test for that, but you can also use your own ears. Who sounds most like John Mayer? In the '90s it was Dave Matthews; in the '80s it was Eric Clapton. Who sounds like Sheryl Crow? In the '90s it was Alanis Morissette; in the '80s it was Annie Lennox. You get the idea.

R&R: What if a song that tests through the roof doesn't fit your station's musical texture?

KP: A Madonna song that does great in traditional auditorium tests and fits into the Jessica Simpson and Britney Spears texture would not be played on KPLZ, despite a high score. The KPLZ audience is using our station for certain

music textures. When you violate those textures, they leave. It is like going to your favorite Italian restaurant and being served Thai food.

But what doesn't work for KPLZ may work in another market. (FM)² is very market-specific, and programmers who implement this method need to remember that and not set out to clone another station. In one of my markets the Jessica Simpson and Britney Spears cluster works and Sarah McLachlan does not. So they play artists like Madonna, Sixpence None The Richer and Cyndi Lauper. The station has a pop feel to it, and it works very well for them.

R&R: Is new music chosen using the same criteria?

KP: Yes. Always run current music through the same texture filter you would use for recurrents and gold. KPLZ plays Avril Lavigne, Michelle Branch and Ashlee Simpson but ignores Jessica Simpson, Kelly Clarkson and Martina McBride despite strong national airplay and test scores. Why? Avril, Ashlee and Michelle, while pop, fit into KPLZ's texture cluster with Alanis and Sheryl Crow. Jessica, Kelly and Martina do not.

R&R: Does this new programming philosophy support taking risks on left-of-center and less obvious artists?

KP: Jack Johnson fits with the John Mayer and Dave Matthews texture even though he's received more airplay support from Triple A. Norah Jones fits in the Sarah McLachlan cluster even though many of her songs are bluesier than what Hot AC would air.

I encourage PDs to look at non-traditional and out-of-format music that fits within their stations' textures. Jem, Dido and Enya fit into the Sarah McLachlan cluster and are good artists for us. Playing artists who are out of format yet within your music texture separates you from the pack. Norah and Jack Johnson were two of our highest-testing artists last year, and both were originally considered out of format. Both artists sold more CDs per capita in Seattle than anywhere else in the country too.

R&R: What other programming philosophies does (FM)² promote?

KP: How to maximize evenings. Hot AC is a 5am-7pm format — program it accordingly. At night, go where the audience is. It's OK to go somewhere else, because your daytime audience won't know or care. At night on KPLZ we did all '80s for

How To Define Your Station's Textures

Research will show you which are the unique, mass-appeal sounds for your station. Determine the best-testing currents within those sounds, and then follow the texture back by era. Here are some common Hot AC texture examples.

Pop Rock — Male

Current: John Mayer
'90s: Dave Matthews
'80s: Eric Clapton

Pop Rock — Female

Current: Michelle Branch
'90s: Sheryl Crow
'80s: Annie Lennox

Alternative Rock

Current: Nickelback
'90s: Creed
'80s: Red Hot Chili Peppers

Pop

Current: Britney Spears
'90s: Madonna
'80s: Cyndi Lauper

years and disco on Saturday night. It got huge ratings in a daypart that usually doesn't perform at Hot AC.

Now that there are several '80s stations in Seattle, KPLZ just adjusted to go conservative CHR at night, because there is a listening audience out there — they're just not our daytime listeners. Our research shows that the bulk of the Hot AC core is not listening to radio at night. Most are taking care of families or watching TV. Great! Go where there is a hole in the market at night. Disco still rules on Saturday night.

R&R: What do you tell your clients who are dealing with new competitors?

KP: When a competitor goes after you, it's very simple: Take a vacation for four months. This is a bizarre concept, but hear me out. In 1995, when KPLZ was first attacked by a direct competitor, I fought like a madman with promotion money, stunts and gimmicks to hold on to my numbers. What took place was slow erosion over a year while the other station slowly grew.

They never beat us, but the war went on for two years before they flipped to CHR. Revenue declined, and the staff was worn out. In 1998 a new Hot AC came to town. This time I pulled all my promotions off the air, let the staff take vacations and gave the new station a free shot for a book or two. After six months I came back with all the firepower I had. They were gone in a year, and our revenue was never affected.

This was repeated when other new Hot ACs came at us in 2001 and 2002, and we are doing the same thing now, in 2004. Bottom line: The Hot AC audience will check out new formats; they are active women, and there is nothing we can do about it. I encourage listeners to do it all at once, and then come back home and never check out the competition again. I may drop for a book or two, but when the newness of a competitor wears off, I come back with a promotional bang and a rejuvenated staff.

Our morning show took six weeks off this past summer to encourage lis-

teners to check out our new Hot AC competitor and then come home. Advertisers will ignore a bad book or two from an established and reputable station so long as you win again. We'll watch what happens in the upcoming fall and winter books and see if the theory holds true.

R&R: Describe FMR's scheduling methodology and how it relates to (FM)².

KP: This is the trademarked FMR research methodology, and I use it religiously at all my stations. Many stations use music scheduling to separate artists, genres, tempo, etc. This is all wrong for Hot AC. We played scheduled hours of identical music to groups of 75 women in these tests. The way you schedule can increase the appeal of your station and the actual callout scores of the songs by 20%-30%. How would you like 20%-30% more TSL?

Again, each station is different, based on the texture approach it is taking. The key is creating a mood through your sweeps of music, not jolting Hot AC listeners.

R&R: So, (FM)² consists of the right music mix, effective night programming, strategies to combat competition, and smart music scheduling. Is there anything else to make the programming package complete?

KP: Promotion is the icing on the cake, and it can help build come. There are some great tricks here, but nothing new. Focus on one advertising medium and own it. Many stations do a little TV, then some buses, and then some direct. Pick one and own it.

If you have the money, play the diary-manipulation game. Response rates are at all-time lows for Arbitron. This is great, because it is easier than ever to find out where your listeners who fill out diaries are. Once you do that, market to them, not to the whole population. You can buy a fancy campaign or simply make sure your billboards are in the right neighborhoods.

For more information on (FM)², contact Bruce Fohr at FMR Research at 520-886-5548.



FEELIN' THE LOVE Here are (l-r) KBBY (B 95.1)/Oxnard, CA PD J.Love; Duran Duran's Simon LeBon; and KBBY Asst. PD/MD Darren McPeake.

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)	2078	+132	214649	17	89/4
2	2	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1887	-1	179684	39	105/0
3	3	MARTINA MCBRIDE This One's For The Girls (RCA)	1809	-8	143514	37	105/0
4	4	DIDO White Flag (Arista/RMG)	1756	-59	154896	51	97/1
5	5	MAROON 5 This Love (Octone/J/RMG)	1673	+11	190170	23	86/1
7	6	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1585	+28	149082	47	98/0
8	7	KIMBERLEY LOCKE 8th World Wonder (Curb)	1484	-48	90894	26	96/0
9	8	SEAL Love's Divine (Warner Bros.)	1443	-79	144469	35	100/0
10	9	KEITH URBAN You'll Think Of Me (Capitol)	1180	+8	91246	19	94/1
11	10	MERCYME Here With Me (INO/Curb)	1030	-76	54647	24	80/0
12	11	JOSH GROBAN You Raise Me Up (143/Reprise)	975	-70	92084	48	101/0
13	12	3 DOORS DOWN Here Without You (Republic/Universal)	934	-42	101795	40	63/3
17	13	ELTON JOHN Answer In The Sky (Universal)	926	+251	84020	4	84/1
15	14	JOSH GROBAN Remember When It Rained (143/Reprise)	859	+48	75356	10	82/0
16	15	LEANN RIMES f/IRONAN KEATING Last Thing On My Mind (Curb)	776	-47	31306	16	80/0
19	16	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	682	+85	83340	5	63/9
23	17	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	670	+200	68511	3	84/8
20	18	ALICIA KEYS If I Ain't Got You (J/RMG)	632	+43	80433	7	65/2
21	19	HOOBASTANK The Reason (Island/IDJMG)	629	+63	66418	15	41/4
22	20	HALL & OATES I'll Be Around (U-Watch)	606	+86	78900	4	71/5
18	21	CHERIE Older Than My Years (Lava)	490	-115	25190	11	70/0
25	22	JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)	335	-7	10997	8	50/1
26	23	CLAY AIKEN I Will Carry You (RCA/RMG)	314	-24	14360	7	49/1
30	24	KELLY CLARKSON Breakaway (Hollywood)	281	+28	75938	2	22/2
28	25	NEWSONG When God Made You (Reunion/PLG)	26E	+3	884E	5	42/1
27	26	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	252	-26	23448	10	16/0
24	27	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	252	-114	42880	16	28/0
29	28	CELINE DION You And I (Epic)	234	-19	61332	18	20/0
-	29	SEAL Get It Together (Warner Bros.)	213	0	23921	2	33/0
Debut	30	TIM MCGRAW Live Like You Were Dying (Curb)	190	+99	10321	1	40/11

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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 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

J. BRICKMAN f/M. SCHULTZ 'Til I See You Again (Windham Hill/RMG)
Total Plays: 187, Total Stations: 25, Adds: 0

MAROON 5 She Will Be Loved (Octone/J/RMG)
Total Plays: 165, Total Stations: 12, Adds: 3

KATRINA CARLSON Drive (Kataphonic)
Total Plays: 163, Total Stations: 32, Adds: 3

BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)
Total Plays: 152, Total Stations: 27, Adds: 2

CHRISTINE MCVIE Friend (Koch)
Total Plays: 135, Total Stations: 29, Adds: 2

SIMPLY RED Home (Simplyred.com)
Total Plays: 100, Total Stations: 25, Adds: 5

DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)
Total Plays: 92, Total Stations: 19, Adds: 1

JOHN MAYER Daughters (Aware/Columbia)
Total Plays: 87, Total Stations: 14, Adds: 3

JOHN MELLENCAMP Walk Tall (Island/IDJMG)
Total Plays: 84, Total Stations: 17, Adds: 9

MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)
Total Plays: 75, Total Stations: 29, Adds: 12

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	12
TIM MCGRAW Live Like You Were Dying (Curb)	11
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	9
JOHN MELLENCAMP Walk Tall (Island/IDJMG)	9
PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	8
BARRY MANILOW Copacabana 2005 (Concord)	8
HALL & OATES I'll Be Around (U-Watch)	5
ANITA BAKER You're My Everything (Blue Note/EMC)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ELTON JOHN Answer In The Sky (Universal)	+251
PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	+200
LOS LONELY BOYS Heaven (Or/Epic)	+132
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+116
ENRIQUE IGLESIAS Hero (Interscope)	+99
TIM MCGRAW Live Like You Were Dying (Curb)	+99
UNCLE KRACKER f/DOBIE GRAY Driit Away (Lava)	+87
HALL & OATES I'll Be Around (U-Watch)	+86
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+85
MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	+75

Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1582
UNCLE KRACKER f/DOBIE GRAY Driit Away (Lava)	1263
TRAIN Calling All Angels (Columbia)	1178
MATCHBOX TWENTY Unwell (Atlantic)	1076
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	957
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	847
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	800
CHRISTINA AGUILERA Beautiful (RCA/RMG)	772
LUTHER VANDROSS Dance With My Father (J/RMG)	755
LIONEL RICHIE Just For You (Island/IDJMG)	709
ENRIQUE IGLESIAS Hero (Interscope)	703
SHERYL CROW Soak Up The Sun (A&M/Interscope)	696

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America's Best Testing AC Songs 12 + For The Week Ending 10/1/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 25-54	W 25-34	W 35-54
JOSH GROBAN You Raise Me Up (143/Reprise)	3.78	3.76	98%	44%	3.84	3.46	3.97
MAROON 5 This Love (Octone/J/RMG)	3.76	3.82	95%	49%	3.83	3.85	3.82
KIMBERLEY LOCKE 8th World Wonder (Curb)	3.69	3.75	93%	36%	3.74	3.71	3.75
KEITH URBAN You'll Think Of Me (Capitol)	3.65	3.78	79%	25%	3.78	3.55	3.86
LOS LONELY BOYS Heaven (Or/Epic)	3.64	3.82	91%	35%	3.72	3.50	3.80
CHERIE Older Than My Years (Lava)	3.64	3.62	63%	13%	3.73	3.66	3.76
LIONEL RICHIE Just For You (Island/IDJMG)	3.62	3.74	88%	32%	3.62	3.41	3.70
JOSH GROBAN Remember When It Rained (143/Reprise)	3.61	3.78	75%	20%	3.72	3.31	3.87
3 DOORS DOWN Here Without You (Republic/Universal)	3.60	3.74	94%	51%	3.67	3.63	3.68
MARTINA MCBRIDE This One's For The Girls (RCA)	3.60	3.71	94%	48%	3.64	3.58	3.66
HOBBASTANK The Reason (Island/IDJMG)	3.56	3.77	86%	43%	3.66	3.71	3.64
MERCYME Here With Me (INO/Curb)	3.55	3.71	79%	27%	3.62	3.62	3.62
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3.54	3.72	94%	48%	3.56	3.44	3.60
L. RIMES ft. KEATING Last Thing On My Mind (Curb)	3.52	3.66	68%	15%	3.56	3.41	3.61
SEAL Love's Divine (Warner Bros.)	3.50	3.74	88%	38%	3.60	3.35	3.69
ALICIA KEYS If I Ain't Got You (J/RMG)	3.40	3.38	72%	29%	3.44	3.56	3.40
DIDD White Flag (Arista/RMG)	3.37	3.24	94%	57%	3.28	3.29	3.28
MICHAEL MCDONALD Ain't No Mountain... (Motown)	3.29	3.33	98%	52%	3.29	2.92	3.41
SHERYL CROW The First Cut Is... (A&M/Interscope)	3.00	3.17	100%	68%	2.94	3.04	2.91

Total sample size is 320 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.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	LOS LONELY BOYS Heaven (Or/Epic)	441	+42	11	8/0
2	2	CELINE DION You And I (Epic)	396	-1	17	8/0
3	3	GEORGE MICHAEL Amazing (Epic)	375	-11	17	8/0
4	4	MAROON 5 This Love (Octone/J/RMG)	360	-31	22	10/0
5	5	SARAH MCLACHLAN World On Fire (Arista/RMG)	307	-4	8	6/1
6	6	SEAL Love's Divine (Warner Bros.)	295	+22	25	11/0
7	7	HOBBASTANK The Reason (Island/IDJMG)	293	+41	10	5/0
8	8	JACKSOUL Shady Day (Vik/BMG Music Canada)	275	+5	9	8/0
9	9	LIONEL RICHIE Just For You (Island/IDJMG)	271	-25	25	11/0
10	10	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	249	-44	25	12/0
11	11	SHAYE Beauty (EMI Music Canada)	246	-9	9	8/0
12	12	SARAH HARMER Almost (Zoe/Rounder)	243	-21	23	8/0
13	13	BRYAN ADAMS Open Road (Universal)	240	+7	4	10/0
14	14	SHANIA TWAIN... Party For Two (Mercury/IDJMG)	219	+108	2	6/1
15	15	RON SEXSMITH Whatever It Takes (Nettwerk)	181	-36	23	8/0
16	16	ELTON JOHN Answer In The Sky (Universal)	171	+50	2	7/1
17	17	COUNTING CROWS Accidentally... (DreamWorks/Geffin)	168	+6	4	4/0
18	18	K.D. LANG Helpless (Nonesuch)	142	-2	5	6/0
19	19	CORRS Summer Sunshine (Atlantic)	132	-44	17	3/0
20	20	KIMBERLEY LOCKE 8th World Wonder (Curb)	128	0	3	3/0
21	21	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	126	-21	13	2/0
22	22	DELTA GOODREM Born To Try (Sony Music Australia)	125	-14	11	3/0
23	23	KALAN PORTER Awake In A Dream (BMG Music Canada)	110	+93	1	4/3
24	24	L. RIMES ft. KEATING Last Thing On My Mind (Curb)	110	+5	3	5/1
25	25	UNCLE KRACKER Rescue (Lava)	107	-6	3	4/0
26	26	JESSE COOK Early On Tuesday (Narada)	104	+13	6	6/0
27	27	JAMIE CULLUM Ah At Sea (Verve/Universal)	98	-9	3	3/0
28	28	NELLY FURTADO Try (DreamWorks/Interscope)	98	-13	3	3/0
29	29	ANDY KIM I Forgot To Mention (Independent)	94	+9	2	4/1
30	30	SHERYL CROW Light In Your Eyes (A&M/Interscope)	89	-14	2	3/1

24 Canadian 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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recut 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 Cancan. © 2004, R&R, Inc.

Reporters

Stations and their adds listed alphabetically by market

WYLB/Dayton, NY* PD: Steve Calabrese APD: Steve Calabrese MICHAEL MCDONALD	WYBC/Canton, OH* DMPD: Terry Tomasz NO: Chad O'Hara DREW PERRY MICHAEL MCDONALD	KDWB/Denver, CO* PD: Dave Dillon NO: Steve Hamilton MICHAEL MCDONALD	WYTH/Kalamazoo, MI* PD: John Mayer NO: John Mayer	WYKE/Johnstown, PA DMPD: Les Stewart JOHN MELLICAMP	WYTH/Albany, NY* DMPD: Amy Hays NO: Terry Kramer BRIAN MARLOW	WYBC/Sacramento, CA* PD: Steve Jackson APD: Bob London MICHAEL MCDONALD	WYTH/Washington, DC* PD: Bill Hens NO: Jeff Tamkins
WYLB/Dayton, NY* DMPD: Eric Adams APD: Steve Calabrese MICHAEL MCDONALD	KDWB/Denver, CO* DMPD: Rick Steffen SMPLY RED JOHN MELLICAMP	KDWB/Denver, CO* DMPD: Rick Steffen SMPLY RED JOHN MELLICAMP	WYTH/Grand Rapids, MI* PD: Bill Bailey NO: Steve Hamilton MICHAEL MCDONALD	WYTH/Albany, NY* DMPD: Amy Hays NO: Terry Kramer BRIAN MARLOW	WYBC/Sacramento, CA* PD: Steve Jackson APD: Bob London MICHAEL MCDONALD	WYTH/Washington, DC* PD: Bill Hens NO: Jeff Tamkins	WYTH/Washington, DC* PD: Bill Hens NO: Jeff Tamkins
WYLB/Dayton, NY* DMPD: Eric Adams APD: Steve Calabrese MICHAEL MCDONALD	KDWB/Denver, CO* DMPD: Rick Steffen SMPLY RED JOHN MELLICAMP	KDWB/Denver, CO* DMPD: Rick Steffen SMPLY RED JOHN MELLICAMP	WYTH/Grand Rapids, MI* PD: Bill Bailey NO: Steve Hamilton MICHAEL MCDONALD	WYTH/Albany, NY* DMPD: Amy Hays NO: Terry Kramer BRIAN MARLOW	WYBC/Sacramento, CA* PD: Steve Jackson APD: Bob London MICHAEL MCDONALD	WYTH/Washington, DC* PD: Bill Hens NO: Jeff Tamkins	WYTH/Washington, DC* PD: Bill Hens NO: Jeff Tamkins



Monitored Reporters
136 Total Reporters
115 Total Monitored
21 Total Indicator
Did Not Report, Playlist Frozen (2):
WGN/Wilmington, NC
WSWT/Peoria, IL

October 1, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MAROON 5 She Will Be Loved (Octone/J/RMG)	3789	+112	245123	14	97/1
2	2	HOOBASTANK The Reason (Island/IDJMG)	3444	-154	231272	32	95/0
3	3	LOS LONELY BOYS Heaven (Or/Epic)	3304	-190	231672	28	93/1
4	4	FINGER ELEVEN One Thing (Wind-up)	3282	+167	214079	21	88/1
6	5	ASHLEE SIMPSON Pieces Of Me (Geffen)	2987	+187	198503	9	86/0
5	6	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	2861	-189	196214	21	92/1
7	7	MAROON 5 This Love (Octone/J/RMG)	2648	-145	198702	38	94/0
8	8	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2613	+268	162184	10	88/1
10	9	GAVIN DEGRAW I Don't Want To Be (J/RMG)	2060	-91	126218	28	76/0
13	10	JOHN MAYER Daughters (Aware/Columbia)	1960	+321	115656	6	88/6
9	11	3 DOORS DOWN Away From The Sun (Republic/Universal)	1931	-264	96955	33	72/0
11	12	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1797	-172	98603	26	72/0
14	13	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)	1620	+93	88939	9	73/6
17	14	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	1526	+161	89439	9	73/8
12	15	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1518	-199	71972	17	66/1
16	16	SARAH MCLACHLAN World On Fire (Arista/RMG)	1498	+39	81734	10	73/1
18	17	SEETHER f/AMY LEE Broken (Wind-up)	1417	+120	63557	11	59/3
19	18	KELLY CLARKSON Breakaway (Hollywood)	1224	+220	89958	8	54/6
23	19	DURAN DURAN (Reach Up For The) Sunrise (Epic)	1024	+214	61780	4	62/4
21	20	AVION Seven Days Without You (Columbia)	913	-29	31027	17	43/0
26	21	LENNY KRAVITZ Lady (Virgin)	832	+176	46178	4	53/8
22	22	FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)	801	-11	24719	8	51/0
24	23	ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)	751	+39	25011	7	49/1
25	24	KILLERS Somebody Told Me (Island/IDJMG)	723	+39	30244	7	40/2
20	25	TRAIN Ordinary (Columbia)	716	-281	29207	17	45/0
35	26	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	659	+223	27990	2	42/4
27	27	HOWIE DAY Collide (Epic)	659	+35	28709	7	35/2
29	28	VANESSA CARLTON White Houses (A&M/Interscope)	625	+97	23551	3	42/3
32	29	LINKIN PARK Breaking The Habit (Warner Bros.)	600	+100	29999	4	25/3
30	30	DIDO Sand In My Shoes (Arista/RMG)	579	+59	16681	3	47/2
31	31	JOJO Leave (Get Out) (BlackGround/Universal)	552	+33	24743	6	14/3
33	32	MARTINA MCBRIDE This One's For The Girls (RCA)	511	+20	37385	16	19/0
36	33	TEARS FOR FEARS Call Me Mellow (Universal Music)	449	+24	15811	5	35/0
34	34	DIANA ANAID Last Thing (Five Crowns Music)	435	-20	13545	8	30/0
40	35	INGRAM HILL Will I Ever Make It Home (Hollywood)	398	+20	10490	5	30/3
39	36	LOS LONELY BOYS More Than Love (Or/Epic)	389	+1	20316	2	33/4
28	37	RICHARD MARX When You're Gone (Manhattan/EMC)	389	-160	23045	16	27/0
37	38	BONNIE MCKEE Somebody (Reprise)	350	-49	7684	5	27/0
Debut	39	U2 Vertigo (Interscope)	313	+313	38568	1	27/27
38	40	SCISSOR SISTERS Take Your Mama (Universal)	295	-103	22952	15	18/0

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
U2 Vertigo (Interscope)	27
CALLING Anything (RCA/RMG)	9
311 Amber (Volcano/Zomba)	9
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	8
LENNY KRAVITZ Lady (Virgin)	8
DIRTY VEGAS Walk Into The Sun (Capitol)	8
FROU FROU Let Go (Geffen)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MAYER Daughters (Aware/Columbia)	+321
U2 Vertigo (Interscope)	+313
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+268
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+223
KELLY CLARKSON Breakaway (Hollywood)	+220
DURAN DURAN (Reach Up For The) Sunrise (Epic)	+214
ASHLEE SIMPSON Pieces Of Me (Geffen)	+187
LENNY KRAVITZ Lady (Virgin)	+176
FINGER ELEVEN One Thing (Wind-up)	+167
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+161

New & Active

JOHN MELLENCAMP Walk Tall (Island/IDJMG)
Total Plays: 254, Total Stations: 26, Adds: 4

KEANE Somewhere Only We Know (Interscope)
Total Plays: 117, Total Stations: 20, Adds: 6

CALLING Anything (RCA/RMG)
Total Plays: 104, Total Stations: 23, Adds: 9

LOW MILLIONS Eleanor (Manhattan/EMC)
Total Plays: 76, Total Stations: 13, Adds: 6

UNCLE KRACKER Writing It Down (Lava/Warner Bros.)
Total Plays: 46, Total Stations: 10, Adds: 2

MARC BROUSSARD Where You Are (Island/IDJMG)
Total Plays: 39, Total Stations: 13, Adds: 6

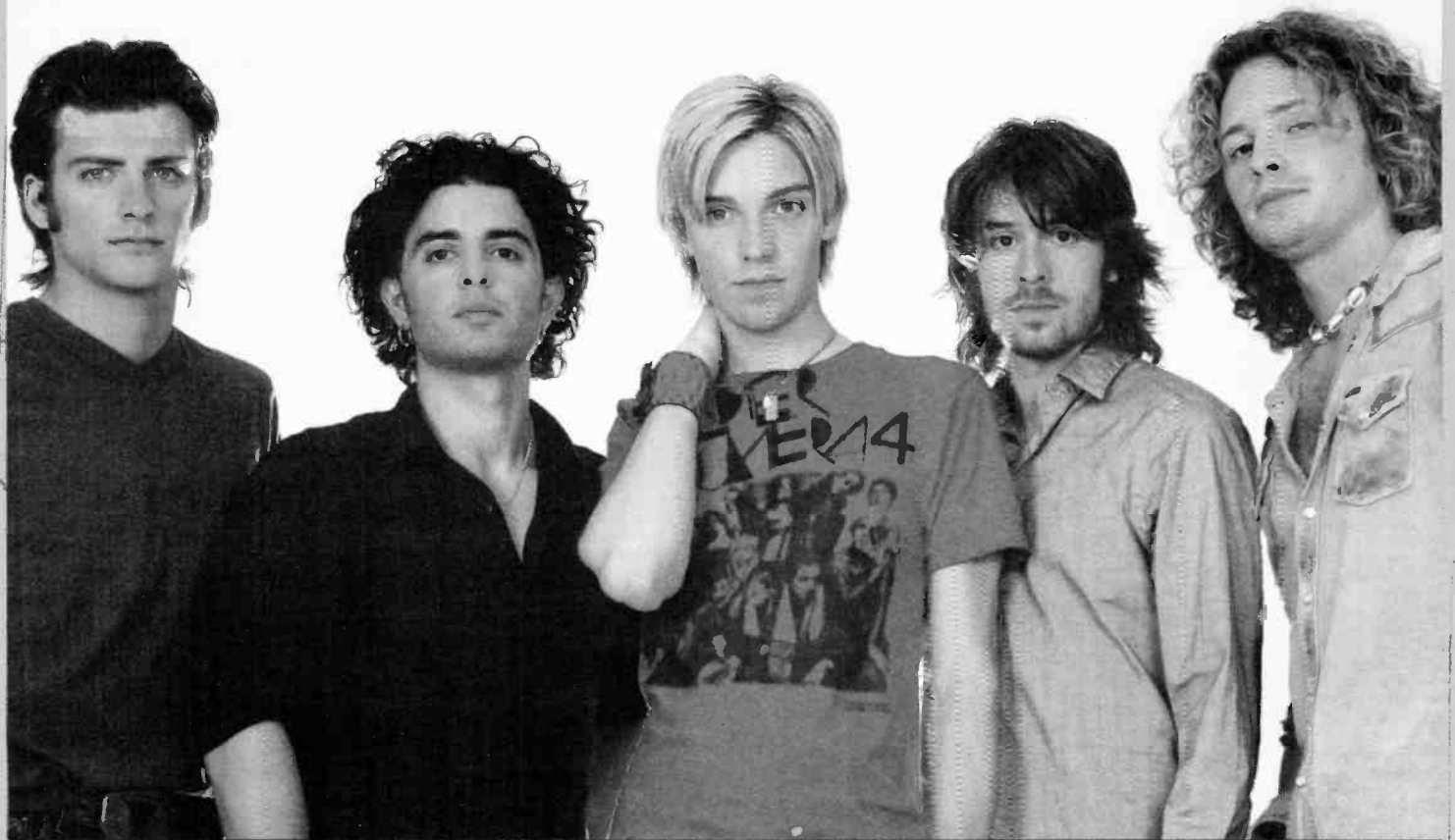
311 Amber (Volcano/Zomba)
Total Plays: 13, Total Stations: 10, Adds: 9

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

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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

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ON THE RECORD

With

Mark Elliott
PD, KFVV (Live 105.5/
Ventura, CA

I work with an awesome team at Gold Coast Broadcasting's KFVV (Live 105.5)/Ventura, CA. Our owner, President/COO Miles Sexton, and GM Chip Ehrhardt are the most supportive people I've ever worked with. • We don't spend foolishly, but if I go to them with a plan completely laid out, more times than not I get the go-ahead. We've given away cash and trips to Hawaii and Las Vegas, and we've even sent listeners to Jamaica with our morning show. • We've also done concert



jet-aways to New York; Washington, DC; Miami; Dallas; and Phoenix and given away tickets to theme parks, blockbuster movies and all the big concerts in and around Los Angeles. •

We're always on the street doing things for our community, like food drives and coastal cleanups. We're also big supporters of our local music scene. Our contest slogan, "Hot tickets, cool trips and cash," says it all. • Because there's no mainstream CHR in our market, we have been able to take advantage of music by Linkin Park, Yellowcard, Blink-182, Bowling For Soup, Ashlee Simpson and Switchfoot early on, and by the time the competition starts playing these songs we've already made them ours. • Between our market, Los Angeles, and Santa Barbara, CA, there are 48 signals that get into our metro of 399,100 people. We have to sound as big as, if not bigger than, Los Angeles, but on a shoestring budget. • In less than 16 months we've gone from launch to the fifth highest come in the market. I'm proud of our staff, who worked hard to make it happen — and continue to do so.

Los Lonely Boys' "Heaven" (Or/Epic) holds steady at No. 1, with +132 plays ... **Five For Fighting's** "100 Years" (Aware/Columbia) remains No. 2, and **Martina McBride's** "This One's for the Girls" (RCA) is No. 3 ... **Elton John's** "Answer in the Sky" (Universal) gets Most Increased Plays for the second week and goes 17-13. Not far behind is **Phil Collins'** "Don't Let Him Steal Your Heart Away" (Atlantic), which goes 23-17 and +200 ... People are talking about **Tim McGraw's** "Live Like You Were Dying" (Curb) and are loving the AC mix. McGraw debuts at 30 this week and is second Most Added, with 11 ... **Michael McDonald's** "Reach Out, I'll Be There" (Motown/Universal) is Most Added, with 12 ... Over at Hot AC, **Maroon 5's** "She Will Be Loved" (Octone/J/RMG) remains at No. 1, with +112 plays. **Hoobastank's** "The Reason" (Island/IDJMG) stays at No. 2, and Los Lonely Boys are No. 3 ... **Finger Eleven's** "One Thing" (Wind-up) goes 5-4 (+167), while **Ashlee Simpson's** "Pieces of Me" (Geffen) breaks into the top five with +187 plays ... **Switchfoot's** "Dare You to Move" (Red Ink/Columbia) is climbing fast, going 35-26 with +223 plays ... Most Increased Plays goes to **John Mayer's** "Daughters" (Aware/Columbia), with +321, while U2's "Vertigo" (Interscope) debuts at 39 with +313 plays and is Most Added this week, with 27 ... **311's** "Amber" (Volcano/Zomba) and **The Calling's** "Anything" (RCA/RMG) tie for second Most Added, with nine apiece.

— Julie Kertes, AC/Hot AC Editor



artist activity

ARTIST: **Barry Manilow**

LABEL: **Concord**

By **JULIE KERTES/AC/HOT AC EDITOR**

When my friends were listening to Motown, I was listening to Neil Sedaka, Johnny Mathis, Burt Bacharach and Barry Manilow. I was America's youngest AC listener and was over-the-top crazy for those artists. I even auditioned for Barry Manilow's children's chorus and was devastated when I didn't make the cut. I surely thought I would share the stage with Mr. Manilow himself at Circle Star's theater in the round in San Carlos, CA.

Well, despite the rejection at such an early age, I am still a Manilow fan, and I was thrilled to receive my copy of *Scores: Songs From Copacabana and Harmony* in the mail last week. The release of *Scores* marks Manilow's 43rd album, on the heels of his spring 2004 releases *2NightsLIVE!*, a two-CD set, and *UltimateMANILOW!*, a two-DVD set.

Manilow's record sales have exceeded 60 million worldwide. He has received a Grammy, an Emmy, Tony awards and an Oscar nomination. In 2002 Manilow was inducted into the Songwriters Hall of Fame. This legendary singer-songwriter has done it all — TV, film, an autobiography and theater.

Manilow's success on the stage started in 1977 with the Tony-winning Broadway debut of *Could It Be Magic?* — *The Barry Manilow Songbook*. This led to subsequent theater projects, which are featured on Manilow's latest release on Concord.

Scores: Songs From Copacabana and Harmony was co-produced by Manilow

and legendary multi-Grammy winner Phil Ramone and features songs co-written by Bruce Sussman and Jack Feldman from their musicals *Copacabana* and *Harmony*. Making the CD was a treat for Manilow, as he got the opportunity to record his own renditions of these show tunes.

"Getting to record these songs I love so dearly is truly an honor for me," says Manilow. "The joy of the songs from *Copacabana* will surely entertain listeners and put smiles on faces, and the songs from *Harmony* are some of my proudest achievements."

The duet with Olivia Newton-John, "This Can't Be Real," is presented beautifully. Manilow and Newton-John's vocals work perfectly together not just sonically, but emotionally. There's also a new dance

mix of the Grammy-winning song "Copacabana (At the Copa)," which gives Manilow's signature smash a new energy that's sure to make everyone get up and move. The tracks from *Harmony* are closer to musical theater and are sure to generate an overwhelming amount of excitement for the show's Broadway debut in 2005.

The album will hit stores Sept. 28, around the time Manilow kicks off his *One Night Live! One Last Time!* world tour, which will feature material from the album, as well as music from *2 Nights Live!* The tour starts on the East Coast at the end of this month and heads to New York; East Rutherford, NJ; Boston; Providence; Wilkes-Barre; Long Island, NY; Uniondale, NY; Pittsburgh; Philadelphia; Washington, DC; Cleveland; Columbus, OH; Chicago; Detroit; Ft. Lauderdale, FL; Jacksonville; Tampa; Houston; Dallas; Denver; Phoenix; and Anaheim, CA.



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The Sunday-Brunch Business

The spirit of hospitality raises this Smooth Jazz benchmark to powerful ratings and NTR

KTWV (The Wave)/Los Angeles launched its first Smooth Jazz Sunday Brunch at Beverly Hills, CA's Hotel Nikko in October 1988. The brunch was later moved to DC 3 at Santa Monica Airport. The event became a huge success for The Wave, bringing in more than 500 brunch customers weekly.

Today the brunch is held at two locations simultaneously each week: I Cugini in Santa Monica, CA and Spaghettini Grill and Jazz Club in Seal Beach, CA. Barbara Blake serves as the brunch's primary host, alternating locations each week (The Wave's full-time airstaffers rotate between the two restaurants so the brunch is live in both locations).

Given The Wave's extensive six-county reach, its Smooth Jazz Sunday Brunch has taken two restaurants with great reputations in their communities and given them incredible name recognition throughout Southern California.

Between both locations, an average of 700 people each week check out the brunch and celebrate birthdays and anniversaries, and many come back for other meals too. The brunch business is a win-win: The two restaurants earn about \$1 million a year each from the brunches, and The Wave generates almost \$400,000 in sponsorship revenue.

KTWV VP/Programming Paul Goldstein says, "The host of *Smooth Jazz Sunday Brunch*, Barbara Blake, has always been one of my all-time favorite Smooth Jazz air personalities. Her graceful, warm approach instantly makes listeners feel

good. She's the perfect host for the show.

"It's such a pleasure to work with our partners at I Cugini, and Spaghettini's owners, Cary Hardwick and Laurie Neuse, are extraordinary at what they do. What makes working with them so special is their commitment to excellence. They are always asking, 'What can we do to make it better?' or, 'How can we add value to the broadcast?'"

"It's rare to find that kind of attitude. It's that kind of thinking that has made them so successful and that has helped the Smooth Jazz Sunday Brunch become a Southern California tradition."

Deliver On The Promise



Jamie Young-Eke

KTWV AE Jamie Young-Eke is the seller who innovated this revenue opportunity. She recalls, "When the opportunity became available for a new brunch location, I thought instantly of a client — Spaghettini Grill and Jazz Club in Seal Beach — that I had worked with for about a year that only advertised in The Wave's quarterly magazine.

"With the radio market so competitive and budgets increasing annually, radio account executives have to be more creative in finding new revenue streams for the radio station.

NTR has now become the norm and is included as a monthly budget for most salespeople.

"When Spaghettini came aboard with us for the brunch, it was an instant success. Spaghettini launched its first brunch in January 2001 with a head count of more than 250. After just four short weeks it increased to more than 800 reservations weekly and a two-week waiting list. With the overwhelming popularity of the brunch, we decided to add another

"We have higher Westside visibility and our brunch business is up 300% because of The Wave."

Jeff King

location. That was when I approached I Cugini in Santa Monica, and it didn't take them long to sign on as our second location."

Jeff King, co-owner of I Cugini parent company King Seafood, says, "You can advertise all you want, but if you don't deliver on the promise, you're not going to gain market share. We have higher Westside visibility and our brunch business is up 300% because of The Wave. Barbara Blake is very professional. She enlists everyone's help and delivers on the promise."

New Revenue Streams

A Smooth Jazz radio benchmark like The Wave's *Smooth Jazz Sunday Brunch* offers a plethora of nontraditional revenue opportunities. Says Young-Eke, "The brunch has also created new revenue streams with the opportunity to bring in sponsors. We've had Domain St. Michelle as our cham-

"The most important thing is that people are coming to The Wave's Smooth Jazz Sunday Brunch to experience great food, impeccable service and the excitement of sharing part of their day with a great radio station."

Jamie Young-Eke

pagne sponsor. Sprint PCS, Southern California Lincoln Mercury Dealers, Parisian Bread and many other sponsors value the opportunity to be on-site and showcase their products and services to a desirable demographic audience in a unique and exciting way.

"In addition, we have been able to build on the success of the brunch with Spaghettini and develop specialty events like An Academy Affair, where listeners can enjoy an evening of viewing the Oscars on big-screen TVs

over an exquisite five-course dinner. We also created Saturday Afternoon Live, where listeners can enjoy live jazz between 10am-3pm and still have their Saturday night free. Both events have brought in additional sponsorship revenue.

"My greatest pleasure comes in knowing that I have offered creative ideas that led to increased profits for my clients. Seeing the success of both brunches reinforces to me daily why I am in this business. The most important thing is that people are coming to The Wave's Smooth Jazz Sunday Brunch to experience great food, impeccable service and the excitement of sharing part of their day with a great radio station. The Wave and its brunch partners deliver on all points."

The Spirit Of Hospitality

Brunch host Blake forges a powerful emotional connection with listeners and diners alike with her exceptionally rich, mellifluous voice and expressive use of language. Having recently secured the domain name [smoothjazzsundaybrunch.com](http://www.smoothjazzsundaybrunch.com) in addition to her existing website at www.barbarablake.com, Blake owns the brunch, literally and figuratively. The Sunday brunch show's ratings performance is strong too — top five 25-54.

Blake describes her primary focus as the host: "My professional responsibility involves being true and consistent to the needs of the format, which is music-intensive, with a live broadcast that doesn't intrude on that vital aspect but enhances it.

"Another is to represent the station totally professionally with the restaurants' management and their guests — first as an air personality

whom people are coming to see and spend part of their day with at a wonderful restaurant, and second to interact with and be a liaison with the restaurant in such a way that they understand The Wave's professional parameters and we understand theirs.



Barbara Blake

"I know, because I was raised by a mother, who was in turn taught by my grandmother, what it means to be hospitable. I'm confident in a social environment such as the Smooth Jazz Sunday Brunch that all the details involved with making it run smoothly and harmoniously are in place so that people have a first-class experience. Much of that has to do with the quality of the restaurants, both of which know how to treat people properly.

"My job is to be a social hostess at a party, combined with being an air personality. There is a fine line between doing the promotional things required by the radio station and not intruding on the guests' experience, which should always be a gracious one.

"Ego aside, another thing is to recognize that it is a genuine treat for guests to come up and meet and interact with the personality. I don't want to deny them the excitement of saying hello. The host's work is something of a hybrid between a professional and a social situation. It all goes back to the spirit of hospitality, and the premise is that people at the brunch are honored guests. It's my job as a human being to treat them respectfully and welcome them kindly and graciously."

Spaghettini's Hardwick and Neuse express boundless enthusiasm for The Wave's Smooth Jazz Sunday Brunch, calling their restaurant's involvement with it "an integral part of our business."

"Jamie Young-Eke has done an incredible job of taking a willing client and branding our business with the smooth jazz lifestyle," they say. "Barbara Blake's glowing descriptions of the food and ambience have people driving from all over Southern California each week. The increased business spills over into all meal periods, seven days a week. We have never enjoyed our profession as much as we have these past few years. We could go on and on. We hope it never ends."

"It all goes back to the spirit of hospitality, and the premise is that people at the brunch are honored guests. It's my job to treat them respectfully and welcome them."

Barbara Blake

October 1, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	GERALD ALBRIGHT To The Max (GRP/VMG)	837	+6	105119	20	40/0
2	2	BONEY JAMES Here She Comes (Warner Bros.)	831	-11	102653	16	40/0
1	3	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	820	-27	112249	18	39/0
4	4	MICHAEL LINGTON Show Me (Rendezvous)	722	-61	88143	25	38/0
6	5	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	661	+55	68467	15	35/0
5	6	MARC ANTOINE Mediterraneo (Rendezvous)	583	-37	72979	32	34/0
8	7	ANITA BAKER You're My Everything (Blue Note/EMC)	570	-1	61212	13	38/0
7	8	DAVE KOZ All I See Is You (Capitol)	548	-58	54579	31	38/0
9	9	RICHARD ELLIOT Your Secret Love (GRP/VMG)	503	+19	74318	10	37/1
10	10	CHRIS BOTTI Back Into My Heart (Columbia)	491	+16	69182	21	39/0
11	11	SEAL Love's Divine (Warner Bros.)	468	+17	36925	20	32/1
17	12	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	433	+46	42227	9	35/1
14	13	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	424	+9	47806	21	35/0
15	14	TIM BOWMAN Summer Groove (Liquid 8)	421	+17	49556	8	34/0
16	15	MARION MEADOWS Sweet Grapes (Heads Up)	394	-5	35087	13	32/0
21	16	MINDI ABAIR Come As You Are (GRP/VMG)	374	+66	50060	5	36/3
18	17	NICK COLIONNE It's Been Too Long (3 Keys Music)	370	+32	51602	14	32/0
20	18	SOUL BALLET Cream (215)	359	+36	56537	6	33/2
19	19	KIM WATERS In Deep (Shanachie)	331	+5	23520	12	29/1
24	20	PATTI LABELLE New Day (Def Soul/IDJMG)	287	+11	28187	15	18/0
22	21	RAMSEY LEWIS TRIO The In Crowd (Narada)	286	-8	39851	18	24/0
23	22	RENEE OLSTEAD A Love That Will Last (143/Reprise)	275	-2	19322	10	20/0
27	23	PETER WHITE How Does It Feel (Columbia)	252	+64	33489	5	27/1
28	24	STEVE OLIVER Chips & Salsa (Koch)	219	+41	9769	6	19/1
25	25	HALL & OATES Love TKO (U-Watch)	219	+3	19869	3	20/3
26	26	GLADYS KNIGHT / EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	187	-9	8000	16	15/0
29	27	PIECES OF A DREAM It's Go Time (Heads Up)	180	+15	17609	4	16/1
30	28	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	145	+3	7161	4	15/2
Debut	29	PAUL BROWN Moment By Moment (GRP/VMG)	136	+10	35732	1	14/1
Debut	30	GREG ADAMS Firefly (215)	119	+5	16463	1	11/0

40 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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

EVERETTE HARP Can You Hear Me (A440)

Total Plays: 117, Total Stations: 12, Adds: 0

DAVE KOZ Let It Free (Capitol)

Total Plays: 111, Total Stations: 11, Adds: 1

ALICIA KEYS If I Ain't Got You (J/RMG)

Total Plays: 91, Total Stations: 5, Adds: 0

FOURPLAY Fields Of Gold (RCA Victor)

Total Plays: 77, Total Stations: 11, Adds: 2

LUTHER VANDROSS Think About You (J/RMG)

Total Plays: 75, Total Stations: 5, Adds: 0

EUGE GROOVE XXL (Narada)

Total Plays: 73, Total Stations: 11, Adds: 2

RAFE GOMEZ Icy (Tommy Boy)

Total Plays: 73, Total Stations: 7, Adds: 0

FOURPLAY Play Around It (RCA Victor)

Total Plays: 71, Total Stations: 7, Adds: 1

FATBURGER Work To Do (Shanachie)

Total Plays: 67, Total Stations: 6, Adds: 1

DAVID LANZ Big Sur (Decca/Universal)

Total Plays: 66, Total Stations: 10, Adds: 0

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
MINDI ABAIR Come As You Are (GRP/VMG)	3
HALL & OATES Love TKO (U-Watch)	3
RICHARD SMITH Whatz Up? (A440)	3
RAY CHARLES / DIANA KRALL You Don't Know Me (Concord)	3
MICHAEL McDONALD Tracks Of My Tears (Motown/Universal)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MINDI ABAIR Come As You Are (GRP/VMG)	+66
PETER WHITE How Does It Feel (Columbia)	+64
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	+55
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+46
EUGE GROOVE XXL (Narada)	+45
STEVE OLIVER Chips & Salsa (Koch)	+41
SOUL BALLET Cream (215)	+36
FATBURGER Work To Do (Shanachie)	+33
NICK COLIONNE It's Been Too Long (3 Keys Music)	+32
WAYMAN TISDALE Can't Hide Love (Atlantic)	+22

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PAUL TAYLOR Steppin' Out (Peak)	400
JOYCE COOLING Expression (Narada)	391
PAUL BROWN 24/7 (GRP/VMG)	324
EUGE GROOVE Livin' Large (Narada)	311
DIANA KRALL Temptation (GRP/VMG)	291
DAN SIEGEL In Your Eyes (Native Language)	272
PETER WHITE Talkin' Bout Love (Columbia)	259
RICK BRAUN Daddy-O (Warner Bros.)	249
PRAFUL Sigh (Rendezvous)	242
NICK COLIONNE High Flyin' (3 Keys Music)	234
RICHARD SMITH Sing A Song (A440)	216
RICHARD ELLIOT Sly (GRP/VMG)	215
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	212
STEVE COLE Everyday (Warner Bros.)	196
NAJEE Eye 2 Eye (N-Coded)	193

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

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SMOOTH JAZZ TOP 30 INDICATOR

October 1, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (K)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	BONEY JAMES Here She Comes (Warner Bros.)	205	+3	1149	15	14/0
1	2	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	204	-9	947	17	14/0
3	3	WAYMAN TISOALE Ain't No Stoppin' Us Now (Rendezvous)	181	-11	853	13	14/0
7	4	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	161	+17	569	9	14/0
4	5	GERALD ALBRIGHT To The Max (GRP/VMG)	161	-8	521	20	13/0
5	6	ANITA BAKER You're My Everything (Blue Note/EMC)	153	-5	868	12	14/0
6	7	EVERETTE HARP Can You Hear Me (A440)	147	-11	747	16	16/0
8	8	MICHAEL LINGTON Show Me (Rendezvous)	142	-2	478	23	11/0
18	9	MINDI ABAIR Come As You Are (GRP/VMG)	141	+31	478	4	12/1
10	10	STEVE OLIVER Chips & Salsa (Koch)	141	+3	697	10	14/0
13	11	TIM BOWMAN Summer Groove (Liquid 8)	138	+13	512	7	14/2
9	12	KIM WATERS In Deep (Shanachie)	135	-3	768	15	14/0
11	13	RICHARD ELLIOT Your Secret Love (GRP/VMG)	133	+3	673	9	12/1
12	14	SOUL BALLET Cream (215)	123	-4	427	7	12/0
14	15	FOURPLAY Play Around It (RCA Victor)	121	-2	733	15	11/0
15	16	CHRIS BOTTI Back Into My Heart (Columbia)	109	-3	513	22	12/0
17	17	RAMSEY LEWIS TRIO The In Crowd (Narada)	103	-8	376	16	12/0
21	18	GRADY NICHOLS Tuesday Morning (Compendia)	102	+4	357	3	9/0
22	19	SHADES OF SOUL ft. JEFF LORBER w/ CHRIS BOTTI Gazpacho (Narada)	99	+2	466	9	9/0
16	20	MARION MEADOWS Sweet Grapes (Heads Up)	98	-13	575	13	11/0
19	21	RAFE GOMEZ Icy (Tommy Boy)	97	-7	307	4	10/0
23	22	MARC ANTONIO Mediterraneo (Rendezvous)	95	-2	527	32	8/0
Debut	23	GREG ADAMS Firefly (215)	91	+20	366	1	9/1
27	24	GLADYS KNIGHT ft. EDESID ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	91	+5	754	14	9/0
26	25	PAUL BROWN Moment By Moment (GRP/VMG)	91	+4	244	3	6/0
25	26	FOURPLAY Fields Of Gold (RCA Victor)	91	+2	306	2	9/0
24	27	DAVID BENOIT / RUSS FREEMAN Palmetto Park (Peak/Concord)	91	0	543	13	9/0
-	28	AL JARREAU Cold Duck (GRP/VMG)	89	+10	441	10	11/0
Debut	29	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	88	+8	464	1	9/0
Debut	30	DAVE KOZ Let It Free (Capitol)	87	+16	207	1	9/1

17 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 9/19 - Saturday 9/25.

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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DAVID BENOIT & RUSS FREEMAN Struttin' (Peak/Concord)	3
TIM BOWMAN Summer Groove (Liquid 8)	2
GARRY GOIN Don't Ask My Neighbors (Compendia)	2
DOC POWELL Let It Be (Heads Up)	2
DON GRUSIN She Could Be Mine (Sovereign Artists)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MINDI ABAIR Come As You Are (GRP/VMG)	+31
DOC POWELL Let It Be (Heads Up)	+27
EUGE GROOVE XXL (Narada)	+23
GREG ADAMS Firefly (215)	+20
GARRY GOIN Don't Ask My Neighbors (Compendia)	+19
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+17
DAVE KOZ Let It Free (Capitol)	+16
HOUSE OF URBAN GROOVES The House Of Urban Grooves Theme (Peak)	+14
TIM BOWMAN Summer Groove (Liquid 8)	+13

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOYCE COOLING Expression (Narada)	92
PAUL BROWN 24/7 (GRP/VMG)	56
PETE BELASCO Deeper (Compendia)	53
EUGE GROOVE Livin' Large (Narada)	51
HIL ST. SOUL For The Love Of You (Shanachie)	45
NAJEE Eye 2 Eye (N-Coded)	41
GRADY NICHOLS Alright (Compendia)	34
ALKEMX Time To Lounge (Rendezvous)	32
RICHARD SMITH Sing A Song (A440)	30
PAUL TAYLOR On The Move (Peak)	30
KIM WATERS The Ride (Shanachie)	29
PAUL TAYLOR Steppin' Out (Peak)	27
RICHARD ELLIOT Sly (GRP/VMG)	27
STEVE COLE Everyday (Warner Bros.)	27
RONNY JORDAN At Last (N-Coded)	24
BASS X Vonni (Liquid 8)	20

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY* OM/PP: Kevin Callahan MD: Jelle Feiner KRVA JONES	WUW/Chicago, IL* OM: Bob Kaake PD: Steve Sillie MD: Michael La Crosse 8 PETER WHITE 7 EUGE GROOVE	WDRR/FL Myers, FL* OM: Steve Ameri PD: Joe Turner MD: Rameil Bachman 1 HALL & GATES	KTWV/Los Angeles, CA* PD: Paul Goldstein APD/MD: Samantha Pascual 1 SEAL EUGE GROOVE QUEEN LATIFAH MICHAEL MCDONALD	WVMS/Montgomery, AL MD: Eugenia Hicks 16 TIM BOWMAN 16 DOC POWELL	WJZZ/Philadelphia, PA* PD: Michael Tezzi MD: Frank Chiles No Adds	KJWZ/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton CRAIG CHAQUICO
KAJZ/Albuquerque, NM* DM: Jim Walton PD/MD: Paul Lavinia No Adds	WVWV/Cleveland, OH* OM/PP: Bernie Kimble MD: MICHAEL MCDONALD RICHARD SMITH	WOTO/Hartford, CT PD/MD: Stewart Stone 9 RICHARD ELLIOT 9 NORMAN BROWN	WJZZ/Louisville, KY* PD/MD: Gator Glees APD: Ron Fisher No Adds	WFSK/Nashville, TN MD: Chris Macchewitz 7 DAVID BENOIT & RUSS FREEMAN 7 DOC POWELL 2 DON GRUSIN	KYOT/Phoenix, AZ* PD: Shaun Holly APD/MD: Angie Hands STEVE OLIVER	KWJZ/Seattle, WA* PD: Carol Handley MD: Diana Ross DAN BEBEL
KNIX/Anchorage, AK OM/PP: Aaron Wallender EUGE GROOVE TIM BOWMAN	KSXK/Colorado Springs, CO* PD: Steve Hubbard MD: Laurie Cobb 6 SHADES OF SOUL RICHARD SMITH NOVECENTO USTANLEY JORDAN	KHJZ/Houston, TX* PD: Maxine Todd APD/MD: Greg Morgan 4 FOURPLAY MINDY ABAIR	WJZN/Memphis, TN* PD/MD: Norm Miller BLAKE KARNH DAVID BENOIT & RUSS FREEMAN NOVECENTO USTANLEY JORDAN	DMX Smooth Jazz/Network PD/MD: Jesse Destro 12 GREG ADAMS 12 MOVING IMAGES UHERB ALPERT 9 DAN SIEGE 9 DON GRUSIN 7 GARRY BOON 5 DARREN MONTAMEDI	KJZZ/Reno, NV* OM: Rob Brooks PD/MD: Robert Dase No Adds	WSSM/St. Louis, MO* No Adds
WJZZ/Atlanta, GA* PD/MD: Dave Kosh No Adds	WJZA/Columbus, OH* PD/MD: Bill Harman No Adds	WYJZ/Indianapolis, IN* OM/PP: Carl Frye No Adds	WVLE/Miami, FL* DM: Rob Roberts PD/MD: Rich McMillan No Adds	Music Choice Smooth Jazz/Network APD: Will Kimally MD: Gary Szeszalle 7 JEFF KASHIMA 12 BLAKE ABAIR 4 FOURPLAY	WJZV/Richmond, VA* PD: Reid Snider No Adds	WSJT/Tampa, FL* PD: Ross Block MD: Kathy Curtis No Adds
WQJZ/Atlantic City, NJ* No Adds	KOAI/Dallas, TX* OM/PP: Kurt Johnson MD: Mark Sanford No Adds	KJLU/Jefferson City, MO PD/MD: Dan Turner RICHARD SMITH QUEEN LATIFAH	WJZJ/Milwaukee, WI* PD: Stan Atkinson MD: Steve Scott No Adds	Sirius Jazz Cafe/Network PD: Teresa Kincaid MD: Rick Lahey 17 DAVE KOZ 17 MINDY ABAIR EUGE GROOVE	KSSJ/Sacramento, CA* PD/MD: Lee Hanson 1 RAY CHARLES YONANA KRALL MICHAEL MCDONALD QUEEN LATIFAH	WJZW/Washington, OC* DM: Kenny King PD: Carl Anderson MD: Renee Dufay NORMAN BROWN
KSMJ/Bakersfield, CA* OM/PP: Chris Townshend APD: Nick Novak No Adds	KJCD/Denver, CO* PD/MD: Michael Fischer No Adds	KOAS/Las Vegas, NV* PD/MD: Erik Foxz No Adds	KJZI/Minneapolis, MN* PD: Bob Wood MD: Mike Wolf 1 RAY CHARLES YONANA KRALL MINDY ABAIR HALL & GATES RICHARD ELLIOT FOURPLAY	XH Watercolor/Network PD/MD: Britta Cole DAVID BENOIT & RUSS FREEMAN DOC POWELL STEVE OLIVER	KBZN/Salt Lake City, UT* OM/PP: Dan Jessop 10 RICHARD SMITH 9 FATTBURGER	POWERED BY MEDIABASE *Monitored Reporters 57 Total Reporters 40 Total Monitored 17 Total Indicator Did Not Report, Playlist Frozen (5): DMX Jazz Vocal Blend/Network KPVO/Houston, TX WEAA/Baltimore, MD WJAB/Huntsville, AL WSBZ/FL Walton Beach, FL
WSMJ/Baltimore, MO* PD/MD: Lori Lewis No Adds	WVWV/Detroit, MI* DM/PP: Tom Slesker MD: Sandy Kovach 9 TOM WATERS 8 MINDY ABAIR SOUL BALLET	KUAP/Little Rock, AR PD/MD: Michael Nettles 7 GARRY GOIN 5 JEFF BRADSHAW 3 JAMES WARREN 2 PAULA WINSTON 1 JAMIE CULLUM 1 THA HOT CLUB	KRVR/Modesto, CA* DM/MD: Doug Wolff PD: Jim Bryan DAVE KOZ PAUL BROWN FOURPLAY HALL & GATES	WQOQ/New York, NY* PD: Blake Lawrence 12 BLAKE ABAIR 9 EUGE GROOVE	KIFM/San Diego, CA* DM: John Dimick PD: Mike Vassquez APD/MD: Kelly Cole 1 SOUL BALLET PIECES OF A DREAM	KKSJ/San Francisco, CA* PD: Michael Erickson MD: Ken Jones 8 MICHAEL MCDONALD
WVSV/Birmingham, AL PD/MD: Andy Parrish KRVA JONES DAVID BENOIT & RUSS FREEMAN GREGG COLLECHIO BRONIA RUSSELL	KEZL/Fresno, CA* DM: E. Curtis Johnson PD/MD: J. Waldenheimer RAY CHARLES YONANA KRALL	KSBR/Los Angeles, CA DM/PP: Terry Wedel MD: Susan Washby 1 FATTBURGER 1 NIGHTTWO	WLOQ/Orlando, FL* PD/MD: Brian Morgan 4 CRAIG CHAQUICO BRONIA RUSSELL			



KEN ANTHONY

kanthony@radioandrecords.com

Active's Spring Forward?

Ratings show growth in men 25-54

With the fall book just getting started, it's time once again to review how Active Rock radio performed in spring. Typically, the format soars in spring and falls in the fall, but this time around the format didn't exactly *spring* forward, at least not in its traditional core of men 18-34.

The spring ratings actually revealed more growth in men 25-54 than men 18-34, which supports the notion that Active Rock is slowly beginning to grow beyond its traditional core audience (a story for another column). Last fall we looked at the ratings for men 18-34 and men 25-54 for 99 Active Rock stations. This year we're looking at the same numbers for 100 stations, with seven leaving the format and eight joining.

For the purposes of this survey, we'll compare the numbers from last fall to those of this spring for the 92 stations that were part of the Active Rock universe in both books. Last fall 52 of these 92 stations were ranked No. 1 with men 18-34 while 20 ranked No. 1 with men 25-54. In the spring only 42 of the 92 stations ranked No. 1 with men 18-34 and 22 of the 92 were No. 1 with men 25-54.

The Lowdown

Looking at these numbers as percentages spells things out more accurately. While it's been documented that the Rock format has challenges competing for listeners with football and Christmas music in the fall book, the Active Rock No. 1 rankings for men 18-34 were much stronger in fall '03 than in spring '04. Last fall 56% of the Active Rock station's surveyed were No. 1 men 18-34 in their markets. Only 46% of the Active Rock panel hit the same mark in the spring.

Could we be looking at the beginning of a trend, or is this just an anomaly? I'll be exploring the graying of the Active format sometime in the future, but suffice it to say that Active Rock

is still delivering *very* healthy numbers in its traditional core of men 18-34. The real story here is a gradual increase in the number of Active Rock stations that are scoring No. 1 with men 25-54.

Last fall 22% of the Active Rock stations we surveyed were No. 1 in men 25-54. This spring that percentage increased slightly, with 24% of the Actives hitting the No. 1 mark in this demo. Let's think about this again: Nearly 25% of Active Rock stations in America were No. 1 in men 25-54 in the spring. Is this healthy percentage a hint of future growth potential in this attractive demo?

The Top Threes

Last fall the Active Rock format had two stations that scored No. 1 12+: WNOR/Norfolk and KHTQ/Spokane. While no Actives were able to accomplish this feat in the spring, several finished in the top three 12+ in their markets. Of the 100 stations surveyed here, four were No. 2 12+ (WRTT/Huntsville, AL; KURQ/San Luis Obispo, CA; WGIR/Manchester, NH; and new entry KDDX/Rapid City, SD), and 13 came in third.

While looking over the Active Rock numbers and rankings from the spring, remember that this is only half the story. Next week we'll look at the same demos for the Rock format and see how that format performed. In addition, we'll look at what percentage of the Rock panel scored No. 1 with men 18-34 and men 25-54.

Special thanks this week to my helpful number cruncher and all-around valuable player, Associate Radio Editor Keith Berman.

Active Rock

Market No.	Calls/City	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
3	WZZN/Chicago	5.7 (6t)	2.2 (20)
6	WYSP/Philadelphia	12.0 (1)	8.9 (1)
9	WAAF/Boston	9.5 (3)	4.0 (7)
10	WRIF/Detroit	11.5 (1)	10.4 (1)
12	WZTA/Miami	7.1 (4)	3.8 (10)
14	KFNK/Seattle	3.8 (8t)	2.3 (18t)
14	KISW/Seattle	7.7 (3)	5.0 (3)
15	KUPD/Phoenix	10.6 (1)	6.8 (2)
16	KXXR/Minneapolis	15.2 (1)	6.9 (3)
17	KIOZ/San Diego	7.2 (2t)	3.2 (11)
19	WYYV/Baltimore	10.6 (2)	7.0 (3)
21	WXTB/Tampa	8.6 (4)	5.5 (5)
22	KBPI/Denver	10.1 (2)	4.1 (7)
29	KQRC/Kansas City	16.7 (1)	8.7 (1)
30	KISS/San Antonio	14.7 (1)	9.2 (1)
33	WLZR/Milwaukee	15.5 (1)	11.6 (1)
35	WAZU/Columbus, OH	3.0 (10t)	1.7 (16)
35	WBZX/Columbus, OH	14.0 (2)	7.7 (3)
39	KOML/Las Vegas	9.2 (3)	8.0 (2)

Active Rock

Market No.	Calls/City	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
40	WNOR/Norfolk	11.5 (1)	8.1 (1)
49	WCCC/Hartford	25.5 (1)	14.3 (1)
51	WRAT/Monmouth-Ocean	6.8 (3)	8.0 (1)
53	KATT/Oklahoma City	17.5 (1)	10.7 (1)
54	WNVE/Rochester, NY	4.4 (8)	2.7 (9t)
55	WTFX/Louisville	10.3 (1)	4.5 (6)
59	WTPT/Greenville, SC	8.0 (3t)	3.1 (11t)
62	KFRQ/McAllen	11.6 (4)	9.5 (4)
64	WQBK & WQBJ/Albany, NY	13.6 (1)	7.6 (3)
66	WKLQ/Grand Rapids	17.0 (1)	7.3 (3t)
67	WRQC/Ft. Myers	6.3 (5t)	4.0 (7t)
68	KRZR/Fresno	5.8 (5t)	4.0 (7)
69	WBSX & WCWQ/Wilkes Barre	19.3 (1)	7.5 (4)
79	WQXA/Harrisburg	20.2 (1)	9.3 (3t)
80	WAQX/Syracuse	20.5 (1)	12.0 (1)
80	WWDG/Syracuse	6.3 (4t)	1.9 (12t)
81	WLZX/Springfield, MA	11.7 (1)	4.3 (7)
84	WXQR/Greenville, NC	5.3 (7)	1.4 (16t)
85	KDJE/Little Rock	6.3 (6t)	3.9 (10t)
86	KRAB/Bakersfield	6.7 (3t)	3.6 (8t)
86	KRFR/Bakersfield	5.9 (5t)	3.2 (10t)
88	WRUF/Gainesville	16.0 (1)	8.3 (2)
89	WYBB/Charleston, SC	10.8 (2)	6.2 (4t)
92	KAZR/Des Moines	13.5 (2)	6.8 (4)
94	KHTQ/Spokane	20.4 (1)	10.2 (1)
95	KILO/Colorado Springs	15.9 (2)	7.7 (3)
96	KICT/Wichita	15.6 (1)	8.1 (2)
97	WJJO/Madison	12.9 (1)	8.8 (2)
102	WXZZ/Lexington, KY	9.2 (5)	6.6 (3t)
103	WBVR/Ft. Wayne, IN	18.7 (1)	10.9 (2)
106	WRXR/Chattanooga, TN	9.9 (4)	4.9 (9)
107	KXFX/Santa Rosa, CA	14.6 (1)	6.1 (3)
109	WCHZ/Augusta, GA	13.3 (2)	6.0 (4t)
114	WWJZ/Youngstown, OH	11.4 (2t)	4.6 (8)
119	WRTT/Huntsville, AL	16.3 (1)	13.2 (2)
121	KMRQ/Modesto, CA	6.8 (3t)	4.2 (7)
122	WJXQ/Lansing, MI	23.7 (1)	13.6 (1)
123	WRXW/Jackson, MS	6.9 (3t)	2.3 (15t)
124	WTKX/Pensacola, FL	19.2 (2)	10.6 (1)
126	WBBN/Flint, MI	18.0 (2)	8.1 (3)
127	KDOT/Reno, NV	13.2 (1)	8.5 (1)
130	WKQZ/Saginaw, MI	16.1 (1)	9.1 (2)
135	KRPX/Corpus Christi, TX	3.3 (10t)	1.4 (17t)
137	WWWX/Appleton, WI	4.1 (7t)	3.0 (9t)
138	WCPB/Biloxi, MS	10.0 (1)	6.1 (5t)
142	WXLN/Quad Cities, IA-IL	19.3 (1)	14.0 (2)
143	WIXO/Peoria, IL	13.2 (2t)	5.6 (3t)
145	WZBH/Salisbury, MD	16.7 (2)	10.4 (1)
146	KZRQ/Springfield, MO	10.5 (1)	3.1 (9t)
149	KFLY/Eugene, OR	17.0 (1)	11.8 (2)
149	KNRQ/Eugene, OR	15.1 (2)	3.9 (6t)
153	KLFX/Killeen, TX	7.0 (2t)	7.0 (5t)
155	WAMX/Huntington, WV	14.5 (2t)	9.8 (3)
161	WGBF/Evansville, IN	10.4 (3t)	6.4 (5t)
167	WKZQ/Myrtle Beach, SC	23.7 (1)	8.9 (2t)
169	WQCM/Hagerstown, MD	10.0 (1)	10.0 (1)
170	KURQ/San Luis Obispo, CA	21.5 (1)	10.5 (2)
172	WRBR/South Bend, IN	16.1 (2)	11.5 (1)
175	KIBZ/Lincoln, NE	22.4 (1)	12.0 (1)
178	WKGB/Binghamton, NY	37.1 (1)	13.2 (2t)
181	KFMX/Lubbock, TX	16.9 (2)	7.4 (4)
186	WGIR-FM/Manchester, NH	30.6 (1)	16.9 (1)
187	WZOR/Green Bay, WI	11.5 (3)	5.4 (8)
189	KBRE/Merced, CA	7.3 (3t)	3.9 (6t)
193	KZRK/Amarillo, TX	21.4 (1)	10.8 (2)
196	KRQR/Chico, CA	16.3 (1)	7.7 (1)
197	WCLG/Morgantown, WV	25.0 (2)	16.4 (1)
198	KATS/Yakima, WA	7.5 (4t)	9.0 (3t)
204	KRBR/Duluth, MN	21.6 (1)	8.2 (3)
204	KZIO/Duluth, MN	5.4 (4t)	2.7 (10t)
208	KXRX/Tri-Cities, WA	15.6 (1)	14.3 (1)
220	KDAM/Fargo, ND	5.4 (6t)	4.1 (9t)
220	KQWB/Fargo, ND	8.1 (3t)	5.4 (7t)
220	WHMH/St. Cloud, MN	18.2 (1)	10.3 (1)
233	KEYJ/Abilene, TX	10.3 (3t)	3.6 (7t)
239	WYYX/Panama City, FL	8.3 (5t)	7.3 (4t)
244	KFMW/Waterloo, IA	19.2 (1)	11.8 (3)
252	KBBM/Columbia, MO	10.0 (3t)	—
267	KDDX/Rapid City, SD	33.3 (1)	12.2 (2)
269	KZCD/Lawton, OK	21.7 (1)	12.5 (2)
280	KBZR/Jonesboro, AR	18.8 (1)	8.3 (3t)

Ties are noted with a t. © Arbitron. May not be quoted or reproduced without prior written permission from Arbitron. Data is Monday-Sunday, 6am-mid., from Maximiser.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	THREE DAYS GRACE Just Like You (Jive/Zomba)	682	+4	34424	23	29/0
2	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)	664	+56	32497	9	28/0
3	3	ALTER BRIDGE Open Your Eyes (Wind-up)	608	+7	24836	14	27/0
6	4	LINKIN PARK Breaking The Habit (Warner Bros.)	465	-6	21702	15	20/0
4	5	VELVET REVOLVER Slither (RCA/RMG)	442	-52	23770	24	25/0
9	6	GOOSMACK f!DROPBOX Touche (Republic/Universal)	377	+31	13131	10	26/1
5	7	SHINEDOWN Simple Man (Atlantic)	372	-102	13602	16	24/0
14	8	SILVERTIDE Ain't Comin' Home (J/RMG)	370	+52	13153	7	26/0
8	9	BREAKING BENJAMIN So Cold (Hollywood)	369	+11	12534	17	18/0
7	10	CROSSFADE Cold (Columbia)	368	+8	12934	21	22/0
10	11	PAPA ROACH Getting Away With Murder (Geffen)	355	+15	12448	11	22/2
12	12	KENNY WAYNE SHEPHERD Alive (Reprise)	349	+18	11626	6	23/2
11	13	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	327	-8	21814	22	20/0
16	14	CHEVELLE Vitamin R (Leading Us Along) (Epic)	301	+11	10106	8	20/0
15	15	GREEN DAY American Idiot (Reprise)	301	-10	13827	7	22/1
19	16	NICKELBACK Because Of You (Roadrunner/IDJMG)	269	+60	9563	3	26/5
13	17	JET Rollover D.J. (Atlantic)	220	-103	5636	13	18/0
17	18	SALIVA Survival Of The Sickest (Island/IDJMG)	209	-75	7010	15	18/0
Debut	19	U2 Vertigo (Interscope)	197	+197	17312	1	21/21
23	20	KORN Word Up (Epic)	183	+45	4133	4	14/0
20	21	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	179	-6	5298	11	15/0
Debut	22	COLLECTIVE SOUL Counting The Days (E! Music Group)	173	+120	7420	1	19/2
27	23	MEGAETH Die Dead Enough (Sanctuary/SRG)	139	+27	2134	4	13/1
22	24	TESLA Words Can't Explain (Sanctuary/SRG)	138	-25	4842	12	11/0
21	25	A PERFECT CIRCLE Blue (Virgin)	132	-32	3221	6	10/0
24	26	VAN HALEN Up For Breakfast (Warner Bros.)	124	-14	4257	7	15/0
25	27	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	115	-4	3286	6	10/2
26	28	DROWNING POOL Love And War (Wind-up)	114	-5	1959	3	13/0
30	29	THORNLEY Easy Comes (Roadrunner/IDJMG)	93	+16	2322	4	15/1
28	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)	82	-1	3359	9	3/0

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
U2 Vertigo (Interscope)	21
NICKELBACK Because Of You (Roadrunner/IDJMG)	5
SPIDERBAIT Black Betty (Independent)	3
A PERFECT CIRCLE Imagine (Virgin)	3
KENNY WAYNE SHEPHERD Alive (Reprise)	2
PAPA ROACH Getting Away With Murder (Geffen)	2
COLLECTIVE SOUL Counting The Days (E! Music Group)	2
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	2
SHINEDOWN Burning Bright (Atlantic)	2
CANDIRIA Down (Type A)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Vertigo (Interscope)	+197
COLLECTIVE SOUL Counting The Days (E! Music Group)	+120
NICKELBACK Because Of You (Roadrunner/IDJMG)	+60
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+56
SILVERTIDE Ain't Comin' Home (J/RMG)	+52
KORN Word Up (Epic)	+45
GOOSMACK f!DROPBOX Touche (Republic/Universal)	+31
MEGAETH Die Dead Enough (Sanctuary/SRG)	+27
SPIDERBAIT Black Betty (Independent)	+25
MARILYN MANSON Personal Jesus (Nothing/Interscope)	+23

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Cold Hard Bitch (Atlantic)	283
AUDIOSLAVE I Am The Highway (Interscope/Epic)	210
NICKELBACK Fused You Out (Roadrunner/IDJMG)	202
SLIPKNOT Duality (Roadrunner/IDJMG)	199
AUDIOSLAVE Like A Stone (Interscope/Epic)	178
SEETHER I AMY LEE Broken (Wind-up)	177
TRAPT Headstrong (Warner Bros.)	176
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	175
SHINEDOWN 45 (Atlantic)	168
JET Are You Gonna Be My Girl (Atlantic)	163

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

30 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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2004, Arbitron Inc. © 2004, R&R, Inc.

New & Active

- DAMAGEPLAN** Pride (Elektra/Atlantic)
Total Plays: 65, Total Stations: 7, Adds: 1
- SPIDERBAIT** Black Betty (Independent)
Total Plays: 65, Total Stations: 7, Adds: 3
- MARILYN MANSON** Personal Jesus (Nothing/Interscope)
Total Plays: 64, Total Stations: 6, Adds: 0
- PILLAR** Bring Me Down (Flicker/EMI CMG/Virgin)
Total Plays: 60, Total Stations: 5, Adds: 0
- SKINDRED** Nobody (Lava)
Total Plays: 52, Total Stations: 5, Adds: 0

- INSTRUCTION** Breakdown (Geffen)
Total Plays: 38, Total Stations: 5, Adds: 1
- THORNLEY** So Far So Good (Roadrunner/IDJMG)
Total Plays: 35, Total Stations: 4, Adds: 0
- BLACK LABEL SOCIETY** House Of Doom (Spitfire)
Total Plays: 33, Total Stations: 4, Adds: 0
- MUSIC** Freedom Fighters (Capitol)
Total Plays: 25, Total Stations: 3, Adds: 0
- TESLA** Into The Now (Sanctuary/SRG)
Total Plays: 20, Total Stations: 3, Adds: 0

Songs ranked by total plays

Reporters

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM* CIC: Bill May PC: Phil Anderson AP: Jeff Green NICELANCE DAMAGEPLAN KORNBAY KORNBAY KORNBAY	KIOC/Saumont, TX* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KNCN/Corpus Christi, TX* CIC: Bill May PC: Phil Anderson AP: Jeff Green NICELANCE DAMAGEPLAN KORNBAY KORNBAY KORNBAY	KZZE/Medford, OR CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KDKB/Phoenix, AZ* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KRXQ/Sacramento, CA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KBZS/Wichita Falls, TX CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE
WZZO/Allentown, PA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WBUL/Bufalo, NY* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KLAQ/EI Paso, TX* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WJHA/Morrisstown, NJ* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KUPF/Portland, OR* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KBER/Salt Lake City, UT* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WMZK/Wausau, WI CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE
KWHI/Anchorage, AK CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WRQK/Canton, OH* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WXMM/Norfolk, VA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WHBE/Portsmouth, NH* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WHJY/Providence, RI* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KSRX/San Antonio, TX* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WNWF/Worcester, MA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE
WTOS/Augusta, ME CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WPXC/Cape Cod, MA CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KFLY/Eugene, OR CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WHDH/Morrisstown, NJ* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WVLE/Riverside, CA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KZOO/San Luis Obispo, CA CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KTUX/Shreveport, LA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE
KLBJ/Austin, TX* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WRQK/Canton, OH* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KFZK/Odesa, TX CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WJHA/Morrisstown, NJ* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KCAL/Riverside, CA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WKLT/Traverse City, MI CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KMOD/Tulsa, OK* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE
KQJ/Baton Rouge, LA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WRQK/Canton, OH* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KWKL/Charleston, WV CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WVLE/Riverside, CA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WROV/Roanoke, VA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	KRTQ/Tulsa, OK* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WMMR/Philadelphia, PA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE
WVLE/Riverside, CA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WRQK/Canton, OH* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WVLE/Riverside, CA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WVLE/Riverside, CA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WVLE/Riverside, CA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WVLE/Riverside, CA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE	WVLE/Riverside, CA* CIC: Mike Davis SCHEDULED JET INSTRUCTION SPIDERBAIT SALVA EIGHT DAYS GONE



*Monitored Reporters
48 Total Reporters
30 Total Monitored
18 Total Indicator



ACTIVE ROCK TOP 50

October 1, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	PAPA ROACH Getting Away With Murder (Geffen)	1850	+156	90932	12	60/0
1	2	BREAKING BENJAMIN So Cold (Hollywood)	1786	-89	77616	23	60/0
4	3	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1666	+90	76613	10	60/0
3	4	LINKIN PARK Breaking The Habit (Warner Bros.)	1494	-176	72043	16	56/0
9	5	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1433	+103	63972	9	60/0
6	6	ALTER BRIDGE Open Your Eyes (Wind-up)	1427	-4	66915	15	59/0
7	7	CROSSFADE Cold (Columbia)	1405	-4	68694	35	58/0
5	8	THREE DAYS GRACE Just Like You (Jive/Zomba)	1367	-82	67959	26	57/0
12	9	GREEN DAY American Idiot (Reprise)	1246	+70	53222	8	57/0
11	10	GODSMACK f!DROPBOX Touche (Republic/Universal)	1217	+8	56679	11	57/0
10	11	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	1160	-79	44080	17	57/0
8	12	SALIVA Survival Of The Sickest (Island/IDJMG)	1126	-252	60013	16	55/0
13	13	SLIPKNOT Duality (Roadrunner/IDJMG)	1100	-48	51718	24	57/0
15	14	KORN Word Up (Epic)	989	+55	40602	7	57/3
14	15	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	961	-47	32132	18	55/0
19	16	SILVERTIDE Ain't Comin' Home (J/RMG)	839	+37	33825	9	56/1
16	17	VELVET REVOLVER Slither (RCA/RMG)	797	-76	49358	25	57/0
18	18	A PERFECT CIRCLE Blue (Virgin)	791	-58	26350	9	57/0
23	19	NICKELBACK Because Of You (Roadrunner/IDJMG)	698	+129	22289	4	48/2
21	20	KENNY WAYNE SHEPHERD Alive (Reprise)	675	+38	29667	6	50/0
17	21	SHINEDOWN Simple Man (Atlantic)	669	-196	22719	18	46/0
20	22	NONPOINT The Truth (Lava)	652	-97	16664	15	49/0
22	23	SKINDRED Nobody (Lava)	651	+43	16090	10	50/1
26	24	MARILYN MANSON Personal Jesus (Nothing/Interscope)	622	+103	16470	5	46/4
24	25	DROWNING POOL Love And War (Wind-up)	577	+12	15474	6	47/0
27	26	THORNLEY Easy Comes (Roadrunner/IDJMG)	492	-7	13601	8	43/2
25	27	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	492	-46	13879	14	40/0
30	28	MEGADETH Die Dead Enough (Sanctuary/SRG)	468	+68	16169	9	39/2
29	29	HELMET See You Dead (Interscope)	436	+17	12110	7	41/0
28	30	DAMAGEPLAN Pride (Elektra/Atlantic)	423	-21	12387	12	32/1
31	31	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	331	+11	8424	7	33/3
41	32	COLLECTIVE SOUL Counting The Days (El Music Group)	309	+142	13108	2	31/6
35	33	12 STONES Far Away (Wind-up)	283	+12	5222	9	27/0
33	34	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	282	-16	5081	13	27/1
36	35	MUSIC Freedom Fighters (Capitol)	278	+17	4779	5	31/0
37	36	INSTRUCTION Breakdown (Geffen)	273	+53	8391	7	35/4
38	37	SUM 41 We're All To Blame (Island/IDJMG)	252	+64	4334	3	22/0
47	38	MAGNA-FI Down In It (Aezra)	223	+121	8267	2	20/1
39	39	USED Take It Away (Reprise)	213	+25	3556	4	24/0
34	40	HOOBASTANK Same Direction (Island/IDJMG)	206	-84	10472	18	25/0
Debut	41	U2 Vertigo (Interscope)	201	+201	16490	1	38/38
42	42	SPIDERBAIT Black Betty (Independent)	174	+7	6337	4	11/0
44	43	KILLERS Somebody Told Me (Island/IDJMG)	167	+35	4246	4	4/0
32	44	JET Rollover D.J. (Atlantic)	158	-146	7969	13	16/0
Debut	45	SKILLET Open Wounds (Ardent/Lava)	137	+62	3467	1	20/2
Debut	46	SUBMERSED Hollow (Wind-up)	127	+57	1654	1	23/5
43	47	BURDEN BROTHERS Shadow (Kirtland)	119	-21	1083	4	15/0
40	48	METALICA Some Kind Of Monster (Elektra/Warner Bros.)	112	-67	5934	14	18/0
Debut	49	RAMMSTEIN Amerika (Republic/Universal)	106	+38	3210	1	12/0
46	50	TANTRIC Hero (Maverick/Reprise)	95	-11	2883	4	5/0

60 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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2004, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
U2 Vertigo (Interscope)	38
A PERFECT CIRCLE Imagine (Virgin)	26
SEVENDUST Face To Face (TVT)	17
EARSHOT Someone (Warner Bros.)	8
SHINEDOWN Burning Bright (Atlantic)	7
COLLECTIVE SOUL Counting The Days (El Music Group)	6
SUBMERSED Hollow (Wind-up)	5
MARILYN MANSON Personal Jesus (Nothing/Interscope)	4
INSTRUCTION Breakdown (Geffen)	4
JET Look What You've Done (Atlantic)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Vertigo (Interscope)	+201
PAPA ROACH Getting Away With Murder (Geffen)	+156
COLLECTIVE SOUL Counting The Days (El Music Group)	+142
NICKELBACK Because Of You (Roadrunner/IDJMG)	+129
MAGNA-FI Down In It (Aezra)	+121
CHEVELLE Vitamin R (Leading Us Along) (Epic)	+103
MARILYN MANSON Personal Jesus (Nothing/Interscope)	+103
A PERFECT CIRCLE Imagine (Virgin)	+92
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+90
SEVENDUST Face To Face (TVT)	+72

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Cold Hard Bitch (Atlantic)	507
SHINEDOWN 45 (Atlantic)	463
LINKIN PARK Lying From You (Warner Bros.)	458
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	447
NICKELBACK Figured You Out (Roadrunner/IDJMG)	432
EARSHOT Wait (Warner Bros.)	403
SEETHER f!AMY LEE Broken (Wind-up)	382
GODSMACK Re-Align (Republic/Universal)	368
LINKIN PARK Numb (Warner Bros.)	360
TRAPT Headstrong (Warner Bros.)	359

New & Active

SEVENDUST Face To Face (TVT)	Total Plays: 94, Total Stations: 26, Adds: 17
A PERFECT CIRCLE Imagine (Virgin)	Total Plays: 92, Total Stations: 26, Adds: 26
LAMB OF GOD Laid To Rest (Prosthetic/Epic)	Total Plays: 83, Total Stations: 11, Adds: 1
DONNAS Fall Behind Me (Lookout!/Atlantic)	Total Plays: 59, Total Stations: 9, Adds: 2
SHINEDOWN Burning Bright (Atlantic)	Total Plays: 51, Total Stations: 12, Adds: 7
CANDIRIA Down (Type A)	Total Plays: 23, Total Stations: 6, Adds: 3
EARSHOT Someone (Warner Bros.)	Total Plays: 22, Total Stations: 8, Adds: 8

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

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PART ONE OF A TWO-PART SERIES

Let's Get Serious

Wherein I attempt, with limited success, to exit gracefully

With only a few columns left in which to bludgeon you with my opinion stick, I decided to take the high road and try a more thoughtful approach. What, I wondered to myself, is the most pressing issue at the format right now? Further, I thought it would be nice to hear from our readers, rather than subject you to a few thousand words generated by my own dwindling gray matter.

The idea was to give my successor, whoever that may be, something to chew on as he or she settles into the chair and tries to figure out what to write about each week. Perhaps there will be the germ of a column idea, an angle no one has thought of yet or some topic I have not covered properly in the last 80-odd columns that arrived by postal service at your office each week. In short, what do *you* think is going on out there?

Naturally, my fraudulent sincerity was almost immediately exposed. Ah, what a sarcastic and cynical format we have become. My bubble was burst by comments like, "What? Are you crazy? You think I'm gonna help you write your last column? You are f***g crazy. Do it yourself, you lazy bastard," from the sweet and caring Lisa Biello, PD of WHRL/Albany, NY.

Others were not so complimentary. I was merely trying to find a way to ad-

dress issues that might help raise the Alternative format to a new level of success and fame. Is it the music? Is it stationality? Is it a total reinvention of the format?

Pay Attention Now

With a few notable exceptions, the ratings of the stations in our universe continue to go through more ups and downs than the jet used to train astronauts for zero gravity, a.k.a. the Vomit Comet. What's it gonna take for an Alternative outlet in a market other than Los Angeles, Tucson (Infinity's proving ground) and, possibly, Salt Lake City to dominate in a consistent manner? Are we doomed to be simply a niche format?

I have always been of the opinion that music is just part of the equation. Smart programmers think the same way. We have been

lectured by consultants and researchers ad nauseum that stationality leads the way to ratings stability. If you don't got it, you better get it.

Is your station truly plugged in to your market? This is where studying KROQ's ongoing success in Los Angeles comes in handy. It's right out there in the open for all to hear. Honestly, I don't think anyone's really, truly paying attention.

During the Paleolithic era, when Rock ruled and depeche mode was a French phrase not heard outside of the industry we refer to as "high fashion," highly rated Rock stations were commonplace in most markets. What did they all have in common? They were hard-wired in to their cities.

If you tuned in to KSHE, you knew it was the pulse of St. Louis. If you found WMMS on the dial, you knew that station was Cleveland. Alternative stations in every market need to find that magic something that plugs them in to their audience. But enough about what I think. What do you think?

Sean Demery

PD, KITS (Live 105)/San Francisco

How does Alternative create the next cultural spike that will show it-

"The score after the last five years of play is hip-hop 22, Alternative 10. Today's forecast is baggy pants — Fubu and Phat Farm, y'all."

— Sean Demery

self as a social movement? Social movements show themselves as badges of sorts. Can we amass enough artists with enough hits at one time to call it an Alternative comeback? Remember, until further notice, whoever controls the pants styles at the mall controls public eminence.

The score after the last five years of play is hip-hop 22, Alternative 10. Today's forecast is baggy pants — Fubu and Phat Farm, y'all. In the end the right music, promotions and prizes are 10% solutions. Latching on to social movements is a larger solution. The upcoming fourth-quarter music offerings seem to be the most potent in quite a while — maybe it's time.

Leslie Fram

Director/Programming, WNNX (99X)/Atlanta

Reinvention. We must change our paradigm. We can't continue to do radio the old-fashioned way. Listeners don't use radio the same way they did even five years ago, so don't expect someone to be sitting by their radio, waiting to be caller No. 10. Reinvent, re-evaluate and take risks. How can we get people to talk about our radio stations again? Find out, and then do it.

Mike Stern

PD, WKQX (Q101)/Chicago

Music malaise. Or is the Franz Ferdinand/Modest Mouse movement nothing? Rock-leaning? Alternative-leaning? Or can a station straddle that line?

Dave Beasing

Consultant, Jacobs Media
My answer is the graph from Arbitron on this page.

Jack Daniel

PD, WEND/Charlotte

The biggest problem facing the format is the incompatibility in some, not all, markets with regard to some of the new brand of alt rock. In Charlotte, try as we might, we can't get acts like The Hives, The Strokes or Franz Ferdinand to stick, yet 3 Doors Down, Nickelback, Linkin Park and Korn rule callout

and phones and never burn. Some bands break through, like Jet. Punk rock doesn't work here.



Jack Daniel

Older Nirvana and Pearl Jam fans find solace in many active titles, and since WEND occupies both format positions, we're able to capitalize on the Crossfades and Slipknots of the world. Straight-ahead rock does better here than the fringe sounds, but it varies by market.

It's important that PDs not try to cookie cutter the format by watching all the major markets. With bigger population bases, stations in bigger markets can find enough fans of just about any type of sound to give it validity.

We've already seen Classic Alternative stations break out in some markets. Further fragmentation will happen if you try to force styles on your market that it doesn't want to accept. When it's all said and done,



Leslie Fram



Mike Stern

it may happen anyway, just like in '97, with the birth of Modern AC. During that time I enjoyed my highest ratings due to the mass-appeal music we were able to play.

John Rozz

PD, WJBX/Ft. Myers

Alternative's biggest challenge is developing today's core artists. We all know Linkin Park, but other than those guys, the gold stuff continues to show the most powerful passion scores in our format. Musical tastes and trends come and go, and we can all name 10 bands that were buzz-worthy six or 10 months ago that mean very little today.

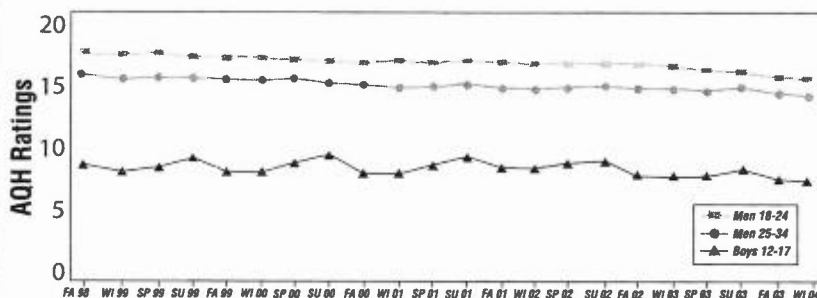
In my opinion, there's far too much music thrown out to radio. Alternative has been hard, poppy, singer-songwriter and emo. I understand it is our duty to expose the best music and showcase various musical trends, but we — the radio and record industries — need to develop core artists and strategically support them for the long haul. Today!



Sean Demery

What's On The Horizon For Rock?

Male Demos



Source: Arbitron Form at Trends Report. Total U.S. Locations, FA 98-WI 04. Mon.-Sun., 6am-midnight. Persons 12+. Based on all continuously measured metros.

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October 1, 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)	2525	+36	184692	8	73/0
2	2	LINKIN PARK Breaking The Habit (Warner Bros.)	2144	-124	147207	17	68/0
3	3	BREAKING BENJAMIN So Cold (Hollywood)	1979	+27	115453	22	60/0
6	4	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1776	+61	107113	9	67/0
5	5	THREE DAYS GRACE Just Like You (Jive/Zomba)	1772	-25	120763	26	61/0
4	6	KILLERS Somebody Told Me (Island/IDJMG)	1717	-131	126674	21	60/0
7	7	JIMMY EAT WORLD Pain (Interscope)	1687	+75	108758	5	70/0
8	8	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1672	+101	113268	11	67/0
9	9	PAPA ROACH Getting Away With Murder (Geffen)	1630	+104	81216	11	61/0
10	10	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	1548	+25	73817	17	59/0
11	11	SLIPKNOT Duality (Roadrunner/IDJMG)	1366	-103	79323	24	50/0
12	12	FRANZ FERDINAND Take Me Out (Domino/Epic)	1260	-177	113129	23	57/0
13	13	CROSSFADE Cold (Columbia)	1187	+62	44767	19	50/3
14	14	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	1147	+40	49155	14	58/0
18	15	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	1000	+2	55468	14	53/0
19	16	YELLOWCARD Only One (Capitol)	955	-34	48481	14	51/0
23	17	USED Take It Away (Reprise)	909	+104	41086	5	57/0
17	18	MODEST MOUSE Float On (Epic)	901	-112	88447	29	53/0
15	19	HOOBASTANK Same Direction (Island/IDJMG)	892	-195	43428	12	60/0
25	20	SUM 41 We're All To Blame (Island/IDJMG)	887	+119	49064	5	61/4
22	21	SNOW PATROL Run (A&M/Interscope)	879	+25	50449	10	49/3
24	22	MODEST MOUSE Ocean Breathes Salty (Epic)	868	+94	42406	7	52/2
21	23	A PERFECT CIRCLE Blue (Virgin)	832	-52	31843	9	45/0
26	24	KORN Word Up (Epic)	824	+85	62929	8	43/3
20	25	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	824	-164	51047	19	47/0
28	26	CAKE No Phone (Columbia)	780	+68	29399	5	48/0
Debut	27	U2 Vertigo (Interscope)	761	+761	104143	1	69/69
29	28	SKINDRED Nobody (Lava)	679	+36	24061	9	44/3
27	29	ALTER BRIDGE Open Your Eyes (Wind-up)	623	-115	23678	13	34/0
16	30	BEASTIE BOYS Triple Trouble (Capitol)	620	-411	30655	13	54/0
31	31	MUSE Hysteria (EastWest/Warner Bros.)	581	+53	17836	6	42/1
32	32	GOOD CHARLOTTE Predictable (Epic)	540	+55	39675	5	31/3
30	33	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	520	-38	14604	12	28/0
33	34	SOCIAL DISTORTION Reach For The Sky (Time Bomb)	496	+52	54231	4	27/3
35	35	MARILYN MANSON Personal Jesus (Nothing/Interscope)	493	+72	30166	4	29/4
34	36	INTERPOL Slow Hands (Matador)	473	+50	39585	6	32/1
49	37	DONNAS Fall Behind Me (Lookout!/Atlantic)	356	+153	12939	2	33/4
38	38	SHINEDOWN Simple Man (Atlantic)	332	-10	13000	4	19/1
36	39	GODSMACK f!DROPBOX Touche (Republic/Universal)	322	-39	16417	11	20/0
37	40	SALIVA Survival Of The Sickest (Island/IDJMG)	298	-45	11626	15	15/0
40	41	DENVER HARBOR Picture Perfect Wannabe (Universal)	295	+32	4341	5	24/1
42	42	MUSIC Freedom Fighters (Capitol)	287	+55	7710	3	23/0
Debut	43	GREEN DAY Boulevard Of Broken Dreams (Reprise)	280	+168	57383	1	9/4
43	44	EXPLOSION Here I Am (Tarentula/Virgin)	274	+45	8325	3	27/1
Debut	45	KEANE Somewhere Only We Know (Interscope)	260	+65	21266	1	16/3
Debut	46	NICKELBACK Because Of You (Roadrunner/IDJMG)	259	+71	8689	1	17/1
41	47	SECRET MACHINES Nowhere Again (Reprise)	254	+10	8225	4	23/1
46	48	STREETS Dry Your Eyes (Atlantic)	248	+33	14585	2	13/0
Debut	49	KILLERS Mr. Brightside (Island/IDJMG)	237	+46	39652	1	12/3
Debut	50	RIDDLIN' KIDS Stop The World (Aware/Columbia)	215	+26	7586	1	18/3

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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2004, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
U2 Vertigo (Interscope)	69
A PERFECT CIRCLE Imagine (Virgin)	20
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	9
FRANZ FERDINAND This Fire (Domino/Epic)	9
SEVENDUST Face To Face (TVT)	7
EMINEM Just Lose It (Shady/Aftermath/Interscope)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Vertigo (Interscope)	+761
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+168
DONNAS Fall Behind Me (Lookout!/Atlantic)	+153
SUM 41 We're All To Blame (Island/IDJMG)	+119
PAPA ROACH Getting Away With Murder (Geffen)	+104
USED Take It Away (Reprise)	+104
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+101
A PERFECT CIRCLE Imagine (Virgin)	+100
MODEST MOUSE Ocean Breathes Salty (Epic)	+94
GREEN DAY Wake Me Up When September Ends (Reprise)	+88

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VELVET REVOLVER Slither (RCA/RMG)	818
SEETHER FIAMY LEE Broken (Wind-up)	800
JET Cold Hard Bitch (Atlantic)	650
LINKIN PARK Lying From You (Warner Bros.)	593
INCUBUS Talk Shows On Mute (Epic)	539
WHITE STRIPES Seven Nation Army (Third Man/V2)	509
SHINEDOWN 45 (Atlantic)	509
311 Love Song (Volcano/Zomba)	506
SWITCHFOOT Meant To Live (Red Ink/Columbia)	498

New & Active

MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	Total Plays: 186, Total Stations: 22, Adds: 9
DOGS DIE IN HOT CARS I Love You 'Cause I Have To (1/2)	Total Plays: 156, Total Stations: 20, Adds: 3
INSTRUCTION Breakdown (Geffen)	Total Plays: 132, Total Stations: 11, Adds: 1
JET Look What You've Done (Atlantic)	Total Plays: 126, Total Stations: 9, Adds: 4
HIVES Two-Timing Touch And Broken Bones (Interscope!)	Total Plays: 114, Total Stations: 16, Adds: 2
ZACK DE LA ROCHA We Want It All (Epic)	Total Plays: 110, Total Stations: 8, Adds: 2
12 STONES Far Away (Wind-up)	Total Plays: 109, Total Stations: 9, Adds: 0
BURDEN BROTHERS Shadow (Kirtland)	Total Plays: 107, Total Stations: 8, Adds: 0
FRANZ FERDINAND This Fire (Domino/Epic)	Total Plays: 103, Total Stations: 15, Adds: 9
A PERFECT CIRCLE Imagine (Virgin)	Total Plays: 100, Total Stations: 20, Adds: 20

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BY MEDIABASE

**America's Best Testing Alternative Songs 12 +
For The Week Ending 10/1/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons	Men	Women
					18-34	18-34	18-34
KILLERS Somebody Told Me (Island/IDJMG)	4.11	4.15	92%	21%	4.08	3.92	4.25
GREEN DAY American Idiot (Reprise)	4.10	4.09	94%	15%	3.92	4.00	3.83
TAKING BACK SUNDAY A Decade Under... (Victory)	4.06	3.99	70%	9%	4.02	3.87	4.17
JIMMY EAT WORLD Pain (Interscope)	4.00	4.12	65%	6%	3.91	3.82	4.01
YELLOWCARD Only One (Capitol)	3.95	3.94	89%	16%	3.85	3.65	4.04
DASHBOARD... Vindicated (Vagrant/Interscope)	3.88	3.91	95%	32%	3.73	3.56	3.90
BREAKING BEN JAMIN So Cold (Hollywood)	3.87	3.86	87%	19%	3.87	3.66	4.08
SUM 41 We're All To Blame (Island/IDJMG)	3.87	-	60%	8%	3.69	3.54	3.88
COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	3.83	3.68	65%	11%	3.70	3.45	3.98
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	3.80	3.81	92%	21%	3.69	3.49	3.90
FRANZ FERDINAND Take Me Out (Domino/Epic)	3.76	3.87	95%	35%	3.84	3.68	4.00
USED Take It Away (Reprise)	3.76	-	45%	6%	3.59	3.40	3.78
THREE DAYS GRACE Just Like You (Jive/Zomba)	3.74	3.71	96%	38%	3.56	3.31	3.80
A PERFECT CIRCLE Blue (Virgin)	3.72	3.69	46%	8%	3.85	3.82	3.88
MODEST MOUSE Float On (Epic)	3.71	3.62	92%	39%	3.88	3.91	3.85
CHEVELLE Vitamin R (Leading Us Along) (Epic)	3.71	3.71	71%	13%	3.65	3.51	3.82
PAPA ROACH Getting Away With Murder (Geffen)	3.68	3.82	80%	17%	3.60	3.36	3.84
CROSSFADE Cold (Columbia)	3.68	3.76	66%	18%	3.63	3.35	3.90
LINKIN PARK Breaking The Habit (Warner Bros.)	3.67	3.65	99%	46%	3.67	3.46	3.88
HOOBASTANK Same Direction (Island/IDJMG)	3.66	3.73	90%	24%	3.52	3.46	3.59
VELVET REVOLVER Fall To Pieces (RCA/RMG)	3.60	3.69	74%	18%	3.69	3.74	3.65
SEETHER I AM Y LEE Broken (Wind-up)	3.58	3.59	97%	45%	3.58	3.57	3.59
SLIPKNOT Duality (Roadrunner/IDJMG)	3.56	3.46	79%	26%	3.56	3.32	3.83
SNOW PATROL Run (A&M/Interscope)	3.55	3.58	45%	9%	3.56	3.36	3.76
CAKE No Phone (Columbia)	3.51	3.65	44%	10%	3.65	3.61	3.50
KORN Word Up (Epic)	3.48	3.41	72%	19%	3.53	3.45	3.61
MODEST MOUSE Ocean Breathes Salty (Epic)	3.48	3.54	51%	12%	3.53	3.46	3.61
ALTER BRIDGE Open Your Eyes (Wind-up)	3.33	3.54	74%	25%	3.22	3.14	3.30

Total sample size is 421 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 618-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



Photo credit: John P. Filo, CBS Broadcasting, Inc.

KERRY JOINS GREEN PARTY Democratic Presidential candidate John Kerry and Alternative stalwarts Green Day both appeared on Late Night With David Letterman recently. Kerry was overheard saying, "Like, dudes, did you see me in the front row at the Hatch Shell in Boston that day crowd surfing? It was awesome!" Left to right, it's Billy Jo Armstrong from Green Day, Kerry and the band's Trey Cool and Mike Drint.

Green Day hold the No. 1 slot again. They will likely stay there until **U2** have time to catch up. Then a battle royale will begin ... **Breaking Benjamin** hold at No. 3, refusing to give up any ground ... **Chevelle** move 6-4 this week ... **Jimmy Eat World** stay at No. 7, but the spins increase ... The rest of the top 10 is made up of **Velvet Revolver**, **Papa Roach** and **Lostprophets** ... The teens and 20s are where you will find the rest of the action. **Taking Back Sunday** are still fighting their way up, going 18-15 this week ... The **Used** rise 23-17 ... **Snow Patrol** go 22-21 ... **Modest Mouse** run another track to the top, 24-22 this week ... **Word up, y'all!** **Korn** are on the move, going 26-24 ... **Keep Your Eye on the Movement: Cake**, **Skindred**, **Social Distortion**, **Marilyn Manson**, **The Donnas**, **The Music** ... **New to the Chart This Week: U2**, **Green Day**, **Keane**, **Nickelback**, **The Killers**, **Riddlin' Kids** ... **Most Added: U2**, **A Perfect Circle**, **My Chemical Romance**, **Franz Ferdinand**, **Sevendust**, **Eminem**, **Sum 41**, **The Donnas** ... **Most Should Be Added: Eminem**, **Social Distortion**, **The Music**, **My Chemical Romance**, **Le Tigre**, **Razorlight**.

— Max Talkoff, *Alternative Editor*

Reporters

WHR/Albany, NY*
OH: John Cooper
PD: Lisa Beale
11 UZ
SEVENDUST

KTZQ/Albuquerque, NM*
PD: Scott Sanchez
PD/M: Don Kelley
7 UZ
DOGS DIE IN HOT CARS

WNNX/Atlanta, GA*
OH/M: Leslie Franck
PD: Jay Haven
30 UZ
JET

WJSE/Atlantic City, NJ*
PD: M Parise
APD: Scott Bailey
MD: Steven Rappaport
11 UZ
EMINEM
A PERFECT CIRCLE
HIGH DIALS
STRAYHORN RUN

KROX/Austin, TX*
OH: Jan Carrol
PD: Mickey Lee
MD: Tony Dine
2 UZ
SOCIAL DISTORTION
SUM 41

WRAX/Birmingham, AL*
PD: Susan Graves
MD: Mark Lindsey
5 UZ
A PERFECT CIRCLE
JET
KEANE

KOXR/Boise, ID*
OH: Dan McCally
PD: Eric Kristensen
MD: Jonell Smith
3 UZ

WBCN/Boston, MA*
PD: Dave Wellington
APD/M: Steven Strick
15 UZ
5 A PERFECT CIRCLE

WEDG/Buffalo, NY*
7 UZ
SEVENDUST

WBTV/Burlington*
OH/M: Matt Grasso
APD/M: Kevin Mays
19 UZ

WAVF/Charleston, SC*
PD: Dave Rossi
MD: Don Kelley
WRLM SHATNER
UZ

WEND/Charlotte*
OH: Drew Hester
PD/M: Jack Daniel
4 UZ

WKXC/Chicago, IL*
PD: Mike Starn
APD/M: Janet Jackson
11 UZ
1 SNOW PATROL
1 FRANZ FERDINAND
SECRET MACHINES
SUM 41

WXTM/Cleveland, OH*
PD: Don Hardele
MD: Tim "Sis" SLIPKNOT

WVAR/Cincinnati, OH*
PD: Jeff Hapel
11 UZ
FUTURE LEADERS OF THE WORLD
PARIS, TEXAS

KFRR/Fresno, CA*
PD: Chris Squires
MD: Rosewood
20 UZ

WJRX/Fl. Myers, FL*
OH/M: John Rezz
APD: Mike Hester
MD: Jeff Zbe
13 UZ
1 INTERPOL
1 WINTER
1 A PERFECT CIRCLE
DENVER HARBOR

WWDC/Columbus, OH*
OH: Randy Malley
PD: Andy Davis
MD: Jack DeVoss
6 UZ
FRANZ FERDINAND
MY CHEMICAL ROMANCE
RIDDLIN' KIDS
LE TIGRE

KDGE/Dallas, TX*
PD: Deane Goherty
APD/M: Alan Ayo
No Adds

WKXG/Dallas, TX*
OH: Tony Thiel
PD: Steve Kramer
MD: Boomer
6 UZ

KTCL/Denver, CO*
PD: Mike D'Onofrio
APD: Rich Rubin
MD: NW Jordan
17 UZ
9 LAZY BOY
CROSSFADE
KORN

CMX/Detroit, MI*
PD: Murray Brookshaw
APD: Vince Casanova
MD: Matt Franston
10 UZ
SIMPLE PLAN

KHRO/El Paso, TX*
OH: Mike Preston
PD/M: Jefe Garcia
15 UZ
1 UZ
A PERFECT CIRCLE
FRANZ FERDINAND
INSTRUCTION
HIVES
RADIOBRIGHT
ZACK DE LA ROCHA

KXNA/Fayetteville, AR
PD/M: Dave Jackson
12 UZ
DROWNING POOL
11 FUTURE LEADERS OF THE WORLD
CANDIDA
PARIS, TEXAS

KFRR/Fresno, CA*
PD: Chris Squires
MD: Rosewood
20 UZ

WJRX/Fl. Myers, FL*
OH/M: John Rezz
APD: Mike Hester
MD: Jeff Zbe
13 UZ
1 INTERPOL
1 WINTER
1 A PERFECT CIRCLE
DENVER HARBOR

WWRD/Grand Rapids, MI*
PD: Bobby Duncan
MD: Kevin Carrow
6 UZ
GOOD CHARLOTTE

WXNR/Greensboro, NC*
PD: Jeff Sanders
APD/M: Charlie Shaw
1 UZ
1 A PERFECT CIRCLE

WEEQ/Hagerstown, MD*
PD: Dan Herrell
20 UZ

KUCD/Honolulu, HI*
PD: Jamie Hyatt
10 UZ
7 LIMEM
7 311
7 MY CHEMICAL ROMANCE
LIT

KTRZ/Houston, TX*
PD: Vince Richards
MD: Don Jamison
4 UZ
MODEST MOUSE
1 UZ

WRXZ/Indianapolis, IN*
PD: Scott Johnson
MD: Michael Young
1 SEVENDUST
1 UZ

WFLA/Jacksonville, FL*
OH: Gail Austin
APD/M: Chad Chumley
1 UZ

WRXZ/Johnson City*
PD: Tony White
15 UZ
DOMNAS
A PERFECT CIRCLE

KRBZ/Kansas City, MO*
PD: Greg Briggs
APD: Lizzo
MD: Jason Usenet
24 UZ
1 A PERFECT CIRCLE
RISE AGAINST
A PERFECT CIRCLE

WNFZ/Knoxville, TN*
1 MARILYN MANSON
SEVENDUST

KFTE/Lafayette, LA*
PD: Scott Porter
MD: Roger Prida
1 UZ

KXTE/Las Vegas, NV*
PD: Chris Right
MD: Carly Stone
3 SEVENDUST
2 MACHINA-1
DOMNAS

KROQ/Los Angeles, CA*
PD: Kevin Westbury
APD: Steve Seash/Keam
MD: Matt Smith
29 UZ
12 MUSIC
9 GWEN STEFANI

WLSR/Louisville, KY*
PD: Anne Fitzerald
MD: David Hill
2 UZ
1 A PERFECT CIRCLE

WNAJ/Nashville, TN*
OH: Mike Ferris
PD: Curtis Gross
4 UZ
EMINEM
1 A PERFECT CIRCLE
BEASTIE BOYS
GREEN DAY
24 UZ
1 MY CHEMICAL ROMANCE
1 RIDDLIN' KIDS
FRANZ FERDINAND
KORN/ODESSA, TX
PD: Michael Todd
APD: Dine
9 UZ
7 A PERFECT CIRCLE
1 DONNAS
HIVES

WVLU/Milwaukee, WI*
PD: Tommy White
MD: Kenny Neumann
15 UZ
FRANZ FERDINAND

WHYC/Monmouth, NJ*
PD: Paul Gertz
APD/M: Brian Phillips
12 UZ
1 MARILYN MANSON
4 311
1 GOOD CHARLOTTE
FROU FROU

KMBY/Montgomery, CA*
PD/M: Kenny Allen
2 UZ
3 EMINEM
1 MY CHEMICAL ROMANCE
EMINEM
NICKELBACK

WBUC/Nashville, TN*
PD: Jim Patrick
PD/M: Russ Scheidt
12 UZ
10 THREE DAYS GRACE
8 DOGS DIE IN HOT CARS
LE TIGRE
FRANZ FERDINAND
PARIS, TEXAS
MY CHEMICAL ROMANCE
LIBERTINES

KKND/New Orleans, LA*
OH: Ray Pennington
PD: SB
APD: Nick Pericarsio
14 UZ
1 A PERFECT CIRCLE
5 SEVENDUST

WXRK/New York, NY*
PD: Robert Cross
MD: Mike Puse
34 UZ
6 GREEN DAY
JET

WRRW/Newburgh, NY
PD: Andrew Boris
27 UZ
GREEN DAY

WRDQ/Norfolk, VA*
PD: Michelle Diamond
MD: Bill Powers
2 UZ
2 LOGGERS MOLLY
2 UZ
1 MY CHEMICAL ROMANCE
BEASTIE BOYS
FRANZ FERDINAND
KORN/ODESSA, TX
PD: Michael Todd
APD: Dine
9 UZ
7 A PERFECT CIRCLE
1 DONNAS
HIVES

KHYZ/Oaklands City, OK*
OH: Bill Hartley
PD: Jimmy Barredo
8 A PERFECT CIRCLE
7 KORN
7 MARILYN MANSON
MY CHEMICAL ROMANCE

WJRR/Olando, FL*
OH: Adam Cook
PD: Paul Lynch
APD: Rick Everett
MD: Brian Ockerman
12 UZ
SEVENDUST
WOLC/Olando, FL*
PD: Bobby Smith
25 UZ
18 SHINEDOWN
10 THREE DAYS GRACE
WPLY/Philadelphia, PA*
PD: Jim McEneaney
MD: Social
26 UZ
SOCIAL DISTORTION
KEDJ/Phoenix, AZ*
OH: Laura Hays
APD: David Air Dave
MD: Robb Nash
9 UZ
FRANZ FERDINAND

KDZN/Phoenix, AZ*
PD: Kevin Blumstein
MD: Mitze Lewis
11 UZ
4 EMINEM
CROSSFADE
GOOD CHARLOTTE
DOMNAS
WDXP/Hillsburgh, PA*
PD: John Moschitta
MD: Mike F.
9 UZ
7 A PERFECT CIRCLE
3 GREEN DAY
2 FRENKID
1 FRENKID
FRANKIE DAVE
STEVE GANLEY
SWEET GULLY
2 LOGGERS MOLLY
THRELLS
KILLERS

WCTY/Portland, ME
PD: Herb By
MD: Brian Jones
7 UZ
EMINEM
A PERFECT CIRCLE
NICKELBACK
RIDDLIN' KIDS

KWRK/Portland, OR*
PD: Mark Hamilton
APD: Jaime Cooley
13 UZ

WBRU/Providence, RI*
PD: Seth Reeder
MD: Andy Yen
21 UZ
MY CHEMICAL ROMANCE

KRZQ/Reno, NV*
OH: Alan Hogue
PD: Jeremy Smith
APD/M: Matt Diablo
9 UZ
7 A PERFECT CIRCLE
1 DONNAS
HIVES

WVYL/Richmond, VA*
PD: Mike Murphy
MD: Destin Matthews
11 UZ
4 SUM 41

WVRL/Richmond, VA*
OH: Bill Cahill
PD/M: Casey Krabowitz
3 SUM 41
3 UZ
3 A PERFECT CIRCLE
SKINDRED

KCCX/Riverside, CA*
OH: Steve Jones
APD/M: Deryl James
No Adds

KWDD/Sacramento, CA*
OH: Carlos Aleman
PD: Tom Fink
APD: Violet
MD: Bianca Collins
11 UZ

KOXR/Salt Lake City, UT*
PD: Todd Miller
MD: Arnie Feltus
15 UZ

KITS/San Francisco, CA*
PD: Sean Demery
APD/M: Aaron Arstein
22 UZ
14 GREEN DAY
6 FAINT

KCNL/San Jose, CA*
PD/M: John Allers
17 UZ
4 SNOW PATROL

KJEE/Santa Barbara, CA
MD: Dave Hasek
17 GREEN DAY
6 UZ
4 HIVES

KNDD/Seattle, WA*
PD: Paul Manning
APD: Jim Keller
18 UZ

KPNW/St. Louis, MO*
PD: Tommy Matten
MD: Jeff Frasse
6 MARILYN MANSON
3 UZ
3 A PERFECT CIRCLE
1 DOGS DIE IN HOT CARS
1 KORN
RIDDLIN' KIDS

WRRJ/Syracuse, NY*
PD: Scott Fribone
APD/M: Mike Hester
1 UZ
MODEST MOUSE
COLLECTIVE SOUL
ZACK DE LA ROCHA

WXSJ/Tallahassee, FL
OH: Steve Cannon
PD: Tom Fink
MD: BJ
1 SEVENDUST
1 UZ
1 A PERFECT CIRCLE

WSUN/Tampa, FL*
OH: Paul Orlano
PD: Shark
22 UZ
1 SOCIAL DISTORTION
STORY OF THE YEAR
CROSSFADE
LIT

KFMA/Tucson, AZ*
PD: Matt Spry
APD/M: Stephen Kellso
12 UZ
9 JET
7 MUSE
FRANZ FERDINAND

KMYZ/Tulsa, OK*
PD: Lynn Barlow
MD: Corbin Pierce
3 UZ

WHFS/Washington, DC*
PD: Lisa Worden
APD: Libby Carosone
MD: Pat Ferris
22 UZ

WWDC/Washington, DC*
PD: Joe Berlingues
MD: Danielle Tyne
14 UZ
SWITCHFOOT
SKINDRED

WSFM/Wilmington, NC
PD: Brian Burns
APD/M: Mike Kennedy
7 UZ
6 TAKING BACK SUNDAY
3 MODEST MOUSE

***Monitored Reporters**

POWERED BY

MEDIABASE

82 Total Reporters

74 Total Monitored

8 Total Indicator



Leading The Charge

Americana deep in the heart of Texas

KNBT/New Braunfels, TX is situated in the beautiful Hill Country region between the cities of San Antonio and Austin, where it enjoys the best of both worlds — the sophistication of two large cities nearby, but, at the same time, a deeply rooted connection to the local community, which has a rich musical history.

KNBT, which became a full-time Americana station in the '90s, is independently owned by New Braunfels Communications, and it and its News/Talk/Sports sister, KGNB-AM, are the only local stations serving the area. KNBT increased its signal about a year ago, and this has helped the station penetrate the greater San Antonio market. However, most signals from San Antonio and Austin reach New Braunfels, so playing off the local connection has proven to be the station's real strength.

I recently talked with KNBT PD Mattson Rainer about his tenure at the station, the process of becoming a dedicated Americana station and the unique qualities of the area the station serves.

R&R: How long have you been at KNBT, and how did it morph into the Americana format?

MR: I have been here about 11 years. I started out part-time but have been full time about 10 of those years. The station was originally a

satellite top 40 Country station. In New Braunfels you can pick up Austin and San Antonio stations, and in the early '90s there were eight or nine stations doing top 40 Country. Since we were in a smaller market between those two big cities, it began to make sense for us to try something different.



Mattson Rainer

About nine years ago I became PD and started looking at ways for us to do that. At first I tried to add good ol' Southern rock to the mix to give an edge to our Country format, but it didn't sound right to me on the air. I started to notice a whole Americana community beginning to emerge, and it seemed like adopting that kind of music and programming philosophy might make sense for us.

Our approach was not to gather all this music, find 1,000 songs that we liked, and then flip the format at midnight. Instead, we started to sprinkle this stuff in. As it grew, we plugged more Americana music in and pulled more mainstream country songs out until we had made the

change. I'd say it was probably a three-year process to go from 90% top 40 Country and 10% Americana to 100% Americana.

R&R: Certainly, being in Texas improved the odds for this experiment.

MR: That's true. There is a rich music scene in our region of the country, especially because we are just 40 miles south of Austin. Frankly, we could probably make the entire station Texas artists if we wanted to, notwithstanding the fact that many of the artists we already play are from here.

As you know, the Americana music scene is very diverse, with a broad variety of music and artists filling out the spectrum. In our case, we have decided to focus a bit more on local artists, as well as on the singer-songwriter-troubadour kind of artists. We'll sprinkle in younger, more irreverent artists to add some fun and spice to the station, but our listeners take their music pretty seriously around here.

You have to make sure that you get a read on the kinds of Americana artists who fit what you are trying to accomplish in the particular market you are programming to. There are several artists I see on the Americana chart who don't really fit into what we are doing, and there are others who are perfect for us who may not do that well on a national level.

Artists like Kevin Welch and Ray Wylie Hubbard and The Flatlanders and Lucinda Williams work better for us than, say, Del McCoury or the more off-the-wall, novelty alt-country-type artists. We know we can't be all things to all people.

R&R: In addition to making the right music choices, there are differences in the way Americana stations approach the music they play. Some are more song-oriented, and others are more album-oriented. How do you approach it?

MR: We definitely fit in the song category. Having come from the roots of a top 40 Country station, we were predisposed to focus on tracks out of the chute. We pick a track to focus on and act like it is the single even if the label hasn't officially chosen one or if its choice isn't the best for what we are trying to do here.

If we have a good run with that particular song, we'll likely move on to another choice. Whereas many

KNBT Sample Hours

Below are two sample hours from KNBT/New Braunfels, TX from Friday, Sept. 3.

5pm

WALT WILKINS Poetry

SUSAN GIBSON Do You

MARK JUNGERS Just Can't Wait

HEATHER MYLES True Love

TIFT MERRITT Good Hearted Man

ROGER CREAGER Fun All Wrong

JOE ELY It's A Little Like Love

TWO TONS OF STEEL Red Hot

ROGER WALLACE Blow Wind Blow

KIEREN KANE Four Questions

DARDEN SMITH What Are We Gonna Do?

CHARLIE ROBISON She Leaves Her Heart At Home

6pm

THE NOTORIOUS CHERRY BOMBS Let It Roll, Let It Ride

JAMES McMURTRY Paris

AMY FARRISS Driving All Night Long

DWIGHT YOAKAM You're The One

CORY MOROW 21 Days

DALE WATSON Fox On The Run

STEVE EARLE I Ain't Ever Satisfied

RAUL MALO Bright Side Of The Road

MAGGIE BROWN Forty Dollars

SCOTT MILLER The Way

THE GREENCARDS Movin' On

SHELLEY KING Texas Blue Moon

JACK INGRAM Biloxi



stations may go several cuts deeps right away, we go one, occasionally two songs at a time. Instead of burning up the project in a couple of months, this allows us to ride certain new releases for as much as nine months or a year.

MR: From the beginning we decided to call ourselves an Americana station. We'll say things like "The Spirit of Americana" or "The Heart of Americana Music." At first, the listeners may not have understood exactly what that meant, but I think over time the term has come to have a specific meaning to almost everyone.

In addition, the slogan we have been using for quite some time is "92.1 FM Radio New Braunfels: Contrary to the ordinary." Jerry Jeff Walker actually had that as a song many years ago, and I gave him a call to ask if it was OK if we used it. He said, "Sure."

Interestingly, he wasn't the person who actually wrote the song. A guy named Billy Baker, who lives in Kentucky, wrote it. He's a comedian as well as a songwriter. A few years back he was passing through town and found our station. When he heard our positioning statement, he made it a point to come by.

R&R: Which local music retailers do you feel you have a direct connection with?

MR: There are three in our area. There's a new one called the Lone Star Music Store in Gruene, which is basically part of New Braunfels, and it sells nothing but Texas-based and Americana artists. It's the first physical store of the Lone Star website, www.lonestar-music.com. That is very popular down here.

Then there's a Hastings here that stocks a good amount of Americana

"You have to make sure you get a read on the kinds of Americana artists who fit what you are trying to accomplish in the particular market you are programming to."

Since a lot of these artists are so new, we feel we need to focus so we can help familiarize our listeners with them. In addition, since we are a different kind of format than most in the area, we need to invest the time so we can build a good, reliable library that we can count on for the long haul. Our mix of music is probably 30% current and 70% recurrent and gold.

R&R: How do you position the station on the air?



WITH THE MAN When you are in Texas, you don't get to hang out with royalty much more important than Guy Clark. That's him on the right, with KNBT/New Braunfels, TX PD Mattson Rainer.

Continued on Page 69

R&R TRIPLE A TOP 30

October 1, 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	R.E.M. Leaving New York (Warner Bros.)	556	-7	26770	6	25/0
2	2	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	423	-22	20745	12	22/0
3	3	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	403	+7	23517	6	18/0
4	4	JAMIE CULLUM All At Sea (Verve/Universal)	328	+15	13235	17	19/0
6	5	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	294	+22	17507	8	18/0
8	6	CARBON LEAF Life Less Ordinary (Vanguard)	277	+14	11888	7	17/1
5	7	FINGER ELEVEN One Thing (Wind-up)	275	-22	13853	14	12/0
14	8	MARK KNOPFLER Boom, Like That (Warner Bros.)	272	+47	14657	3	18/0
9	9	SCISSOR SISTERS Take Your Mama (Universal)	271	+10	11451	13	14/0
11	10	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	260	+17	12008	10	17/0
19	11	KEANE Somewhere Only We Know (Interscope)	252	+47	11764	5	18/1
7	12	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	249	-17	10591	15	20/0
15	13	OZOMATLI (Who Discovered) America? (Concord)	231	+8	11680	12	16/0
18	14	MAROON 5 She Will Be Loved (Octone/JRMG)	227	+21	9872	7	8/0
10	15	NORAH JONES What Am I To You? (Blue Note/EMC)	225	-19	11332	20	20/0
16	16	SNOW PATROL Run (A&M/Interscope)	220	+9	10088	4	16/0
Debut	17	U2 Vertigo (Interscope)	219	+219	17750	1	24/24
22	18	MODEST MOUSE Float On (Epic)	204	+23	8553	15	12/0
12	19	FINN BROTHERS Won't Give In (Nettwerk)	204	-33	9449	11	19/0
20	20	CAKE No Phone (Columbia)	182	0	9497	4	12/0
24	21	ELVIS COSTELLO Monkey To Man (Lost Highway)	172	+17	7807	2	13/1
29	22	RAY LAMONTAGNE Trouble (RCA/RMG)	168	+30	9247	2	14/1
21	23	THRILLS Not For All The Love In The World (Virgin)	164	-17	4097	6	15/0
27	24	311 Love Song (Volcano/Zomba)	159	+14	6435	19	7/0
23	25	CHRISTINE MCVIE Friend (Koch)	159	-9	4508	7	13/0
26	26	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	154	+8	7102	2	12/1
28	27	CHARLIE MARS Gather The Horses (V2)	152	+13	3700	3	11/0
Debut	28	LOW MILLIONS Eleanor (Manhattan/EMC)	142	+15	3619	1	15/1
25	29	SARAH MCLACHLAN World On Fire (Arista/RMG)	142	-12	5373	4	10/1
17	30	BODEANS If It Makes You (Zoe/Rounder)	142	-64	6577	18	14/0

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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)
Total Plays: 138, Total Stations: 12, Adds: 1
FRANZ FERDINAND Take Me Out (Domino/Epic)
Total Plays: 136, Total Stations: 5, Adds: 0
FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)
Total Plays: 130, Total Stations: 10, Adds: 0
SHERYL CROW Light In Your Eyes (A&M/Interscope)
Total Plays: 104, Total Stations: 13, Adds: 0
KILLERS Somebody Told Me (Island/IDJMG)
Total Plays: 98, Total Stations: 4, Adds: 0

TOOTS AND THE MAYTALS W/ERIC CLAPTON Pressure Drop (V2)
Total Plays: 86, Total Stations: 6, Adds: 1
GAVIN DEGRAW I Don't Want To Be (J/RMG)
Total Plays: 85, Total Stations: 4, Adds: 0
MICHAEL FRANTI Yes I Will (iMusic)
Total Plays: 79, Total Stations: 7, Adds: 0
RAY CHARLES f/VAN MORRISON Crazy Love (Concord)
Total Plays: 75, Total Stations: 6, Adds: 1
DOONAVON FRANKENREITER It Don't Matter (Brushfire/Universal)
Total Plays: 72, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
U2 Vertigo (Interscope)	24
NORAH JONES Those Sweet Words (Blue Note/EMC)	5
ROBBIE ROBERTSON Shine Your Light (Hollywood)	3
BOB SCHNEIDER Cap'n Kirk (Shockorama/Vanguard)	3
JOHN MAYER Daughters (Aware/Columbia)	2
COWBOY JUNKIES My Wild Child (Zoe/Rounder)	2
MINNIE DRIVER Everything I've Got In My Pocket (Zoe/Rounder)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Vertigo (Interscope)	+219
MARK KNOPFLER Boom, Like That (Warner Bros.)	+47
KEANE Somewhere Only We Know (Interscope)	+47
FRANZ FERDINAND Take Me Out (Domino/Epic)	+32
JOHN MAYER Daughters (Aware/Columbia)	+32
RAY LAMONTAGNE Trouble (RCA/RMG)	+31
ROBBIE ROBERTSON Shine Your Light (Hollywood)	+29
JOSEPH ARTHUR Can't Exist (Vector)	+27
MINDY SMITH Fighting For It All (Vanguard)	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MINDY SMITH Come To Jesus (Vanguard)	219
LDS LONELY BOYS Heaven (OrEpic)	217
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	198
DAVE MATTHEWS Oh (RCA/RMG)	149
D. FRANKENREITER f/J.JOHNSON Free (Brushfire/Universal)	135
NORAH JONES Sunrise (Blue Note/EMC)	126
JET Are You Gonna Be My Girl (Atlantic)	123
SARAH MCLACHLAN Fallen (Arista/RMG)	105
DAMIEN RICE Cannonball (Vector/Warner Bros.)	100
COLDPLAY Clocks (Capitol)	96

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

KEANE "SOMEWHERE ONLY WE KNOW"



R&R Triple A: **19 - 11** BDS AAA: **23* - 12***

KFOG KMTT KTCZ WBOS WXPX WGVX WXRV WTTs(add)
WRLT WNCS WZEW WDET WFPK KZPL WFUV WMMM
KWMT WOKI WMVY WRNX KPRI WOOD WYEP & more

Sales:
Over 15,000 scanned this week...140,000 scanned so far
Over 1.4 million sold internationally!!

Conan O'Brian: 9/28 Shows selling out!!

www.keane.com
MANAGEMENT: ADAM TUDHOPE
PRODUCED BY ANDY GREEN and KEANE

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.)	570	+38	5446	5	33/0
2	2	FINN BROTHERS Won't Give In (Netwerk)	437	-37	5170	10	27/0
3	3	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	436	+3	3055	6	23/0
4	4	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	424	-5	5156	12	25/0
11	5	MARK KNOPFLER Boom, Like That (Warner Bros.)	394	+95	5091	3	31/0
12	6	ELVIS COSTELLO Monkey To Man (Last Highway)	371	+74	6098	3	32/3
7	7	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	357	+29	4324	9	24/1
5	8	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	350	-8	3818	11	29/0
6	9	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	342	+10	5508	6	28/0
10	10	KEANE Somewhere Only We Know (Interscope)	303	-1	3880	11	21/0
8	11	CHRISTINE MCVIE Friend (Koch)	290	-23	2188	8	22/0
9	12	OLD 97'S New Kid (New West)	284	-23	2559	14	20/0
13	13	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	271	-25	1844	15	16/0
15	14	JAMIE CULLUM All At Sea (Verve/Universal)	258	-19	1816	21	14/0
14	15	GOMEZ Nothing Is Wrong (Hut/Virgin)	258	-35	2087	12	20/0
21	16	RAY LAMONTAGNE Trouble (RCA/RMG)	222	+28	3994	3	27/3
25	17	THRILLS Not For All The Love In The World (Virgin)	213	+35	3257	6	18/1
16	18	K.D. LANG Helpless (Nonesuch)	210	-29	2387	9	22/0
26	19	MADELEINE PEYROUX Don't Wait Too Long (Rounder)	203	+26	4769	3	22/0
27	20	CARBON LEAF Life Less Ordinary (Vanguard)	195	+24	1017	10	18/1
22	21	SCISSOR SISTERS Take Your Mama (Universal)	195	+3	1961	11	12/1
24	22	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	190	+12	2433	3	20/2
28	23	BEN HARPER & BLIND BOYS OF ALABAMA Wicked Man (Virgin)	177	+20	3703	2	20/2
20	24	DONAVON FRANKENREITER It Don't Matter (Brushfire/Universal)	177	-23	1171	6	13/0
17	25	OZOMATLI (Who Discovered) America? (Concord)	166	-54	1792	17	15/1
30	26	KENNY WAYNE SHEPHERD Hey, What Do You Say (Reprise)	162	+15	674	3	12/0
29	27	LOW MILLIONS Eleanor (Manhattan/EMC)	155	+1	1352	4	14/0
23	28	PHISH The Connection (Atlantic)	154	-35	1038	18	11/0
19	29	MODEST MOUSE Float On (Epic)	151	-51	637	10	9/0
Debut	30	JOSS STONE Don't Cha Wanna Ride (S-Curve/EMC)	147	+4	2420	1	14/0

35 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 9/19 - Saturday 9/25.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
U2 Vertigo (Interscope)	24
MICK FLEETWOOD BAND Something Big (Sanctuary/SRG)	4
NDRAH JONES Those Sweet Words (Blue Note/EMC)	4
ANNA NALICK Breathe (2am) (Columbia)	4
BOB SCHNEIDER Cap'n Kirk (Shockarama/Vanguard)	4
HEM Redwing (Waveland)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Vertigo (Interscope)	+146
MARK KNOPFLER Boom, Like That (Warner Bros.)	+95
ELVIS COSTELLO Monkey To Man (Last Highway)	+74
MICK FLEETWOOD BAND Something Big (Sanctuary/SRG)	+60
CAMPER VAN BEETHOVEN 51-7 (Pitch-A-Tent/Vanguard)	+55
TOM WAITS Make It Rain (Anti/Epitaph)	+43
R.E.M. Leaving New York (Warner Bros.)	+38
JOSEPH ARTHUR Can't Exist (Vector)	+36
THRILLS Not For All The Love In The World (Virgin)	+35
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	+29

Syndicated Programming

Added This Week

World Cafe - Erica Zito 215-898-6677
CAMPER VAN BEETHOVEN 51-7
DITTY BOPS Wishful Thinking
TIFT MERRITT Stray Paper
TOM WAITS Make It Rain

Acoustic Cafe - Rob Reinhart 734-761-2043
BURRITO DELUXE Everywhere I Go
GIRLYMAN Sweet Lord
MADELEINE PEYROUX Between The Bars

Reporters

Stations and their codes listed alphabetically by market

WAPS/Akron, OH PD: Bill Greber 1 UZ 1 NORAH JONES 1 CRUCK PROPHET	WNCB/Burlington* PD/MG: Mark Abuzzahab 4 UZ 1 NORAH JONES	WTTW/Indianapolis, IN* PD: Brad Holtz MD: Laura Deacon 14 KEANE	WJIB/Monmouth, NJ OM: Tom Sresnan PD: Rich Robinson APD: Leo Casaret MD: Jeff Raspa 18 SALLY DRAPER BO- 4 UZ 1 PAUL WESTERBERG 1 UNCLE DEVIL BROW 1 BLUE HOLE 1 ROBBIE ROBERTSON	WXPN/Philadelphia, PA DA/MG: Dan Reed PD: Bruce Warren 6 UZ 2 CAMPER VAN BEETHOVEN 1 THIRLLS 1 WALL CHURCHES (AND)NOME YOUNG 1 CHARLOTTE MARTIN 1 K.D. LANG	KPRI/San Diego, CA* PD: David Benson MD: JOSH MAYER 11 NORAH JONES 6 UZ	KMTT/Seattle, WA* OM/PD: Chris Mays APD/MG: Steven Stewart 7 UZ
KABQ/Albuquerque, NM OM: Bill Gray PD: Phil Mahoney MD: Scott Warmuth 13 UZ 1 RAY CHARLES S B B KING	WMVY/Cape Cod, MA PD/MG: Barbara Dacey NORAH JONES 1 UZ	KMTN/Jackson, WY OM: Scott Anderson PD/MG: Mark "Fish" Fishman 1 STELL 1 BOB SCHNEIDER 1 MICK FLEETWOOD BAND 1 UZ	KPIG/Monterey, CA OM: Frank Capriola PD/MG: Laura/Steve Hopper APD: Allison MacWharty 2 ELVIS COSTELLO	WYEP/Pittsburgh, PA PD: Rosemary Weisch MD: Mike Sawyer 1 CAVE 1 PAUL MULLER	KFOG/San Francisco, CA* PD: David Benson MD: Lisa Williams 11 UZ 2 NEVILLE BROTHERS	WRMX/Springfield, MA* PD: Tom Davis APD: Dennis Moorhouse MD: Lisa Williams 8 UZ 1 DONAVON FRANKENREITER 1 CHARLOTTE MARTIN 1 KIMBERLY DRIVER
KSPN/Aspen, CO PD/MG: Sam Scheff 23 UZ	WDDO/Chattanooga, TN* OM/PD: Danny Howard 19 COLLECTIVE SOUL 7 UZ	KTGB/Kansas City, MO PD: Jon Hart MD: Bryan Johnson 18 UZ 1 BLUE HOLE 1 HEAT 1 UZ	WRLT/Nashville, TN* OM/PD: David Hall APD/MG: Rev. Keith Coes 16 UZ 2 NORAH JONES 1 BOB SCHNEIDER 1 CONROY JUMES 1 JOSEPH ARTHUR 1 ROBBIE ROBERTSON 1 MIMME DRIVER	WCLZ/Portland, ME PD: Brian James MD: MICHAEL FRANTI 1 NORAH JONES 1 MARY GRANT 1 JOSEPH ARTHUR 1 ROBBIE ROBERTSON 1 MIMME DRIVER	KTAD/Santa Fe, NM OM: Mitch Miller PD: Brad Hochmeyer MD: Paddy Mac 7 UZ 1 CONROY JUMES 1 NORAH JONES 1 CHARLOTTE MARTIN 1 VIRGINIA COULTON 1 BOB SCHNEIDER	KCLC/St. Louis, MO OM: Mitch Miller PD: Rick Reighard MD: Ervin Williams 1 FLOU FLOU 2 BETH HART 2 CHARLOTTE MARTIN 2 BOB SCHNEIDER 2 BRAD JOHNER
KGSR/Austin, TX* OM: Jeff Carroll PD: Jody Danberg APD: Jyl Herchenhan-Rees MD: Susan Castle 5 BLUE HOLE	WXRT/Chicago, IL* PD: Norm Winer OM/MD: John Farnede 13 UZ 1 JEM	KZPL/Kansas City, MO* MD: Nick McCabe PD: Ted Edwards MD: Ryan "Shawn" Martien 15 UZ 6 WILCO	WEHM/Nassau, NY PD: Brian Cogswell MD: Laura Stone 6 UZ 1 MICK FLEETWOOD BAND 5 VAN MORRISON	KINK/Portland, OR* PD: Donna Constantine MD: Devin Welch 6 UZ 2 CARBON LEAF 2 ROBBIE ROBERTSON	KRSH/Santa Rosa, CA* OM/PD: Ryan Estlin APD: Conroy Jumes 1 CAMPER VAN BEETHOVEN 1 MIMME DRIVER 1 UZ	KWMT/Tucson, AZ* OM/PD: Tim Richards MD: Blake Rogers 5 UZ 1 SARAH McLAUGHLIN
WRNR/Baltimore, MD OM: Bob Waugh PD/MG: Alice Cartright 16 UZ 1 BEN HARPER & BLIND BOYS OF ALABAMA 5 TOM WAITS 1 MICK KNOPFLER & DAVE STEWART V SHERRY CROW 1 RAY LAMONTAGNE	WCBE/Columbus, OH OM: Tammy Allen PD: Don Macchellip MD: Maggie Brennan 6 MICK FLEETWOOD BAND 1 JEM 3 LOWE & NAVARRO 3 JAMA NALICK	WOKI/Knoxville, TN* PD: Jim Ziegler 11 UZ 1 BOWLING FOR SOUP	DMX Folk Rock Network OM: Lenne Fleck MD: Dave Sloan 10 UZ 1 NORAH JONES 1 ANNA NALICK 1 MICK FLEETWOOD BAND	WXR/Portsmouth, NH* PD/MG: Dana Marshall APD: Cate Wilber 3 UZ 3 DONAVON FRANKENREITER 1 BEN HARPER & BLIND BOYS OF ALABAMA 1 RAY LAMONTAGNE	WVVV/Savannah, GA OM/PD: Bob Neumann APD: Gene Murrell 3 UZ 1 ELVIS COSTELLO 1 VIRGINIA COULTON 1 ROBBIE ROBERTSON	WUWH/Winnington, NC PD: Mark Kofe MD: Jerry Gerrard 2 BOB SCHNEIDER 2 PAUL WESTERBERG 2 MOPID
WTMD/Baltimore, MD APD: Mike "Matthews" Vasiliuk 9 UZ	WCBC/Dayton, CO* PD: Scott Aronoff MD: Kester 10 STEVE EARLE 9 UZ	WFKP/Louisville, KY OM: Brian Conn APD/MG: Stacy Owen 1 UZ	Music Choice Adult Alternative/Network PD: Liz DeLuca 9 UZ 9 SCISSOR SISTERS 9 RULO KIDLY 9 MICK FLEETWOOD BAND 9 BEN HARPER & BLIND BOYS OF ALABAMA 9 PATR SCALFA	WDSY/Poughkeepsie, NY PD: Greg Earline APD/MG: Roger Menell 15 UZ 1 CARBON LEAF	WWSW/Savannah, GA OM/PD: Bob Neumann APD: Gene Murrell 3 UZ 1 ELVIS COSTELLO 1 VIRGINIA COULTON 1 ROBBIE ROBERTSON	WUWH/Winnington, NC PD: Mark Kofe MD: Jerry Gerrard 2 BOB SCHNEIDER 2 PAUL WESTERBERG 2 MOPID
KLRR/Bend, OR OM/PD: Doug Deneche APD: Doni Donahue 13 UZ 1 DONAVON FRANKENREITER 1 LYLE LOEB 1 UZ 12 TIFT MERRITT 11 RAY CHARLES NORAH JONES 1 ANNA NALICK 1 OZOMATLI	WCET/Detroit, MI PD: Jody Adams MD: Brian Bandyta 2 JIMMYE SARGE 1 KASEY CHAMBERS 2 ANNA NALICK 2 JEM	WMMW/Madison, WI* PD: Tom Yeager MD: Gabby Parsons 7 UZ 1 MIMME DRIVER 1 ROBBIE ROBERTSON	Sirius Spectrum/Network PD: Gary Schenmutter MD: Rick Lahey 23 UZ 8 NEVILLE BROTHERS 2 MIMME DRIVER 2 SLADICE & RODIC KING	KSOY/Rapid City, SD PD/MG: David Carlson 1 UZ 1 FRIDER ELVEN 1 GOYF HOLE	WWSW/Savannah, GA OM/PD: Bob Neumann APD: Gene Murrell 3 UZ 1 ELVIS COSTELLO 1 VIRGINIA COULTON 1 ROBBIE ROBERTSON	WUWH/Winnington, NC PD: Mark Kofe MD: Jerry Gerrard 2 BOB SCHNEIDER 2 PAUL WESTERBERG 2 MOPID
KRVB/Boise, ID* OM/PD: Dan McCall 1 UZ 1 UZ 1 LOW MILLIONS 1 ROBBIE ROBERTSON	WVOD/Elizabeth City, NC PD: Matt Cooper MD: Ted Abbey 1 UZ	KTCZ/Minneapolis, MN* PD: Lauren MacLachlan APD/MG: Mike Wolf 8 UZ 8 UZ	XM Cafe/Network PD: Bill Evans MD: Brian Chamberlain 2 UZ 2 UZ 1 LISA LOEB 1 LISA LOEB 1 G. LOVE 1 WILLY DEVILLE 1 MICK FLEETWOOD BAND 1 WILLY DEVILLE (H)WARD HILDAGO	KTHX/Reno, NV* OM: Rob Brooks PD: Harry Reynolds APD/MG: David Harold 1 UZ 1 UZ 1 TIFTS AND THE MATTHEWS W ERIC CLAPTON 1 BOB SCHNEIDER 1 CHARLES IVAN MORRISON 1 KEF MO	WUWH/Winnington, NC PD: Mark Kofe MD: Jerry Gerrard 2 BOB SCHNEIDER 2 PAUL WESTERBERG 2 MOPID	WUWH/Winnington, NC PD: Mark Kofe MD: Jerry Gerrard 2 BOB SCHNEIDER 2 PAUL WESTERBERG 2 MOPID
WBOS/Boston, MA* OM: Razz Knight PD: Michelle Williams MD: David Ginsberg 15 UZ	WNCW/Greenville, SC OM: Eric Fierman PD/MG: Kim Clark APD: Marita Anderson 10 UZ 5 FC GIRL 5 TOM WAITS 1 KERIC ARN 1 PAUL WELLS 1 AMY COPREA 1 JEM 12 MICK FLEETWOOD BAND 1 NEVILLE BROTHERS 1 THIRLLS 1 ERIC KOWITZ 1 ERIC LOWEN & DAN NAVARRO 1 JESSIE STONE 1 LITTLE AZE	WGVX/Minneapolis, MN* MD: Dave Hamilton PD: Jeff Collins 14 UZ	WUWH/Winnington, NC PD: Mark Kofe MD: Jerry Gerrard 2 BOB SCHNEIDER 2 PAUL WESTERBERG 2 MOPID	KENZ/Salt Lake City, UT* MD/PD: Bruce Jones MD: Karl Beckman 23 UZ 1 VELVET REVOLVER	WZEW/Mobile, AL* OM: Tim Camp PD: Jim Mahoney MD: Leo Ann Rankin 4 UZ 4 ELVIS COSTELLO 4 UZ 3 MARC BROSSARD	WUWH/Winnington, NC PD: Mark Kofe MD: Jerry Gerrard 2 BOB SCHNEIDER 2 PAUL WESTERBERG 2 MOPID

***Monitored Reporters**

POWERED BY MEDIABASE

60 Total Reporters

25 Total Monitored

35 Total Indicator

Did Not Report, Playlist Frozen (1):
WOCM/Salisbury, MD

Leading The Charge

Continued from Page 66

music. There is an Americana section, and we are about to do an entire Americana aisle where KNBT will have an endcap with our play-list.

And in San Marcos, just about 15 minutes up the road, we have Sundance Records & Tapes. It is kind of like a mini version of a Waterloo Records store — a hip, cool record store that stocks a lot of independent artists. Between those three stores you can pretty much find anything you might want.

R&R: Let's talk a bit about your location.

MR: In addition to our proximity to Austin and San Antonio, we are just one mile down the road from arguably the greatest Texas honky-tonk in the world. Gruene Hall is Texas' oldest dancehall, and it has continuously presented music since the late 1800s. It holds about 800 people, and we are very closely aligned with it. According to many artists I have talked to, they feel that if you get to play Gruene Hall on a Saturday night, you know you've made it.

In addition, there are several other active clubs in this area. For a smaller market, we are very lucky to have such a vibrant live music scene. Every weekend we have a dozen shows happening locally. It helps tremendously in our efforts to familiarize people with many of the artists we give air-play to on the station.

New Braunfels is growing very rapidly. We are in the beautiful Hill Country part of Texas, which is a very desirable area in which to live. For all intents and purposes, we are part of the greater San Antonio area, plus Austin isn't that far away. Many folks who are moving into the area may work in one city or the other. It's less than an hour to commute either way.

R&R: Yet, in spite of that large-market proximity, you make every effort to be a local New Braunfels radio station.

MR: We try very hard to maintain our focus as a local radio station. KNBT and our sister AM are the only stations that are actually licensed from here. Our morning show, the news and traffic reports and the overall community focus are mainly for this area. We also focus almost all of our promo-

tional efforts here. Because we cover the Hill Country area so well, we tie into the recreational activities. We have two rivers here. One of them is the Guadalupe, which is a popular river for tubing, so we kind of present ourselves as the official river station. Beyond that, this is a tourist town, in the sense that it draws a lot of city folk out for vacations or just for the weekend to enjoy the beautiful countryside. We play into that, and it gives us kind of a hip image.

We are also tied in to several major local events. In February we co-sponsor a celebrity golf tournament for a teen center in town. A lot of professional sports figures as well as some local musicians participate in it.

Probably our key event of the year is the Americana Music Jam that we do the third Sunday in May. This past May was our eighth annual event, and we raised over \$50,000 for charity that day. To date we have raised over \$450,000 for the local community through Americana music events.

Our second biggest event happens in early October. We do this big three-day event called the Gruene Music & Wine Festival. It's a benefit weekend that helps to support our local United Way.

In late September we tie in to our local county fair, which is one of the biggest county fairs in the state and also one of the oldest. Finally, in November we work with the Wurzt Fest, which is basically a huge sausage and beer festival. New Braunfels was founded by German immigrants, and that heritage is still very important around here. With four or five stages, there are 10 days of polka music, food and beer.

R&R: It seems like the owners of the station are behind you all the way.

MR: We are fortunate that the owners are committed to this station for the long haul and to the Americana format. They certainly expect results, as they are businessmen, but they also want a station that will be a consistent partner with the community and a reliable source of music for many years to come. They believe in what we are doing here and give us the tools to get the job done.

If you'd like to learn more about KNBT, you can reach Mattison Rainer at 830-625-7311 or mattison@knbtfm.com. Be sure to check out the station's website at www.knbtfm.com.

AAA ARTIST OF THE WEEK

ARTIST: John Fogerty

LABEL: Geffen

By JOHN SCHOENBERGER / TRIPLE A EDITOR



We all know that before John Fogerty stepped out on his own, he was the creative force behind Creedence Clearwater Revival. From the mid-'60s to the early '70s this band cranked out many successful songs, including such classics as "Bad Moon Rising," "Green River," "Fortunate Son," "Down on the Corner," "Have You Ever Seen the Rain," "Proud Mary," "Born on the Bayou" and "Susie Q." The amazing thing about the band was that, even though they built their sound on a foundation of rockabilly, swamp pop, R&B and country, they were actually from the San Francisco Bay area during a time when psychedelic music was all the rage.

After CCR split up in 1972, Fogerty recorded an album under the moniker of The Blue Ridge Rangers. He played all the instruments as he covered a number of songs by others that he really liked. It wasn't until 1975 that he stepped out with brand-new material under his own name, with the release of his eponymous debut. But due to business problems with former bandmates and his former label, Fogerty laid low for nine years after that.

In 1984 he came out of hiding and released *Centerfold* — which contained the hit "The Old Man Down the Road" — and then followed that with *Eye of the Zombie* in 1986. Again Fogerty went into seclusion, and we didn't hear from him until 1997's critically acclaimed, Grammy-winning *Blue Moon Swamp*. A live album, *Premonition*, came the following year.

We have been forced to wait a number of years again, but Fogerty has now re-emerged with a new album. Just one listen to *Déjà Vu All Over Again* reveals the disc to be well worth the wait. Once again,

Fogerty stays close to the sound and influences that have always informed his music. This time around he also serves as producer, guiding a stellar lineup of players in the studio, including Kenny Aronoff on drums, Jerry Douglas on dobro, Viktor Krauss on bass, Benmont Tench on organ and Mark Knopfler and Dean Parks on guitar.

Although the 10 songs on the project clock in at just shy of 35 minutes, each moment of music is first-class and compelling. Whether he's making a social statement with the title track or "Nobody's Here Anymore," rockin' out with "She's Got Baggage," commenting on his domestic life with "Sugar-Sugar (In My Life)" and "Honey Do" or getting down to some serious pickin' with "I Will Walk With You" and "Rhubarb Pie," Fogerty has written songs that are distilled to their essence.

As Fogerty recently said in an interview, "I feel like the record does have what it needs. These were the songs I had ready and felt were done. As a songwriter and producer of my own records, I tell myself it's impossible to have 20 good songs. This is an artistic presentation, not a reality show."

After Fogerty participates in the October Vote For Change concert dates with such artists as Bruce Springsteen, he'll be announcing an extensive tour schedule.

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RULE # 2

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	STEVE EARLE <i>The Revolution Starts Now (E-Squared/Artemis)</i>	651	+4	4545
2	2	VARIOUS ARTISTS <i>Por Vida: A Tribute To The Songs... (Or)</i>	498	-29	4928
3	3	VARIOUS ARTISTS <i>Touch My Heart: A Tribute... (Sugar Hill)</i>	483	-19	3680
8	4	JUNIOR BROWN <i>Down Home Chrome (Telarc)</i>	438	-6	2432
5	5	KIERAN KANE & KEVIN WELCH <i>You Can't... (Compass/Dead Reckoning)</i>	433	-35	6142
12	6	KASEY CHAMBERS <i>Wayward Angel (Warner Bros.)</i>	432	+88	973
4	7	NOTORIOUS CHERRY BOMBS <i>The Notorious... (Universal South)</i>	429	-40	6292
7	8	TIFT MERRITT <i>Tambourine (Lost Highway)</i>	423	-26	2569
6	9	TODD SNOIER <i>East Nashville Skyline (Oh Boy)</i>	394	-57	5562
9	10	VARIOUS ARTISTS <i>The Unbroken Circle (Dualtone)</i>	381	-1	2473
10	11	CHARLIE ROBISON <i>Good Times (Dualtone)</i>	368	+13	1263
Debut	12	BUDDY MILLER <i>Universal United House Of Prayer (New West)</i>	319	+156	517
11	13	VARIOUS ARTISTS <i>Beautiful Dreamer... (American Roots)</i>	315	-30	2305
14	14	BILLY JOE SHAVER <i>Billy And The Kid (Compadre)</i>	311	-2	2560
13	15	CRICKETS & THEIR BUDDIES <i>The Crickets... (Sovereign)</i>	306	-13	3260
17	16	NITTY GRITTY DIRT BAND <i>Welcome To Woody Creek (Dualtone)</i>	300	+15	1571
15	17	DAVE ALVIN <i>Ashgrove (Yep Roc)</i>	296	-15	7063
16	18	ELEVEN HUNDRED SPRINGS <i>Bandwagon (Palo Duro)</i>	283	-10	2006
18	19	MAVIS STAPLES <i>Have A Little Faith (Alligator)</i>	282	-2	1774
19	20	DRIVE BY TRUCKERS <i>The Dirty South (New West)</i>	261	0	1497
25	21	BURRITO DELUXE <i>The Whole Enchilada (Luna Chica)</i>	259	+40	1155
20	22	DALE WATSON <i>Dreamland (Koch)</i>	251	-8	7168
21	23	PAUL THORN <i>Are You With Me? (Back Porch/Virgin)</i>	250	-8	2464
29	24	MELONIE CANNON <i>Melonie Cannon (Skaggs Family)</i>	250	+51	1054
24	25	OTIS GIBBS <i>One Day Our Whispers (Benchmark)</i>	230	0	2505
30	26	MAGGIE BROWN <i>Maggie Brown (Riverwide)</i>	204	+14	923
26	27	MARK JUNGERS <i>One For The Crow (American Rural)</i>	203	-6	1043
23	28	OLD 97'S <i>Drag It Up (New West)</i>	196	-41	3514
27	29	KATE CAMPBELL <i>The Portable Kate Campbell (Compadre)</i>	189	-17	1443
28	30	LORETTA LYNN <i>Van Lear Rose (Interscope)</i>	189	-16	12242

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.

Americana Spotlight

by John Schoenberger

Artist: Chuck Prophet
 Label: New West



It's hard to believe that Chuck Prophet left Green On Red and went out on his own almost 15 years ago. Over that period he has released seven albums — including his new outing, *Age of Miracles* — and built a solid reputation as a consummate guitarist and an accomplished songwriter. But as experimental and inspired as Prophet can be when he decides to do a new album, he never strays too far from the country, folk, rock and blues roots that inform much of his music. This time around Prophet shares production chores with Eric Drew Feldman, who has brought a fresh perspective to the process. In addition, a wide variety of session players participated, along with Prophet's wife and partner, Stephanie Finch. With a blend of country twang and psychedelic haze, Prophet steps up to the creative plate ready to go. Check out "Automatic Blues," "West Memphis Moon" and "You've Got Me Where You Want Me."

Americana News

Now that the Americana Music Association is a couple years into the launch of its Americana Airplay chart, some changes are being made, including a revamped radio committee that will oversee the association's broad strategy for radio and broadcasters and a chart task force that will report to the radio committee. This committee will comprise four reporting stations and incoming AMA Executive Director Jeff Green. The chart task force will review submissions made by the radio committee for potential reporting stations to the Americana Airplay chart and will be responsible for approving or rejecting those stations based on the criteria created to determine reporting status. In addition, the task force will be responsible for monitoring the weekly reports submitted by our panel of reporting stations to ensure the accuracy of the information contained within the Americana Airplay chart each week ... Wilco are gearing up to release a 160-page book, simply titled *The Wilco Book*, which will feature a collection of essays, quotes about the band, photos and an exclusive CD packed with previously unreleased material ... The Ralph Stanley Museum and Traditional Mountain Music Center will celebrate its grand opening on Oct. 16 in Clintwood, VA ... A number of high-profile musicians participated in a tribute concert to George Jones on Sept. 8 and Sept. 15 at Nashville's Acuff Theater. The special, titled *George Jones: 50 Years of Hits*, will air on PBS on Thanksgiving Day.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

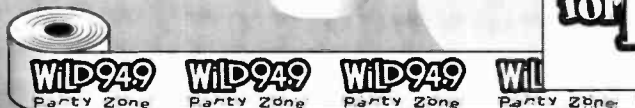
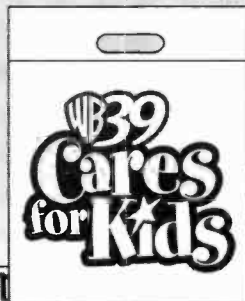
Most Added®

ARTIST TITLE LABEL(S)	ADDS
BUDDY MILLER <i>Universal United House Of Prayer (New West)</i>	11
TONY JOE WHITE <i>The Heroines (Sanctuary/SRB)</i>	11
RICKY SKAGGS & KENTUCKY THUNDER <i>Brand New Strings (Skaggs Family)</i>	9
KASEY CHAMBERS <i>Wayward Angel (Warner Bros.)</i>	9
PETER ROWAN & TONY RICE <i>You Were There For Me (Rounder)</i>	9

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Everyday Soul

Nicole C. Mullen's new album is funky and full of heart

Word/Warner artist Nicole C. Mullen characterizes her Sept. 14 release, *Everyday People*, as "everyday soul," and the description is about as accurate as it could be. Mullen's fifth album is a studio followup to last year's *Live From Cincinnati: Bringin' It Home* and finds the Dove Award-winning, Grammy-nominated artist at the top of her game.

Mullen, who skyrocketed to the upper echelons of Christian music with radio hits like "Call on Jesus" from 2001's *Talk About It*, has released an album with lots of similarities to her past projects. *Everyday People* offers listeners the sweet vocals, pithy songwriting and just-right mix of mellow AC-radio

gems and groovy dance tracks they've become accustomed to from Mullen.

Everyday People is a nod to the characters Mullen has encountered over the past few years in the music business. The 13 songs, all written or co-written by Mullen (save for the Sly & The Family Stone-cover title track),

offer a glimpse of the folks who have impacted and inspired the singer-songwriter.

By Lizza Connor

Personal Stories

The concept for the album began taking shape after Mullen heard the old tune "Everyday People" on an auto commercial. She says something about the song stuck with her, and a closer look at the lyrics prompted her to use "Everyday People" as a starting point for an album. The songs she was writing at that time, articulating the personal stories of real people, fell right in line with the theme.

Mullen enlisted the help of her hus-

Ten Quick Questions

Learn a little more about Word/Warner artist Nicole C. Mullen as she responds to our 10 quick questions.

1. Describe *Everyday People* in three words. "Funky, everyday soul."
 2. What's your favorite song from the album? "That's like picking your favorite child. They are all special because of the different times that I was going through in my life."
 3. What's your favorite song you've written? "All of them."
 4. What's your favorite song that you wish you'd written? "I Hope You Dance." (A No. 1 Country hit for Lee Ann Womack, written by Mark Sanders and Tia Sillers.)
 5. What's your favorite city to gig in? "Houston, because there are so many diverse cultures wrapped into one. And the shopping's great!"
 6. Top musical influence? "My husband, David."
 7. What instrument do you write songs on? "Fender Telecaster."
 8. Any hidden talents? "Sewing." (Nicole makes many of the clothes she wears onstage.)
 9. If you weren't making music, you would be... "Running a home for girls, mentoring and working in the fashion industry."
 10. What three words would others use to describe you? "Crazy, crazy, crazy."
- Bonus question: What can't you live without? "Chewing gum, chocolate and water. The only kind of gum I chew is the Extra sugar-free kind. It's white, and I chew it while I'm singing. That way, when I open my mouth, it just looks like another tooth."



Nicole C. Mullen

Spinworthy

Three hot new releases

FFH *Still The Cross* (Essential)

FFH, comprising Jennifer Deibler and her husband, Jeromy Deibler, bassist Brian Smith and guitarist Michael Boggs, follow up 2003's *Ready to Fly* with an album that uses the members' talents more fully than their earlier projects.

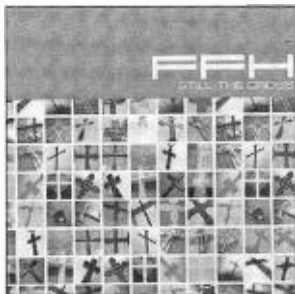
For the first time, Smith and Boggs join primary songwriter Jeromy for co-writing duties, and, given the vast experience pooled here, the tunes are lyrically very diverse. Songs cover the spectrum from plaintive and contemplative (due to a death in Smith's family) to upbeat and lighthearted, like the ones FFH have built their career on.

The album's 10 songs fall into pop rock territory, with the title track making the cut as the first single. The band tapped longtime producer and friend Scott Williamson and Mark Miller to share production duties, and Jeromy, a skilled producer in his own right (Big Daddy Weave), took his place at the console as well, to offer sonic input and preserve the group's vision.

Forgoing studio players this time around to showcase their own musical chops, the band plays most of the material on *Still the Cross* themselves. "When we first came to Nashville and watched how the whole studio thing worked, it was intimidating," Jeromy says. "We realized that we couldn't play our songs and make them sound radio-ready."

Now, however, after six years of live shows, seven radio hits and 1 million in sales, FFH sound well rehearsed and confident. Sonically and lyrically, *Still the Cross* doesn't deviate far from what fans expect from this group.

Perennial road dogs, FFH will be out promoting the album this fall, so there will be plenty of opportunities to catch them live. And that's really the best way to appreciate their years of practice and commitment to each other and their music.



Bebé Norman *Try* (Essential)

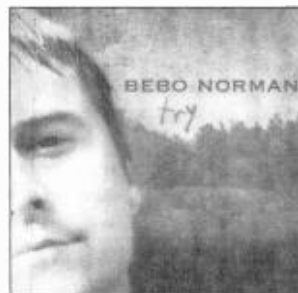
Bebé Norman seems to have replaced one longing with another. On his fourth studio album, *Try*, absent are the ballads of romantic musing along the lines of "Perhaps She'll Wait" and "Where the Trees Stand Still" that established Norman as Christian music's most eligible bachelor. Last November he tied the knot with his sweetheart, and it's obvious, especially from the album's heartfelt title track, that a void in his life has been filled.

The album's other 10 songs address Norman's longings, but this time the folk pop songs are more vertical in nature, directed toward his Heavenly Father and poetically articulating Norman's desire to honor Him. The current, ultra-catchy single, "Disappear," is an expression of humility and hope of becoming Christ-like. "I want to hide in You/The Way, the Life, the Truth/And I can disappear/You become clear/As I disappear," sings Norman.

The metaphorical "Soldier" paints God as the singer's protector, and the rootsy, jazzy opener, "Finding You," speaks of discovering God in the simple things in life.

Norman employed co-writers on a majority of the songs on *Try*, and new producers stretch him sonically. Producers Mitch Dane and Matt Brownleewe keep the sound low-maintenance and acoustic, and the lyrics are conversational and straightforward. Overall, *Try* evokes a sound that's not too far off from Norman's past efforts.

Christian radio finally came on board with Norman after his last album, *Myself When I Am Real*, gave us the top-five hits "Falling Down" and the Dove-nominated "Great Light of the World." *Try* is just as good and deserves equal attention.



band, David Mullen, along with well-known producers Andrew Ramsey and Shannon Sanders (India.Arie), James "Big Jim" Wright (Mariah Carey, Yolanda Adams) and Tommy Simms for direction on the production front. Funk legend Bootsy Collins makes a guest appearance on bass, guitar and vocals on the raucous, rhythmic "Message for Ya." The result of this combination of talents is an album with hopeful, upbeat tracks like "Dancin' in the Rain" and "Bye Bye Brianna" tempered by Redeemer-esque power ballads like "Music of My Heart" and "Without You."

The album's first single, "Everyday People," puts a funky new spin on the classic that should resonate at Christian radio. Other standouts include "Gon' Be Free," a song about spiritual freedom and personal independence. This soulful tune was inspired by Mullen's recent involvement with the missions-minded International

Needs Network. She penned the song after learning about slave practices in Ghana, particularly involving women and children. Mullen is partnering with INN this fall on select tour dates to raise support for the organization.

Mullen is on the road right now for a brief promo tour, but home is where she makes an effort to be in her off time, with David and their three children. "I'm a wife and mother first," Mullen says.

Her other interest, mentoring teenage girls, has allowed her to combine her creative gifts with her passion for people. When she's home, Mullen can often be found at the Baby Girl's Club, a mentoring program in Franklin, TN where she's been active for the past few years tutoring, teaching dance, offering fashion advice and more.

"I remember when I was that age, and the impact someone else made on me," Mullen says. "I want to be just as careful with these girls' hearts."

Nicol Sponberg

"Safe"

The founding member of Selah's solo single from the album *Resurrection*

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KOBC	KSLT	KVMV	KYTT

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'Safe' Promo Team:
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Michelle Younkman michelle@maydaypromotions.com
Jill Tomalty noteworthy1@comcast.net

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October 1, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Walk By Faith (BEC)	1026	-37	20	38/0
2	2	MERCYME Here With Me (INO/Curb)	861	-44	27	39/0
3	3	THIRD DAY I Believe (Essential/PLG)	840	-51	21	38/0
4	4	TREE63 Blessed Be Your Name (Inpop)	825	-70	34	38/0
5	5	BETHANY DILLON All I Need (Sparrow/EMI CMG)	822	-33	10	34/1
6	6	STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	788	-49	16	36/0
8	7	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	737	+38	8	29/1
10	8	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	694	+45	6	32/0
11	9	BY THE TREE Beautiful One (Fervent)	692	+83	8	26/2
9	10	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	676	-11	13	31/0
7	11	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	673	-15	30	36/0
12	12	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	555	-31	32	36/0
15	13	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	540	+6	23	27/0
16	14	WATERMARK The Glory Of Your Name (Rocketown)	521	+2	8	25/1
13	15	SELAH You Raise Me Up (Curb)	513	-24	25	31/0
18	16	TELECAST The Beauty Of Simplicity (BEC)	501	-21	9	20/0
19	17	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	494	+34	10	22/0
17	18	MATTHEW WEST The End (Sparrow/EMI CMG)	457	-46	17	25/1
21	19	FFH Still The Cross (Essential/PLG)	435	+17	4	19/1
20	20	BARLOWGIRL Never Alone (Fervent)	426	+8	11	18/0
27	21	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	422	+95	4	22/5
22	22	BEBO NORMAN Disappear (Essential/PLG)	416	+23	5	19/1
26	23	BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	392	+61	3	20/1
23	24	TREVOR MORGAN Fall Down (BHT)	369	-15	8	16/0
24	25	JEFF DEYO As I Lift You Up (Gotee)	343	-1	11	13/0
Debut	26	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	320	+98	1	18/3
25	27	ANTHONY EVANS Here's My Life (INO)	309	-46	13	20/0
Debut	28	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	300	+97	1	19/2
28	29	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	287	-36	14	13/0
29	30	SWIFT Alive In Love (Flicker)	285	-15	5	13/1

40 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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. 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

TREE63 King (Inpop)
Total Plays: 265, Total Stations: 12, Adds: 1

SHANE & SHANE He Is Exalted (Inpop)
Total Plays: 262, Total Stations: 14, Adds: 2

CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)
Total Plays: 254, Total Stations: 20, Adds: 9

BIG DADDY WEAWE Set Me Free (Fervent)
Total Plays: 244, Total Stations: 11, Adds: 1

NICOL SPONBERG Safe (Curb)
Total Plays: 151, Total Stations: 8, Adds: 1

THIRD DAY/STEVEN CURTIS CHAPMAN/MERCYME I Sea Love (Last Keyword)
Total Plays: 135, Total Stations: 4, Adds: 3

NATALIE GRANT Live For Today (Curb)
Total Plays: 130, Total Stations: 8, Adds: 1

GINNY OWENS New Song (Rocketown)
Total Plays: 128, Total Stations: 7, Adds: 0

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 123, Total Stations: 6, Adds: 0

NICOLE C. MULLEN Everyday People (Word/Curb/Warner Bros.)
Total Plays: 113, Total Stations: 6, Adds: 1

Songs ranked by total plays

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	9
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	5
THIRD DAY You Are Mine (Essential/PLG)	5
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	3
THIRD DAY/S. C. CHAPMAN/MERCYME I See Love (Last Keyword)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	+161
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	+98
POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	+97
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	+95
THIRD DAY/S. C. CHAPMAN/MERCYME I See Love (Last Keyword)	+91
BY THE TREE Beautiful One (Fervent)	+83
BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	+61
MICHAEL W. SMITH You Are Holy (Prince Of Peace) (Reunion)	+55
MICHAEL W. SMITH Healing Rain (Reunion/PLG)	+45
D. CROWDER BAND Revolutionary Love (Sixsteps/Sparrow/EMI CMG)	+40

Christian Activity

CASTING CROWNS ("Voice Of Truth") score a triple-digit increase in airplay, with +161 new spins and a spot on the New & Active ... Meanwhile PHILLIPS, CRAIG & DEAN ("You Are God Alone") move up out of New & Active and land on the chart ... Likewise with POINT OF GRACE ("I Choose You") ... NEWSBOYS have some good chart movement on "Presence (My Heart's Desire)," as it climbs from 27-21 ... BY THE TREE ("Beautiful One") edges into the top 10.

SALVADOR SONATURAL

"HEAVEN" from their new album, SONATURAL IN STORES NOVEMBER 9TH

IMPACTING RADIO NOW

*Salvador's 'Heaven' is added and on the air at Spirit FM!!! The song of the summer is now the song of the fall!!! E-mails already coming in. Add it and watch the phones light up!

Brian Summer - Spirit FM (WRXT/WPAR) Lynchburg/Roanoke, VA

"Salvador R00000000CKS"
-April a 39 year old Spirit FM listener

For more information, contact lori.clint@wbr.com or james.riley@wbr.com
www.salvadorlive.com | www.wordrecords.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	SANCTUS REAL Everything About You (Sparrow/EMI CMG)	986	+9	17	26/0
3	2	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	953	+17	11	24/0
2	3	BARLOWGIRL Never Alone (Fervent)	939	-28	25	21/0
6	4	BY THE TREE Beautiful One (Fervent)	873	+73	12	27/1
7	5	TOBYMAC Gone (ForeFront/EMI CMG)	856	+92	6	28/0
10	6	BETHANY DILLON All I Need (Sparrow/EMI CMG)	825	+86	9	23/1
5	7	MERCYME Here With Me (INO/Curb)	764	-39	27	18/0
4	8	PAUL WRIGHT You're Beautiful (Gotee)	730	-80	13	21/0
8	9	JEREMY CAMP Stay (BEC)	703	-46	18	20/0
9	10	OUT OF EDEN Soldiers (Gotee)	698	-46	11	19/0
11	11	KUTLESS Sea Of Faces (BEC)	624	-54	29	16/0
12	12	O. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	602	-44	17	17/0
15	13	AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)	583	+29	9	20/0
13	14	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	578	+1	8	21/2
14	15	JADON LAVIK Following You (BEC)	569	-3	16	15/0
19	16	TREE63 King (Inpop)	507	+49	4	20/1
21	17	BIG DISMAL Rainy Day (Lost Keyword)	478	+83	3	19/3
20	18	SWITCHFOOT Meant To Live (Red Ink/Columbia)	466	+23	12	9/0
16	19	MATTHEW WEST The End (Sparrow/EMI CMG)	455	-22	15	15/0
17	20	PLUMB Taken (Curb)	425	-43	14	13/0
25	21	BUILDING 429 The Space In... (Word/Curb/Warner Bros.)	417	+51	3	17/0
22	22	DAY OF FIRE Cornerstone (Essential/PLG)	413	+26	3	20/1
24	23	STEVEN C. CHAPMAN All Things New (Sparrow/EMI CMG)	375	+7	14	13/0
27	24	TODD AGNEW Reached Down (Ardent)	368	+34	3	15/2
23	25	HAWK NELSON Every Little Thing (Tooth & Nail)	365	-19	10	13/0
30	26	IAN ESKELIN Shout (Inpop)	354	+57	3	15/1
26	27	JEREMY CAMP Walk By Faith (BEC)	354	+17	7	8/0
28	28	NEWSBOYS Presence... (Sparrow/EMI CMG)	329	+15	2	14/0
29	29	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	276	-35	18	8/0
Debut	30	EVERLIFE Evidence (Tovah/SHELTER)	268	-21	1	11/0

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/19 - Saturday 9/25. © 2004 Radio & Records.

New & Active

BEBE NORMAN Disappear (Essential/PLG)
Total Plays: 257, Total Stations: 10, Adds: 2
OVERFLOW Better Place (Essential/PLG)
Total Plays: 233, Total Stations: 10, Adds: 1
TELECAST The Beauty Of Simplicity (BEC)
Total Plays: 209, Total Stations: 6, Adds: 0
STACIE ORRICO I Could Be The One (ForeFront)
Total Plays: 199, Total Stations: 7, Adds: 1
BIG DADDY WEAVE Set Me Free (Fervent)
Total Plays: 174, Total Stations: 5, Adds: 0

PILLAR Rewind (Flicker/EMI CMG)
Total Plays: 173, Total Stations: 11, Adds: 1
KIERRA SHEARO You Don't Know (EMI Gospel)
Total Plays: 171, Total Stations: 6, Adds: 0
GRITS Hittin' Curves (Gotee)
Total Plays: 169, Total Stations: 7, Adds: 0
M.O.C. Blase (Move)
Total Plays: 158, Total Stations: 6, Adds: 0
MAT KEARNEY Undernoble (Inpop)
Total Plays: 153, Total Stations: 19, Adds: 18

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	THOUSAND FOOT KRUTCH Faith, Love... (Tooth & Nail/EMI) 358	358	+9	11	29/0
3	2	MOURNING SEPTEMBER Glorietta (Floodgate)	350	+24	11	22/1
1	3	KUTLESS Not What You See (BEC)	321	-37	14	25/0
6	4	TOBYMAC Gone (ForeFront/EMI CMG)	319	+40	5	29/4
4	5	JEREMY CAMP Stay (BEC)	267	-27	18	21/0
9	6	KIDS IN THE WAY Phoenix (Flicker)	256	+29	8	25/1
8	7	TAIT Reconnecting (ForeFront/EMI CMG)	241	+7	12	25/1
10	8	SKILLET Open Wounds (Ardent/Lava)	230	+5	6	26/0
19	9	NATE SALLIE Without You (Curb)	224	+38	7	21/3
15	10	12 STONES Far Away (Wind-up)	224	+21	9	27/1
11	11	DAY OF FIRE Cornerstone (Essential/PLG)	224	+3	5	27/0
5	12	SANCTUS REAL Everything About You (Sparrow/EMI CMG)	219	-63	20	22/0
13	13	NUMBER ONE GUN You Fall Sometimes (Salvage/Floodgate)	218	+6	11	15/1
12	14	HAWK NELSON Every Little Thing (Tooth & Nail)	212	-8	21	20/0
17	15	LAST TUESDAY Beat Dependent (DUG)	204	+12	12	19/0
20	16	POOR MAN'S RICHES Energy (Word Of Mouth)	199	+16	5	19/1
18	17	TODD SMITH Alive (Curb)	198	+10	9	23/1
7	18	FALLING UP Bittersweet (Tooth & Nail)	193	-61	19	22/0
16	19	FM STATIC Definitely Maybe (Tooth & Nail)	191	-11	5	17/1
21	20	FURTHER SEEMS FOREVER Hide Nothing (Tooth & Nail/177)	187	+11	3	18/2
14	21	EVERYDAY SUNDAY What Love Is (Flicker)	162	-43	20	20/0
25	22	PROJECT 86 Safe Haven (Tooth & Nail)	136	-1	9	19/0
30	23	EVER STAYS RED I'll Tell The World (Wrinkle Free)	132	+26	2	15/2
29	24	FALLOUT Somewhere In Between (Be3)	132	+19	2	12/2
26	25	GRETCHEN Fading (Independent)	131	-3	2	17/2
27	26	UNDEROATH Reinventing Your Exit (Independent)	130	+5	6	7/1
Debut	27	MUTE MATH Control (Telivoyant/Word/Curb/Warner Bros.)	123	+26	1	17/4
Debut	28	SANCTUS REAL Alone (Sparrow/EMI CMG)	122	+98	1	12/6
22	29	KINGSDOWN Dearest Nameless (Independent)	118	-29	14	19/0
28	30	APOLOGETIX Downer Of A Sister (Paradoxes)	114	-4	2	14/1

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 9/19 - Saturday 9/25. © 2004 Radio & Records.

New & Active

STAPLE Pop (Flicker)
Total Plays: 110, Total Stations: 12, Adds: 1
IAN ESKELIN Shout (Inpop)
Total Plays: 100, Total Stations: 12, Adds: 0
AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)
Total Plays: 97, Total Stations: 11, Adds: 1
JONAH33 Silence Never Speaks (Ardent)
Total Plays: 84, Total Stations: 11, Adds: 1
DROWNING JONAH Compromise (Independent)
Total Plays: 84, Total Stations: 5, Adds: 0

SEVENGLORY Really Free (7Spin)
Total Plays: 74, Total Stations: 6, Adds: 1
OVERFLOW Better Place (Essential/PLG)
Total Plays: 66, Total Stations: 6, Adds: 0
FORMERLY BLIND Meaning Of Life (Independent)
Total Plays: 57, Total Stations: 7, Adds: 0
ONE DAY LESS Blinded (Independent)
Total Plays: 49, Total Stations: 4, Adds: 2
PILLAR Rewind (Flicker/EMI CMG)
Total Plays: 47, Total Stations: 5, Adds: 0

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	STEVEN C. CHAPMAN All Things New (Sparrow/EMI CMG)	382	0	15	20/0
4	2	WATERMARK The Glory Of Your Name (Rocketown)	347	+39	10	22/1
7	3	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	325	+38	5	22/0
2	4	JEREMY CAMP Walk By Faith (BEC)	325	-19	16	17/0
9	5	BEBO NORMAN Disappear (Essential/PLG)	315	+57	6	21/2
6	6	FFH Still The Cross (Essential/PLG)	303	+15	6	20/0
3	7	CHRIS RICE Go Light Your World (Rocketown)	300	-9	12	17/0
5	8	AVALON You Were There (Sparrow/EMI CMG)	258	-39	18	14/0
8	9	DESPERATION Beauty Of The Lord (Integrity/Vertical)	248	-24	10	13/0
11	10	FERNANDO ORTEGA Take Heart, My Friend (Curb)	203	+17	5	18/0
15	11	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	198	+46	3	14/2
10	12	ANTHONY EVANS Here's My Life (INO)	185	-8	9	13/0
13	13	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	173	+2	6	13/0
17	14	BIG DADDY WEAVE Heart Cries Holy (Fervent)	153	+7	14	9/1
Debut	15	NEWSBOYS Presence... (Sparrow/EMI CMG)	147	+45	1	11/3
18	16	TREE63 Blessed Be Your Name (Inpop)	141	+1	5	7/0
14	17	GREG LONG Fifteen (Christian)	141	-14	11	11/0
12	18	BABBIE MASON Shine The Light (Spring Hill)	136	-41	14	11/0
16	19	KELLY MINTER This Is My Offering (Cross Driven)	118	-34	19	8/0
19	20	ALLEN ASBURY This Is My Father's World (Doxology)	113	-4	2	9/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 9/19 - Saturday 9/25.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Hittin' Curves (Gotee)
2	FLYNN Love Is Dead (When) (Illect)
3	OUT OF EDEN Soldiers (Gotee)
4	M.O.C. Blase (Move)
5	KJ-52 Back In The Day (Uprok)
6	JOHN REUBEN Life Is Short (Gotee)
7	SINTAX.THE TERRIFIC Dramamine (Illect)
8	KIERRA SHEARD You Don't Know (EMI Gospel)
9	LOJIQUE Adrenaline Rush (Illect)
10	DISCIPLES OF CHRIST (D.O.C) Antidote (Disciples Of Christ/Throne Room)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	BETHANY DILLON All I Need (Sparrow/EMI CMG)	837	+16	10	31/1
1	2	STEVEN C. CHAPMAN All Things New (Sparrow/EMI CMG)	810	-31	16	26/0
7	3	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	753	+84	7	26/1
4	4	BY THE TREE Beautiful One (Fervent)	729	+43	11	29/0
3	5	JEREMY CAMP Walk By Faith (BEC)	727	-53	19	24/0
8	6	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	709	+63	6	27/0
6	7	SHAWN McDONALD Gravity (Sparrow/EMI CMG)	676	+10	10	24/1
5	8	MERCYME Here With Me (INO/Curb)	637	-25	21	21/0
10	9	BEBO NORMAN Disappear (Essential/PLG)	600	0	11	24/1
11	10	FFH Still The Cross (Essential/PLG)	574	+8	7	25/0
20	11	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	519	+96	4	23/1
18	12	NEWSBOYS Presence... (Sparrow/EMI CMG)	497	+69	4	24/1
14	13	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	477	+7	10	19/0
13	14	BARLOWGIRL Never Alone (Fervent)	460	-15	14	19/1
9	15	THIRD DAY I Believe (Essential/PLG)	456	-112	20	15/0
12	16	ANTHONY EVANS Here's My Life (INO)	436	-79	13	18/0
28	17	BUILDING 429 The Space In... (Word/Curb/Warner Bros.)	398	+73	3	20/2
17	18	CHRIS RICE Go Light Your World (Rocketown)	390	-32	13	18/0
16	19	TELECAST The Beauty Of Simplicity (BEC)	381	-20	6	15/0
Debut	20	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	379	+274	1	21/10
25	21	JEFF DEYO As I Lift You Up (Gotee)	359	+21	8	13/0
19	22	WATERMARK The Glory Of Your Name (Rocketown)	359	-33	8	19/0
24	23	TREVOR MORGAN Fall Down (BHT)	357	+27	9	17/2
Debut	24	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	330	+64	1	20/4
21	25	AVALON You Were There (Sparrow/EMI CMG)	300	-94	18	13/0
-	26	BIG DADDY WEAVE Set Me Free (Fervent)	267	-30	7	14/1
-	27	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	260	-27	11	12/0
Debut	28	NICOL SPONBERG Safe (Curb)	251	0	1	12/0
Debut	29	SHANE & SHANE He Is Exalted (Inpop)	235	+38	1	13/1
30	30	MATTHEW WEST The End (Sparrow/EMI CMG)	225	-53	13	10/0

34 AC reporters. Songs ranked by total plays for the airplay week of Sunday 9/19 - Saturday 9/25.
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New & Active

BIG DISMAL Rainy Day (Lost Keyword)
Total Plays: 208, Total Stations: 10, Adds: 2

CAEDMON'S CALL There's Only One (Holy One) (Essential/PLG)
Total Plays: 189, Total Stations: 10, Adds: 0

TODD AGNEW Still Here Waiting (Ardent)
Total Plays: 182, Total Stations: 10, Adds: 0

TODD SMITH Turn To You (Curb)
Total Plays: 182, Total Stations: 9, Adds: 1

TREE63 King (Inpop)
Total Plays: 181, Total Stations: 12, Adds: 1

THIRD DAY You Are Mine (Essential/PLG)
Total Plays: 179, Total Stations: 12, Adds: 4

DVERFLOW Come Home (Essential/PLG)
Total Plays: 170, Total Stations: 9, Adds: 1

ACROSS THE SKY When God Ran (Creative Trust)
Total Plays: 148, Total Stations: 8, Adds: 1

NICOLE C. MULLEN Everyday People (Word/Curb/Warner Bros.)
Total Plays: 134, Total Stations: 8, Adds: 1

IAN ESKELIN Magnify (Inpop)
Total Plays: 110, Total Stations: 7, Adds: 2

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Beyond The Basics

How Latin formats are expanding

As the Hispanic population in the U.S. grows and radio grows with it, we're beginning to see an expansion of the formats. Although it may seem minor now, it is an indication of things to come. Markets are changing with the migration of the Hispanic population, and radio formats have had to adjust accordingly.

We're not yet seeing many new formats pop up, but the changes to existing formats merit a closer look.

Let's go step by step, beginning with Cumbia, which in previous years was considered a niche but is now a format that stands alone. What is Cumbia, and what population does it appeal to?

"Cumbia has its origins in Colombia, but the style was adopted by Central Mexico, and it is largely identified with sounds that emanate from the most populous city in the Northern Hemisphere, Mexico City," wrote Entravision Radio VP/Programming Haz Montana in an article he authored for R&R called "Cumbia 101" (6/04/04).

"El D.F., the Washington, DC of Mexico, has 20 million inhabitants. When Colombian cumbia arrived in Mexico in the 1960s, it was an immediate hit on the social scene and a catchy trend with the public. From there, it became a true Mexican hybrid."

Although cumbia has tropical roots, it is not a genre that has been adopted by the Caribbean countries or communities in the U.S. that listen to other tropical genres like salsa or merengue. In fact, cumbia is a genre that has always been programmed on Regional Mexican stations and not heard on Tropical sta-

tions. Unlike traditional Tropical stations, which have seen a downward trend, Cumbia stations are on the rise.



Luis Villarreal

"It's likely that the growing Mexican population will continue to widen the gap, bringing cumbia to the forefront among the popular music styles," Montana wrote. Currently, there are several Cumbia stations whose target is the Mexican community, particularly in California and Texas.

Variations On A Theme

Every one of the Latin formats has variations in the music styles it programs. A Tropical station in New York can't be programmed the same as one in Miami, nor can a Regional Mexican station in Los Angeles be programmed the same as one in Chicago. These variations in programming have been more apparent in recent years. Why?

"They are changing as the population has changed," says McVay Media VP/Hispanic Formats Luis Villarreal. "The music has not changed. Spanish music, per se, has always had the variety and rhythms, the cultural influences. It has evolved like all music has."

"New" formats are really not new. It's just the fragmentation of the markets that the stations are try-

ing to reach. As the markets get more and more competitive, you have to be more niched in your format. For example, you have to decide which type of Regional Mexican station you're going to be — progressive, oldies, etc."

In fact, Villarreal points out, the Oldies format has always existed in Latin radio. "It and these other variations aren't new, it's just that they have been developed and brought to the forefront by necessity as a way of competing in the radio market," he says.

Not too long ago Latin stations were not even identified by format; they were all labeled "Spanish." But the growth of the Hispanic population and its migration from traditionally Hispanic markets to nontraditional ones have helped to bring about a change.

"Thirty years ago all you had to do was throw some Spanish music on the radio, and you'd be successful," says Villarreal. "The community was so underserved that it didn't take much. Over the past 10 years there has been an explosion of the Hispanic market, and all the companies that have dedicated resources to developing it have found that there is a necessity to be more niched. Now you have those different formats appearing as the markets grow."

Find The Right Hook

It's in the larger markets that competition is really heating up, since the audiences and ad dollars there are substantial. So how do you differentiate your Regional Mexican station from the many others in Los Angeles? The answer is that you have to find the right hook, the one that will bring in the largest audience.

Music plays a big role in this. Although there are many stations in California labeled Regional Mexican, one will tell you that its format is soft Regional Mexican with more of a gruperio music base, while another may focus more on norteña and banda, and yet another may be more open to newer genres like regional urban.

Villarreal says, "Another thing that is very interesting is that the Hispanic populations in the Los Angeles, Miami and New York mar-

"New" formats are really not new. It's just the fragmentation of the markets that the stations are trying to reach. As the markets get more and more competitive, you have to be more niche in your format."

Luis Villarreal



AH, THE PROMO Q Productions artist Sessi, making the promotional rounds, stopped by KLHB/Corpus Christi, TX. Seen here are (l-r) Suzette Quintanilla Arriaga, Q Production's Joseph Valdéz, Sessi and KLHB's Gabe Rivera and Delma Garza.

kets are so huge, that the way you address those markets in terms of formats and niches is not the same way you would address a new Hispanic market.

"Over the past 10 years there has been an explosion of the Hispanic market, and all the companies that have dedicated resources to developing it have found that there is a necessity to be more niched."

Luis Villarreal

"There's a ton of excitement in the Midwest, the South, the Carolinas and all those places where the progression of formats is to start with a Regional Mexican station, because it's the most popular, then move to different variations of that. Then you go to AC, then you move to a younger-targeted format, then to an oldies, etc. There's a big difference between what's happening in L.A. and what's happening in the emerging markets."

Reggaetón Experiments

In the world of Tropical stations, the genre that is making the most headway is reggaetón. Has any station tried devoting itself to the popular sound? "There have been a cou-

ple of experiments," Villarreal says. "I was personally involved in one of them in Texas, and it was somewhat successful."

"Some of these formats are fads. Some of them stay, and others don't. It's difficult to tell right now whether reggaetón is going to make a significant impact. At this point I don't think there is a single market in the U.S. where you could create a format that would play only reggaetón. I'm not ruling it out for the future, but I don't think it would work at this point."

Even with all the format expansion and careful programming, however, the Hispanic market is still being underserved. "We are not moving as fast as we need to," Villarreal says. "But we are moving a lot faster than we were at one point. We have made a lot more progress now than in the past, and we've closed the gap."

"Again, it goes by markets. The difference is that some of the more established or bigger Hispanic markets are very different from the ones that are emerging. It will be key for the companies that are diving into the newer developing markets to do it fast and not go through the learning curve. They need to learn from the people who have done this for a while and to tap into resources like McVay Media and others. They can then move the needle faster than other companies have."

"We have a lot of catching up to do, but it is moving a lot faster. It used to be that we were 15 years behind the general market."

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

On the Spot Carlos Vives

After introducing vallenato to the world years ago, Carlos Vives continues to surprise us with his music. His sense of Colombian culture and music is innate in all his records, but his latest album, *Rock De Mi Pueblo*, has a lot more rock influence. In this interview he speaks candidly about the album and about Colombian and Latin American culture and people.

R&R: Tell me about your new record and the single "Como Tú," which is doing really well on radio.

CV: The record has much of what people already know about us. It's the same essence — cumbia, vallenato — but a bit more modern every time, better fusions.

R&R: The album also has more of a rock feel than your previous records. Is that because people know your music so well now, they are prepared to accept this concept?

CV: It's been a parallel process between us. After all, we're not borrowing anything from someone else and putting it in our music. Those guitars and drums sound harder every time because we were able to incorporate the sounds that come from the birthplace of rock 'n' roll and blues to those from the Magdalena River [in Colombia], sounds that also belong to us.

R&R: From the very beginning your music has had strong Colombian sounds. Tell me about that.

CV: I do what other artists who are connected to their culture — the stories and the myths — do. The same thing happens to Mexican music, because its artists are always connected to their culture. And I don't let go of that connection, because it's a nutrient.

We, as Colombians, are part of everyone else. We have a bit of Mexican, Central American and Caribbean; we have that connection. I can talk about Mexico or New Orleans and not lose the essence of who I am, because, among other things, our music has always had that brotherhood.

Even though we embrace localism, we have always welcomed music from all over the world. That's part of what our folklore teaches us, and it sometimes gets lost in this industry. We lose the human values we learned from

"I find it very difficult to talk about differences in people after traveling so much and meeting people from Mexico, Central America, the Caribbean and the United States."

our ancestors and that are part of our traditions via our folklore. I try not to lose that part of my soul, because if I do, I will disconnect from the people.

People appreciate those humble and simple things that unite us as a *pueblo* everywhere, even with things in English. We sometimes see American music as something from another world, and we forget that it all began as part of its folklore. That's why rock 'n' roll was so important — not because it was something modern, but because it was U.S. Southern folklore. It was fun music, and that's why people like it. It was the people's music, it was fresh, and that's why it became so popular.

R&R: When you speak of the connection between Latin American cultures, Mexico has taken Colombian cumbia and made it Mexican.

CV: Sure, but before that happened we adopted ranchera music. Rafael Escalona is a cultural icon in Colombia. His vallenato music had such an impact because his music was influenced by cinema from the '40s. All the songs he wrote took something from corridos and rancheras. His music was vallenato, but I have no doubt that his main influence was ranchera.

And since we are culturally similar, whatever one country invents here will sound similar to what another country invents there. We come from the same Spain, from the same indigenous culture, so whatever tools you use to create art will sound similar to something created somewhere else. We can't deny that Venezuela sounds like Colombia or other countries. We're very similar. I make music thinking locally, but all of a sudden something may sound like a corrido or have a Caribbean sound, and I bring that out in my music.

R&R: Colombian music has positioned itself at the forefront of Latin music, with people like you, Juanes, Shakira, Superlitio and others leading the way. What has happened in the last 10 years to create this boom of Colombian music superstars?

CV: There's a wonderful movement in Colombia now. Colombia was closed for many years; we didn't share our music, movies or TV with other countries. Little of our music was known outside the country. I worked in TV for a very long time during a period when we never thought of selling our soaps to other countries. We created product for the country, and we didn't worry about not speaking the way we speak in order to produce for other markets. We were very regional, and everything was for internal consumption.

But sharing with countries that did export product, like Mexico, Spain and Venezuela, created an interest in our product in those countries. Colombia has now opened to the world, and the world has discovered the wonderful things we produced.

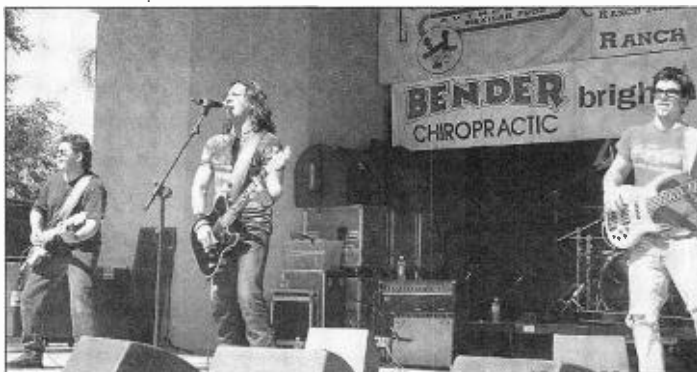
R&R: What about the audience that supports you and your music? What does it represent?

CV: I find it very difficult to talk about differences in people after traveling so much and meeting people from Mexico, Central America, the Caribbean and the United States. We are all one culture, we look very similar, and we are very hard-working people and, many times, very poor. And many times the poorest people are the ones who support you the most, the ones who have the kindest words and the ones who treat you the best. I experience that in any country I go to, and I almost can't speak of ethnicity, because we are all united.



Carlos Vives

"Even though we embrace localism, we have always welcomed music from all over the world. That's part of what our folklore teaches us, and it sometimes gets lost in this industry."



ROCK 'N' ROLLIN' Serralde played for a crowd of 2,000 at the Mexican Independence Day fest in Bakersfield. He just released his new, self-titled album.



PRO HIP-HOP Several Latin hip-hop artists, like Mexican, La Sinfonia and Control Machete, participated in El Otro Lado Del Hip Hop, a show that aired on the cable channel LATV. Seen here are (l-r) Mexican's Marco, BMI's Delia Orjuela and Mexican's Sem.

October 1, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
-	1	JUANES Nada Valgo Sin Tu Amor (Universal)	880	-	-	-
-	2	PEPE AGUILAR Miedo (Sony Discos)	813	-	-	-
-	3	ALEKS SYNTEK f/ ANA TORROJA Duele El Amor (EMI Latin)	749	-	-	-
-	4	KALIMBA No Me Quiero Enamorar (Sony Discos)	688	-	-	-
-	5	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	671	-	-	-
-	6	PAULINA RUBIO Algo Tienes (Universal)	568	-	-	-
-	7	FRANCO DE VITA f/ SIN BANDERA Si La Ves (Sony Discos)	537	-	-	-
-	8	CARLOS VIVES Como Tú (EMI Latin)	494	-	-	-
-	9	YAHIR La Locura (Warner M.L.)	481	-	-	-
-	10	ANDY & LUCAS Son De Amores (BMG Latin)	464	-	-	-
-	11	JULIETA VENEGAS Andar Conmigo (BMG Latin)	448	-	-	-
-	12	SIN BANDERA Que Llora (Sony Discos)	432	-	-	-
-	13	HA-ASH Estés En Donde Estés (Sony Discos)	424	-	-	-
-	14	OBIE BERMUDEZ Antes (EMI Latin)	416	-	-	-
-	15	LA OREJA DE VAN GOGH Rosas (Sony Discos)	401	-	-	-
-	16	CHAYANNE Cuidarte El Alma (Sony Discos)	377	-	-	-
-	17	REYLI BARBA Desde Que Llegaste (Sony Discos)	351	-	-	-
-	18	DIEGO TORRES Déjame Estar (BMG Latin)	348	-	-	-
-	19	JD NATASHA Lágrimas (EMI Latin)	345	-	-	-
-	20	MARIANA Que No Me Faltes Tú (Univision)	336	-	-	-
-	21	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	334	-	-	-
-	22	JULIETA VENEGAS Lento (BMG Latin)	333	-	-	-
-	23	MARC ANTHONY Ahora Quién (Sony Discos)	328	-	-	-
-	24	MARCO ANTONIO SOLIS Prefiero Partir (Fonovisa)	322	-	-	-
-	25	BETZAIDA Te Tengo Que Aprender A Olvidar (Fonovisa)	309	-	-	-
-	26	PAULINA RUBIO Te Quise Tanto (Universal)	291	-	-	-
-	27	DAVID BISBAL Camina Y Ven (Universal)	254	-	-	-
-	28	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	251	-	-	-
-	29	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	249	-	-	-
-	30	LA FACTORIA Todavía (Universal)	241	-	-	-

33 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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

LOS TEMERARIOS Qué De Raro Tiene (Fonovisa)

Total Plays: 233, Total Stations: 10, Adds: 10

JOAN SEBASTIAN Amar Como Te Amé (Balboa)

Total Plays: 231, Total Stations: 10, Adds: 10

LUIS FONSI Por Ti Podría Morir (Universal)

Total Plays: 224, Total Stations: 8, Adds: 8

TIZIANO FERRO Tardes Negras (EMI Latin)

Total Plays: 213, Total Stations: 11, Adds: 11

CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)

Total Plays: 209, Total Stations: 9, Adds: 9

JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)

Total Plays: 208, Total Stations: 12, Adds: 12

JOSE FELICIANO Cien Años (Universal)

Total Plays: 201, Total Stations: 7, Adds: 7

JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)

Total Plays: 200, Total Stations: 8, Adds: 8

MARCO ANTONIO SOLIS Más Que Tu Amigo (Fonovisa)

Total Plays: 191, Total Stations: 7, Adds: 7

CHARLIE ZAA Llora Corazón (De Music)

Total Plays: 189, Total Stations: 8, Adds: 8

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)

Will Start Next Week

Most Increased Plays

ARTIST TITLE LABEL(S)

Will Start Next Week

Recurrents

ARTIST TITLE LABEL(S)

Will Start Next Week

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PLASTIC BANNERS

October 1, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
-	1	PESADO Ojalá Que Te Mueras (Warner M.L.)	951	-	-	-
-	2	TIGRILLOS La Etica (Disa)	861	-	-	-
-	3	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Disa)	850	-	-	-
-	4	GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	840	-	-	-
-	5	CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	787	-	-	-
-	6	BANDA EL RECODO Delante De Mi (Fonovisa)	782	-	-	-
-	7	LOS TEMERARIOS Qué De Raro Tiene (Fonovisa)	761	-	-	-
-	8	LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	702	-	-	-
-	9	INTOCABLE Si Pudiera (EMI Latin)	701	-	-	-
-	10	PATRULLA 81 No Aprendí A Olvidar (Disa)	656	-	-	-
-	11	BRONCO "EL GIGANTE DE AMERICA" Basta (Fonovisa)	633	-	-	-
-	12	K-PAZ DE LA SIERRA Volveré (Univision)	508	-	-	-
-	13	COYOTE Y SU BANDA TIERRA SANTA Piquetes De Hormiga (EMI Latin)	569	-	-	-
-	14	EL PODER DEL NORTE Que Nunca Llores (Disa)	527	-	-	-
-	15	LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	520	-	-	-
-	16	PALOMO Miedo (Disa)	513	-	-	-
-	17	JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	463	-	-	-
-	18	LOS RIELEROS DEL NORTE Tu Nuevo Cariñito (Fonovisa)	456	-	-	-
-	19	DUELO Para Sobrevivir (Univision)	436	-	-	-
-	20	ALICIA VILLARREAL Soy Tu Mujer (Universal)	433	-	-	-
-	21	KUMBIA KINGS Fuego (EMI Latin)	428	-	-	-
-	22	VICENTE FERNANDEZ La Primera Con Agua (Sony Discos)	426	-	-	-
-	23	LOS TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)	406	-	-	-
-	24	GRACIELA BELTRAN Corazón Encadenado (Univision)	400	-	-	-
-	25	LOS INVASORES DE NUEVO LEON El Rumbo Que Tú Quieras (EMI Latin)	393	-	-	-
-	26	K-PAZ DE LA SIERRA Imposible Olvidarte (Disa)	379	-	-	-
-	27	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	378	-	-	-
-	28	PEPE AGUILAR Prometí Olvidarte (Sony Discos)	377	-	-	-
-	29	PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	377	-	-	-
-	30	BRAZeros MUSICAL DE DURANGO Lágrimas Y Lluvia (Disa)	377	-	-	-

46 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 9/19-9/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2004, Arbitron Inc., © 2004, R&R, Inc.

New & Active

LOS ALACRANES MUSICALES A Cambio De Qué (Univision)
Total Plays: 375, Total Stations: 17, Adds: 17

MARCO ANTONIO SOLIS Prefiero Partir (Fonovisa)
Total Plays: 341, Total Stations: 14, Adds: 14

BANDA LAMENTO SHOW Amor Limosnero (Platino)
Total Plays: 314, Total Stations: 17, Adds: 17

GRUPO MONTEZ DE DURANGO Te Quise Olvidar (Disa)
Total Plays: 299, Total Stations: 11, Adds: 11

LUPILLO RIVERA Poco A Poco (Univision)
Total Plays: 287, Total Stations: 13, Adds: 13

CONTROL La Banda Dominguera (EMI Latin)
Total Plays: 286, Total Stations: 10, Adds: 10

TRINITY Y LA LEYENDA Ceos (Universal)
Total Plays: 281, Total Stations: 14, Adds: 14

BANDA CUISILLOS Suavito (Balboa)
Total Plays: 276, Total Stations: 13, Adds: 13

JOAN SEBASTIAN Margarita (Balboa)
Total Plays: 275, Total Stations: 13, Adds: 13

ISABELA A Manos Llenas (Disa)
Total Plays: 272, Total Stations: 14, Adds: 14

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)

Will Start Next Week

Most Increased Plays

ARTIST TITLE LABEL(S)

Will Start Next Week

Recurrents

ARTIST TITLE LABEL(S)

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TROPICAL TOP 25

THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS
1	GILBERTO SANTA ROSA	Sombra Loca	(Sony Discos)	298
2	MARC ANTHONY	Valió La Pena	(Sony Discos)	294
3	TITO NIEVES	Fabricando Fantasías	(SGZ Entertainment)	259
4	JUAN LUIS GUERRA	Las Avispas	(Karen)	248
5	VICTOR MANUELLE	Te Propongo	(Sony Discos)	160
6	DADDY YANKEE	Gasolina	(V1 Music)	127
7	CARLOS VIVES	Como Tú	(EMI Latin)	112
8	DON OMAR	Pobre Diabla	(V1 Music)	112
9	ANDY & LUCAS	Son De Amores	(BMG Latin)	103
10	JUANES	Nada Valgo Sin Tu Amor	(Universal)	89
11	MONCHY & ALEXANDRA	Perdidos	(J&N)	84
12	GRUPO NICHE	Culebra	(Sony Discos)	75
13	LA GRAN BANDA	Amiga Soledad	(DAM Productions)	65
14	MARC ANTHONY	Ahora Quién	(Sony Discos)	63
15	FRANK REYES	Quién Eres Tú	(J&N)	58
16	MELINA LEON	Quiero Ser Tuya	(Sony Discos)	56
17	PUERTO RICAN POWER	Si Pero No	(J&N)	56
18	GRUPO NICHE	Ni Como Amiga Ni Como Amante	(Sony Discos)	55
19	ELVIS CRESPO	7 Dias	(Die Music)	55
20	TONNY TUN TUN	Dile A El	(Karen)	54
21	MARIANA	Que No Me Faltes Tú	(Univision)	51
22	DOMENIC MARTE	Ven Tú	(J&N)	51
23	VICTOR MANUELLE	Lloré Lloré	(Sony Discos)	44
24	REY RUIZ	Mi Tentación	(Sony Discos)	43
25	ALEX "EL BIZCOCHITO"	Oso Amantes	(Sony Discos)	43

Data is compiled from the airplay week of September 12-18, 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	BERSUIT VERGARABAT	Argentinidad Al Palo	(Universal)
3	JULIETA VENEGAS	Lento	(BMG Latin)
4	ELY GUERRA	Ojos Claros, Labios Rosas	(High Octave)
5	OZOMATLI	Cuando Canto	(Concord)
6	CAFE TACUBA	Eres	(Universal)
7	ENANITOS VEROES	Tu Cárcel	(Universal)
8	PANTEON ROCOCO	La Ciudad De La Esperanza	(Delanuca/DLN)
9	ALEKS SYNTEK f/JANA TORROJA	Duele El Amor	(EMI Latin)
10	INSPECTOR	Ska Voovie Boobie Baby	(Universal)
11	ZOE	Peace And Love	(Sony Discos)
12	CONTROL MACHETE	El Apostador	(Universal)
13	KINKY	Presidente	(Nettwerk)
14	LUCYBELL	Sálvame La Vida	(Warner M.L.)
15	VICENTICO	Se Despierta La Ciudad	(BMG Latin)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

RECORD POOL

TW	ARTIST	Title	Label(s)
1	PAULINA RUBIO	Perros	(Universal)
2	MARC ANTHONY	Valió La Pena	(Sony Discos)
3	PEORO JESUS	Miradita Y Meneito	(MP)
4	GILBERTO SANTA ROSA	Sombra Loca	(Sony Discos)
5	TITO NIEVES	Fabricando Fantasías	(SGZ Entertainment)
6	SON DE CALI	Vida Consentida	(Univision)
7	MONCHY & ALEXANORA	Perdidos	(J&N)
8	FRANK REYES	Quién Eres Tú	(J&N)
9	ANGEL LOPEZ f/BABY RANK	Hasta Cuándo	(Die Music)
10	VICTOR MANUELLE	Te Propongo	(Sony Discos)
11	FULANITO	Pégate	(Cutting)
12	CELIA CRUZ & OON OINERO	Son De La Loma	(Universal)
13	GRUPO NICHE	Culebra	(Sony Discos)
14	CHULY	Perrea	(Hill2Hill)
15	FRAGANCIA	Ahora Vengo Yo	(El Toque Toque) (Latinflava)

Songs ranked by total number of points. 22 Record Pool reporters.

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Rock/Alternative

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EAST

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SOUTH

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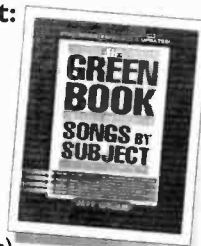
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CHR/POP

LW	TW	
1	1	MAROON 5 She Will Be Loved (Octone/J/RMG)
2	2	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
3	3	ASHLEE SIMPSON Pieces Of Me (Geffen)
4	4	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
5	5	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
6	6	CIARA #PETEY PABLO Goodies (LaFace/Zomba)
7	7	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
8	8	JOJO Leave (Get Out) (Blackground/Universal)
9	9	KELLY CLARKSON Breakaway (Hollywood)
10	10	DESTINY'S CHILD Lose My Breath (Columbia)
11	11	ALICIA KEYS If I Ain't Got You (J/RMG)
12	12	HOUSTON #CHINGY & NATE DOGG I Like That (Capitol)
13	13	FINGER ELEVEN One Thing (Wind-up)
14	14	CHRISTINA MILIAN Dip It Low (Island/DJMG)
15	15	LINKIN PARK Breaking The Habit (Warner Bros.)
16	16	TERROR SQUAD Lean Back (Universal)
17	17	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)
18	18	SEETHER #AMY LEE Broken (Wind-up)
19	19	NINA SKY Move Ya Body (Next Plateau/Universal)
20	20	KEVIN LYTTLE Turn Me On (Atlantic)
21	21	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
22	22	USHER #ALICIA KEYS My Boo (LaFace/Zomba)
23	23	ASHLEE SIMPSON Shadow (Geffen)
24	24	NELLY My Place (Derrty/Fo' Reel/Universal)
25	25	JUVENILE Slow Motion (Cash Money/Universal)
26	26	C. AGUILERA #M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)
27	27	NELLY #C. AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal)
28	28	HILARY DUFF Fly (Buena Vista/Hollywood)
29	29	MITTY Nasty Girl (Rostrum/Universal)
30	30	BRITNEY SPEARS My Prerogative (Jive/Zomba)

#1 MOST ADDED

EMINEM Just Lose It (Shady/Aftermath/Interscope)

#1 MOST INCREASED PLAYS

DESTINY'S CHILD Lose My Breath (Columbia)

TOP 5 NEW & ACTIVE

THREE DAYS GRACE Just Like You (Jive/Zomba)

CROSSFADE Cold (Columbia)

JOSS STONE You Had Me (S-Curve/EMC)

BUSTED What I Go To School For (Universal)

N.O.R.E. #FININA SKY & DADDY YANKEE Oye Mi Canto (Def Jam/DJMG)

CHR/POP begins on Page 27.

AC

LW	TW	
1	1	LOS LONELY BOYS Heaven (Or/Epic)
2	2	FIVE FOR FIGHTING 100 Years (Awaraz/Columbia)
3	3	MARTINA MCBRIDE This One's For The Girls (RCA)
4	4	DIDO White Flag (Arista/RMG)
5	5	MAROON 5 This Love (Octone/J/RMG)
6	6	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
7	7	KIMBERLEY LOCKE 8th Wonder (Curb)
8	8	SEAL Love's Divine (Warner Bros.)
9	9	KEITH URBAN You'll Think Of Me (Capitol)
10	10	MERCYME Here With Me (INO/Curb)
11	11	JOSH GROBAN You Raise Me Up (143/Reprise)
12	12	3 DOORS DOWN Here Without You (Republic/Universal)
13	13	ELTON JOHN Answer In The Sky (Universal)
14	14	JOSH GROBAN Remember When It Rained (143/Reprise)
15	15	LEANN RIMES #RONAN KEATING Last Thing On My Mind (Curb)
16	16	MARTINA MCBRIDE In My Daughter's Eyes (RCA)
17	17	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)
18	18	ALICIA KEYS If I Ain't Got You (J/RMG)
19	19	HOBBASTANK The Reason (Island/DJMG)
20	20	HALL & DATES I'll Be Around (U-Watch)
21	21	CHERIE Oilder Than My Years (Lava)
22	22	JEFF TIMMONS Whisper That Way (S.G./Rising Phoenix)
23	23	CLAY AIKEN I Will Carry You (RCA/RMG)
24	24	KELLY CLARKSON Breakaway (Hollywood)
25	25	NEWSONG When God Made You (Reunion/PLG)
26	26	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
27	27	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)
28	28	CELINE DION You And I (Epic)
29	29	SEAL Get It Together (Warner Bros.)
30	30	TIM MCGRAW Live Like You Were Dying (Curb)

#1 MOST ADDED

MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)

#1 MOST INCREASED PLAYS

ELTON JOHN Answer In The Sky (Universal)

TOP 5 NEW & ACTIVE

JIM BRICKMAN #MARK SCHULTZ 'Til I See You Again (Windham Hill/RMG)

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

KATRINA CARLSON Drive (Kataphonic)

BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)

CHRISTINE MCVIE Friend (Koch)

AC begins on Page 49.

CHR/RHYTHMIC

LW	TW	
1	1	CIARA #PETEY PABLO Goodies (LaFace/Zomba)
2	2	TERROR SQUAD Lean Back (Universal)
3	3	NELLY My Place (Derrty/Fo' Reel/Universal)
4	4	USHER #ALICIA KEYS My Boo (LaFace/Zomba)
5	5	AKON #ISTYLES P. Locked Up (SRC/Universal)
6	6	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
7	7	LL COOL J Headsprung (Def Jam/DJMG)
8	8	CHRISTINA MILIAN Dip It Low (Island/DJMG)
9	9	JUVENILE Slow Motion (Cash Money/Universal)
10	10	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
11	11	DESTINY'S CHILD Lose My Breath (Columbia)
12	12	JADAKISS #ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
13	13	J-KWON You & Me (So So Def/Zomba)
24	24	N.O.R.E. #FININA SKY & DADDY YANKEE Oye Mi Canto (Def Jam/DJMG)
11	11	KEVIN LYTTLE Turn Me On (Atlantic)
16	16	ALICIA KEYS #TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)
15	15	MASE Breathe, Stretch, Shake (Bad Boy/Universal)
12	12	HOUSTON #CHINGY & NATE DOGG I Like That (Capitol)
25	25	LL COOL J Hush (Def Jam/DJMG)
24	24	CHINGY Balla Baby (DTP/Capitol)
18	18	T.I. Let's Get Away (Grand Hustle/Atlantic)
22	22	LIL SCRAPPY No Problem (BME/Reprise)
31	31	SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)
30	30	FABOLOUS Breathe (Atlantic)
26	26	213 Groupie Luv (TVT)
27	27	SHAWNNA #LUDACRIS Shake That Sh*t (DTP/Def Jam/DJMG)
27	27	EMINEM Just Lose It (Shady/Aftermath/Interscope)
28	28	MONICA U Should've Known Better (J/RMG)
29	29	LLOYD BANKS I'm So Fly (Interscope)
32	32	YONNIE #YING YANG TWINS In Da Club (Universal)

#1 MOST ADDED

EMINEM Just Lose It (Shady/Aftermath/Interscope)

#1 MOST INCREASED PLAYS

EMINEM Just Lose It (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

LLOYD HE Young Girl (Murder Inc./Def Jam/DJMG)

MOBB DEEP Feel Gangstaz (Violator/Zomba)

JARULE FR. KELLY & ASHANTI Wonderful (Murder Inc./DJMG)

I-20 FILUDACRIS Break Bread (DTP/Capitol)

MANNIE FRESH Real Big (Cash Money/Universal)

CHR/RHYTHMIC begins on Page 33.

HOT AC

LW	TW	
1	1	MAROON 5 She Will Be Loved (Octone/J/RMG)
2	2	HOBBASTANK The Reason (Island/DJMG)
3	3	LOS LONELY BOYS Heaven (Or/Epic)
4	4	FINGER ELEVEN One Thing (Wind-up)
5	5	ASHLEE SIMPSON Pieces Of Me (Geffen)
6	6	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
7	7	MAROON 5 This Love (Octone/J/RMG)
8	8	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
9	9	GAVIN DEGRAW I Don't Want To Be (J/RMG)
10	10	JOHN MAYER Daughters (Awaraz/Columbia)
9	9	3 DOORS DOWN Away From The Sun (Republic/Universal)
11	11	SWITCHFOOT Mean To Live (Red Ink/Columbia)
14	14	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)
17	17	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
12	12	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)
16	16	SARAH MCLACHLAN Broken On Fire (Arista/RMG)
18	18	SEETHER #AMY LEE Broken (Wind-up)
19	19	KELLY CLARKSON Breakaway (Hollywood)
23	23	DURAN DURAN Reach Up For The Sunrise (Epic)
21	21	AVION Seven Days Without You (Columbia)
26	26	LENNY KRAVITZ Lady (Virgin)
22	22	FIVE FOR FIGHTING The Devil In The Wishing Well... (Awaraz/Columbia)
24	24	ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)
25	25	KILLERS Somebody Told Me (Island/DJMG)
20	20	TRAIN Ordinary (Columbia)
35	35	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
27	27	HOWIE DAY Collide (Epic)
29	29	VANESSA CARLTON White Houses (A&M/Interscope)
32	32	LINKIN PARK Breaking The Habit (Warner Bros.)
30	30	DIDO Sand In My Shoes (Arista/RMG)

#1 MOST ADDED

U2 Vertigo (Interscope)

#1 MOST INCREASED PLAYS

JOHN MAYER Daughters (Awaraz/Columbia)

TOP 5 NEW & ACTIVE

JOHN MELLENCAMP Walk Talk (Island/DJMG)

KEANE Somewhere Only We Know (Interscope)

CALLING Anything (RCA/RMG)

LOW MILLIONS Eleanor (Manhattan/EMC)

UNCLE KRACKER Writing It Down (Lava/Warner Bros.)

AC begins on Page 49.

URBAN

LW	TW	
1	1	CIARA #PETEY PABLO Goodies (LaFace/Zomba)
4	2	NELLY My Place (Derrty/Fo' Reel/Universal)
2	3	TERROR SQUAD Lean Back (Universal)
6	4	USHER #ALICIA KEYS My Boo (LaFace/Zomba)
3	5	JADAKISS #ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
5	6	ALICIA KEYS #TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)
7	7	AKON #ISTYLES P. Locked Up (SRC/Universal)
8	8	LIL SCRAPPY No Problem (BME/Reprise)
11	9	ANTHONY HAMILTON Charlene (So So Def/Zomba)
9	10	LL COOL J Headsprung (Def Jam/DJMG)
14	11	JUVENILE #WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)
17	12	LIL WAYNE Go DJ (Cash Money/Universal)
10	13	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
12	14	MASE Breathe, Stretch, Shake (Bad Boy/Universal)
16	15	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)
26	16	DESTINY'S CHILD Lose My Breath (Columbia)
15	17	KANYE WEST Jesus Walks (Roc-A-Fella/DJMG)
23	18	LL COOL J Hush (Def Jam/DJMG)
13	19	TWISTA #R. KELLY So Sexy (Atlantic)
21	20	GUERILLA BLACK #BEEBIE MAN Compton (Virgin)
31	21	SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)
22	22	DEEM FRANCISBOYZ White Teez (Universal)
29	23	FABOLOUS Breathe (Atlantic)
27	24	BODY HEADBANGERS #YOUNGBLOODZ I Smoke, I Drink (Universal)
20	25	LLOYD BANKS I'm So Fly (Interscope)
19	26	T.I. Let's Get Away (Grand Hustle/Atlantic)
39	27	YOUNG BUCK Shorty Wanna Ride (Interscope)
25	28	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)
35	29	CHINGY Balla Baby (DTP/Capitol)
40	30	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)

#1 MOST ADDED

SNOOP DOGG #PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)

#1 MOST INCREASED PLAYS

DESTINY'S CHILD Lose My Breath (Columbia)

TOP 5 NEW & ACTIVE

TWISTA #R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)

N2U Issues (Virgin)

J-KWON You & Me (So So Def/Zomba)

LIL' ROMEO #FINICK CANNON My Cinderella (New No Limit)

N.O.R.E. #FININA SKY & DADDY YANKEE Oye Mi Canto (Def Jam/DJMG)

URBAN begins on Page 37.

ROCK

LW	TW	
1	1	THREE DAYS GRACE Just Like You (Jive/Zomba)
2	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)
3	3	ALTER BRIDGE Open Your Eyes (Wind-up)
4	4	LINKIN PARK Breaking The Habit (Warner Bros.)
5	5	VELVET REVOLVER Slither (RCA/RMG)
6	6	GODSMACK #DROPPBOX Touche (Republic/Universal)
7	7	SHINEDOWN Simple Man (Atlantic)
14	8	SILVERTIDE Ain't Comin' Home (J/RMG)
8	9	BREAKING BENJAMIN So Cold (Hollywood)
7	10	CRDSSFADE Cold (Columbia)
10	11	PAPA ROACH Getting Away With Murder (Geffen)
12	12	KENNY WAYNE SHEPHERD Alive (Reprise)
11	13	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)
16	14	CHEVELLE Vitamin R (Leading Us Along) (Epic)
15	15	GREEN DAY American Idiot (Reprise)
19	16	NICKELBACK Because Of You (Roadrunner/DJMG)
13	17	JET Rollover O.J. (Atlantic)
17	18	SALIVA Survival Of The Sickest (Island/DJMG)
20	19	U2 Vertigo (Interscope)
23	20	KORN Word Up (Epic)
20	21	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
22	22	COLLECTIVE SOUL Counting The Days (E! Music Group)
27	23	MEGADETH Die Dead Enough (Sanctuary/SRG)
22	24	TESLA Words Can't Explain (Sanctuary/SRG)
21	25	A PERFECT CIRCLE Blue (Virgin)
24	26	VAN HALEN Up For Breakfast (Warner Bros.)
25	27	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
26	28	DROWNINGPOOL Love And War (Wind-up)
30	29	THORNLEY Easy Comes (Roadrunner/DJMG)
28	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)

#1 MOST ADDED

U2 Vertigo (Interscope)

#1 MOST INCREASED PLAYS

U2 Vertigo (Interscope)

TOP 5 NEW & ACTIVE

DAMAGEPLAN Pride (Elektra/Atlantic)

SPIDERBAIT Black Betty (Independent)

MARILYN MANSON Personal Jesus (Nothing/Interscope)

PILLAR Bring Me Down (Flicker/EMC CMG/Virgin)

SKINDRED Nobody (Lava)

ROCK begins on Page 59.

URBAN AC

LW	TW	ARTIST	SON	Label
2	1	ALICIA KEYS	What We Do Here (feat. TONY, TONI, TONE & JERMAINE PAUL)	Diary (J/RMG)
1	2	PRINCE	Call My Name	(Columbia)
3	3	ANITA BAKER	You're My Everything	(Blue Note/EMC)
4	4	LUTHER VANDROSS	Think About You	(J/RMG)
7	5	BRIAN MCKNIGHT	What We Do Here	(Motown)
5	6	TEENA MARIE	Still In Love	(Cash Money/Universal)
6	7	JILL SCOTT	Golden	(Hidden Beach/Epic)
8	8	R. KELLY	U Saved Me	(Jive/Zomba)
10	9	PATTI LABELLE & RONALD ISLEY	Gotta Go Solo	(Def Soul/IDJMG)
9	10	ALICIA KEYS	If I Ain't Got You	(J/RMG)
12	11	KEM	Love Calls	(Motown/Universal)
13	12	BOYZ II MEN	What You Won't Do For Love	(MSM/Koch)
11	13	R. KELLY	Happy People	(Jive/Zomba)
14	14	PATTI LABELLE	New Day	(Def Soul/IDJMG)
15	15	TAMYRA GRAY	Raindrops Will Fall	(19/Sobe)
17	16	T. MARIE	f.g. LEVERT A Rose By Any Other Name	(Cash Money/Universal)
16	17	BONEY JAMES	fIBAL Better With Time	(Warner Bros.)
18	18	VAN HUNT	Down Here In Hell	(With You) (Capitol)
19	19	ANGIE STONE	U-Haul	(J/RMG)
21	20	NELLY	My Place	(Derrty/Fo' Reel/Universal)
20	21	NORMAN BROWN	I Might	(Warner Bros.)
22	22	LALAH HATHAWAY	Forever, For Always, For Love	(GRP/VMG)
25	23	TAMIA	Still	(Atlantic)
23	24	AMEL LARRIEUX	For Real	(Bliss Life)
27	25	JOSS STONE	Spoiled	(S-Curve/EMC)
—	26	USHER	fALICIA KEYS My Boo	(LaFace/Zomba)
—	27	R. KELLY	Red Carpet	(Jive/Zomba)
28	28	THEO	Chemistry	(TWP)
—	29	RAPHAEL SAADIQ	Rifle Love	(Pookie/Navarrel)
—	30	URBAN MYSTIC	Where Were You?	(Sobe)

#1 MOST ADDED

ANITA BAKER How Does It Feel (Blue Note/Virgin)

#1 MOST INCREASED PLAYS

BRIAN MCKNIGHT What We Do Here (Motown)

TOP 5 NEW & ACTIVE

REGINA BELLE	For The Love Of You	(Peak)
MARIO WINANS FIENYA & P. DIDDY	I Don't Wanna Know	(Bad Boy/Universal)
ANITA BAKER	How Does It Feel	(Blue Note/Virgin)
D'JAYS	Make Up	(Sanctuary/SRG)
AMERICA COMING TOGETHER (ACT)	Wake Up Everybody	(Bungala/Universal)

URBAN begins on Page 37.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
2	1	PAPA RDACH	Getting Away With Murder	(Geffen)
1	2	BREAKING BENJAMIN	So Cold	(Hollywood)
4	3	VELVET REVOLVER	Fall To Pieces	(RCA/RMG)
3	4	LINKIN PARK	Breaking The Habit	(Warner Bros.)
9	5	CHEVELLE	Vitamin R (Leading Us Along)	(Epic)
6	6	ALTER BRIDGE	Open Your Eyes	(Wind-up)
7	7	CROSSFADE	Cold	(Columbia)
5	8	THREE DAYS GRACE	Just Like You	(Jive/Zomba)
12	9	GREEN DAY	American Idiot	(Reprise)
11	10	GODSMACK	fDRDPROX Touche	(Republic/Universal)
10	11	FUTURE LEADERS OF THE WORLD	Let Me Out	(Epic)
8	12	SALIVA	Survival Of The Sickest	(Island/IDJMG)
13	13	SLIPKNOT	Duality	(Roadrunner/IDJMG)
15	14	KORN	Word Up	(Epic)
14	15	LOSTPROPHETS	Wake Up (Make A Move)	(Columbia)
19	16	SILVERTIDE	Ain't Comin' Home	(J/RMG)
16	17	VELVET REVOLVER	Slither	(RCA/RMG)
18	18	A PERFECT CIRCLE	Blue	(Virgin)
23	19	NICKELBACK	Because Of You	(Roadrunner/IDJMG)
21	20	KENNY WAYNE SHEPHERD	Alive	(Reprise)
17	21	SHINEDOWN	Simple Man	(Atlantic)
20	22	NONPOINT	The Truth	(Leva)
22	23	SKINDRED	Nobody	(Leva)
26	24	MARILYN MANSON	Personal Jesus	(Nothing/Interscope)
24	25	DROWNING POOL	Love And War	(Wind-up)
27	26	THORNLEY	Easy Comes	(Roadrunner/IDJMG)
25	27	PILLAR	Bring Me Down	(Flicker/EMI CMG/Virgin)
30	28	MEGADETH	Die Dead Enough	(Sanctuary/SRG)
29	29	HELMET	See You Dead	(Interscope)
28	30	DAMAGEPLAN	Pride	(Elektra/Atlantic)

#1 MOST ADDED

U2 Vertigo (Interscope)

#1 MOST INCREASED PLAYS

U2 Vertigo (Interscope)

TOP 5 NEW & ACTIVE

SEVENDUST	Face To Face	(TVT)
A PERFECT CIRCLE	Imagine	(Virgin)
LAMB OF GOD	Laid To Rest	(Prosthetic/Epic)
DNNAS	Fall Behind Me	(Lookout!/Atlantic)
SHINEDOWN	Burning Bright	(Atlantic)

RDCK begins on Page 59.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	KEITH URBAN	Days Go By	(Capitol)
2	2	SARA EVANS	Suds In The Bucket	(RCA)
4	3	GRETCHEN WILSON	Here For The Party	(Epic)
5	4	GEORGE STRAIT	I Hate Everything	(MCA)
7	5	ALAN JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)
8	6	TOBY KEITH	Stays In Mexico	(DreamWorks)
11	7	PHIL VASSAR	In A Real Love	(Arista)
6	8	ANDY GRIGGS	She Thinks She Needs Me	(RCA)
10	9	BROOKS & DUNN	That's What It's All About	(Arista)
12	10	RASCAL FLATTS	Feels Like Today	(Lyric Street)
14	11	GARY ALLAN	Nothing On But The Radio	(MCA)
15	12	LONESTAR	Mr. Mom	(BNA)
13	13	JOE NICHOLS	If Nobody Believed In You	(Universal South)
16	14	TRACE ADKINS	Rough & Ready	(Capitol)
17	15	DIERKS BENTLEY	How Am I Doin'	(Capitol)
19	16	KENNY CHESNEY	The Woman With You	(BNA)
18	17	JIMMY WAYNE	You Are	(DreamWorks)
22	18	BLAKE SHELTON	Some Beach	(Warner Bros.)
21	19	SHEDAISY	Come Home Soon	(Lyric Street)
23	20	DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)
24	21	SHAMIA TWAIN	W/ BILLY CURRINGTON Party For Two	(Mercury)
22	22	MONTGOMERY GENTRY	You Do Your Thing	(Columbia)
25	23	BLUE COUNTY	That's Cool	(Asylum/Curb)
20	24	JULIE ROBERTS	Break Down Here	(Mercury)
31	25	LEANN RIMES	Notin' Bout Love Makes Sense	(Asylum/Curb)
26	26	J. BUFFETT	fIM. MCBRIDE Trip Around The Sun	(RCA/Mailboat)
41	27	TIM MCGRAW	Back When	(Curb)
29	28	REBA MCENTIRE	He Gets That From Me	(MCA)
27	29	TRICK PONY	The Bride	(Asylum/Curb)
28	30	STEVE HDLY	Put Your Best Dress On	(Curb)

#1 MOST ADDED

TIM MCGRAW Back When (Curb)

#1 MOST INCREASED PLAYS

TIM MCGRAW Back When (Curb)

TOP 5 NEW & ACTIVE

JEFF BATES	Long, Slow Kisses	(RCA)
TRACY LAWRENCE	Sawdust On Her Halo	(DreamWorks)
WARREN BROTHERS	Sell A Lot Of Beer	(429)
JAMIE O'NEAL	Trying To Find Atlantis	(Capitol)
SHELLY FAIRCHILD	You Don't Lie Here Anymore	(Columbia)

COUNTRY begins on Page 42.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	GREEN DAY	American Idiot	(Reprise)
2	2	LINKIN PARK	Breaking The Habit	(Warner Bros.)
3	3	BREAKING BENJAMIN	So Cold	(Hollywood)
6	4	CHEVELLE	Vitamin R (Leading Us Along)	(Epic)
5	5	THREE DAYS GRACE	Just Like You	(Jive/Zomba)
4	6	KILLERS	Somebody Told Me	(Island/IDJMG)
7	7	JIMMY EAT WORLD	Pain	(Interscope)
8	8	VELVET REVOLVER	Fall To Pieces	(RCA/RMG)
9	9	PAPA RDACH	Getting Away With Murder	(Geffen)
10	10	LOSTPROPHETS	Wake Up (Make A Move)	(Columbia)
11	11	SLIPKNOT	Duality	(Roadrunner/IDJMG)
12	12	FRANZ FERDINAND	Take Me Out	(Domino/Epic)
13	13	CROSSFADE	Cold	(Columbia)
14	14	COHEED AND CAMBRIA	A Favor House Atlantic	(Columbia)
18	15	TAKING BACK SUNDAY	A Decade Under the Influence	(Victory)
15	16	YELLOWCARD	Only One	(Capitol)
23	17	USED	Take It Away	(Reprise)
17	18	MODEST MOUSE	Floater On	(Epic)
15	19	HOBBASTANK	Same Direction	(Island/IDJMG)
25	20	SUM 41	We're All To Blame	(Island/IDJMG)
22	21	SNOW PATROL	Run	(A&M/Interscope)
24	22	MODEST MOUSE	Ocean Breathes Salty	(Epic)
21	23	A PERFECT CIRCLE	Blue	(Virgin)
26	24	KORN	Word Up	(Epic)
20	25	DASHBOARD CONFESSIONAL	Vindicated	(Vagrant/Interscope)
28	26	CAKE	No Phone	(Columbia)
—	27	U2	Vertigo	(Interscope)
29	28	SKINDRED	Nobody	(Leva)
27	29	ALTER BRIDGE	Open Your Eyes	(Wind-up)
16	30	BEASTIE BOYS	Triple Trouble	(Capitol)

#1 MOST ADDED

U2 Vertigo (Interscope)

#1 MOST INCREASED PLAYS

U2 Vertigo (Interscope)

TOP 5 NEW & ACTIVE

MY CHEMICAL ROMANCE	I'm Not Okay (I Promise)	(Reprise)
DOGS DIE IN HOT CARS	I Love You 'Cause I Have To	(V2)
INSTRUCTION	Breakdown	(Geffen)
JET	Look What You've Done	(Atlantic)
HIVES	Two-Timing Touch And Broken Bones	(Interscope)

ALTERNATIVE begins on Page 63.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
3	1	GERALD ALBRIGHT	The Max	(GRP/VMG)
2	2	BONEY JAMES	Here She Comes	(Warner Bros.)
1	3	GEORGE BENSON	Softly, As In A Morning Sunrise	(GRP/VMG)
4	4	MICHAEL LINGTON	Show Me	(Rendezvous)
6	5	WAYMAN TISDALE	Ain't No Stoppin' Us Now	(Rendezvous)
5	6	MARC ANTOINE	Mediterraneo	(Rendezvous)
8	7	ANITA BAKER	You're My Everything	(Blue Note/EMC)
7	8	DAVE KOZ	All I See Is You	(Capitol)
9	9	RICHARD ELLIOT	Your Secret Love	(GRP/VMG)
10	10	CHRIS BOTTI	Back Into My Heart	(Columbia)
11	11	SEAL	Love's Divine	(Warner Bros.)
17	12	NORMAN BROWN	Put 'N' At 'Em	(Warner Bros.)
14	13	PAUL JACKSON, JR.	Walkin'	(Blue Note/EMC)
15	14	TIM BOWMAN	Summer Groove	(Liquid B)
16	15	MARION MEADOWS	Sweet Grapes	(Heads Up)
21	16	MINDI ABAIR	Come As You Are	(GRP/VMG)
18	17	NICK COLUONNE	It's Been Too Long	(3 Keys Music)
20	18	SOUL BALLET	Cream	(215)
19	19	KIM WATERS	In Deep	(Shanachie)
24	20	PATTI LABELLE	New Day	(Def Soul/IDJMG)
22	21	RAMSEY LEWIS	TRIO The In Crowd	(Narada)
23	22	RENEE OLSTEAD	A Love That Will Last	(143/Reprise)
27	23	PETER WHITE	How Does It Feel	(Columbia)
28	24	STEVE OLIVER	Chips & Salsa	(Koch)
25	25	HALL & DATES	Love & U-Watch	(Koch)
26	26	GLADYS KNIGHT/fEDESIO ALEJANDRO	Feelin' Good	(Vacon) (Pyramid)
29	27	PIECES OF A DREAM	It's Go Time	(Heads Up)
30	28	CRAIG CHAQUICO	Her Boyfriend's Wedding	(Narada)
—	29	PAUL BROWN	Moment By Moment	(GRP/VMG)
—	30	GREG ADAMS	Firefly	(215)

#1 MOST ADDED

MINDI ABAIR Come As You Are (GRP/VMG)

#1 MOST INCREASED PLAYS

MINDI ABAIR Come As You Are (GRP/VMG)

TOP 5 NEW & ACTIVE

EVERETTE HARP	Can You Hear Me	(A440)
DAVE KOZ	Let It Free	(Capitol)
ALICIA KEYS	If I Ain't Got You	(J/RMG)
FOURPLAY	Fields Of Gold	(RCA Victor)
LUTHER VANDROSS	Think About You	(J/RMG)

Smooth Jazz begins on Page 56.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	R.E.M.	Leaving New York	(Warner Bros.)
2	2	BRUCE HORNSBY	Gonna Be Some Changes Made	(Columbia)
3	3	JOHN MELLENCAMP	Walk Tall	(Island/IDJMG)
4	4	JAMIE CULLUM	All At Sea	(Verve/Universal)
6	5	JOHN FOGERTY	Deja Vu (All Over Again)	(DreamWorks/Geffen)
8	6	CARBON LEAF	Life Less Ordinary	(Vanguard)
5	7	FINGER ELEVEN	One Thing	(Wind-up)
14	8	MARK KNOPFLER	Boom, Like That	(Warner Bros.)
9	9	SCISSOR SISTERS	Take Your Mama	(Universal)
11	10	CROSBY & NASH	Love Me Down	(Sanctuary/SRG)
19	11	KEANE	Somewhere Only We Know	(Interscope)
7	12	RACHAEL YAMAGATA	Worn Me Down	(RCA Victor)
15	13	ODZMATLI	(Who Discovered) America?	(Concord)
18	14	MAROON 5	She Will Be Loved	(Dtone/J/RMG)
10	15	NORAH JONES	What Am I To You?	(Blue Note/EMC)
16	16	SNOW PATROL	Run	(A&M/Interscope)
—	17	U2	Vertigo	(Interscope)
22	18	MODEST MOUSE	Floater On	(Epic)
12	19	FINN BROTHERS	Won't Give In	(Nettwerk)
20	20	CAKE	No Phone	(Columbia)
24	21	ELVIS COSTELLO	Monkey To Man	(Lost Highway)
29	22	RAY LAMONTAGNE	Trouble	(RCA/RMG)
21	23	THRILLS	Not For All The Love In The World	(Virgin)
27	24	311	Love Song	(Volcano/Zomba)
23	25	CHRISTINE MCIVIE	Friend	(Koch)
26	26	STEVE EARLE	The Revolution Starts Now	(E-Squared/Artemis)
28	27	CHARLIE MARS	Gather The Horses	(V2)
—	28	100 MILLIONS	Eleanor	(Manhattan/EMC)
25	29	SARAH McLACHLAN	World On Fire	(Arista/RMG)
17	30	BODEANS	If It Makes You	(Zoe/Rounder)

#1 MOST ADDED

U2 Vertigo (Interscope)

#1 MOST INCREASED PLAYS

U2 Vertigo (Interscope)

TOP 5 NEW & ACTIVE

NEVILLE BROTHERS	Ball Of Confusion	(Back Porch/Narada)
FRANZ FERDINAND	Take Me Out	(Domino/Epic)
FIVE FOR FIGHTING	The Devil In The Washing Well	(Jane Says) (Aware/Columbia)
SHERYL CROW	Light In Your Eyes	(A&M/Interscope)
KILLERS	Somebody Told Me	(Island/IDJMG)

TRIPLE A begins on Page 66.

Publisher's Profile

By Erica Farber



GERALD GETZ

President/CEO, Keymarket Communications

Gerald Getz got into radio for the money. He began his career doing social work but discovered that he could make a lot more money selling radio. As President and CEO of Keymarket Communications, Getz oversees 14 radio stations, all located within a one-hour drive of the company's Pittsburgh headquarters.

Getting into the business: "I never listened to radio. We lived way up in the mountains of Pennsylvania, and we had no radio. The only way we got music was to go to a local soda shop where they had 45s that you could sample and buy. I got out of school and couldn't get a job. Back in the early '80s I was a social worker and psychology major. I sold all my guns and hunting and fishing gear to get enough money to go to Florida to find work.

"I walked into a bar to have lunch, and there was a lady I knew from college sitting with a gentleman. He introduced himself as the new owner of a radio station in Jersey Shore, PA. My friend had just started selling for him. They put the station on the air around April 1981. This was around June. The man asked me to come down for an interview. I never thought I'd be a salesperson, but I asked, 'What does it pay?' I was making \$60 a week, and it was about to run out. He said, '\$125 a week. I went for a couple of interviews, they liked me, and I started selling for them. That's how my radio career started, as an account executive in Jersey Shore, PA."

Joining Keymarket: "The station I originally sold for was sold. I had become the GM; I worked my way up in two years. Kerby Confer owned a competing station that he had already sold. He was running Keymarket at the time. The people I used to work for worked for Kerby, Frank Bell and Curt Van Loon. They bought their own station, so I grew up with the same systems and same culture that Keymarket had, but I was not associated with them at that time.

"I then went to Ft. Smith, AR. We had a company, Audiophase Broadcasting, and I was part owner and GM. After about 2 1/2 years we ran out of money. That's when Don Alt and Kerby bought the station, and that's how I got to Keymarket. They hired me to go to Harrisburg, then to Wilkes Barre to start the Wilkes Barre-Scranton cluster. I started as GM, and in 2000 I became President and CEO."

Mission of the company: "In a nutshell, you can still win by being local. We have local air talent 24/7, we show up at all the community events — the prize wheels,

the local fairs — we put our station vehicles in parades, we hand out station merchandise. We show a lot of appreciation for our local clients. Our mission is really to be local and to be loved, and we follow through with that promise."

Long-term plans: "The long-range plan is to continue to grow when it makes sense financially. We'd like to continue to deliver numbers and grow the ratings and revenue to keep the partners and all my employees happy. I'm going on my fifth year, and I think we've added one new station per year. I'd like to keep growing the company around Pittsburgh. On the personal side, I'd like to get my two daughters through college before my radio career ends."

Biggest challenge: "We're a small private company. We're up against a lot of multibillion-dollar conglomerates that control the concert business and the rep business. It's really hard for a little guy to exist. These are big battleships. The positive spin is that I feel like I'm in a speedboat. We can make local decisions. We can make decisions faster than the big companies, and we stay focused on the needs of local advertisers and listeners. If you look at the success of the Froggy Network here in Pittsburgh, we're only one share from knocking off the No. 1 Country station. It shows that a small private company with passion and a commitment to being local can still win."

State of the industry: "There's a lack of leadership at these big companies when it comes to what's going on in local markets and how they're addressing them. Take the issue of commercial clutter. Everybody's cutting back on their inventory loads. I'd like to find out where they went wrong to begin with. A lot of times they just hit those numbers, and there's a lot of short-term thinking. It devalues our medium. But I don't think consolidation has been completely bad for radio. In a lot of ways it has helped make our business more profitable."

State of Country: "It's great. There's a reason why it's the No. 1 format in America. It's basically the new Top 40. With new artists like Big & Rich and Gretchen Wilson, the product is so contemporary. It's upbeat. It's drawing many new people who are tired of the old Top 40. Country concerts are outselling all the others. People who would never think would be Country listeners are Country listeners."

Something about his company that might surprise our readers: "The dog-and-pony show we do, all the bells and whistles, would make P.T. Barnum very happy. We really throw a circus. We've got the sky boxes, the limos, the vans, the mascots, the handouts. When we go out into the community, we're second to none. We require our AEs to take spec spots out. We have effort reports. They are accountable. We have two production and two print departments. You can walk into my office with a problem or concern, and my door is open. I grew up doing radio that way, and I still believe in that system."

Most influential individual: "My first three managers: Curt Van Loon, Tim Menowsky and Frank Bell. They taught me very early the value and fun of radio and how to do it right. Then Kerby Confer, Barry Drake and Donald Alt. They are the owners and managers I worked with later in my career who allowed me to achieve goals

higher than anything I could ever dream of. They always trusted that I would return the investment. Every promise they made to me was honored. It's hard to believe that I've worked for the same people my entire radio career, directly and indirectly. To this day I'm close to all of them. I've never lost a job and never been fired."

Career highlight: "One was building the Wilkes Barre-Scranton group into the finest cluster of stations anywhere in the United States. Throughout the '90s our CHR station, WKRR, was a dominant No. 1. In '92 it was ranked the No. 1 CHR in the country in AQH and No. 16 in AQH for all formats. That's the same time we launched the Froggy Country station [WGGY], and it's still one of the dominant stations there. We had one of the highest power ratios in the country."

"Another highlight was introducing Keymarket to the Pittsburgh market. With the success of the Froggy Network, we're taking on all the big dogs. After four years we're within one share point of becoming the No. 1 Country station in Pittsburgh, and we're already winning 18-34. I'm very proud of that and all the people who make it happen."

Career disappointment: "Sometimes I wish I could deliver more to my partners, because I take it personally when we fall short or miss a goal. I'm here to deliver and to solve problems, not to give excuses. I don't blame failures on the wars or economic downtrends or on the fact that national business is down. It's my job to get out there and make something happen. I feel I should do more for my partners and the people who give me the responsibility of delivering these things to them."

Favorite radio format: "Classic Rock, then Country."
Favorite television show: "Law & Order, The Sopranos and Deadwood."

Favorite song: "Juke Box Hero" by Foreigner."

Favorite movie: "Hoosiers."

Favorite book: "For pleasure, George R.R. Martin, the Song of Fire and Ice series. For business, *Riot Control* by Col. Rex Applegate and *Green Eggs and Ham* and *Oh, the Places You'll Go* by Dr. Seuss. They're good books on persistence and success."

Favorite restaurant: "Any place that serves a great steak and a cold beer."

Beverage of choice: "Miller Lite."

Hobbies: "Fly fishing, hunting. I collect German nutcrackers, and I'm an outdoor decorating buff. For Halloween and Christmas I do over 100,000 lights. For Halloween my whole property is done in orange lights. At Christmas, it's done very tastefully. People come from all over to see it. I started with the kids, and it just kept growing year after year. Parents say they don't put their kids to bed until they come by and look at it. They leave me pies and gifts in my mailbox."

E-mail address: "ggetz54@aol.com."

Advice for broadcasters: "I'm not good at taking advice, so I don't give it. I wake up every day thinking about winning and how to grow the company. I have a responsibility to my partners and employees to deliver numbers and to do the job they hired me for. I just want to come to work every day with a fresh new idea to keep the folks happy. I wish people would have more passion, be local and just grow radio."

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