

Snoop & Pharrell Crank Up Thermostat

"Drop It Like It's Hot" (Doggy Style/Geffen), the single from **Snoop Dogg** and **Pharrell Williams**, picks up Most Increased Plays for the fourth week in a row on **R&R's** Urban chart. This week it's up 541



plays and moves 4-2*. The song also moves into top five territory on the Rhythmic chart, climbing 9-5* this week.



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Brawl In The Bay

Howard Stern phone-ambushed **Michael Powell** when the FCC Commissioner was on KGO/San Francisco morning host **Ronn Owens'** show. Read excerpts of their dialogue in this week's **Street Talk**. Page 16.



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Mixed by **Tom Lord-Alge**
ADR: **Joshua Sarubin**
Management: **Shauna Gold & Terry McBride, Network Management**

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WRVQ/Richmond	and more...

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WWZZ/DC	30x	KALC/Denver	35x
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KPLZ/Seattle	30x	and MANY more!	

"This song is a smash. Callout is huge. **PLAY IT NOW!**"
-Angela Perelli, PD, KYSR/Los Angeles

"RESEARCH looks very strong...built-in familiarity from the Gap commercials and positive reaction on the PHONES. Looks like another hit for Lenny!"
-Jon Zellner, VP Programming, Infinity Broadcasting

"'Lady' is all over TV in the Gap ads, so it has a huge head start in pop-culture awareness... Already showing great early potential!"
-Michael Chase, MD, WSTR/Atlanta

"'Lady' is a fantastic track and our audience is embracing it as a MAJOR HIT song. HUGE callout!"
-Tracy Johnson, VP Programming, KFMB/San Diego

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Music from SMI

Cat's Lenny on:
The Tonight Show
Ellen DeGeneres
American Music Awards



ADD!!

KIDD KRADDICK'S 20 YEARS IN DFW

R&R CHR/Pop Editor **Kevin Carter** tells the story of Kidd Kraddick, from his humble beginnings riding a moped to work and living in an apartment without electricity to his current success, which includes a new contract extension at KHKS (106.1 Kiss FM)/Dallas and a lucrative syndication deal. Part One of this two-part series focuses on Kidd's early years.

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PARADIGM SHIFT FOR LABELS

Universal Music & Video Distribution President Jim Urie was one of the keynote speakers at R&R's 10th Smooth Jazz Label Summit. Urie talked about the recent upswing of CD sales, the holidays that help music sales and how jazz sales have fared recently, among other topics. R&R Smooth Jazz Editor **Carol Archer** provides highlights from his presentation in her column this week.

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R&R NUMBER ONES

- CHR/POP**
 - KELLY CLARKSON Breakaway (Hollywood)
- CHR/RHYTHMIC**
 - USHER & ALICIA KEYS My Boo (LaFace/Zomba)
- URBAN**
 - USHER & ALICIA KEYS My Boo (LaFace/Zomba)
- URBAN AC**
 - ALICIA KEYS I/TONY. TONI. TONE... Diary (J/RMG)
- GOSPEL**
 - KIERRA SHEARD You Don't Know (EMI Gospel)
- COUNTRY**
 - PHIL VASSAR In A Real Love (Arista)
- AC**
 - LOS LONELY BOYS Heaven (Or/Epic)
- HOT AC**
 - MAROON 5 She Will Be Loved (Octone/J/RMG)
- SMOOTH JAZZ**
 - BONEY JAMES Here She Comes (Warner Bros.)
- ROCK**
 - VELVET REVOLVER Fall To Pieces (RCA/RMG)
- ACTIVE ROCK**
 - PAPA ROACH Getting Away With Murder (Geffen)
- ALTERNATIVE**
 - U2 Vertigo (Interscope)
- TRIPLE A**
 - U2 Vertigo (Interscope)
- CHRISTIAN AC**
 - CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)
- CHRISTIAN CHR**
 - TOBYMAC Gone (ForeFront/EMI CMG)
- CHRISTIAN ROCK**
 - TOBYMAC Gone (ForeFront/EMI CMG)
- CHRISTIAN INSPO**
 - MICHAEL W. SMITH Healing Rain (Reunion/PLG)
- SPANISH CONTEMPORARY**
 - JUANES Nada Valgo Sin Tu Amor (Universal)
- REGIONAL MEXICAN**
 - BETO Y SUS CANARIOS Esta Llorando Mi Corazón (Olsa)
- TROPICAL**
 - JUAN LUIS GUERRA Las Avispas (Karen)



Barnett Now Epic President

By Keith Berman
R&R Associate Radio Editor
kberman@radioandrecords.com

Epic Records Exec. VP/GM **Steve Barnett** has been promoted to President of the label. He will remain based in New York and will report to Sony Music Label Group U.S. President/CEO Don Ienner.

An eight-year Epic veteran, Barnett joined the label in June 1996 as Sr. VP/International and was elevated in September 1997 to Sr. VP/Worldwide

BARNETT ▶ See Page 10



Barnett

Infinity's Sabean Goes Corporate

Philly VP adds Active Rock Programming title

By Ken Anthony
R&R Rock Editor
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In a reorganization of management over its more than 30 rock-oriented stations, Infinity Broadcasting has named **Tim Sabean** VP/Active Rock Programming. Sabean will supervise the programming at Infinity's WYSP/Philadelphia; WBCN/Boston; WRKZ/Pittsburgh; KUFO/Portland, OR; KSRX/San Antonio; WAZU/Columbus, OH; and WBUF/Buffalo.

SABEAN ▶ See Page 15



Sabean

Is Hot AC A Tricky Format?

In this editor's opinion, it's all treats

By Julie Kertes

R&R AC Editor
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Happy Halloween! All Halloween's Eve has always been my favorite holiday, overriding Christmas and Thanksgiving (no, I'm not a pagan), so I thought it's only fitting that this issue's Hot AC Focus feature some creepy topics.

In "Hot AC Is Not Dead," KMXB/Las Vegas PD Charese Frugé stands up for the format and talks about what it takes to win. In "Saluting the Zombies of Daybreak," we'll meet two of the best morning show producers at the format. And in "Unveiling Phantom Cume," Arbitron VP/Radio Programming Services Bob Michaels talks about the latest findings surrounding the Portable People Meter.

With Hot AC's continuing success in mornings and more tools available to us to help us reach our listeners, it's an exciting time for the format, a time when we can regroup, rebuild and redefine our parameters. The thrills and chills begin on Page 43.



It's Official: Mark Mays CEO Of Clear Channel

Lowry Mays to remain CC board Chairman

By Adam Jacobson
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Lowry Mays has passed the leadership torch at Clear Channel to one of his sons. The company's President/COO, **Mark Mays**, last week assumed the role of President/CEO for the nation's largest radio-station owner. The elder Mays will remain the company's Chairman.



M. Mays

The appointment of the younger Mays to the CEO post was expected; he was named interim CEO in May to allow his father to fully recover from brain surgery. At the time industry observers predicted that the elder Mays would step

down from running Clear Channel after 32 years in the broadcast business.

Lowry Mays became a radio-station owner in 1972, when he teamed with longtime friend and business partner Red McCombs to acquire, for \$125,000, what is now KAJA/San Antonio.

"Mark is the ideal executive to lead Clear Channel into an exciting future," Lowry Mays said. "He has been instrumental in the company's development and growth, and the board and I have full confidence in Mark's leadership and vision."

Mark Mays has been a Clear Channel director since

MAYS ▶ See Page 10

NY Atty. General Takes On Labels, Indie Promoters

By Joe Howard
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New York Attorney General **Eliot Spitzer** has served subpoenas on the four major record companies — Universal Music Group, Sony BMG Music Entertainment, the EMI Group and Warner Music Group — requesting copies of contracts, billing records and other information detailing the label groups' relationships with independent promoters.

So far, only EMI has acknowledged the action. In a statement, the label said, "We are cooperating fully with this inquiry, which is at a preliminary stage. EMI has no reason to believe that there will be a material financial impact on the company."

LABELS ▶ See Page 15

A Talk With Joe Galante

Industry veteran guides RLG/Nashville to a record year

By Lon Heitton and Chuck Aly
R&R Nashville Bureau

Joe Galante had worked for RCA/Nashville for two years when he was transferred to Nashville as Manager/Administration in 1973. Working for the legendary Chet Atkins and Jerry Bradley, he was elevated to Director/Nashville Operations in 1977. He rose to VP/Promotion and VP/Marketing before succeeding Bradley as head of RCA/Nashville in 1982. RCA was R&R's Country Label of the Year in 1982, a title it would hold for the next eight years.

In 1990 Galante returned to

New York as President/RCA Records, U.S. Among the acts

he signed during his four-year tenure were The Dave Matthews Band and The Wu-Tang Clan. He returned to Nashville in 1994 and, as Chairman of RCA Label Group/Nashville, oversaw the RCA and BNA imprints. On July 1, 2000 Arista/Nashville was added to the RLG fold.

During his years at the helm of RCA and RLG Galante signed Alabama, The Judds, Keith Whitley, K.T. Oslin, Clint Black and Restless Heart, among many others. As we sat down to chat with Galante last week,

See Page 35



Galante

WBLS & WLIB Tap Levingston For VP/GM Post

By Dana Hall
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Inner City Broadcasting Corp. has appointed **Deon Levingston** VP/GM for the company's Urban WBLS and Talk WLIB in New York.

Levingston has served as VP/GM for Radio One/Indianapolis, where he oversaw CHR/Rhythmic WHHH and Gospel-Urban AC duo WTLC-AM & FM, as well as a television station.

Levingston has also held sales management positions in Greenville, NC over the course of his 15-year radio career. For Inner City he replaces **Kernie Anderson**,

LEVINGSTON ▶ See Page 15



Levingston

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RIAA: Unit Shipments Show Record Industry Recovering

By Keith Berman
R&R Associate Radio Editor
kberman@radioandrecords.com

According to the figures released by the RIAA last week regarding shipments of CDs and DVDs over the first half of 2004, the music industry is beginning to — albeit slowly — recover from a multiyear slump. Unfortunately, the upswing over the January-June 2004 period does not erase the decline the industry has suffered over the past few years.

Full-length-CD shipments to retail outlets increased 10.2% compared to the first six months of 2003, marking the first time in five years there's been an increase over the January-June period. Additionally, the RIAA reports that 58 million single tracks were downloaded or burned from licensed online music services — this report being the first by the organization to track digital sales.

Overall, there was an 8.5% increase in CDs and other music-related audio and video products shipped to retail in the same period — 289 million units in the first half of 2004 vs. 263 million in the first

half of 2003 — with a 4.5% gain in the dollar value of those shipments.

Also showing growth were new formats of music consumption, such as music videos. The RIAA reports that shipments of DVD music videos rose 101%, from 5.6 million last year to 11.2 million units this year. This segment also increased 54% in value compared to the same period last year. When expanded to encompass the overall music-video marketplace, including tapes and DVDs shipped to retail and direct and special markets, the numbers reflect a 91.6% gain, from 6.3 million to 12 million units.

However, the news was not all positive. There was a 16.7% decline in shipments of top 50 albums and a 19.7% dip in top 100 albums during the first half of 2004 — declines the RIAA attributed primarily to piracy.

"The record industry has experienced some gains so far in 2004, but we are rising out of a deep hole and still have a long way to go," said RIAA Chairman/CEO Mitch Bainwol. "Piracy, both online and

RIAA ▶ See Page 15



SISTERS ARE DOIN' IT FOR EVERYONE Lian and Liz Dolan, two of the five Satellite Sisters who host the weekly ABC Radio Networks show, recently delivered the keynote speech at Working Mother Media's 100 Best Companies Worklife Congress, held at the Sheraton New York Towers. Seen here are (l-r) Working Mother Publisher Mary Jo Romeo, Liz Dolan, Working Mother Media CEO Carol Evans and Lian Dolan.

Univision To Switch Chicago 'Fish' To Spanish AC 'Pasion'

On Nov. 1 Univision Radio will place a Spanish AC format on its soon-to-be-acquired WZFS (106.7 The Fish)/Chicago. The new "Pasion 106.7" will target the 25-54 demo by playing romantic hits from the 1980s and '90s by such artists as Luis Miguel, Rocio Durcal, Roberto Carlos, Yuri, Jose Jose, Juan Gabriel, Alejandro Fernandez and Vikki Carr.

The current Christian AC "Fish" format on WZFS is expected to disappear. Current WZFS owner Salem is expected to place a secular News/Talk format on WIND-AM/Chicago, which it's getting from Univision as part of the multistate deal that gives Univision WZFS.

"We are very excited with the lat-

est addition to the Univision Radio/Chicago family," said Pasion Marketing & Promotions Director Alicia Chavarria. "There exists a tremendous relationship between our stations and listeners, which helps us address their needs. When we saw the desire for a Spanish AC radio station, we were able to fill the void."

"At a time when we are constantly being bombarded with all sorts of information, it is comforting to know there is a station that allows us to simply tune in, relax and forget the stress and demands of our daily lives. Pasion 106.7 definitely fits the bill, and we believe that it will be an important part of our listeners' daily lives."



Format	2003	2004	% Change
CD	245.3	270.2	+10.2%
Cassette	6.6	2.1	-68.2%
Vinyl LP/EP	0.6	0.6	-8.5%
CD Single	5.8	2.6	-55.8%
Vinyl Single	1.9	1.9	+1.8%
Music Video	0.5	0.5	+8.7%
SACD	0.7	0.3	-54.2%
DVD Video	5.6	11.2	+101.7%
DVD Audio	0.1	0.3	+109.8%
Digital Singles	N/A	58.6	N/A
Total	267.1	289.8*	+8.5%

* Does not include digital singles for 2004. Source: RIAA

Yadgaroff Adds WPHT GM Job

David Yadgaroff, VP/GM at Infinity's News KYW/Philadelphia, has added similar duties for News/Talk clustermate WPHT. Yadgaroff takes over for Sil Scaglione, who remains as VP/GM of Oldies WOGL/Philly. Both Yadgaroff and Scaglione will continue to report to Infinity Exec. VP/Eastern Region Scott Herman.



Yadgaroff

Herman said the reassigning of responsibilities for management of the stations made good business sense. "WOGL is an important station to our Philadelphia cluster," Herman told R&R. "This move will now allow Sil to focus all

of his attention on WOGL. Meanwhile, with David's long history in sales and management at KYW, it just made sense for him to also oversee the management of our Philly News/Talk station, WPHT." Yadgaroff was named VP/GM at KYW in May, following the retirement of longtime manager Roy Shapiro. Yadgaroff joined the station as an AE in

1992. In 1996 he was named LSM for KYW, a post he held for five years before moving to Greater Media's crosstown Classic Rock WMGK in 2001 to become GSM. He returned to KYW as GSM in 2003.

Indy's WKLU Shifts To Classic Hits

WKLU/Indianapolis' days as an eclectic, progressive-influenced Classic Rocker officially ended last week. The station is now focusing on "Classic Rock for people 40 years old," offering Classic Hits as "Kool 101.9" under new owner Russ Oasis. Libby, a veteran air talent who handled afternoons at WKLU under its previous ownership, has risen to PD.

"This is a '10 years younger' Classic Rocker," Oasis told R&R. "We're going after women who are sick of the softer side of the AC format, but it's certainly not women-focused. It certainly has the hard stuff."

Among the artists included on WKLU's playlist are Aerosmith, Bon Jovi, Phil Collins, The Eagles, Elton John, Fleetwood Mac, Jour-

ney and Styx. "We have no direct competition," Oasis said. "We're really going after the younger side of [crosstown Classic Rock] WFBQ's women listeners and the younger [Oldies WGLD] Gold 104.5 listeners."

When asked why WKLU went with its new format, Oasis said the station's format under the Quinn Family had its merits, but added, "What they were doing was so esoteric, so left-of-center. We said, 'Let's just put this ship on track.'"

Meanwhile, Libby has earned her first-ever PD role. "I'm very, very excited," she said. "This could not have happened at a better time in my life. I had gotten out of radio for a while and got back in with WKLU. To be able to work for

WKLU ▶ See Page 15

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Miller Moves To Motown As WYCD PD

Infinity's Country WYCD/Detroit has tapped Chip Miller as PD. He replaces Mac Daniels, who departed in August for the OM post at Clear Channel/Austin.



Miller

Miller is currently OM/PD of Citadel's WGKX/Memphis. His previous programming stops include WFBF/Flint, MI; WPXX/Springfield, MA; and a regional programming gig for the eight-station Nassau Broadcasting cluster in Newton, NJ.

WYCD VP/GM Steve Schram told R&R, "It was an exhaustive search, and we had a tremendous field of candidates. But one of our criteria was having someone with

MILLER ▶ See Page 10

Fall Back!

Don't forget: Daylight-saving time ends this weekend. Remember to set your clocks back one hour at 2am on Oct. 31.

XM Secures Baseball Broadcast Rights

Also debuts its first Walkman-style receiver

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

XM Satellite Radio and Major League Baseball on Oct. 20 announced that they have reached an 11-year, \$650 million deal that makes XM the exclusive satellite radio carrier for all MLB games, starting with the 2005 regular season. XM is also creating a Major League Baseball channel that, in addition to carrying live games, will feature original content and broadcasts of classic games.

The deal entitles XM to use the MLB logo and the marks of all 30 teams in its marketing. XM will also air select games in Spanish.

XM President/CEO Hugh Panero said, "This is the crown jewel — the deal that we've been waiting for. Baseball is a sport ideally suited for radio, given its natural pace and the ability to vividly describe each play."

MLB Commissioner Bud Selig said, "This agreement between Major League Baseball and XM Satellite Radio is a significant step forward in providing baseball fans greater access to more games in more locations. This

is a wonderful opportunity for Major League Baseball, given XM's ever-increasing national availability."

While XM made a PR splash with the announcement, the deal was only possible because of sports network ESPN's decision to relinquish its satellite broadcast rights. According to the *Washington Post*, when ESPN recently renewed its MLB deal, it declined to renew its right to prevent satellite services from carrying the games. XM and MLB began negotiations soon after.

MLB VP Tim Brosnan said that while the league also spoke with Sir-

ius, it chose XM because of the satcaster's "commitment to our property and the fact that we were the centerpiece for their sports play." XM also carries NASCAR races and has a channel devoted to the auto-racing circuit.

Analyst: Baseball Tops Football

William Blair & Co. analyst Alissa Goldwasser said in an Oct. 21 report that snagging MLB broadcast rights was "a must" competitively for XM, because rival Sirius has rights to the NFL.

She continued, however, "We believe radio rights for MLB are more valuable than radio rights for the NFL. The large number of games and the varied start times of each game make baseball an arguably more radio-friendly sport. Baseball fans are more likely to be away from

XM See Page 6

Analyst: Viacom Not A Radio Stock

Merrill Lynch analyst Jessica Reif Cohen said this week that she believes investors' scrutiny of Viacom's Infinity radio unit is unfairly weighing down Viacom's stock. She noted in a recent report that Infinity is only a small part of its parent company's larger financial picture.

In the report, released Monday, Cohen said, "We believe the company is too often categorized as a 'radio stock,' although radio comprises 15% of Viacom's EBITDA." Still, she be-

lieves Viacom makes a compelling case for investment. She maintained a "buy" rating on the stock, based in part on the company's extensive exposure to advertising revenue, and set

a target price of \$52 per share on the issue.

"We regard Viacom's risk/reward profile as the most compelling in our coverage group," Cohen said. "Viacom has a significantly lower level of financial risk and higher degree of flexibility than virtually all its peers based on its balance-sheet strength and free-cash-flow generation."

— Joe Howard

BUSINESS BRIEFS

Study: Recall Of Radio Promos Is Down

A study conducted by Coleman on how effective radio stations are at advertising themselves shows that recall for promotional announcements has fallen 9% over the last five years. Coleman President Jon Coleman said, "A 9% decrease in ad recall doesn't equate to a 9% decline in listenership, but, as with any product, consumption will drop without marketing support." Coleman said the new report adds fuel to the argument that radio's effectiveness is being challenged by high spotloads and commercial clutter, as well as by the increasing number of new technologies trying to invade radio's turf.

Guild: Reports Of Radio's Impending Demise Exaggerated

Don't believe those prognosticators who are preparing radio's obituary, said Interep Chairman **Ralph Guild** in a "think piece" released last week. Guild, whose company provides national representation for radio groups including ABC, Infinity, Cumulus, SBS, Entercom, Emmis, Radio One and Susquehanna, said he isn't ready to quit in the face of new technologies like the iPod, the Internet, satellite radio and direct downloading. "Radio is getting a sour deal," wrote Guild, referring to the recent rash of negative publicity about the state of the medium. He noted that all media — not just radio — have been suffering from the soft advertising environment. Guild also said television revenue has been artificially boosted as a result of huge political dollars and that the playing field should level off after the elections.

Economic Impact Of PPM To Be Studied

Can the Portable People Meter help radio increase its share of the ad-revenue pie? Can it be a tool for improving sales? Can it help radio better program and promote itself? What's the risk if radio fails to adopt electronic ratings measurement? Those are some of the questions broadcasters hope will be answered in a new study commissioned by the RAB's PPM Task Force. Forrester Research has been retained to do the study, which Arbitron will pay for as it continues working to convince broadcasters to buy in to PPM technology. Pearlman Advisors President David Pearlman will continue to coordinate the PPM economic-impact discussion.

In other news, during Arbitron's Q3 earnings call company CEO Steve Morris talked about **Procter & Gamble's** recently announced commitment to be the first customer when the PPM becomes available. Morris said P&G's support for the PPM generated big-time buzz at the recent Association of National Advertisers Conference in Florida.

MobilTrak Expands Monitoring To DC

MobilTrak, which uses shoebox-sized devices attached to utility poles to monitor in-car FM listening, has expanded its service to the Washington, DC area. The *Washington Post* reported that the system has already shown its worth to car dealers, which are willing

Continued on Page 6



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From: "Network Executive" <networkexec@bigradiocompany.com>
Date: Fri Oct 22, 2004 11:13:11 AM US/Pacific
To: "Kidd Kraddick"
Subject: Your Piss Poor Performance

Kidd, I hate to write this letter and I trust that you'll never show it to anyone. It will just be between us. I know I can trust you.

I have to tell you how deeply disappointed we all are in you. Haven't we done everything you asked? Built you your *own* studio (so you could be five minutes closer to your house)? Provided you with a support staff that could run the U.S. military? Even given you an Asian houseboy attending to your every need? We don't understand why you are treating us this way.

This may come to you as "out of the blue". You may be saying to yourself, "I work hard, I get great ratings for the affiliates (#1 18-34 on a bunch of them), I customize the show left and right (so it sounds live and local), I'm working my fingers to the bone putting on a great show for America everyday. What are they so mad about?"

I'll tell you what we're mad about. **Why do we only have 30 affiliates?** This *must* be your fault. Did you do something to piss off all the program directors? It's true; you **DO** have great ratings pretty much EVERYWHERE your show is on. You **DO** work hard to customize the show for other markets. You even changed your clock so that stations could play up to **FOUR SONGS PER HOUR** if they want to. But that's the thing. Since you've done all that and Kidd Kraddick in the Morning still has fewer affiliates than Paris Hilton has sex-tapes, you *must* be doing something wrong.

We've done our part. Haven't we bought you the best awards? *Radio and Records Personality of the Year 2004, Radio Music Awards Best Morning Show, Billboard Personality of the Year*, even the treasured Marconi Award (and that wasn't cheap.) The least you could do is get us some affiliates. Do you realize that Bob and Tom have like 900 stations? I guess program directors *like* them. And don't even get me started on John Tesh.

I've talked to some of the people that run your show and I can't find the answer. Mark St. John of Zapoleon Media Strategies (consultant for KMXW) "Kidd and his team are a joy to work with. It feels like Kidd is one of the local staff -- he is always energetic and enthusiastic with helping us make the show sound local. They are always accommodating and are genuinely interested in helping make the station a success. The show itself is always fun, topical and relatable -- but you don't ever have to worry about potentially offensive content. For stations targeting females, the Kidd Kraddick show is a winner".

Mike Kaplan (PD-WKZN/New Orleans) says, "Kidd's one of the best...ever. Simply put, he knows how to make you feel good and part of his special community".

Kevin Campbell, Clear Channel (PD-WFME) in Baton Rouge says, "An important part of the success of Kidd Kraddick on WFME is the use of customized liners. It gives us an opportunity to marry Kidd to the station, and the station to Kidd. It's one of the most powerful tools we use".

If they're all saying great things about you and the show, why don't **YOU** have 900 affiliates? It's certainly not the price. Most stations could put the show on for less than their last morning show was paid, and they're all in jail now! It can't be the quality of the show...trade magazines have referred to it as the best female-targeted morning show in the country. So what's the problem?

And don't give me that "no marketing budget" excuse. Advertising is silly, we both know that. People find a good product, eventually. The listeners have found it in every city you're on. Why haven't the PD's? As I told you in our meeting on my plane, we simply don't have the money to spend on marketing your show. Why don't you get off your butt and do what the indies used to do back in my day? Give them drugs and prostitutes!

Bottom line is, you're not doing enough, Kidd. Okay, so you've just been added to San Antonio and Austin. That's good. But what good does it do to be top-ranked in Dallas, Baton Rouge, Panama City, Amarillo, Bowling Green, Lubbock, Biloxi, Tyler, and a bunch of others if we can't get enough affiliates to fill up a post-it note? In the words of John Kerry, "We can do better!"

Now get your ass in gear. And do something about your nose hair.

RE/wgh



For Affiliate Information Call
Amy Lowe
(972)432-0379
amyllowe@clearchannel.com



BUSINESS BRIEFS

Continued from Page 4

to pay to find out which stations drivers are listening to near their dealerships. The nation's capital marks MobilTrak's fifth location; it's already up and running in Los Angeles, Seattle, Charlotte and parts of New Jersey. The MobilTrak system monitors only FM listening in the immediate vicinity of its monitoring devices.

WW1 Names Hillman SVP/General Counsel

Westwood One has elevated David Hillman to Sr. VP/General Counsel, responsible for the day-to-day management and oversight of all legal affairs for the company. Hillman joined WW1 in 2000 as VP/Labor Relations/Assoc. General Counsel. He will continue to be based in New York and will report directly to WW1 President/CEO Shane Coppola.

XM

Continued from Page 4

their television sets when games are broadcast, compared to football fans, who are religiously glued to their couches on Sunday afternoons."

Goldwasser also believes baseball has a financial edge over football. "The fact that there are over 8.5 times more regular-season MLB games than regular-season NFL games results in significantly more advertising inventory," she said. "These advantages support the differences in license fees terrestrial radio stations pay for MLB and NFL team broadcast rights."

On Tuesday XM introduced the Delphi-built "MyFi," the first wearable, Walkman-style satellite radio receiver. In addition to live XM listening, the device features a memory that can store up to five hours of programming and that can be programmed to record specific shows even if the receiver is turned off.

For the suggested retail price of \$349.99, the MyFi kit includes the receiver, a rechargeable battery, home and car kits and a built-in antenna that replaces the usual external unit. The kit also includes headphones, a remote control and a carrying case.

Users can program up to 30 preset stations and can set up stock and sports tickers, and the MyFi has a built-in FM transmitter that can relay the XM signal through an FM radio for in-car or home-stereo listening.

XM President/CEO Hugh Panero said, "Consumers have been waiting for a wearable satellite radio that also works in the car and home. XM and Delphi are thrilled to make this product a reality in time for the upcoming holiday season."

The MyFi will hit major retailers' shelves in December, and singer Elton John will be featured in a national TV advertising campaign for the receiver.

TRANSACTIONS AT A GLANCE

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

Multistate Deal

- WMBP-FM/Belpre (Parkersburg-Marietta), OH and WVRP-FM/Ripley, WV \$700,000

State-By-State Transactions

- WWUS-FM/Big Pine Key and WCNK-FM/Key West, FL Undisclosed
- WCYN-AM/Cynthiana, KY \$122,000
- WSKV-FM/Stanton, KY \$650,000
- WHSB-FM/Alpena, WCLS-FM/Oscoda and WHAK-AM & WHAK-FM/Rogers City, MI \$1.35 million
- WSDS-AM/Salem Township (Ann Arbor), MI \$1.5 million
- KHBQ-FM/KalisPELL, MT \$95,000
- KAWL-AM & KTMX-FM/York, NE \$1 million
- KVLC-FM/Hatch, NM \$1.3 million
- WDLK-AM & WTSX-FM/Port Jervis, NY \$4 million
- WBKC-AM/Painesville, OH \$450,000
- WNNV-FM/San German, PR \$1 million
- WTMZ-AM/Dorchester, SC \$500,000
- KELO-AM, KWSN-AM, KELO-FM, KRRO-FM & KTWB-FM/Sioux Falls, SD \$28.5 million

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

DEAL OF THE WEEK

- **KNGY-FM/Alameda (San Francisco), CA**
PRICE: \$33.64 million
TERMS: Asset sale for cash
BUYER: Flying Bear Media, headed by Manager of LLC Joe Bayliss. Phone: 415-296-0375. It owns no other stations.
SELLER: 3 Point Media LLC, headed by Manager Bruce Buzil. Phone: 312-204-9900

2004 DEALS TO DATE

Dollars to Date:	\$1,688,643,505 (Last Year: \$2,324,227,266)
Dollars This Quarter:	\$205,732,022 (Last Year: \$847,001,455)
Stations Traded This Year:	721 (Last Year: 890)
Stations Traded This Quarter:	62 (Last Year: 300)

FCC ACTIONS

Viacom Loses Cross-Ownership Appeal

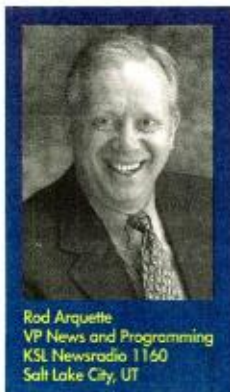
The Third Circuit Court of Appeals last week denied Viacom's petition asking that the stay on implementation of the FCC's new radio-TV cross-ownership rules be lifted. Industry watchers expected the denial, given that the court has remanded the FCC's numerical station-ownership limits for further review. Earlier this year the court granted an FCC motion seeking authority to enact its new Arbitron-based radio-market-definition rules.

Uniradio Fined For Mexican Broadcasts

The FCC last week fined Uniradio, owner of XEMO-AM/Tijuana, Baja California, Mexico, \$25,000 after the commission determined that XEMO was broadcasting at more than its approved 5kw power level from a new site the FCC had not been notified of. XEMO's broadcasts were creating interference problems for Salem's KRLA/Los Angeles. Uniradio explained that the Mexican government had authorized an upgrade to 20kw during the day and 10kw at night, but operation at those levels was not coordinated with the FCC's International Bureau.



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

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It's The Creative, Stupid!

The role of creative in making a station, and its advertisers, memorable

Radio broadcasters enjoy a good (and, usually, loud) discussion as much as anyone. Pick a radio topic — any topic — and you're likely to hear as many different viewpoints on it as there are people in the room.

Clear Channel's "Less Is More" initiative is one such flash point. In short, it's a mandate to reduce the number of commercial and promotional minutes per hour, with an associated emphasis on moving from 60-second spots to 30-second spots.

Is nonprogram clutter causing listener erosion? A new study by media research firm Coleman provides food for thought — and appears to be leaving a bad aftertaste. The study shows that listeners are not remembering radio's promotional advertising for itself as well as they did five years ago. In fact, recall of promotional marketing is down 9%.

Environment that surrounds them, is good for radio. But for many broadcasters, the challenge is knowing how and where to start focusing on quality, as opposed to quantity.



April Winchell

A study released in August by the Radio Ad Effectiveness Lab (www.radioadlab.org) — the RAELE is a joint effort of station operators and radio networks and organizations that support them, including Arbitron, Interop, Katz, the RAB and the Radio Marketing Bureau of Canada — concluded that radio ads can and should reach people at a personal and emotional level. Ads need to reach people individually, not just as part of "the public." Generic ads are anathema to radio effectiveness. Bottom line: They're a turnoff.

So off we go, in search of the key to developing radio ad campaigns that work for the client, the listener and the station.

Changing A Mind-Set

We all know that the more a spot can cut through, the more likely it is to get results. But taking the time to create a quality spot and give it the necessary care and feeding can be a tall order in a world where effectiveness is most often measured on a spreadsheet.

April Winchell sees this as one of the roots of the problem. Winchell has produced radio ads that have won the Radio Mercury Award, a Clio, a Golden Pencil and a Cannes award, to name a few. She tells R&R, "At its best, radio advertising can be theater, and at its worst, it's basically talking newspaper ads — just retail messages — and there's a lot of argument about whether that works or not."

Another creative genius who sometimes feels like he's spitting into the wind is Dick Orkin, co-founder of the Famous Radio Ranch, creator of the memorable Chickenman and Tooth Fairy radio serials and 2002 inductee into the NAB Radio Hall of Fame.

"Radio has been absolutely bound to the notion that it's selling a commodity, and that's why you get a laundry list of features on these spots," Orkin tells R&R. "But it isn't to sell a commodity, it's to get results. And that's the point of view we've always taken." Meaning AEs can't be order takers. They have to become marketing partners with their clients.

Orkin says the solution — as is so often the case — is to get back to basics. "Most clients really don't have an understanding of advertising generally and radio specifically," he says. "The first thing anyone who's working with clients needs to do is to introduce them to how advertis-

dium," he says. "Secondly, we'll be guiding by example — making radio spec ads that use the medium to its full potential."

Orkin is one of the experts Cook will be using to help in the training. Orkin says, "I'm absolutely convinced that if they can break away from just doing spots reading a laundry list, as they did 25 or 30 years ago, and sell results instead of a commodity, they can help radio advance from a repetitive sound that bores the hell out of people who can't tell one spot from another — and leads to a loss of clients and listenership as well."

Spot Length Matters

But there's another issue that has Orkin and Winchell concerned: the new movement toward shorter spots. Can you create and tell as good a story in 30 seconds as you can in 60?

Orkin believes the key will be convincing clients to focus on only one message per 30-second spot. But in Winchell's view, the move to 30s is simply going in the wrong direction. She says, "It's hard even in a 60 to get the client to really focus on what it is they want the listener to hear. When they've got less time, they may feel compelled to double up on the message, thinking it will add seconds for cramming in information. But it risks becoming a tune-out."

Orkin says this is where training will have to take hold. "I think clients come up with more ideas sometimes than AEs are willing to take the time to listen to," he says. "AEs have been trained with a set of words that talk about station ranking and audience. That can put off a client. AEs should listen to their clients talk about their own personal relationship to the product or service." Orkin says it's during the listening process that you most often find that magic moment that makes a spot compelling and successful.

So give yourself a goal — one that sounds easy on the surface, but may take some extra work. Winchell says it best: "If you can get a listener to remember one thing in a spot, you've done a lot."

Coleman fears that ongoing pressure to achieve budgets, especially if there's no change in the softness of the advertising market, will result in many managers continuing to do what's expedient, even at the risk of sacrificing quality.

Ultimately, the issue is bigger than ads, generic or otherwise. Former Infinity and CBS Radio President Dan Mason, who now consults a

number of broadcasters and serves on several broadcast-related boards of directors, insists that good talent is what keeps listeners tuned in.

"At its best, radio advertising can be theater, and at its worst, it's basically talking newspaper ads — just retail messages — and there's a lot of argument about whether that works or not."

April Winchell

He says, "When you get into a spotload discussion, you are talking about 'generic radio,' and, sadly, a good number of stations in each market have fallen into the generic category, void of some uniqueness that really makes people want to listen."

Mason believes the time has come to redirect the investment community's focus. He says, "If they believe it's about spotloads, they will miss the true essence of how unique programming wins."

And unique commercials win too. Orkin wins awards because his approach is to create engaging spots. He explains, "Most good advertising has a story, a narrative style to it, which is useful for all ages of listener and helps dramatize the client's unique selling propositions." Orkin says a "story spot" distinguishes the product and service in a very personal way, adding, "Radio is just terrific at intimacy and emotion."

Winchell sees an even larger benefit to putting in the time and creativity to make a memorable spot. "Whatever opinion you form about the advertising is generally the same opinion you form about the advertiser," she says.

If, as one bright individual once said, the purpose of a radio station is to serve as a vehicle for communicating advertising messages, let's keep the focus where it can really make an impact.

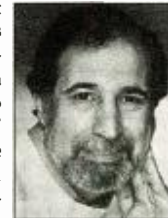
RadioAd Effectiveness Lab

ing works, and then, if they're selling radio, to the strengths of radio as opposed to other media, and then the approach they need to take." What Orkin says sellers shouldn't be doing is focusing on cost per point and Arbitron rankings.

Winchell, who runs the creative agency Radio Savant Productions, observes, "The creative is almost never a part of the sell process. It's always handed off to someone who either doesn't understand the work, doesn't know how to sell the work or has limited information to make it work." By the time the creative goes through all the layers of station personnel who want or need to put their stamp on it, the message can get lost.

As a corollary to the "Less Is More" mandate, Clear Channel Radio President John Hogan recently announced the creation of a new division whose mission will be to change the way radio ads sound and are used. Jim Cook was named to head up the Creative Resource Group. Cook tells R&R his team's goal is to address the same concerns Winchell and Orkin are voicing, using a two-pronged approach.

"First is training and equipping our local sales and creative staffs with direction and usable materials that exemplify better use of our me-



Dick Orkin

"I think clients come up with more ideas sometimes than AEs are willing to take the time to listen to."

Dick Orkin

Coleman President Jon Coleman tells R&R that this should be a warning sign to managers. In light of concerns over clutter and increased competition from other media, he says, "a decline in the recall of station marketing efforts makes a difficult situation even worse."

Quality Vs. Quantity

Intellectually, everyone can support the notion that improving the quality of commercials, or the envi-



BRIDA CONNOLLY
bconnolly@radioandrecords.com

Music Rental Lives!

Virgin ventures into subscription digital music

Last month the flashy and ubiquitous Virgin — among whose U.S. and U.K. offerings are record stores, webcasts, mobile phones, an airline, soft drinks, health clubs, hotels, bridal shops and, in the works, space flight — dressed MusicNet in a top hat and tails and tap danced into digital music sales with an open beta of a service called Virgin Digital, including a brand-new subscription package, tethered downloads and all.

When digital music first got legal, the subscription model was the only way to go. Ancestral service eMusic has always been for subscribers only, and the original label-backed press-play (now the innards of the legal Napster) and MusicNet (now white-labeling for other services) were subscription-only when they launched at the end of 2001.

But in April 2003 Apple strolled into the market with an iPod in its pocket and no need to make money off downloads and launched the iTunes Music Store, no monthly fee required. Since then Wal-Mart, BuyMusic, PassAlong and dozens of others have adopted the same approach, selling songs a la carte to anybody with a credit card. Hybrids like Napster and Circuit City's MusicNow have membership options but emphasize their buck-a-track menus.

But Virgin figures there's a market out there for music rental — for \$7.99 a month, \$2 less than anybody else is charging — and has debuted the first new subscription service to hit the market in more than a year.

A Handsome Package

Virgin Digital is offering a free two-week trial membership at the moment, and signup is simple enough, though slow — patience is required. Once I'd succeeded in signing up and logging in, the system wouldn't believe I really had an account and kept sending me back to the membership offer. Closing and relaunching cleared that up, and I was able to begin exploring for real.

The player is handsome, with a nice gray metallic interface that hardly looks like iTunes at all. It includes a "Media Bar" with buttons for an a la carte store, the Digital Music Club membership area, Radio Free Virgin, whose premium webcasts are part of the subscription package, and the user's personal playlists.

With an eye toward ease of use, the

player includes the working minimum (or perhaps not even that) of buttons and menus. Many functions are context-sensitive, with background colors to tell you where you are — red for the store, blue for the Digital Music Club and green for Radio Free Virgin.

The search function is critical in these sorts of services, and it's still a bit eccentric at Virgin Digital. In a conventional pulldown menu, you highlight an option, then click to choose it. But there's no highlighting in Virgin Digital's search pulldown — rather, as the mouse pointer goes down the list, the options roll by in a little oval above. This seems like being different for its own sake and makes it way too easy to change search options accidentally.

The search options are artist, album, song, a search all function and the mysterious "Works," which looks like it might be the equivalent of other services' "Writer" category but isn't. And there's no online help to find out. One of the things Virgin is particularly proud of is its "Ask the Expert" button, which routes questions to, as Virgin says, a "real live person."

I asked the button what "Works" means and got this quick reply: "The 'Works' feature on the search options is mainly focused on classical selections. For example, search for 'Mozart' under 'Works' and Violin Concerto in D major ('Adelaide,' in the style of Mozart) comes up." Seems of limited usefulness, but OK.

3D Browsing

Search results appear as a list with direct hits at the top, and even a 100% match requires a second click to see. Searches without results get suggestions — spelling-based rather than taste-matched — or the message "We looked but we couldn't find anything. Sorry."

Within the search results, clicking on an artist's name brings up a pic and

a list of albums, along with, often, recent singles listed as albums — a bit of minor confusion that happens on many services. It takes a click on a separate tab to see the tracks, and two more clicks to get the track list, which defaults to order by album, into right-side-up alphabetical order.

It can take quite a while for a long list to load, and scrolling is bumpy, with an odd delay between mouse movement and the scroll bar's re-

Virgin has dressed MusicNet in a top hat and tails and tap danced into digital music sales with an open beta of a service called Virgin Digital.

sponse. Mouse-wheel scrolling moves the list one track at a time, which kind of defeats the purpose of mouse-wheeling, and scrolling from the keyboard also has an odd delay.

But, in one handy feature, searches carry over from one section to another. If you search for, say, "Psychedelic Furs" in the store, then switch to the membership section, the background changes from red to blue while the track option changes from "Buy" to "Download." Double-clicks on song titles are also context-sensitive; in the store, a click loads up a 30-second sample, while in the membership area, it starts an on-demand stream.

Searches also start up what Virgin Digital is calling "3D Browsing," and this is where some taste-matching kicks in. A search on Usher brings up the artist's available material, plus, under a "Related Artists" tab, what the service perceives to be similar artists, including Mary J. Blige, Toni Braxton, En Vogue, TLC and (a guy at last!) Tyrese. "Formal connections" seems to refer to producers, and there are links to Babyface, Jermaine Dupri and Puff Daddy.

But the real "3D" experience is under the "Biography" tab, where any

artists and producers mentioned who have work available on the service get links. (Usually — duet partner Monica gets a link in Usher's bio, but "Yeah!" guest rapper Ludacris doesn't.) This feature works particularly well with bands and older acts. The Deep Purple bio tab, for example, leads to a number of interesting and relevant links.

Personal Playlists

The playlist function works fine, though it's not as flexible as similar functions on some other services. Lists can be created by dragging and dropping into an existing or new list, with the defaults automatically naming a new list after the album the song appears on. Tracks can also be appended to existing playlists with a right-click.

The "My Collection" section lets users index everything the player can handle, including ripped files in compatible formats, purchased tracks, Virgin tethered downloads and even saved streams. Tracks and streams can be dragged and dropped into playlists in any combination. It's straightforward and easy to use, but this area is walled off from the rest of the service, and search results don't carry over to the other sections. Also, the browser-style forward and back buttons don't work in this part of the player.

Once a playlist is created, a click starts it playing, with tracks appearing in a queue on the right of the screen. A little blue window that Virgin calls the "digital tone arm" appears over the song currently playing and can be moved from track to track like the tone arm on a record player. It's not a huge innovation, but it does look pretty cool. The three-button controls — start, stop and pause on one button, skip forward and skip back — are at the top of the player, a bit too far away from the queue to be ideal.

A "Settings" button on the Virgin Digital player promises to let you "make the player work the way you want it to," including choosing reminders and "Are you sure?" prompts for buying tracks (for the sake of new users, this really ought to default on), deletions and auto log-in. This being Virgin, there are other options as well, including "Prompt when the cat needs to be fed."

There are no skins for the player as yet, and a slider that changed the player's color over a small range of hues stopped working a few days into my test drive. CD encoding and burning options are under "Settings," too, as are check boxes to change the list-naming conventions in the playlist section. Account and billing info are also here, though it's more usual for services to provide single-click access for these functions.

Those Tethered Downloads

The FAQ for Virgin Digital says, "Think of us as a music rental service." Embracing the "rental" label is a little different, but Virgin — which includes "We love you" in its copyright notice — likes to be different.

A library of a million or so tracks that can be switched out at will may be tempting enough to make the subscription digital-music model attractive at last.

And tethered downloads do have their defenders; if consumers understand what they're getting, they're not a bad deal.

But, really, why is Virgin getting into the music-rental biz at this late date? The answer to that came two weeks after Virgin Digital launched, with the announcement that Virgin Electronics will soon debut its first hard-drive-based portable player, a five-gigabyte, \$250 machine that weighs just 3 ounces.

Virgin is taking direct aim at the iPod Mini with this player, which will also include an FM radio, something no Apple player has yet offered. The new player can handle music bought from Virgin Digital (naturally), Real Networks and Musicmatch and will join the "Plays for Sure" compatibility program whenever that becomes a reality.

But — and here's where the iPod-killer fantasy breaks down a little — it's not pretty. The Virgin player is yet another little gray box (what is it with digital-player designers and gray?) with a bitty screen and rounded corners that jazz it up just a little. Looks are not going to be a big selling point here. But what may be is the fact that this player will support Janus.

Janus is the Microsoft technology that untethers tethered downloads, making them portable on a compatible player as long as the player is synced up with the home machine once a month. And there's no sign, even by way of the ever-churning Apple fans' rumor mill, that Apple has anything equivalent in the works.

Though some online help would be nice, Virgin Digital is a perfectly good service as it stands, and once it's out of beta and the bumps are smoothed out, it'll be even better. Meanwhile, the \$2-a-month price break may bring in some of the younger users who are the focus of the Virgin brand. And a library of a million or so tracks that can be switched out at will — that may be tempting enough to make the subscription digital-music model attractive at last.

WGBT/Greensboro Taps Davis As PD

Clear Channel's CHR/Rhythmic WGBT (94.5 The Beat)/Greensboro has appointed Zac Davis PD. Davis comes from sister WBVD/Melbourne and replaces Chris Rollins, who becomes Imaging Director for the entire Clear Channel/Greensboro cluster.

"I had serious doubts Zac was the guy when he showed up wearing a tie," said WGBT OM Tim Satterfield. "But I figured if he would go that far just to suck up, it's hard to tell what he'll do to make The Beat a winner."

Prior to working at WBVD Davis was Asst. PD/MD at KUUU/Salt Lake City and worked at KQKS/Denver. "I'm really looking forward to joining the team in Greensboro," he said. "The growth potential for The Beat exceeds that of any other station in the market. There is a fantastic support staff, and I can't wait to work with the team on The Beat to take it to the next level."



SATELLITE OF LOVE While in the house at Sirius' national broadcast studios in New York last week, Trick Daddy (l) and Wyclef Jean happened to cross paths, then broke into their secret handshake, which was captured on film.

EXECUTIVE ACTION

Jones Joins KBQI & KSYU/Albuquerque As PD

WDDD-FM/Marion, IL PD/afternoon driver Tim Jones is transferring to Clear Channel sisters KBQI & KSYU/Albuquerque, where he'll be PD of the Country-Urban AC combo. He succeeds Steve Giutari, who left last month for the WYGY/Cincinnati PD post.

Jones told R&R, "This is the opportunity of a lifetime. I am very fortunate to have a chance to work and learn from the best in the biz inside this company. The team at Clear Channel/Albuquerque is amazing. The pieces are all in place to win, and win big, there. I can't wait to dive in and have some fun."

Before joining WDDD-FM 18 months ago Jones spent three years as PD of Country KEZS/Cape Girardeau, MO.

WPTI Goes Country; Killion New PD

Cox Radio flipped '80s WPTI/Louisville to Country on Oct. 21, segueing from Supertramp's "Goodbye Stranger" to Gretchen Wilson's "Here for the Party." PD Matt Killion comes over from Soft AC clustermate WVEZ and is also expected to handle programming for the cluster's Oldies WRKA.

Under the "New Country 103.9" flag, the station is playing 10,000 songs commercial-free while Killion searches for an airstaff. Musically, WPTI will be positioned young, without much gold. The station's website contains an identity statement that refers to older artists, saying, "We don't have anything against [them], but we just weren't around when they were making hits."

Miller

Continued from Page 3

experience in Michigan. We were impressed with Chip's track record in Memphis and with what he accomplished in Flint.

"Chip has kind of been observing the scene up here for a while. He was actually at our Hoedown event in mid-May, and I had a chance to spend some time with him there. So he was kind of watching WYCD, and when this became available in August, he was the second person to contact me."

Miller said, "I am very excited to return to Michigan and be a part of the great team at WYCD. I appreciate the faith that Steve Schram, Steve Rivers, Jeff Garrison and the entire Infinity management team have demonstrated in this process. Detroit, get ready for a re-energized WYCD."

In Memphis, meanwhile, the search is on for Miller's replacement. As of Nov. 15, current WGKX MD Trapper John Morris will step in as interim PD while Citadel/Memphis President/GM Tony Yoken looks to fill the empty chair.

Barnett

Continued from Page 1

Marketing. From 1999-2000 he served as Exec. VP/Worldwide Marketing for Epic and 550 Music and in 2000 was upped to his most recent post.

Before to his stint at Epic Barnett served as President of Hard to Handle Management, where his clientele included AC/DC, Cyndi Lauper and Foreigner. He also spent eight years as a partner in U.K. artist-management company Part Rock.

"It's a pleasure to announce this well-deserved promotion," said Jenner. "Steve's intense focus on A&R and artist development has resulted in a wide range of success stories, including recent breakthroughs such as Los Lonely Boys, Modest Mouse and Franz Ferdinand, and he has a great track record of creating and implementing innovative marketing and distribution deals that expand the reach of our artists. I know he'll

continue to be a major asset as we further build Epic's presence in a wide variety of genres."

Sony Music Label Group U.S. COO Michele Anthony said, "Steve's understanding of the creative process, dedication to helping his artists realize their goals, and skill in positioning his releases in the marketplace have helped to establish Epic as a powerhouse in this industry. He has the drive, vision and leadership skills necessary for success, and this expanded role will recognize and make even greater use of his many talents and abilities."

Mays

Continued from Page 1

May 1998 and was named to the President/COO role in 1993. Before joining Clear Channel he worked for St. Louis-based investment-banking firm Eppler, Guerin & Turner. He is the brother of Clear Channel Exec. VP/CFO Randall Mays.

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fn network
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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 Oct. 19, 2004 are listed below.



This week's Live365 is frozen.

Travis Storch • 866-365-HITS

Top Pop
 MARDON 5 She Will Be Loved
 AVRIL LAVIGNE My Happy Ending
 BLACK EYED PEAS Let's Get It Started
 KELLY CLARKSON Breakaway
 RYAN CABRERA On The Way Down

Top Christian
 KUTLESS Sea Of Faces
 SWITCHFOOT Dare You To Move
 DELIRIOUS? Rain Down
 MERCYME I Can Only Imagine
 STARFIELD Filled With Your Glory

Top Folk
 CATIE CURTIS It's The Way You Are
 JASON MRAZ You And I Both
 SARAH HARMER Pendulums
 DAR WILLIAMS Mercy Of The Fallen
 ANNIE LENNOX Into The West

Music CHOICE

30 million homes
 27,000 businesses

Available on digital cable and DirecTV
 Damon Williams • 646-459-3300

HIT LIST

Seth Neiman
 SHANIA TWAIN / MARK McGRATH Party For Two

R&B & HIP-HOP

Damon Williams
 BABY / LIL WAYNE Shine On
 CAM'RON / MONA LISA Girls
 GAME 1/50 CENT How We Do
 NIRI BEN-ARI / JOE BUDDEN You Can Get It

RAP

DJ Mecca
 OE LA SOUL Grind Date
 GAME 1/50 CENT How We Do
 JA RULE / FAT JOE New York
 LUOACRIS Get Back
 MDS DEF The Rape Over
 T.I. Bring 'Em Out

ROCK

Gary Susalis
 A PERFECT CIRCLE Passive
 MEMESIS 3 She Said
 SHADOWS FALL What Drives The Weak

ALTERNATIVE

Gary Susalis
 FAINT Desperate Guys
 MUSIC Breakin'
 NUMBER ONE FAN Don't Say Anything
 ONE TRUE THING Do You Remember
 STRUNG OUT Katatonia

TODAY'S COUNTRY

Liz Opoka
 PAT GREEN Don't Break My Heart Again
 TIM MCGRAW Back When
 OARRYL WORLEY Awful, Beautiful Life

ADULT ALTERNATIVE

Liz Opoka
 JAMIE CULLUM High And Dry
 HANOSOME BOY MODELING SCHOOL Breakdown
 LOW MILLIONS Hey Jane
 ANNA NALICK Breathe (2am)

AMERICANA

Liz Opoka
 NEKO CASE If I'm Gonna Sink (I Might As...)
 PAT GREEN Lucky Ones
 JOHN HIATT The Ballad Of Curtis Low
 ALISON KRAUSS & UNION STATION Restless

SIRIUS

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

Steve Blatter

The Pulse

Haneen Arafat
 LOS LONELY BOYS More Than Love

Sirius Hits 1

Kid Kelly
 B.A.N.A. Sweet Home Alabama
 U2 Vertigo

Hot Jamz

Geronimo
 CIARA / MISSY ELLIOTT 1, 2 Step
 KEYSHIA COLE I Changed My Mind
 NELLY / TIM MCGRAW Over & Over
 DIPLOMATS Santana
 EMINEM 1/DR. DRE & 50 CENT Encore

New Country

AI Skop
 TRACY BYRD Revenge Of A Middle-Aged Woman
 GRETCHEN WILSON When I Think About Cheatin'



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

DMX Hospitality

Joel Oltyan
 The hottest tracks at DMX Hospitality, which includes restaurants, bars, hotels and cruise ships, targeted at 25-54 adults.
 ELEFANT Miskit
 LOW MILLIONS Eleanor
 GOOD GOD DOLLS Give A Little Bit
 BUTTERFLY BOUCHER I Can't Make Me
 TRAVIS Walking In The Sun
 ELVIS COSTELLO Monkey To Man
 LE TIGRE TKO
 DM Deeper State Of Mind
 MARC BROUSSARD Where You Are

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

CHR/POP

Jack Patterson
 VELVET REVOLVER Fall To Pieces
 N.D.R.E.... Oye Mi Canto

HOT JAMZ

Mark "In The Dark" Shands
 QUERILLA BLACK You're The One
 N.D.R.E.... Oye Mi Canto
 ASHANTI Only U
 SOUL CONTROL Chocolate

URBAN

Jack Patterson
 TOSHI Breaking Through
 ASHANTI Only U

ALTERNATIVE

Dave Sloan
 COHEED & CAMBRIA Blood Red Summer
 LOSTPROPHETS I Don't Know



This week's Movie Tunes is frozen.

WEST

1. HILARY DUFF Fly
 2. BROOKE HOGAN Everything To Me
 3. JESSE McCARTNEY Beautiful Soul
 4. COLLECTIVE SOUL Counting The Days
 5. RAVEN Backflip

MIDWEST

1. HILARY DUFF Fly
 2. BROOKE HOGAN Everything To Me
 3. JESSE McCARTNEY Beautiful Soul
 4. RAVEN Backflip
 5. CAKE No Phone

DANCE

Randy Schlager
 0-ZONE Despre Time
 AWA DRYTON Again (Chris "The Greek" Panaghi/Radio Mix)
 FLASH BROTHERS Amen (Don't Be Afraid)
 JILL SCOTT Golden (Wookie Remix)
 THE /MARIJA NESKOVSKI REPLACEMENT Fairytale...
 DAVID /ALEA LORIHEN MDRALES How Would U Feel
 SCISSOR SISTERS Mary (Junkie XL Mix)
 ULTRABEAT Pretty Green Eyes (CJ Stone Radio Edit)
 ROBBIE WILLIAMS Radio (Maloney Mix)
 WHIGFIELD Was A Time (Gambafreaks Main Radio)
 RACHEL PANAY Back To Love (JH Filter Mix)
 AARON /LUVLI SMITH Dancin' (JJ Flores...)
 RIMINI PROJECT A Day In The Sun (Radio Edit)
 MADISON PARK Ocean Drive (Lenny B's Radio Edit)
 SAFRI DUO Rise
 KORN Word Up (Dr. Octavo Metatron Club Mix)
 RACHEL STEVENS More More More (Sky's The Limit...)

ADULT CONTEMPORARY

Jason Shift
 AVRIL LAVIGNE Nobody's Home
 BUTTERFLY BOUCHER I Can't Make Me

INTERNATIONAL HITS

Mark "In The Dark" Shands
 RACHEL STEVENS More More More
 CHRISTINA MILIAM Whatever U Want
 DIDD Sand In My Shoes

COUNTRY

Leanne Flask
 HANK WILLIAMS JR., Devil In The Bottle
 JAMIE O'NEAL Trying To Find Atlantis
 JOE NICHOLS What's A Guy Gotta Do
 KEITH URBAN You're My Better Half
 ALAN JACKSON Monday Morning Church
 GRETCHEN WILSON When I Think About Cheatin'

RHYTHMIC DANCE

Danielle Ruysschaert
 FRANKIE J Don't Wanna Try (A B Rich Mix)
 U2 Beautiful Day (Quincey and Sonance Mix)
 U2 Vertigo (Jacknife Lee Mix)
 EMMA BURTON Free Me (Full Intention Mix)
 ASHLEE SIMPSON Pieces Of Me (David Garcia Mix)
 MARIO Let Me Love You

RAP/HIP-HOP

Mark "In The Dark" Shands
 EMINEM Mosh
 EMINEM Encore
 QUERILLA BLACK You're The One
 SHAWNNA Shake Dat Sh...
 JUVENILE /WACKO & SKIP Nolia Clap

SOUTHWEST

1. HILARY DUFF Fly
 2. BROOKE HOGAN Everything To Me
 3. CAKE No Phone
 4. JESSE McCARTNEY Beautiful Soul
 5. RAVEN Backflip

NORTHEAST

1. HILARY DUFF Fly
 2. BROOKE HOGAN Everything To Me
 3. REGIS PHILBIN I Had To Be You
 4. RAVEN Backflip
 5. JESSE McCARTNEY Beautiful Soul

SOUTHEAST

1. HILARY DUFF Fly
 2. BLAKE SHELTON Some Beach
 3. RAVEN Backflip
 4. BROOKE HOGAN Everything To Me
 5. REGIS PHILBIN I Had To Be You

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Robert Benjamin
 MUSIC Breakin'

Fresh 100

Mark Hamilton
 AVRIL LAVIGNE Nobody's Home
 VELVET REVOLVER Fall To Pieces

Top Jams

Davey D
 GAME 1/50 CENT How We Do
 JACKI-D Pretty

Smooth Jazz

Stan Dunn
 DAVE KOZ Let It Free
 EUGE GROOVE XXL
 RAY CHARLES /DIANA KRALL You Don't Know Me
 QUEEN LATIFAH California Dreamin'



Phil Hall • 972-991-9200

Tom Joyner Morning Show

Vern Catron
 GERALD LEVERT One Million Times

Country Coast To Coast

Dave Nicholson
 KEITH URBAN You're My Better Half

Real Country

Richard Lee
 RANDY TRAVIS Four Walls

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Contemporary

Rick Brady
 KELLY CLARKSON Breakaway

U.S. Country

Penny Mitchell
 JOSH GRACIN Nothin' To Lose

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
 GRETCHEN WILSON When I Think About Cheatin'
 HOMETOWN NEWS If I Could
 PAT GREEN Don't Break My Heart Again
 LELAND MARTIN Our American Heroes



Charlie Cook • 661-294-9000

Soft AC

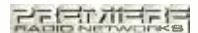
Andy Fuller
 KATRINA CARLSON Drive
 MICHAEL McDONALD Reach Out, I'll Be There

Bright AC

Jim Hays
 HOOBASTANK Disappear

Mainstream Country

David Felker
 BIG & RICH Holy Water
 JOSH GRACIN Nothin' To Lose
Hot Country
 Jim Hays
 GRETCHEN WILSON When I Think About Cheatin'
Young & Verna
 David Felker
 KEITH URBAN You're My Better Half



After Midnight

Sam Thompson
 ALAN JACKSON Monday Morning Church
 BIG & RICH Holy Water



Country Today

John Glenn
 JOSH GRACIN Nothing To Lose
 TRACY BYRD Revenge Of A Middle Aged Woman

AC Active

Dave Hunter
 CALLING ANYTHING
 LOS LONELY BOYS More Than Love

Alternative Now!

Chris Reeves • 402-952-7600
 LOSTPROPHETS I Don't Know
 HEAD AUTOMATICA Beating Heart Baby
 HOOBASTANK Disappear
 RAZORLIGHT Golden Touch



Jay Frank • 310-526-4247

Audio

MDOEST MDUSE Ocean Breathes Salty
 TRICK DADDY Let's Go

Video

ALICIA KEYS Karma
 JADA PISSES /MARIHA CAREY U Make Me Wanna
 LL COOL J Hush
 LLOYD BANKS Karma
 OUTKAST /P. LABELLE & LIL JON Ghetto Musick
 REBA MCKENTIRE He Gets That From Me
 XZIBIT Hey Now (Mean Muggin')

« musicsnippet.com »

Tony Lamptey • 866-552-9118

Hip-Hop

KANYE WEST The New Workout Plan
 R. KELLY & JAY-Z Big Chips
 NAS Bridging The Gap



Artist/Title	Total Plays
RAVEN SYMONÉ Backflip	79
JOJO Baby It's You	76
KELLY CLARKSON Breakaway	73
BLACK EYED PEAS Let's Get It Started	73
JOJO Leave (Get Out)	73
JESSE McCARTNEY Good Life	72
HILARY DUFF Come Clean	71
ASHLEE SIMPSON Pieces Of Me	69
HILARY DUFF Why Not	61
HILARY DUFF Fly	39
BOWLING FOR SOUP 1985	38
AVRIL LAVIGNE My Happy Ending	33
ASHLEE SIMPSON Shadow	31
JESSE McCARTNEY Beautiful Soul	29
YELLOWCARD Ocean Avenue	29
SKYE SWEETNAM Tangled Up In Me	26
AVRIL LAVIGNE Sk8er Boi	26
DIRTY VEGAS Days Go By	25
LILLIX What I Like About You	24
VANESSA CARLTON A Thousand Miles	24



Playlist for the week of Oct. 18-24.

72 million households

Plays

EMINEM Just Lose It	30
USHER /ALICIA KEYS My Boo	25
SNOOP DOGG /PHARRELL Drop It Like It's Hot	23
LINDSAY LOHAN Rumors	20
NELLY /C. AGUILERA Tr Ya Head Back	19
GOOD CHARLOTTE Predictable	18
GREEN DAY American Idiot	18
SIMPLE PLAN Welcome To My Life	16
BRITNEY SPEARS My Prerogative	15
KANYE WEST The New Workout Plan	14
GWEN STEFANI What You Waiting For?	13
JIMMY EAT WORLD Pain	9
JOJO Baby It's You	9
SECRET MACHINES Nowhere Again	8
INTERPOL Slow Hands	8
TALIB KWELI /MARY J. BLIGE I Try	7
JA RULE /ASHANTI & R. KELLY Wonderful	7
USHER Bad Girl	7
KZIBIT Hey Now (Mean Muggin')	7
JOHN LEGEND Used To Love You	6

Video playlist for the week of Oct. 18-24.

David Cohn
General Manager

2

EMINEM Just Lose It	34
USHER /ALICIA KEYS My Boo	28
FABOLOUS Breathe	27
SNOOP DOGG /PHARRELL Drop It Like It's Hot	26
KANYE WEST The New Workout Plan	26
JUVENILE /WACKO & SKIP Nolia Clap	24
LIL WAYNE Go DJ	24
LL COOL J Hush	24
LIL JON & THE EASTSIDE BOYZ What U Gon' Do	22
GREEN DAY American Idiot	21
GOOD CHARLOTTE Predictable	20
JIMMY EAT WORLD Pain	18
KORN Word Up	18
YELLOWCARD Only One	18
SUM 41 We're All To Blame	18
MY CHEMICAL ROMANCE I'm Not Okay...	18
CHEVELLE Vitamin R (Leading Us Along)	17
ROOTS Star/Pointro	16
USED Take It Away	16
SECRET MACHINES Nowhere Again	15

Video playlist for the week of Oct. 18-24.

75 million households

Rick Krim
Exec. VP

ADDS

U2 Vertigo
BEASTIE BOYS Right Right Now Now
JOHN MELLENCAMP Walk Tall

VELVET REVOLVER Fall To Pieces
EMINEM Just Lose It
MAROON 5 She Will Be Loved
USHER /ALICIA KEYS My Boo
GREEN DAY American Idiot
KEANE Somewhere Only We Know
SWITCHFOOT Dare You To Move
GWEN STEFANI What You Waiting For?
U2 Vertigo
BEASTIE BOYS Right Right Now Now
BOWLING FOR SOUP 1985
GAVIN DEGRAW I Don't Want To Be
DURAN DURAN (Reach Up For The) Sunrise
KILLERS Somebody Told Me
SARAH McLACHLAN World On Fire
JOHN MELLENCAMP Walk Tall
SEETHR /AMY LEE Broken
JOSS STONE You Had Me
CROSSFADE Cold
DOWNAS Fall Behind Me
KORN Word Up

Video playlist for the week of Oct. 11-18.

Lori Parkerson
202-380-4425

20 on 20 (XM 20)
Michelle Boros

SHIFFY Turning Me On
MASE Breathe, Stretch, Shake
GREEN DAY American Idiot

BPM (XM 81)

D. MINOGUE VS. FLOWER POWER You Won't Forget...
DURAN DURAN (Reach Up For The) Sunrise
SYLVER Love Is An Angel
DOLCE Feels Good
HOLLY JAMES Touch It

U-POP (XM 29)
Zach Overking

GREEN DAY Boulevard Of Broken Dreams
MAGIC STREET PREACHERS The Love Of Richard Nixon
LUCIE SILVAS What You're Made Of
ROOSTER Come Get Some
FAULTLINE /FLAMING LIPS The Coolest Gray Sunshine
CLIFF RICHARDS Somethin' Is Goin' On

THE LOFT (XM50)
Mike Marrone

BOB DYLAN Muteair
EARLIMART The Hidden Track
EARLIMART First Instant Last Report
ELLIOTT SMITH Memory Lane
ELLIOTT SMITH A Fond Farewell
ELLIOTT SMITH Twilight
ELLIOTT SMITH Pretty (Ugly Before)
ELLIOTT SMITH Let's Get Lost
LOWEN & NAVARRO Raining In My Eyes
LOWEN & NAVARRO The Opposite of Everything
LOWEN & NAVARRO If You Loved Me Like That
MARK KNOPFLER 5:15am
MARK KNOPFLER Sucker Row
MARK KNOPFLER The Trawlerman's Song
NICK CAVE & THE BAD SEEDS Nature Boy
NICK CAVE & THE BAD SEEDS Messiah Ward
NICK CAVE & THE BAD SEEDS Carry Me
NICK CAVE & THE BAD SEEDS There She Goes, My...
NICK CAVE & THE BAD SEEDS Breathless
RY COODER & DAVID LINDLEY Monday Wash Donkey Runse
WALLFLOWERS Lawyers, Guns & Money

RAW (XM66)
Leo G

SILKX THE SHOCKER Be There
B.G. Don't Talk To Me
NAS Bridging The Gap

WATERCOLORS (XM71)
Trinity

POSITIVE FLOW The City Streets
QUEEN LATIFAH California Dreamin'

X COUNTRY (XM12)
Jessie Scott

LEGENDARY SHACK SHAKERS County Of Graves
MAGEE PAYNE Never Gonna Breathe
TOM GILLAM Take It Easy
DAN ISRAEL Somebody Better
RDD PICOTT Karosene
STEVE TENPENNY BAND Texas Girl

XM CAFÉ (XM45)
Bill Evans

TRASHCAN SINATRAS Weightlifting
CITIZEN COPE The Clarence Greenwood Recordings
SLANG More Talk About Tonight

XMLM (XM42)
Ward Cleaver

DIECAST Tearing Down Your Blue Sneaks
IMPIOUS Hallelujah

CMT

COUNTRY MUSIC TELEVISION

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

ADDS

CROSS CANADIAN RAGWEED Alabama
PAT GREEN Don't Break My Heart Again
LORETTA LYNN /JACK WHITE Portland, Oregon
TIFT MERRITT Good Hearted Man
GRETCHER WILSON When I Think About Cheatin'

TOP 20

	Plays	TW	LW
TOBY KEITH Stays In Mexico	33	30	
RASCAL FLATTS My Worst Fear	33	29	
KEITH URBAN Days Go By	33	29	
BROOKS & DUNN That's What It's All About	33	28	
B. PAISLEY /A. KRAUSS Whiskey Lullaby	33	28	
DIERKS BENTLEY How Am I Doin'	33	26	
BLAKE SHELTON Some Beach	34	24	
S. TWAIN /B. CURRINGTON Party For Two	32	34	
GRETCHER WILSON Here For The Party	32	27	
LONESTAR Mr. Mom	32	24	
SARA EVANS Suds In The Bucket	30	24	
KATRINA ELAM No End In Sight	30	22	
ALAN JACKSON Too Much Of A Good Thing	29	30	
REBA McENTIRE He Gets That From Me	28	16	
T. TRITT /J. MELLENCAMP What Say You	27	14	
H. WILLIAMS JR. /G. WILSON Outlaw...	26	25	
JULIE ROBERTS The Chance	23	26	
MONTGOMERY GENTRY You Do Your Thing	19	13	
TRICK DADDY The Bride	18	17	
LOS LONELY BOYS Heaven	17	15	

Airplay as monitored by Mediabase 24/7 between Oct. 18-24.



Jim Murphy, VP/Programming
28.5 million households

ADDS

PAT GREEN Don't Break My Heart Again
HOMETOWN NEWS If I Could
LELAND MARTIN Our American Heroes
GRETCHER WILSON When I Think About Cheatin'

TOP 20

	Plays	TW	LW
S. TWAIN /B. CURRINGTON Party For Two	32	34	
BLAKE SHELTON Some Beach	34	24	
KEITH URBAN Days Go By	33	29	
TOBY KEITH Stays In Mexico	33	28	
SHEDDAYS Come Home Soon	33	26	
TRICK DADDY The Bride	33	26	
SARA EVANS Suds In The Bucket	30	24	
TRACE ADKINS Fough & Ready	30	22	
LONESTAR Mr. Mom	32	24	
RASCAL FLATTS Feels Like Today	30	22	
GEORGE CANYON I'll Never Do Better Than You	30	22	
DIERKS BENTLEY "How Am I Doin"	33	26	
BROOKS & DUNN That's What It's All About	33	28	
REBA McENTIRE He Gets That From Me	28	16	
KATRINA ELAM No End In Sight	30	22	
LEANAN RIMES Nothin' Bout Love Makes Sense	30	22	
MONTGOMERY GENTRY You Do Your Thing	19	13	
T. TRITT /J. MELLENCAMP What Say You	27	14	
PHIL VASSAR TH Take That As A Yes	27	14	
PAUL BRANDT Convey	27	14	

Information current as of Oct. 29.

POLLSTAR
CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	PRINCE	\$1,560.8
2	DAVE MATTHEWS BAND	\$1,135.9
3	PHIL COLLINS	\$1,016.1
4	VAN HALEN	\$846.9
5	STING	\$837.7
6	METALLICA	\$799.9
7	OZZFEST 2004	\$780.5
8	USHER	\$738.0
9	KENNY CHESNEY	\$733.4
10	DEAN	\$726.6
11	TIM MCGRAW	\$691.5
12	ROD STEWART	\$614.2
13	CHER	\$605.7
14	RUSH	\$594.7
15	PROJECT REVOLUTION/LINKIN PARK	\$544.7

Among this week's new tours:

- BRET MICHAELS
- GEORGE JONES
- KEITH URBAN
- RIDDLIN' KIDS
- WAY OUT WEST

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

TELEVISION

Friday, 10/29

- Anita Baker, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Auf Der Maur, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Lil Wayne, *The Late Late Show* (CBS, check local listings for time).
- Fat Joe and Dressy Bessy, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 10/30

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

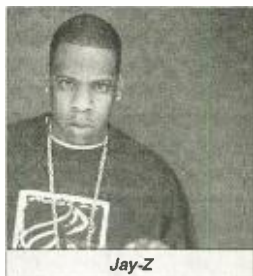
Monday, 11/1

- The Neville Brothers, *Jay Leno*.
- The Pussycat Dolls, *Jimmy Kimmel Live* (ABC, check local listings for time).

Wednesday, 11/3

- Jet, *Conan O'Brien*.
- Ruben Studdard, *Jay Leno*.
- Wyclef Jean, *Jimmy Kimmel*.

Thursday, 11/4



- Jay-Z, *Conan O'Brien*.

— Julie Gidlow

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, Oct. 26, 2004.

Top 10 Songs

- U2 Vertigo
- NELLY /TIM MCGRAW Over And Over
- EMINEM Just Lose It
- DESTINY'S CHILD Lose My Breath
- USHER /ALICIA KEYS My Boo
- SNOOP DOGG /P. WILLIAMS Drop It Like It's Hot
- TRICK DADDY Let's Go
- GWEN STEFANI What You Waiting For?
- SIMPLE PLAN Welcome To My Life
- KELLY CLARKSON Breakaway

Top 10 Albums

- ORIGINAL CAST *Team America ST*
- JIMMY EAT WORLD *Futures*
- GREEN DAY *American Idiot*
- ELLIOTT SMITH *From A Basement On The Hill*
- VARIOUS ARTISTS *Garden State ST*
- RAY CHARLES *Genius Loves Company*
- JOHN MELLENCAMP *Words & Music/Greatest Hits*
- ROD STEWART *Stardust: The Great American...*
- JAY-Z & R. KELLY *Unfinished Business*
- MOS DEF *The New Danger*



GRANDMA'S BACK Dr. Elmo, who did the classic "Grandma Got Run Over by a Reindeer," has returned with "Christmas All Across the U.S.A.," and he stopped by ABC Radio Networks to promote the single. Seen here are (l-r) Disney distributor Chris Paczkowski, Dr. Elmo and ABC Radio Networks Sr. Producer Rob Frankel.



20 Years Of 'Jimbo'

Jim Bohannon has been lighting up late-nights for two decades

This fall marks the 20th anniversary of the nightly *Jim Bohannon Show* and the Bohannon-hosted daily morning newsmagazine program, *America in the Morning*, on the Westwood One Radio Network.

Throughout his 20 years on the air at Westwood One, Bohannon has covered numerous major news events—from presidential summits and political conventions to natural disasters and national tragedies—from locations across the globe. With both programs now airing on 300-plus stations nationwide, Bohannon's voice is a familiar and comforting sound to his many regular late-night fans and to dial-twisting insomniacs from coast to coast.



Jim Bohannon

Inducted into the Radio Hall of Fame in 2003, the Washington, DC-based talk host and self-described "militant moderate" sat down with me recently to talk about the fascinating journey his 37-year broadcast career has taken him on so far.

R&R: OK, take a deep breath and tell us how it all started.

JB: I started on the radio when I was a sophomore in high school in Lebanon, MO. Quite frankly, I wanted to meet girls. I was sort of the

white Steve Urkel at Lebanon High School, and I figured that if I could get a job spinning records on the local radio station—all 250 watts of it—my stud quotient was bound to go way, way up.

I got my first job at KLWT—or, as we used to call it, "Keep listening, we're trying." I'll never forget the guy who was the GM there at the time—he was also the PD and the Sales Manager. He said to me, "Jim, we'd pay you what you're worth, but that's illegal,"

so I got paid a dollar an hour to spin country tunes, some jazz at night and a few rock 'n' roll records here and there. Ironically, I'm back on that station; they carry my network shows.

R&R: From that illustrious beginning, where did you go next?

JB: I went to Southwest Missouri State in Springfield, MO and got a job at KICK, a Rock station there. I was now up to around \$1.87 an hour, and the radio business was looking pretty good to me. One of

the other jocks on the air with me at that station was Les Garland, who went on to found MTV. And our morning news guy was Charles McCord, who, of course, went on to become the longtime newsmen on the *Imus in the Morning* show.

From there, Uncle Sam called, and I spent a year in Vietnam. After that the Army sent me back to Washington, DC. I'd done some news back in my Springfield days, at KWTO, so I took that experience and wound up working at WTOF, the News station here in DC. I also worked at WRC back when it was News.

Next I got offered a job with Mutual Broadcasting on a new O&O they had in Chicago, WCFL, where I spent three years. One night Larry King, who was on the Mutual Net-

"As Frank Sinatra sang, 'Regrets, I've had a few/But then again, too few to mention.'"



STRANGE BEDFELLOWS Doing whatever it is that three radio-industry heavies do while hanging around a New York City hotel lobby are (l-r) Clear Channel VP News/Talk/Sports programming Gabe Hobbs and Air America Radio host Al Franken and President Jon Sinton.

work, came to town and did his show live from the Hyatt hotel. I'd never heard his show, but he borrowed one of our engineers for his broadcast, and apparently the guy was nice enough to extol my talents to Larry during the breaks. That was in the spring of 1981.

R&R: How'd that first big break to fill in for Larry King come about?

JB: I got to fill in for Larry King because a mechanic left a wrench in a rocket at Cape Canaveral. What happened was, Larry's backup at the time was a guy by the name of Jim Slade, who was Mutual's, and then later ABC's, space correspondent. In November '81 Larry was away doing a speech and Jim was supposed to fill in for him.

But the day before that Jim was covering a launch at Cape Canaveral, and a mechanic left a wrench in the rocket—you can look it up—and Jim got stuck at the Cape. Mutual realized that they had nobody to fill in for Larry that night, and somebody apparently said, "Hey, what about that guy Bohannon in Chicago?" That's how I got to fill in

"I got to fill in for Larry King because a mechanic left a wrench in a rocket at Cape Canaveral."

for Larry King, which I then did for the next 11 years.

R&R: You say you'd never heard Larry's show until that night in Chicago. What did you think when you heard it?

JB: I thought it was fascinating. He got paid to talk to interesting people. He was getting paid to do what most of us do for free at a bar, and I thought that was really interesting.

Continued on Page 14

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20 Years Of 'Jimbo'

Continued from Page 13

I would watch him do his act, and I was really intrigued by it all. Just talking off the top of my head was something that really appealed to me, and once I saw Larry doing that on the radio, in retrospect, I'm surprised that I didn't actually ask for the chance to fill in for him right away. But I'm sure glad I got it.

R&R: When did you finally take over the overnight show as your own?

JB: In 1993, when Larry moved to a daytime radio show, they decided to put me into his old midnight-5:30am slot. I'd been filling in for Larry all those years, plus since 1984 I'd had my own Saturday-night show on the network, and I'd also been doing *America in the Morning*. Both of those shows just passed the 20-year mark, and I've hosted my regular nightly show since '93.

R&R: Do you recall how sitting in that chair with a nationwide microphone felt the first time?

JB: I must confess that I was very aware that there were a lot of people out there listening on a lot of radio stations and that there would be no second takes. I remember that the first person I interviewed was Pierre Salinger, who had written a book called *America Held Hostage*, about the Iranian hostage crisis. It didn't overwhelm me, but I confess that even though I have been pretty comfortable behind a microphone for most of my life, I was impressed. That first night was pretty daunting.

R&R: Compare that night with the first time you sat down and the chair was now Jim Bohannon's, not Larry King's.

JB: The first night that it was my show was a Friday night. I sat down, and the theme music from my Saturday-night show began to play. I remember thinking, "Wow, this is my show." But I was really aware that I still had to prove myself. Before, the standard was, "Are you

good enough to come off the bench?" Now it was, "Are you good enough to start?" The difference definitely occurred to me at that moment.

R&R: Were you always a big fan of radio?

"I am not happy, quite frankly, with the notion that seems to be pretty prevalent in our industry that, with regard to the whole argument over indecency, we're all in this together."

JB: I've always liked listening to the radio as long as I can remember. There was always something magical about it, and I was always intrigued by it. I very much remember the first time I walked into that radio station in my hometown and saw the DJ in the booth behind the glass and thought, "That looks pretty OK to me." I'd spent the previous summer stacking 100-pound sacks of sugar in a warehouse — also for a dollar an hour, I might add — and I figured lifting records looked like a much better idea.

R&R: Who were some of your early radio influences?

JB: Stan Freberg, without question. I was mesmerized by the creative

things he did. At night I'd listen to WLS/Chicago with Art Roberts and Ron Reilly; they were influences. I also used to tune in KAAY/Little Rock and KOMA/Oklahoma City. I'd also say that Paul Harvey was always an influence, as well as Charles Osgood after he came to national prominence.

R&R: What are some moments from past shows that stand out in your mind today?

JB: Oh, gee, there have been so many. I remember making Ted Kennedy really mad one night, but I can't remember why. I just remember him sitting there with his face getting redder by the minute over something I'd said, but to this day I honestly don't remember what it was.

I also remember the night I had civil-rights leader James Farmer on. When he walked into the studio I remember thinking how old he looked, but it turned out that his mind and voice were as sharp as ever, and he took us on a chillingly fascinating journey back to the time of apartheid America.

He talked about what it was like in 1950 to be a black man living in Baltimore with relatives in Birmingham and taking a trip to visit them. He told how they'd have to pack enough food in the car because you never knew if you'd find a restaurant that would serve you or a market where you could shop. They'd have to bring pillows and blankets because you never knew if you could find a hotel that would rent you a room.

It occurred to me that young whites — and, for that matter, young blacks — in America today knew nothing of that time. It's a story that was only known by an older generation of African Americans, and it was fascinating.

I remember the night Carol Channing came by right after a performance at the Kennedy Center and got her lipstick and stage makeup all

over my shirt when she hugged me. I kept that shirt for a long time before I finally had it cleaned. Then there was the night I had on two entertainers — who shall remain Bobby Vinton and Tony Orlando — who'd had just a little too much to drink before they came to the studio. They weren't exactly drunk, but they were pretty loose, I'll tell you that. It was a very funny show.

R&R: What's it been like living on the opposite side of the clock from the majority of people for all these years?

"I've always liked listening to the radio as long as I can remember. There was always something magical about it, and I was always intrigued by it."

JB: It's been great. No rush hour, no dress code and no bosses at the office when you get to work. My wife and I play tennis in the morning on a public court because they're all empty on weekday mornings. If I take an overseas trip, I have no jet lag. They're wonderful hours, and the only impact they've ever had on me is realizing how wonderful working these hours really is.

R&R: After being part of it for all these years, what do you think of the state of Talk radio today?

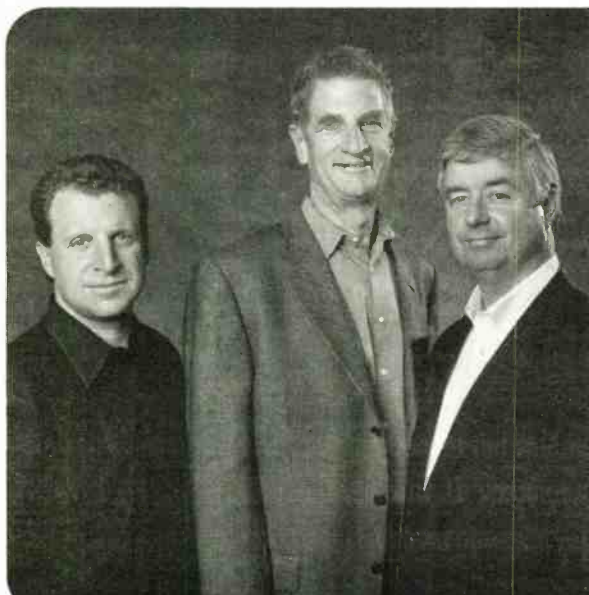
JB: I am not happy, quite frankly, with the notion that seems to be pretty prevalent in our industry that, with regard to the whole argument over indecency, we're all in this together. I have no problem defending the First Amendment. I'm the originator of National Freedom of Information Day, observed every year on March 16. That was my idea in 1979, and I'm proud of it. It will be on my epitaph.

But I have a difficult time trying to equate the kind of freedom of information that led to the tradition of reporting by people like Edward R. Murrow and others on information that is vital to an informed electorate in a free society with the idea of being free to have somebody go screw in St. Patrick's Cathedral.

I don't know if it's possible to separate the two, and I realize that many of my colleagues don't think so, but I believe we can. It bothers me when people do garbage on the air that is nothing more than pure pandering, then run and hide behind the First Amendment, leaving the rest of us obliged to defend it. I find that distasteful, but I guess in the practical world it's difficult to separate the wheat from the chaff.

I also think that much of Talk radio today has become pretty contentious. I don't enjoy that too much. I don't shrink from it — I can hold my own with the best of them — but I don't really enjoy it. At times it seems we have less dialogue and a lot more shouting at cross purposes, and I sort of lament that. But that's not a symptom of radio; it's really a symptom of our society that radio reflects.

On the whole, though, I think we do a pretty good job in Talk radio today, and I'm really grateful. I've had a wonderful romp so far, and I look forward to continuing it for many more years. As Frank Sinatra sang, "Regrets, I've had a few/But then again, too few to mention."



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A Perry Capital Corporation

RIAA

Continued from Page 3

on the street, continues to hit the music community hard, and thousands have lost their jobs because of it."

The RIAA and the record industry are actively working toward reducing illegal downloads through various education efforts, including partnering with the FBI to put anti-piracy warnings on CDs, expanding the "I Download ... Legally" campaign and working with universities to inform students about legal download options and intellectual-property laws.

Labels

Continued from Page 1

According to the Oct. 22 edition of the *New York Times*, the inquiry covers all major radio formats and doesn't target any specific promoter.

While Clear Channel, Infinity, Entercom and Cox Radio have stopped working with promoters, many radio chains still use the independent promotion system, which has been the target of scrutiny from Congress. Much of that heat has come from Sen. Russ Feingold, who believes payola still takes place and has made several unsuccessful attempts to pass anti-payola legislation.

It's worth noting that the subpoenas only seek information from the labels and that Spitzer's office has not launched a formal investigation. New York Attorney General spokeswoman Mari Arce declined to comment to R&R.

Still, executives at major labels have for weeks been talking quietly about the implications of a possible investigation, and some believe Spitzer's interest could have originated with the mix shows that have become increasingly popular on CHR/Rhythmic and Urban stations.

Mix-show hosts often enjoy the freedom to play whatever songs they want, so there is a sense among some in the industry that labels turn to those hosts when they can't get a song added to a station's playlist through the program director.

Indeed, while many labels have curtailed their marketing budgets, label spending at the annual Mix Show Summit — which was recently held in Puerto Rico — was brisk.

Radio Stocks Affected?

Merrill Lynch analyst Laraine Mancini doesn't expect any direct financial impact on radio operators from the possible investigation, but she does believe the controversy could hurt radio stock values.

Noting in an Oct. 22 report that the above-mentioned radio groups have all quit working with indies, she said, "There is little or no revenue risk for most radio operators. Nonetheless,

WKLU

Continued from Page 3

someone like Russ after being out of radio for a while, it's just an incredible opportunity."

Libby began her career in her hometown of El Paso, working at KPAS, KINT and KFIM. She shifted to Classic Rock AM KRQX/Dallas in the mid-1980s before moving to Indianapolis to handle the morning news for WFBQ-based Bob & Tom. Libby then moved to nights at WFBQ and, in a second stint at the station, handled weekends before joining WKLU.

"WKLU was a funky, independent little radio station that let me take my kids to work so I didn't have to put them in day care," Libby said about the station's former incarnation. "But they were not radio people. The guy who owned it, Bruce Quinn, was like an underground pirate. We played Frank Zappa, Phish, deep cuts. It was a DJ's dream come true, but it was never going to be commercially successful."

Former WRZX/Indianapolis afternoon host Adam Ritz will take afternoons at WKLU. Jay Baker, who spent close to 20 years in middays at WFBQ, takes WKLU's 6-10pm slot.

we believe the issue will likely remain an overhang on the stocks until the investigation is resolved."

Mancini warned, however, "Some radio stocks will likely be more impacted than others if the attorney general can liken past practices to payola. In that case, we reason Clear Channel could be the most exposed, given its sheer size."

— Additional reporting by Dana Hall.

Sabean

Continued from Page 1

Sabean will continue to serve as VP/Programming for Infinity's Philadelphia cluster, a title he assumed in May, as well as OM for WYSP, a position he's held for 13 years. In his new post he joins Norm Winer, who serves as VP/Adult Rock Programming and oversees Classic Rock and Triple A, and Kevin Weatherly and Oedipus, who oversee the programming operations of Infinity's Alternative stations.

"Infinity's Rock programmers are second to none," Infinity President/Programming Steve Rivers said. "Norm, Kevin and Oedipus are proven leaders in the industry, and Tim's resume of programming legendary stations and winning countless ratings battles speaks volumes about his strategic ability and creativity. I look forward to the exciting opportunities that lie ahead and welcome Tim to our team of format captains."

Levingston

Continued from Page 1

who moved to ICBC's WHAT-AM/Philadelphia as GM earlier this year.

"I'm excited about joining the ICBC family," Levingston said. "New York is the No. 1 market, and I am delighted to have been chosen to lead the company's premier radio stations."

ICBC President/COO Charles Warfield Jr. said, "We are extremely pleased to have been able to attract Deon, whose talents and expertise are what we feel are needed to lead the resurgence of New York's heritage Urban stations."



HANGIN' IN THE DESERT Earlier this month Grammy-winning artist Lenny Kravitz staged an exclusive concert in Las Vegas for 60 lucky Infinity listeners who were flown in from all over the country. After the set Kravitz treated his guests to an after-party in the Real World suite at the Palms Casino Hotel. Seen here are (l-r) KMXB/Las Vegas PD Charese Frugé, Kravitz and Infinity Director/Marketing Jonathan Azu.

Stern Refuses To Hang Up & Try Again

It was FCC Chairman **Michael Powell's** worst nightmare: a live, surprise phone ambush by close, personal friend **Howard Stern**. This uncomfortable moment in broadcasting history happened Tuesday morning during Ronn Owens' show on ABC News/Talk KGO/San Francisco. Stern found out that Powell, who has ducked repeated requests from Stern to debate him, would be a guest on Owens' show — so he simply called in. The contentious conversation included Stern ranting about Powell's lack of credentials to be FCC Chairman. In fact, Stern repeated his frequent charge that Powell got his job because of his daddy, Secretary of State Colin Powell, a claim the younger Powell called "a cheap shot."



'Is the caller there? Oh, crap....'

Stern asked, "Do you deny your father got you your job?" Powell replied, "I would deny it exceedingly. You can look at my resume if you want, Howard.... I'm not ashamed of it, and I think it justifies my existence.... I think it's a little unfair that just because I have a famous father, and other public officials don't, that you make an assumption that's the only basis on which I serve my position."

Stern then ratcheted up the tension by accusing Powell and the FCC of racketeering. "You do something sneaky behind the scenes: You continue to block Viacom from buying new stations until we pay the fines, you are afraid to go to court, you are afraid to get a ruling time and time again," he said. "When will you allow this to go to court and stop practicing this racketeering?" Powell responded, "That's flatly false. We have no basis to keep people from going to court."

And Then It Got Weird

Later, Powell re-addressed Stern's charges of nepotism, saying, "I think you have a right to be concerned about the way the indecency fines are done, but rather than attack me personally ... you can challenge the regime, but the entire commission has voted on those fines and has a statute it has to enforce, and I think it's a cheap shot to say just because my father is famous, I don't belong in my position, even though I've served longer than any commissioner in decades. If you don't believe the commission should have any rights to draw limits, I think that's a respectable position, but it doesn't happen to be the law."

Stern responded, "Michael, it's not a cheap shot to say your father got you your position. Guys like me who came from nowhere, who worked their way up and committed themselves to a career in broadcasting, have to answer to you. And it's in question how you got to where you got to ... You got to the head of the class the way George W. Bush got out of the draft."

Stern also took Powell to task over Janet Jackson's "wardrobe malfunction" and asked him why Oprah had not yet been fined. Before the segment ended, Stern finished with this flurry: "I don't take this personally — I don't think you personally hate me. I think what you've been doing is dangerous to free speech. I don't think just against me, I think things have gotten way out of control. I don't think you're personally vindictive. I'm happy to go to satellite radio and Sirius — I welcome the move. I think it's a sad day when the marketplace no longer determines what is indecent."

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Wide World Of Sports

More wacky radio/sports scenarios are playing out in the two World Series cities, Boston and St. Louis, where WMJX/Boston morning guy **Mike Addams** and Infinity KEZK/St. Louis

morning dude **Ed Goodman** are reprising their Super Bowl bet from a few years ago: "The loser has to fly to the winner's city and do that guy's show, giving him the day off," says KEZK PD **Mark "Cubs Didn't Win!" Edwards**, who is negotiating with his counterpart, Don Kelley at the Greater Boston Radio Group, to make a friendly, food-based station wager on the outcome of the series.

The Programming Dept.

• Congrats to longtime WHTZ (Z100)/New York Asst. PD **Sharon Dastur**, who just inked a nice new multiyear contract. Dastur, Z100 MD **Cubby Bryant** and Clear Channel/New York Sr. VP/Programming **Tom Poleman** have been together, like old Army buddies, since their days at KRBE/Houston.



Great view from her vantage point.

• Last week PD **Danny Ocean** announced he was leaving Infinity's WMC-FM (FM100)/Memphis for a gig with FMQB. Now FM100 MD/night jock **Toni St. James** is leaving after seven years — to practice law! St. James recently graduated from law school and is ready to hang out her shingle.

• WPGC-FM/Washington PD **Jay Stevens** has located a new MD: Please welcome **Boogie D**, fresh from the still-warm PD chair at Radio One CHR/Rhythmic WQMC/Charlotte.

• She's only been in the building for, like, two friggin' weeks, and already **KKND** (105.7 The End)/New Orleans midday personality **Vydra** has made an impression, earning colorful MD stripes. She will continue to juggle middays and co-hosting afternoons with PD **Sig**.

• After recently celebrating his fifth anniversary as PD of WMGI/Terre Haute, IN, **Steye Smith** is named PD of heritage Cumulus CHR/Pop WHHY/Montgomery, AL. Smith, who starts Nov. 8, replaces **Karen Rite**, who's headed to Lexington, KY as PD of Lite AC WGKS. WMGI MD **Matt Luecking** is upped to interim PD, while afternoon jock **Chad Edwards** slides across the hall to become PD/morning guy at Classic Hits sister WWSY.

• KWOD/Sacramento MD/midday dude **Marco Collins** has resigned. Night goddess **Violet** is handling music duties for now. Reach Collins at 530-210-9050 or marcocollins@hotmail.com.

• While suffering from food coma following a giant lunch at a local Red Lobster, Entercom AC WKTK/Gainesville PD **Les Howard Jacoby** unwittingly handed midday hostess **Camille Somers** nonrefundable Asst. PD stripes.

Quick Hits

• KYSR/Los Angeles morning co-host and former *Partridge Family* bass player **Danny Bonaduce** inks a deal to do mornings on All Comedy Radio O&O KPHX/Phoenix through the magic of voicetracking. Bonaduce will team with fabulous babe **Kerri Kasem** (yes, Casey's daughter).

• Ted Striker, PD of Cumulus CHR/Pop WYOK (Ho: 104)/Mobile, is proud to debut *The Sid Morning Show*, starring some guy named **Sid**, along with **Emily** and **Q-Tip**. They replace **Johnny Vincent**, who exits, and **Heather Branch**, who moves to middays. Sid, Emily and Q-Tip used to do nights together at KSLZ/St. Louis.

• KXJM/Portland, OR inks **Drea** for late-nights. She replaces **Christina**, who just moved to middays. Most recently,



The resemblance is "striking."

R&R Timeline

1 YEAR AGO

- The FCC holds its first official field hearing on broadcast localism at the Charlotte-Mecklenburg Government Center.
- **Nate Lundy** is promoted to OM for KTKR & WOAI/San Antonio.
- KTFM/San Antonio flips from CHR/Rhythmic to Rock.

5 YEARS AGO

- Liberty Media Group acquires a 14% stake in Emms Communications for \$150 million.
- **Nancy Leichter** is elevated to VP/GM of KKB-FM/Los Angeles.
- Ex-Capstar executives **Harve Alan, Alan Furst, Rich Hawkins, David Lange** and **Buddy Scott** all named AMFM Sr. VPs/Programming.
- The Radio Music License Committee files a lawsuit against BMI to change the way BMI charges radio stations for licensing agreements.



Nancy Leichter

10 YEARS AGO

- R&R Publisher/CEO **Erica Farber** receives the American Women In Radio & Television Southern California chapter's 1994 Industry Award.
- Former KYLD & KYLZ/San Francisco-Santa Cruz execs are accused of rigging the stations' contests to make it easier for the target 18-34 Hispanic female audience to win prizes.
- **Michael Weiss** appointed Infinity Radio Sales President.

15 YEARS AGO

- **Gerry DeFrancesco** returns to KHS/Los Angeles as VP/Station Manager.
- A federal judge rules that KABC/Los Angeles has the sole right to use the term "Talk Radio" as an identifier.
- **Charlie Quinn** named PD of KHYV/Dallas.



Charlie Quinn

20 YEARS AGO

- Nationwide Communications buys eight Western Cities Broadcasting properties for \$43.5 million.
- **Jim Hilliard** becomes Sr. VP of John Blair & Co.
- **Peter Ferrara** named VP/GM of the National Radio Broadcasters Association.

25 YEARS AGO

- EMI Ltd. turns down a \$350 million acquisition offer from Thom Electrical Industries.
- **Ric Libby** resigns as Operations Director of KENR/Houston.

30 YEARS AGO

- R&R Country Editor **Jim Duncan** resigns as PD at KSON/San Diego.
- WMOH/Hamilton, OH talent **Gary Paul** buries himself alive to promote the station's Halloween Haunt.

Drea was hosting the weekend underground show *Future Flavas* at KUBE/Seattle. KXJM PD **Mark Adams** cracks, "Drea's so good, she could turn drunk juice into wine."

• After a remarkable 33-year run at the infamous WMMS (The Buzzard)/Cleveland, the station's signature voice, **Len "Boom" Goldberg**, has left the building. Characterized as "the quintessential survivor" by former WMMS PD **John Gorman**, Boomer endured "six owners, 60 managers and 600 sub-formats during his stay," Gorman says. "No one could ever say 'The Wrath of the Buzzard' better than the Boom." Boomer can be reached at lrg@apk.net.

• Married morning team **Doug Erickson** and **Mary Love**,

most recently heard at WXXM/Madison, get to keep their license plates as they take over wakeup duties at Woodward Communications Hot AC WKSZ/Appleton-Green Bay, WI.

- Market legend **Julio G** joins KZAB (93.5 K-Day)/Los Angeles for nights. He was a mixmaster for the original KDAY-AM back in the '80s and early '90s.

- The *Kidd Kraddick* in the Morning empire swells to 27 markets with the addition of Clear Channel CHR/Pop **KXXXM (Mix 96.1)/San Antonio** and **KFMK (Jammin' 105.9)/Austin**. The show debuts in Austin on Monday, Nov. 1, and in the Alamo City on Dec. 6, following a month of "best of" shows. (Read Part One of a two-part profile of Kraddick as he celebrates 20 years in Dallas in this week's CHR/Pop column on Page 21.)

FILMS

BOX OFFICE TOTALS

Title	Distributor	October 22-24	\$ Weekend	\$ To Date
1	<i>The Grudge</i> (Sony)*	\$39.12	\$39.12	
2	<i>Shark Tale</i> (DreamWorks)	\$14.30	\$136.98	
3	<i>Shall We Dance?</i> (Miramax)	\$8.58	\$24.41	
4	<i>Friday Night Lights</i> (Universal)	\$6.94	\$47.26	
5	<i>Team America: World Police</i> (Paramount)	\$6.38	\$22.11	
6	<i>Ladder 49</i> (Buena Vista)	\$5.32	\$61.36	
7	<i>Surviving Christmas</i> (DreamWorks)*	\$4.44	\$4.44	
8	<i>Taxi</i> (Fox)	\$4.12	\$29.72	
9	<i>The Forgotten</i> (Sony)	\$3.27	\$61.98	
10	<i>I Heart Huckabees</i> (Fox Searchlight)	\$2.90	\$5.80	

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

COMING ATTRACTIONS: This week's openers include *Ray*, starring Jamie Foxx as Ray Charles. Before his death in June Charles was involved in the making of the film and the compilation of its *Rhino/Atlantic* soundtrack, which contains such original studio recordings as "Mess Around," "I've Got a Woman," "Drown in My Own Tears," "(Night Time Is) The Right Time," "Mary Ann," "Hard Times (No One Knows Better Than I)," "Georgia on My Mind," "Hit the Road Jack," "Unchain My Heart," "Born to Lose" and "Bye Bye, Love." Live recordings include "Hallelujah I Love Her So," "What'd I Say," "I Can't Stop Loving You," "You Don't Know Me" and "Let the Good Times Roll."

Also opening this week is *Saw*, starring Cary Elwes. The film's Koch soundtrack sports tunes by *Front Line Assembly*, *Fear Factory*, *Pitbull Daycare* and *Psycho Pumps*, as well as original music by producer and former *Nine Inch Nails* member **Charlie Clouser**.

— Julie Gidlow

Let's Get Ready To Reminisce!

The Washington Quarter Century Broadcasters' Club — now in its 28th year — will host its annual dinner Oct. 29 at the swanky Kenwood Country Club in Bethesda, MD. The group was founded by the late Eddie Gallaher and others as a social club for broadcasters who've worked in the Baltimore-Washington market for at least 25 years, but younger broadcasters are also welcome to attend as associate members. For more info, e-mail WQBC co-Chair Walt Stirling at stirling@starpower.net.

Formats You'll Flip Over

- Infinity Classic Country KYCW/Seattle flips to progressive Talk as **KPTK** with a new lineup that includes Jones Radio's Ed Schultz and Air America's Al Franken, Randi Rhodes and Janeane Garofalo.

- **KBME-AM/Houston** will flip from Adult Standards to Fox Sports Radio on Jan 1, 2005.

- Salem is expected to flip its newly acquired **WIND/Chicago** from Spanish-language to News/Talk as early as next Monday. Stay tuned.

Talk Topics

- Former KGO/San Francisco morning anchor **Mary Ellen Geist** crosses the country to become afternoon co-anchor at Infinity's WCBS-AM/New York, teaming with Wayne Cabot.

- **Alex Sullivan**, who's been an anchor-reporter at Infinity's KNX/Los Angeles since the station debuted in 1968, is retiring after 36 years on the air.

- Alamo City radio legend **Ricci Ware**, midday host on KTSA/San Antonio, is set to be inducted into the Texas Radio Hall of Fame on Oct. 30 at the San Antonio Radisson Hill Country Spa & Resort.

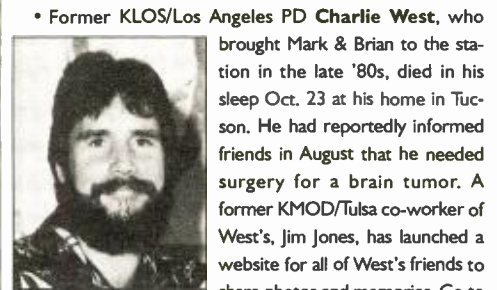
- Is IDT-owned Liberty Broadcasting for sale? That's what IDT founder/CEO **Howard Jonas** recently indicated. In an interview with *The Forward*, IDT's chief executive called Liberty — formerly known as Talk America — "a dumbed-down network" and said IDT is currently in the process of selling



Ware's Ricci?

it, but will keep some of its personalities for the company's Washington Talk outlet, WMET.

Condolences



Vintage Charlie West.

- Former KLOS/Los Angeles PD **Charlie West**, who brought Mark & Brian to the station in the late '80s, died in his sleep Oct. 23 at his home in Tucson. He had reportedly informed friends in August that he needed surgery for a brain tumor. A former KMOD/Tulsa co-worker of West's, Jim Jones, has launched a website for all of West's friends to share photos and memories. Go to <http://members.cox.net/charliwest>.

- Legendary BBC radio host **John Peel** died of a heart attack while on a working vacation in Cuzco, Peru. He was 65. Peel got his radio start in the U.S. in the early '60s, when he worked at KOMA/Oklahoma City before jumping to Gordon McClendon's legendary Top 40 KLIF/Dallas. He later worked at Crosstown WRR before moving to KIMN/Denver in 1964. In 1966 Peel became one of the "K-Men" at KMEN/Riverside. He joined the BBC's Radio One a year later.

TELEVISION

TOP TEN SHOWS Total Audience (105.5 million households)

	Oct. 18-24 Adults 18-49
1 <i>MLB ALCS Game 7 (Red Sox vs. Yankees)</i>	1 <i>MLB ALCS Game 7 (Red Sox vs. Yankees)</i>
2 <i>CSI</i>	2 <i>Desperate Housewives</i>
3 <i>World Series Game 2 (Cardinals vs. Red Sox)</i>	3 <i>CSI</i>
4 <i>MLB ALCS Game 6 (Red Sox vs. Yankees)</i>	4 <i>MLB ALCS Game 6 (Red Sox vs. Yankees)</i>
5 <i>World Series Game 1 (Cardinals vs. Red Sox)</i>	5 <i>World Series Game 2 (Cardinals vs. Red Sox)</i>
6 <i>Desperate Housewives</i>	6 <i>World Series Game 1 (Cardinals vs. Red Sox)</i>
7 <i>MLB NLCS Game 7 (Astros vs. Cardinals)</i>	7 <i>E.R.</i>
8 <i>CSI: Miami</i>	8 <i>CSI: Miami</i>
9 <i>Survivor: Vanuatu</i>	9 <i>Survivor: Vanuatu</i>
10 <i>Without A Trace</i>	10 <i>The Apprentice 2</i>

Source: Nielsen Media Research

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THE INDUSTRY'S NO. 1 RETAIL CHART October 29, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	ROD STEWART	Stardust...The Great American...	J/RMG	245,517	—
3	2	NELLY	Suit	Derry/Fo' Reel/Universal	153,580	+5%
1	3	GEORGE STRAIT	50 #1's	MCA	141,005	-26%
2	4	USHER	Confessions	LaFace/Zomba	134,862	-23%
13	5	RAY CHARLES	Genius Loves Company	Concord	99,102	+60%
—	6	JIMMY EAT WORLD	Futures	Interscope	97,435	—
—	7	BROOKS & DUNN	Greatest Hits Vol. 2	RCA	83,583	—
6	8	HILARY DUFF	Hilary Duff	Buena Vista/Hollywood	77,354	-8%
4	9	CELINE DION	Miracle	Epic	73,120	-28%
9	10	TIM MCGRAW	Live Like You Were Dying	Curb	69,163	+1%
—	11	JOHN MELLENCAMP	Words & Music: Jm's Greatest...	UTV	61,568	—
8	12	GREEN DAY	American Idiot	Reprise	60,789	-17%
5	13	MOS DEF	New Danger	Geffen	58,459	-36%
16	14	NOW VOL. 16	Various	UTV	51,566	-1%
14	15	RASCAL FLATTS	Feels Like Today	Lyric Street	50,526	-16%
11	16	KORN	Greatest Hits Vol.1	Epic	49,975	-24%
12	17	NELLY	Sweat	Derry/Fo' Reel/Universal	49,245	-22%
7	18	GOOD CHARLOTTE	Chronicles Of Life & Death	Epic	48,559	-38%
15	19	CIARA	Goodies	LaFace/Zomba	42,045	-29%
20	20	MAROON 5	Songs About Jane	Octone/J/RMG	41,367	-7%
18	21	ASHLEE SIMPSON	Autobiography	Geffen	39,325	-18%
10	22	SUM 41	Chuck	Island/IDJMG	36,539	-46%
—	23	ELLIOT SMITH	From A Basement On The Hill	Ant/Epitaphi	35,906	—
19	24	QUEEN LATIFAH	The Dana Owens Album	Vector	35,098	-22%
—	25	JUVENILE	Greatest Hits	Cash Money/Universal	34,263	—
27	26	GRETCHEN WILSON	Here For The Party	Epic	33,584	+2%
—	27	RAY!	Soundtrack	Atlantic	33,389	—
26	28	VELVET REVOLVER	Contraband	RCA/RMG	31,913	-3%
21	29	AVRIL LAVIGNE	Under My Skin	Arista/RMG	31,762	-14%
24	30	LL COOL J	Definition	Def Jam/IDJMG	31,222	-11%
23	31	YOUNG BUCK	Straight Outta Ca\$hville	G-Unit/Interscope	30,980	-13%
25	32	KILLERS	Hot Fuss	Island/IDJMG	30,121	-10%
28	33	BIG & RICH	Horse Of A Different Color	Warner Bros.	29,949	-8%
—	34	PAT GREEN	Lucky Ones	Mercury	29,482	—
32	35	BLACK EYED PEAS	Elephunk	A&M/Interscope	29,334	-2%
29	36	JOSS STONE	Mind, Body & Soul	S-Curve/EMC	29,112	-7%
39	37	LOS LONELY BOYS	Los Lonely Boys	Epic	28,119	+1%
35	38	CHEVELLE	This Type Of Thinking Could Do..	Epic	27,149	-7%
22	39	MARILYN MANSON	Lest We Forget: The Best Of...	Interscope	27,077	-26%
—	40	JIN	The Rest Is History	Virgin	26,709	—
17	41	DURAN DURAN	Astronaut	Epic	26,328	-47%
41	42	SWITCHFOOT	Beautiful Letdown	Columbia	26,023	-3%
31	43	KEITH URBAN	Be Here	Capitol	25,651	-16%
40	44	GUNS N'ROSES	Greatest Hits	Geffen	24,859	-8%
43	45	JOJO	Jojo	BlackGround/Universal	24,677	-3%
44	46	BREAKING BENJAMIN	We Are Not Alone	Hollywood	23,033	-6%
42	47	ANITA BAKER	My Everything	Blue Note/Virgin	22,415	-14%
34	48	TALIB KWELI	The Beautiful Struggle	Geffen	21,381	-28%
—	49	GARDEN STATE	Soundtrack	Epic	21,052	—
33	50	R.E.M.	Around The Sun	Warner Bros.	20,772	-30%

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ON ALBUMS

Hot Rod!

Rod the Mod is now a full-fledged crooner. Rock veteran Rod Stewart's *Stardust*, the third J/RMG installment of the singer's *Great American Songbook* series, debuts at No. 1 this week with almost 250,000 in sales.

Rod Stewart



in sales, but this album surpasses that, thanks in part to an extensive AOL Music promotional push that included a live streamed concert from New York's legendary Apollo Theater.

Derry/Fo' Reel/Universal hip-hop icon Nelly's *Suit*, bolstered by the multiformat smash "Over and Over," with country star Tim McGraw, jumps back up to No. 2. Meanwhile, Concord's Ray Charles tribute disc is surging at No. 5 on a huge 60% jump, thanks to this Friday's opening of the Jamie Foxx-starring biop-



Ray Charles

ic and last week's prime-time CBS special.

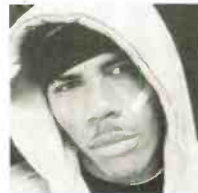
In addition to Stewart, newcomers to the top 10 include Interscope emo rockers Jimmy Eat World (No. 6) and RLG's Brooks & Dunn greatest hits (No. 7).

Holdovers include last week's two-time chart-topper, MCA Nashville's George Strait (No. 3); LaFace/Zomba's repackaged Usher (No. 4); Buena Vista/Hollywood's Hilary Duff (No. 8); Epic's Celine Dion (No. 9); and Curb's Tim McGraw (No. 10).

Veteran Hoosier rocker John Mellencamp's UTV hits retrospective is the week's other top debut, at No. 11, followed by Anti's Elliott Smith (No. 23), Cash Money/Universal's Juvenile (No. 25), Rhino/Atlantic/WMG Soundtracks' Ray (No. 27), Mercury Nashville's Pat Green (No. 34) and Virgin's Asian

rapper Jin (No. 40).

The 60% rise for Charles' *Genius Loves Company* tops the list of gainers this week, with Nelly's *Suit* up 5%. Curb's McGraw, Epic/Sony Nashville's Gretchen Wilson and Epic's Los Lonely Boys also show incremental growth.



Nelly

Next week: Expect Def Jam/Jive/Zomba/IDJMG's Jay-Z & R. Kelly album to debut at the top, with Lava/Atlantic's Simple Plan in the runner-up slot.



MIKE TRIAS

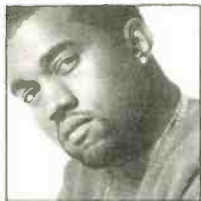
mtrias@radioandrecords.com

GOING FOR ADDS

October 29, 2004 R&R • 19

Halloween Treats

Do you hog all the Halloween candy for yourself instead of giving it to the cute little kids knocking on your door? If so, Kanye West will help you work off the guilt (over gaining weight, that is). West's "The New Workout Plan," the latest single from his album *The College Dropout*, is Going for Adds at Pop radio next week. Though in the past West was known for producing such midtempo club bangers as Jay-Z's "Izzo (H.O.V.A.)," and "Girls, Girls, Girls," "Workout" is definitely a track that will get your heart rate up — it's even got a dance breakdown toward the end that you can do a little step aerobics to. The video for the song takes place at a gym and features the newly svelte Anna Nicole Smith, among others. However, if you're expecting another song along the lines of "Jesus Walks," you've got another thing coming. On "The New Workout Plan" West gives advice to the ladies on how to gain the favor of ballers, rappers or even just plain old dudes with cars.



Kanye West

If you've still got more junk in the trunk to work off, check out Ciara's "1, 2 Step," arriving at Rhythmic and Urban outlets next week. The single is Ciara's second from her debut album, *Goodies*, and guest stars Missy Elliott. Ciara, who was nicknamed the First Lady of Crunk & B by Lil Jon, made waves with her introductory single, "Goodies," and in November the ocean will only grow choppy. She has been nominated for a Next Award at this year's Vibe Awards, airing on UPN on Nov. 16. She will also perform at the Source Awards, airing on BET on Nov. 30, and will appear at the Z90 Jingle Jam in San Diego on Dec. 2.



Ciara

While some of you are looking to get back into shape, others such as Ludacris may have a golden opportunity to get back at their detractors. A while back Bill O'Reilly singled out Ludacris for his naughty lyrics, which led Pepsi to rescind the rapper's endorsement deal with the company. In light of O'Reilly's recent sex scandal, Ludacris told AllHipHop.com, "I'll be real, I always give somebody the benefit of the doubt. He's just being accused. It's innocent until proven guilty. It's just bad press for him now." However, he did add, "I'm not going to say that I am going to exploit [O'Reilly's scandal] to the fullest, but I am going to have a field day with it. I'm not going to say exactly what I'm going to do." Meanwhile, Ludacris is Going for Adds at Rhythmic and Urban with "Get Back," the lead single from his forthcoming CD *Red Light District*. Special guests on the CD are said to include Nas, Doug E. Fresh, DMX, DJ Quik, Timbaland and Lil Jon.

Back to our Halloween theme, Papa Roach are helping Rock, Active Rock and Alternative get their gory costumes together by supplying them with "Scars." Here's the ironic thing: If you look on the CD pro, the boys of Papa Roach appear very happy and proper in their suits, and if you block out the lyrics to "Scars," the song sounds hopeful and reminiscent. However, let's examine the chorus: "Tear my heart open/I sew myself shut/My weakness is/That I care too much/Our scars remind us the past is real/I tear my heart open just to feel." There is a little silver lining in one lyric of the song though: "I gotta move on with my life." In other Papa Roach news, they are currently touring North America with rockers TRUSTcompany and Chronic Future. The tour wraps up in Toronto on Dec. 1.



Papa Roach

R&R Going For Adds™

Week Of 11/1/04

CHR/POP

- B.A.M.A. Sweet Home Alabama (Republic/Universal)
- KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)
- MARIO Let Me Love You (J/RMG)
- NEW FOUND GLORY I Don't Wanna Know (Geffen)
- SCISSOR SISTERS Laura (Universal)
- U2 Vertigo (Interscope)

CHR/RHYTHMIC

- AKON Ghetto (SRC/Universal)
- B.A.M.A. Sweet Home Alabama (Republic/Universal)
- CIARA I/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
- LUDACRIS Get Back (Def Jam South/IDJMG)
- RAZAH Feels So Good (Virgin)
- SANDMAN I/DAVID BANNER & JT MONEY You Don't Want None (Brimstone)
- TALIB KWELI I/MARY J. BLIGE I Try (Geffen)

URBAN

- ALICIA KEYS Karma (J/RMG)
- B.A.M.A. Sweet Home Alabama (Republic/Universal)
- BEANIE SIGEL Gotta Have It (Roc-A-Fella/IDJMG)
- CIARA I/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
- LUDACRIS Get Back (Def Jam South/IDJMG)
- N.O.R.E. Get Down (Roc-A-Fella/IDJMG)
- TALIB KWELI I/MARY J. BLIGE I Try (Geffen)

URBAN AC

- ALICIA KEYS Karma (J/RMG)
- BOYZ II MEN You Make Me Feel Brand New (MSM/Koch)

COUNTRY

- CRAIG MORGAN That's What I Love About Sunday (BBR)
- RASCAL FLATTS Bless The Broken Road (Lyric Street)

AC

No New Adds

HOT AC

- ANNA NALICK Breathe (Zam) (Columbia)
- BOB SCHNEIDER Cap'n Kirk (Shochorama/Vanguard)
- LISA LOEB I Control The Sun (Zoe/Rounder)
- SCISSOR SISTERS Laura (Universal)

SMOOTH JAZZ

- CHRIS BOTTI No Ordinary Love (Columbia)
- JOYCE COOLING Camelback (Narada)

ROCK

- PAPA ROACH Scars (Geffen)
- STYX I Am The Walrus (Independent)

ACTIVE ROCK

- PAPA ROACH Scars (Geffen)

ALTERNATIVE

- PAPA ROACH Scars (Geffen)

TRIPLE A

- BRAD JOHNER Free (Infinity)
- ROB HOTCHKISS Midnight Ghost (Independent)
- SCISSOR SISTERS Laura (Universal)
- STYX I Am The Walrus (Independent)
- TREMLO Waiting Room (Upper Level)
- BLUE DAHLIA The General (Independent)
- DAN HICKS & HOT LICKS Selected Shorts (Surfdog)

CHRISTIAN AC

- DAY OF FIRE Cornerstone (Essential/PLG)
- EVERLIFE Evidence (Tovah/SHELTER)
- JONATHAN FOSTER & DISCOVER CHURCH God Of Grace (Devotion)
- KUTLESS It's Like Me (BEC)
- NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)
- SCOTT KRIPPAYNE Gentle Revolution (Spring Hill)

CHRISTIAN CHR

- KUTLESS It's Like Me (BEC)

CHRISTIAN ROCK

- EOWYN Hold Me (Independent)

INSPO

- EVERLIFE Evidence (Tovah/SHELTER)
- JONATHAN FOSTER & DISCOVER CHURCH God Of Grace (Devotion)
- KATHIE LEE GIFFORD Finally (Maranatha)
- NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)

CHRISTIAN RHYTHMIC

No New Adds

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



sat@anrworldwide.com

Calgary: Canada's Newest Music Center

More notes from the road

In last week's column I gave you some notes on my trip to Popkomm in Germany — and my stop in London on the way home. While I was wearing my lederhosen and celebrating Oktoberfest in Berlin, A&R Worldwide Sr. Director/Creative & Media Mike Savage flew north to the second annual Western Canadian Music Awards & Festival, held in Calgary, Alberta on Sept. 30-Oct. 3.

Savage was the guest of the Canadian Consulate & Trade Office. Here's his report from the foothills of the Canadian Rockies.

"The early mornings and late nights got down into the single digits [Celsius], leaving the convention's contingency of Los Angelenos missing the warmth of their home city. Some got a quick fix from a morning cup of freshly brewed coffee from one of the cozy downtown Calgary mom-and-pop cafes, and others chose to chase the shivers away with a freshly tapped and fully potent Canadian microbrew at one of the many local pubs. (I approve of both methods.) All of us were happily warmed by a solid dose of music from all provinces and territories of the Northland.

"The conference fulfilled its promise to be an exciting event of national and international significance. At the Industry Awards, honoring Western

Canadian music-industry executives, the theme of the night seemed to be the incredible desire of the Canadian music industry to expose its talent to the rest of the world with pride and conviction, as opposed to a desperate 'Save Canadian Music' attitude.

"The Western Canadian Music Awards honored the outstanding achievements of the region's recording artists, signed and unsigned. Some of the award recipients are well-known worldwide (Nickelback for Outstanding Album, Major Label; Nelly Furtado for Outstanding Pop Recording), while some are rising stars ready to be recognized outside Canada (Doc Walker for Entertainer of the Year and Outstanding Country Recording, Outstanding Pop Recording nominee Joel Kroeker).

"The WCMA was an intensive global three-day music-industry conference with panels focusing on A&R,

music festivals, world consulates, one-on-one mentoring sessions and more. Topic A was 'breaking outside Canada.' With the Canadian federal and provincial governments' comprehensive support of Canadian regional acts through monetary investment, mandatory airplay of Canadian music on radio stations, etc., artists really want to know how to make it outside their homeland.

"Panels on specific worldwide markets were the most popular among registrants. International delegates from Australia, Sweden, Germany, the U.K. and the U.S. offered advice to artists and managers considering business opportunities in those countries.

"Aside from the panels and award ceremonies, the WCMA offered three nights of multigenre music showcases. More than 80 acts performed in premier venues in downtown Calgary. These concerts proved to be an effective showcasing of unsigned and indie-label Canadian talent."

We'll share more highlights of the convention and some standout Canadian acts in an upcoming issue of R&R focusing on our great neighbor above the 54/40 parallel.

Artist Development Makes A Comeback

It dawned on me during this Popkomm and London trip that there's a mounting sense that the music business has touched the bottom of the abyss and a turnaround is now underway. Finding real solutions to real problems facing the industry was the recurring theme of Popkomm and my London meetings, and there was a consensus that things are finally improving globally and that '05 will be a more lucrative and productive year for all in the industry.

These conversations with A&R executives, managers and European label heads reinforced our attitude at A&R Worldwide that burgeoning creativity, from wherever it may come, will always help save the industry.

A revival of the development of credible artists and a focus on making great records that consumers will be compelled to purchase and writing exceptional songs that radio wants to play and listeners want to hear are the winds of this most welcome change.

Sound Bites

- Sony BMG Entertainment Australia



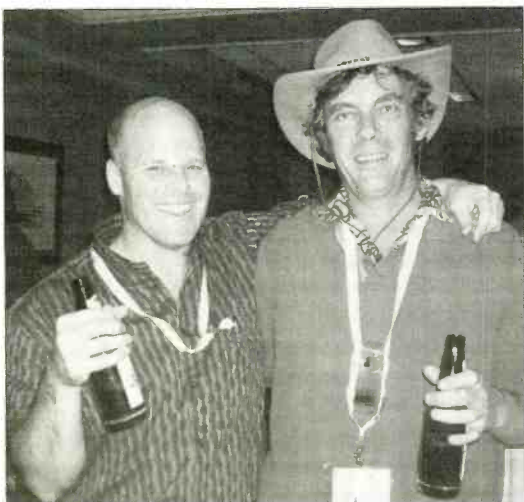
ONE SMILE IS BETTER THAN NONE! Shock Records Australia Sr. International Manager/A&R Ian Bennett (l) and A&R Worldwide Sr. Director/Creative & Media Mike Savage.



UMMM... WEST SIDE? A&R Worldwide's Mike Savage (l) and Barfly Group Operations Manager Jon McIldowie make a lame attempt at throwing up gang signs.



ONE UP OVER, ONE DOWN UNDER EMI Music Canada Manager/A&R Tracey McNamarra (l) and Dave Batty of Australia's Custom-Made Touring & Artist Representation.



FESTIVALS CONSPIRE Western Canadian Music Alliance Director Thom Sparling (l) with Glastonbury Festival Music Director Martin Elbourne at the Western Canadian Music Awards & Festival.

lia-New Zealand Chairman/CEO Denis Handlin has announced his new executive lineup. John Parker will oversee marketing and promotion for the newly restructured company within Australia, while BMG Music Australia GM/National Sales David Pritchard takes similar responsibilities with Sony BMG.

Meanwhile, former Shalitglobal U.K. and Sony Australia A&R executive Jay Dee takes Director/A&R duties for the newly merged group. Former BMG New Zealand GM Michael Bradshaw will oversee Sony BMG's operations in New Zealand, based out of Auckland.

- There have been a number of changes at BMG U.K. following the Sony-BMG merger. Head of A&R David Field was one of the many casualties, and more layoffs are expected in the coming months.

- Steven Melrose-managed act Gi-

ant Drag have signed with Interscope A&R executives Mark Williams and Wendy Higgs.

- Sony International senior A&R executive David Massey is enjoying some champagne because his signing Anastacia has had triple-platinum success in the U.K. with a third consecutive album. The self-titled release has spent a combined 14 weeks on the European top 100 album charts and 28 weeks on the U.K. album charts. Massey is also enjoying success with his signing Franz Ferdinand, whose debut project has already been certified gold in the States.

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KEVIN CARTER
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PART ONE OF A TWO-PART SERIES

Two Decades Of Dallas Decadence

Who knew? Kidd Kraddick celebrates 20 whole years in DFW

My first encounter with Kidd Kraddick occurred in the fall of 1980 in Fresno. I had been hired to do overnights at the late, great KYNO-FM. It became quite evident early on that my main responsibility, other than avoiding undue stretches of dead air from midnight-6am, was to quarterback the long and arduous daily process of waking Kraddick.

You see, Kraddick had recently been moved from nights, where he had become a local star, to mornings, where management hoped that he could re-create that same magic. Unfortunately, Kraddick was still living the night-jock lifestyle, staying up until all hours, and he was notoriously difficult to wake in the pre-dawn darkness.



Kidd Kraddick

some 24 years later Kraddick would not only be waking himself up most mornings, but is celebrating his 20th year in Dallas, where he's become a beloved local icon, a husband and a father? To pay tribute to my old friend, I'm devoting my next two columns to his Dallas story. Our conversation ranges from his humble, starving beginnings to today, when he recently signed a three-year contract extension and has a lucrative syndication deal.

Getting There

After leaving Fresno, Kraddick spent several years doing mornings at KLRZ/Salt Lake City. He then got a call from Randy Brown, PD of KEGL (Eagle 97), enticing him to come to Dallas.

"They had just flipped from Rock to CHR two weeks before," Kraddick says. "I had been talking to [consultant] Jerry Clifton, who said, 'What are you doing in mornings? You're one of the best night guys I've heard. Why don't you go back to doing that?' I told him, 'I can't. I'm too old; I'm 22!'"

Despite his misgivings, Kraddick cobbled together a night-show tape. "I was hoping someone would take a chance on me, because I hadn't done nights in three years," he says. "I could not get the phone to ring for a morning gig, but the minute I switched to nights, I started getting offers."

No kidding: In the summer of 1984 Scott Shannon called and offered Kraddick nights at

WHTZ (Z100)/New York. The Dallas offer was still on the table at the time. "New York was scary, but I'd been to Dallas a few times because I have an uncle here," Kraddick says. "I felt like I'd have a chance here. I felt like New York would spit me out."

"I was living two lives. In one I was poor and nearly homeless, but on the radio I was becoming this teen icon."

There seems to be some cosmic significance swirling around Randy Brown: Not only did he get Kraddick his first job in the city where Kraddick's been for 20-plus years, he was also responsible for Kraddick's meeting his wife, Carol. "Randy picked me up at the airport for the interview and said, 'I hate to do this to you, but we have to go to a nightclub in a bowling alley,'" Kraddick says.

"We went straight from the airport. His secretary had a side gig singing there, so we had to go. His girlfriend was also there, along with two or three other girls. One of those girls turned out to be Carol, who is now my wife. She was the first girl I met in the state of Texas."

Should've Bought A Horse

Having accepted Brown's offer to move to Dallas, Kraddick's next order of business was to get settled, including getting a car. His brother in Louisiana helpfully offered to hook



KRADDICK: THE MICHAEL HUTCHENCE YEARS Here's Kidd and Julie Patterson at KEGL (The Eagle)/Dallas, circa April 1988.

him up with a Volvo P1800 station wagon, which Kraddick says was Volvo's only (and failed) attempt to make a sports car.

"It's a really cool car, but extremely temperamental," he says. "While I was driving it from Lafayette, LA to Dallas, the engine blew. I was able to get it to some local gas station, and I asked the mechanic, 'Can you fix this?'"

"The guy took one look at the engine and said, 'You're going to need to bring in Luke Skywalker for this deal. I never seen one of these things. I don't have any idea what the hell it is.' I knew I was really in trouble when I said to the guy, 'How do you get to Dallas from here?'" and he replied, "I don't know. I ride with my brother when he goes."

Kraddick didn't have the \$4,000 to pay for a new engine, so his Dallas adventures began with him carless. Adding insult to injury, other calamities began piling on to make his major-market life damn near miserable. "I had no furniture, no phone and no electricity," he says. "I couldn't afford it; they'd been turned off. I bought a moped at a garage sale for \$250 — not a motorcycle, a moped. You had to take a three-week course to get a motorcycle license."

"At that time the station was in Ft. Worth, which was 25 miles away. The moped goes eight miles an hour. Do the math. My show started at 6pm, and I would literally leave around noon or 1pm to go to work. If it was raining, I was screwed."

Williwear Makes The Man

Despite the metric assloads of crap raining down on his off-air life, Kraddick's on-air deal was doing really well, creating an interesting dichotomy. "I was living two lives," he says. "In one I was poor and nearly homeless, but on the radio I was becoming this teen icon."

"I didn't know how good it was until they booked me for an appearance at a skating rink in Dallas. I was taking all the appearances I could, because they paid \$50 an hour, and I needed the money."

"I had written a questionable check to JC Penney for something called Williwear. He was a design-

er who made the clothes Don Johnson wore on *Miami Vice*. The pants and jacket were my appearance clothes. I wore them about 14 times in a row to appearances. I went to this skating rink, and all these teen girls skated over to me at a million miles an hour and knocked me down and started ripping my clothes off.

"It was unbelievable. That night they took me back to the station, and, in my Williwear, I got on my moped and rode 25 miles at eight miles an hour back to a dark apartment that had no electricity in the middle of winter."

A Hot Commodity

"Then the fall '84 book came out, and it was great," Kraddick continues. "They immediately gave me a raise without my even asking, and things started to come together. I was able to get a car and buy some electricity."

"I started doing all kinds of dances and appearances. I hired Carol to become my manager because we were booking so many appearances. We would book three to five a night, and I'd make \$300-\$400 at each one."

"I was doing high school dances, so I rented the equipment and sub-contracted with a bunch of DJs who would do the dances, and I'd show up for 20 minutes. I could get like \$1,000 for the whole thing, which I'd split with the DJ. I could do, like, four in one night."

Kraddick's budding success raised his profile, making him a hot commodity. "I got an offer to go to KIIS in L.A.," he says. "Kevin Metheny was at KTKS here in Dallas, and he wanted me out of the market, so he brought me to the attention of L.A. They offered me nights, and we were going to take it, but The Eagle said they didn't want me to do that and gave me a big raise. So I stayed."

"At my wedding my agent caught me literally as I was walking out of the church and said, 'We need to talk.' He had gotten me a job offer at WLS-FM/Chicago for afternoons, and I was going to take it because I wanted to get off nights. I was 25, and I was ready."

Continued on Page 24



KIDD GETS DOWN Kraddick shows off the dance moves that made him a teen idol in Dallas.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	KELLY CLARKSON Breakaway (Hollywood)	7162	+475	613291	14	117/0
1	2	MAROON 5 She Will Be Loved (Dctone/JRMG)	7157	-315	597677	18	121/0
9	3	NELLY f/TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)	6989	+1812	595160	4	103/8
2	4	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	6636	-694	542709	18	121/0
3	5	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	6627	-176	577793	14	113/1
6	6	DESTINY'S CHILD Lose My Breath (Columbia)	6445	+203	581388	7	119/0
5	7	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	6177	-109	477268	20	120/0
10	8	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	5719	+637	469891	8	116/0
7	9	EMINEM Just Lose It (Shady/Aftermath/Interscope)	5581	+265	446379	5	116/0
8	10	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	4741	-489	357479	19	116/0
12	11	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	4599	+130	351771	13	118/0
11	12	FINGER ELEVEN One Thing (Wind-up)	4497	-66	309035	23	109/0
13	13	SEETHER f/AMY LEE Broken (Wind-up)	4322	-86	333162	12	109/2
16	14	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3889	+172	291687	13	113/1
15	15	ASHLEE SIMPSON Shadow (Geffen)	3801	-143	280198	9	118/0
14	16	ASHLEE SIMPSON Pieces Of Me (Geffen)	3475	-599	278771	23	119/0
21	17	JOJO Baby It's You (BlackGround/Universal)	3371	+582	269418	7	109/3
18	18	JOJO Leave (Get Out) (BlackGround/Universal)	3040	-359	226444	29	118/0
17	19	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	2983	-563	209496	16	108/0
20	20	TERROR SQUAD Lean Back (Universal)	2939	-195	239892	13	86/0
24	21	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	2682	+374	173069	6	90/7
25	22	SIMPLE PLAN Welcome To My Life (Lava)	2614	+357	203201	6	115/4
26	23	GWEN STEFANI What You Waiting For? (Interscope)	2540	+379	201880	4	115/3
30	24	GAVIN DEGRAW I Don't Want To Be (JRMG)	2409	+559	203658	7	107/12
27	25	GOOD CHARLOTTE Predictable (Daylight/Epic)	2393	+349	137793	7	109/4
23	26	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	2242	-253	176305	16	106/0
28	27	VANESSA CARLTON White Houses (A&M/Interscope)	2115	+117	120784	10	101/1
22	28	BRITNEY SPEARS My Prerogative (Jive/Zomba)	1949	-792	99632	6	114/0
31	29	KILLERS Somebody Told Me (Island/IDJMG)	1905	+88	99975	10	95/2
36	30	AKON f/STYLES P. Locked Up (SRC/Universal)	1660	+87	110270	7	55/2
29	31	NITTY Nasty Girl (Rostrum/Universal)	1622	-278	97684	11	62/0
35	32	JUVENILE Slow Motion (Cash Money/Universal)	1574	-66	119521	18	81/0
42	33	N.O.R.E. f/INNA SKY & DADDY YANKEE Dye Mi Canto (Roc-A-Fella/IDJMG)	1569	+485	209141	3	69/9
37	34	SKYE SWEETNAM Tangled Up In Me (Capitol)	1497	-35	43872	11	81/0
39	35	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	1391	+63	64944	5	89/0
32	36	LINKIN PARK Breaking The Habit (Warner Bros.)	1366	-374	110185	14	103/0
41	37	LINDSAY LOHAN Rumors (Casablanca/Universal)	1349	+194	93625	4	84/2
40	38	YELLOWCARD Only One (Capitol)	1254	+79	47137	6	75/4
38	39	NELLY My Place (Derry/Fo' Reel/Universal)	1229	-217	71462	15	99/0
44	40	LL COOL J Hush (Def Jam/IDJMG)	1006	+280	55801	2	58/4
34	41	FRANZ FERDINAND Take Me Out (Domino/Epic)	983	-659	40611	12	81/0
33	42	NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derry/Fo' Reel/Universal)	980	-727	73328	8	84/0
47	43	JESSE MCCARTNEY Beautiful Soul (Hollywood)	817	+248	37791	2	68/13
46	44	JOHN MAYER Daughters (Arista/Columbia)	766	+146	37462	3	62/14
Debut	45	CHINGY Balla Baby (DTP/Capitol)	752	+228	30617	1	57/9
Debut	46	RYAN CABRERA True (E.V.L.A./Atlantic)	633	+301	62533	1	70/11
45	47	LL COOL J Headsprung (Def Jam/IDJMG)	612	-29	37972	4	7/0
Debut	48	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	540	+161	42439	1	26/5
Debut	49	LENNY KRAVITZ Lady (Virgin)	532	+241	19600	1	52/10
50	50	CROSSFADE Cold (Columbia)	513	-26	13327	2	42/0

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	74
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	28
JOHN MAYER Daughters (Arista/Columbia)	14
JESSE MCCARTNEY Beautiful Soul (Hollywood)	13
VELVET REVOLVER Fall To Pieces (RCA/RMG)	13
GAVIN DEGRAW I Don't Want To Be (JRMG)	12
HOOBASTANK Disappear (Island/IDJMG)	11
RYAN CABRERA True (E.V.L.A./Atlantic)	11
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY f/TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)	+1812
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+637
JOJO Baby It's You (BlackGround/Universal)	+582
GAVIN DEGRAW I Don't Want To Be (JRMG)	+559
N.O.R.E. f/INNA SKY & DADDY... Dye Mi Canto (Roc-A-Fella/IDJMG)	+485
KELLY CLARKSON Breakaway (Hollywood)	+475
HOOBASTANK Disappear (Island/IDJMG)	+447
GWEN STEFANI What You Waiting For? (Interscope)	+379
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+374
SIMPLE PLAN Welcome To My Life (Lava)	+357

New & Active

HOOBASTANK Disappear (Island/IDJMG)	Total Plays: 508, Total Stations: 71, Adds: 11
SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	Total Plays: 504, Total Stations: 24, Adds: 11
KEVIN LYTTLE Drive Me Crazy (Atlantic)	Total Plays: 380, Total Stations: 33, Adds: 0
RUPEE Tempted To Touch (Atlantic)	Total Plays: 348, Total Stations: 33, Adds: 9
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	Total Plays: 297, Total Stations: 14, Adds: 7
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	Total Plays: 289, Total Stations: 36, Adds: 28
VELVET REVOLVER Fall To Pieces (RCA/RMG)	Total Plays: 248, Total Stations: 43, Adds: 13
SHIFTY Turning Me On (Maverick/Warner Bros.)	Total Plays: 167, Total Stations: 17, Adds: 0
DIDO Sand In My Shoes (Arista/RMG)	Total Plays: 152, Total Stations: 21, Adds: 0
DIRTY VEGAS Walk Into The Sun (Capitol)	Total Plays: 145, Total Stations: 12, Adds: 0

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 10/17-10/23. 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 29, 2004

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	MAROON 5	She Will Be Loved	(Octone/J/RMG)	3263	-79	66961	18	57/0
5	2	KELLY CLARKSON	Breakaway	(Hollywood)	3144	+304	63825	14	57/2
4	3	DESTINY'S CHILD	Lose My Breath	(Columbia)	3135	+261	62062	7	57/1
1	4	RYAN CABRERA	On The Way Down	(E.V.L.A./Atlantic)	3004	-363	61639	17	54/0
3	5	AVRIL LAVIGNE	My Happy Ending	(Arista/RMG)	2930	-294	58838	19	51/0
15	6	NELLY f/TIM MCGRAW	Over And Over	(Derrty/Fo' Reel/Curb/Universal)	2706	+902	49326	3	53/3
12	7	USHER & ALICIA KEYS	My Boo	(LaFace/Zomba)	2641	+376	50720	8	53/0
7	8	CIARA f/PETEY PABLO	Goodies	(LaFace/Zomba)	2641	-2	54058	13	52/0
11	9	EMINEM	Just Lose It	(Shady/Aftermath/Interscope)	2573	+283	50312	5	56/0
8	10	FINGER ELEVEN	One Thing	(Wind-up)	2485	-29	50013	22	50/0
9	11	SEETHER f/AMY LEE	Broken	(Wind-up)	2469	+25	49666	14	54/0
10	12	BOWLING FOR SOUP	1985	(Silvertone/Jive/Zomba)	2464	+24	50969	13	57/2
6	13	BLACK EYED PEAS	Let's Get It Started	(A&M/Interscope)	2277	-413	46093	19	51/0
14	14	ASHLEE SIMPSON	Shadow	(Geffen)	1886	-13	35396	8	52/0
16	15	SWITCHFOOT	Dare You To Move	(Red Ink/Columbia)	1846	+89	35462	12	51/0
13	16	ASHLEE SIMPSON	Pieces Of Me	(Geffen)	1676	-362	34619	22	46/0
19	17	JOJO	Baby It's You	(BlackGround/Universal)	1546	+221	33112	7	51/3
21	18	GWEN STEFANI	What You Waiting For?	(Interscope)	1381	+241	27770	4	55/2
23	19	SIMPLE PLAN	Welcome To My Life	(Lava)	1258	+229	28591	5	46/4
18	20	BRITNEY SPEARS	My Prerogative	(Jive/Zomba)	1170	-213	23910	5	40/0
17	21	LIL' FLIP	Sunshine	(Sucka Free/Loud/Columbia)	1154	-357	21205	14	34/0
25	22	NITTY	Nasty Girl	(Rostrum/Universal)	948	-42	16972	8	33/0
20	23	JOJO	Leave (Get Out)	(BlackGround/Universal)	924	-236	18600	28	33/0
22	24	TERROR SQUAD	Lean Back	(Universal)	874	-218	18481	11	36/0
28	25	VANESSA CARLTON	White Houses	(A&M/Interscope)	864	+29	18562	10	37/1
32	26	TRICK DADDY	Let's Go	(Slip-N-Slide/Atlantic)	852	+199	15865	6	42/5
31	27	GOOD CHARLOTTE	Predictable	(Daylight/Epic)	849	+180	17323	7	40/4
30	28	KILLERS	Somebody Told Me	(Island/IDJMG)	787	+51	15830	7	34/1
27	29	LINKIN PARK	Breaking The Habit	(Warner Bros.)	781	-59	15851	13	24/0
34	30	GAVIN DEGRAW	I Don't Want To Be	(J/RMG)	777	+227	15097	3	40/8
24	31	HOUSTON f/CHINGY & NATE DOGG	I Like That	(Capitol)	747	-275	15315	15	24/0
33	32	LINDSAY LOHAN	Rumors	(Casablanca/Universal)	694	+87	14583	4	34/2
35	33	CHRISTINA MILIAN f/JOE BUDDEN	Whatever U Want	(Island/IDJMG)	618	+87	13474	5	32/1
36	34	FEEL	She Makes Makeup Look Good	(Curb)	533	+5	10791	13	16/0
38	35	BURKE RONEY	Wendy	(R World/Ryko)	499	+20	8942	10	15/0
39	36	AKON f/STYLES P.	Locked Up	(SRC/Universal)	459	+1	8512	6	22/4
42	37	LL COOL J	Hush	(Def Jam/IDJMG)	433	+119	7071	2	34/10
44	38	N.O.R.E. f/MINA SKY & DADDY YANKEE	Oye Mi Canto	(Roc-A-Fella/IDJMG)	418	+120	7987	2	28/7
29	39	NELLY f/CHRISTINA AGUILERA	Tilt Ya Head Back	(Derrty/Fo' Reel/Universal)	378	-395	9087	7	20/0
Debut	40	HOOBASTANK	Disappear	(Island/IDJMG)	376	+252	7038	1	31/9
Debut	41	RYAN CABRERA	True	(E.V.L.A./Atlantic)	357	+185	7846	1	28/5
46	42	JOHN MAYER	Daughters	(Aware/Columbia)	341	+68	7199	2	19/2
37	43	NELLY	My Place	(Derrty/Fo' Reel/Universal)	319	-188	6943	15	16/1
49	44	LENNY KRAVITZ	Lady	(Virgin)	318	+92	4346	2	18/0
47	45	YELLOWCARD	Only One	(Capitol)	310	+42	5403	3	19/3
41	46	SKYE SWEETNAM	Tangled Up In Me	(Capitol)	310	-9	5843	10	17/0
50	47	DAVID MARTIN f/RANKIN SCROO	Chillin'	(Martel)	273	+55	4296	2	11/0
45	48	JUVENILE	Slow Motion	(Cash Money/Universal)	261	-26	6245	16	12/0
Debut	49	JESSE MCCARTNEY	Beautiful Soul	(Hollywood)	253	+38	5301	1	13/2
40	50	FRICKIN' A	Trend	(Toucan Cove/Alert)	250	-73	5764	16	6/0

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 10/17 - Saturday 10/23.
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Most Added[®]

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ARTIST	TITLE	LABEL(S)	ADDS
AVRIL LAVIGNE	Nobody's Home	(Arista/RMG)	20
JA RULE f/R. KELLY & ASHANTI	Wonderful	(Murder Inc./IDJMG)	12
LL COOL J	Hush	(Def Jam/IDJMG)	10
HOOBASTANK	Disappear	(Island/IDJMG)	9
GAVIN DEGRAW	I Don't Want To Be	(J/RMG)	8
N.O.R.E. f/MINA SKY & DADDY...	Oye Mi Canto	(Roc-A-Fella/IDJMG)	7
VELVET REVOLVER	Fall To Pieces	(RCA/RMG)	6
SNOOP DOGG f/PHARRELL	Drop It Like... (Doggy Style/Geffen)		6
TRICK DADDY	Let's Go	(Slip-N-Slide/Atlantic)	5
RYAN CABRERA	True	(E.V.L.A./Atlantic)	5
SIMPLE PLAN	Welcome To My Life	(Lava)	4
GOOD CHARLOTTE	Predictable	(Daylight/Epic)	4
AKON f/STYLES P.	Locked Up	(SRC/Universal)	4
CHINGY	Balla Baby	(DTP/Capitol)	4
MASE	Breathe, Stretch, Shake	(Bad Boy/Universal)	4
CIARA f/MISSY ELLIOTT 1, 2	Step	(LaFace/Zomba)	4
NELLY f/T. MCGRAW	Over And Over	(Derrty/Fo' Reel/Curb/Universal)	3
JOJO	Baby It's You	(BlackGround/Universal)	3
YELLOWCARD	Only One	(Capitol)	3
RUPEE	Tempted To Touch	(Atlantic)	3

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
NELLY f/T. MCGRAW	Over And Over	(Derrty/Fo' Reel/Curb/Universal)	+902
USHER & ALICIA KEYS	My Boo	(LaFace/Zomba)	+376
KELLY CLARKSON	Breakaway	(Hollywood)	+304
EMINEM	Just Lose It	(Shady/Aftermath/Interscope)	+283
DESTINY'S CHILD	Lose My Breath	(Columbia)	+261
HOOBASTANK	Disappear	(Island/IDJMG)	+252
GWEN STEFANI	What You Waiting For?	(Interscope)	+241
SIMPLE PLAN	Welcome To My Life	(Lava)	+229
GAVIN DEGRAW	I Don't Want To Be	(J/RMG)	+227
JOJO	Baby It's You	(BlackGround/Universal)	+221
TRICK DADDY	Let's Go	(Slip-N-Slide/Atlantic)	+199
RYAN CABRERA	True	(E.V.L.A./Atlantic)	+185
GOOD CHARLOTTE	Predictable	(Daylight/Epic)	+180
N.O.R.E. f/MINA SKY & DADDY...	Oye Mi Canto	(Roc-A-Fella/IDJMG)	+120
LL COOL J	Hush	(Def Jam/IDJMG)	+119
AVRIL LAVIGNE	Nobody's Home	(Arista/RMG)	+110
LENNY KRAVITZ	Lady	(Virgin)	+92
SWITCHFOOT	Dare You To Move	(Red Ink/Columbia)	+89
LINDSAY LOHAN	Rumors	(Casablanca/Universal)	+87
C. MILIAN f/J. BUDDEN	Whatever U Want	(Island/IDJMG)	+87
SNOOP DOGG f/PHARRELL	Drop It Like... (Doggy Style/Geffen)		+79
CIARA f/MISSY ELLIOTT 1, 2	Step	(LaFace/Zomba)	+77
CHINGY	Balla Baby	(DTP/Capitol)	+69
JOHN MAYER	Daughters	(Aware/Columbia)	+68
DAVID MARTIN f/RANKIN SCROO	Chillin'	(Martel)	+55
KILLERS	Somebody Told Me	(Island/IDJMG)	+51
JA RULE f/R. KELLY & ASHANTI	Wonderful	(Murder Inc./IDJMG)	+51
YELLOWCARD	Only One	(Capitol)	+42
VELVET REVOLVER	Fall To Pieces	(RCA/RMG)	+42

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America's Best Testing CHR/Pop Songs
12+ For The Week Ending 10/29/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Breakaway (Hollywood)	4.37	4.32	96%	15%	4.48	4.50	4.35
NELLY... Over And Over (Derry/Fo' Reel/Curb/Universal)	4.16	-	71%	10%	4.34	4.21	4.20
MAROON 5 She Will Be Loved (Octone/J/RMG)	4.13	4.08	100%	42%	4.13	4.10	4.23
SEETHER f/JAMY LEE Broken (Wind-up)	4.13	3.89	89%	18%	4.22	4.30	3.71
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4.01	3.93	96%	30%	4.17	4.17	3.67
BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)	4.01	4.02	93%	22%	4.26	3.94	3.61
SIMPLE PLAN Welcome To My Life (Lava)	4.00	-	72%	10%	4.31	3.98	3.49
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	3.96	4.08	98%	40%	3.98	4.02	4.06
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3.88	3.86	90%	22%	4.11	3.95	3.67
LINKIN PARK Breaking The Habit (Warner Bros.)	3.80	3.79	95%	32%	3.60	3.78	3.76
JOJO Leave (Get Out) (BlackGround/Universal)	3.72	3.81	98%	54%	3.60	3.79	3.81
ASHLEE SIMPSON Pieces Of Me (Geffen)	3.68	3.75	99%	57%	3.80	3.81	3.67
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.67	3.74	99%	49%	3.50	3.64	3.97
EMINEM Just Lose It (Shady/Aftermath/Interscope)	3.67	3.68	91%	24%	3.78	3.73	3.67
FINGER ELVEN One Thing (Wind-up)	3.67	3.73	86%	34%	3.70	3.62	3.74
NELLY... Tilt Ya Head Back (Derry/Fo' Reel/Universal)	3.67	3.65	80%	19%	3.92	3.64	3.78
DESTINY'S CHILD Lose My Breath (Columbia)	3.66	3.78	89%	25%	3.84	3.54	3.25
JOJO Baby It's You (BlackGround/Universal)	3.64	3.60	73%	19%	3.96	3.67	3.30
VANESSA CARLTON White Houses (A&M/Interscope)	3.57	-	70%	17%	3.70	3.49	3.45
ASHLEE SIMPSON Shadow (Geffen)	3.56	3.76	93%	30%	3.84	3.60	3.34
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	3.56	3.48	87%	29%	3.96	3.78	3.27
ALICIA KEYS If I Ain't Got You (J/RMG)	3.45	3.62	95%	52%	3.40	3.62	3.19
BRITNEY SPEARS My Prerogative (Jive/Zomba)	3.40	3.32	94%	31%	3.60	3.47	2.90
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3.33	-	53%	19%	3.62	3.64	3.05
TERROR SQUAD Lean Back (Universal)	3.28	3.40	91%	46%	3.42	3.39	3.47
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	3.28	3.50	90%	44%	3.62	3.08	2.97
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	3.24	3.34	91%	49%	3.55	3.27	3.08
NITTY Nastly Girl (Rostrum/Universal)	3.19	3.30	72%	31%	3.57	3.12	2.98
NINA SKY Move Ya Body (Next Plateau/Universal)	3.15	3.36	94%	62%	3.04	3.16	3.18

Total sample size is 415 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 formal/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 the calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



CHR/POP TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	DESTINY'S CHILD Lose My Breath (Columbia)	542	+18	6	11/0
2	2	EMINEM Just Lose It (Shady/Aftermath/Interscope)	536	+24	4	13/0
3	3	MAROON 5 She Will Be Loved (Octone/J/RMG)	445	+4	13	12/0
4	4	K-OS Crabbucket (Astralwerks/Virgin)	415	-12	12	10/0
5	5	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	401	+20	8	10/0
7	6	SIMPLE PLAN Welcome To My Life (Lava)	377	+15	6	12/0
9	7	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	358	-1	11	10/0
14	8	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)	332	+58	10	12/0
10	9	KELLY CLARKSON Breakaway (Hollywood)	324	+3	8	7/0
12	10	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	317	+12	8	8/0
6	11	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	302	-75	18	13/0
13	12	SEETHER f/JAMY LEE Broken (Wind-up)	287	+9	22	7/0
8	13	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	287	-74	20	12/0
11	14	LINKIN PARK Breaking The Habit (Warner Bros.)	255	-60	12	11/0
24	15	JOJO Baby It's You (BlackGround/Universal)	240	+65	2	8/0
16	16	BRITNEY SPEARS My Prerogative (Jive/Zomba)	227	+5	4	7/0
15	17	TERROR SQUAD Lean Back (Universal)	222	-38	15	9/0
17	18	KILLERS Somebody Told Me (Island/IDJMG)	219	-1	6	8/0
27	19	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	211	+49	2	8/1
Debut	20	NELLY... Over And Over (Derry/Fo' Reel/Curb/Universal)	210	+94	1	8/2
Debut	21	GWEN STEFANI What You Waiting For? (Interscope)	210	+60	1	7/0
20	22	U2 Vertigo (Interscope)	210	+22	4	10/1
18	23	ASHLEE SIMPSON Shadow (Geffen)	198	-6	4	8/0
Debut	24	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	189	+95	1	5/0
Debut	25	K. CHANTE Let The Music... (Vik/BMG Music Canada)	180	+67	1	7/3
-	26	KYPRIOS Never Say Goodbye (Sony Music Canada)	165	+15	4	7/0
23	27	JOJO Leave (Get Out) (BlackGround/Universal)	162	-15	20	11/0
19	28	KEVIN LYTTLE Turn Me On (Atlantic)	153	-47	16	10/0
25	29	ASHLEE SIMPSON Pieces Of Me (Geffen)	152	-19	16	8/0
-	30	NINA SKY Move Ya Body (Next Plateau/Universal)	150	+17	19	9/0

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. 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.

Two Decades Of Dallas....

Continued from Page 21

"I told The Eagle I was going to Chicago because it paid better, plus it was afternoons, and The Eagle said, 'Well, we'll pay you better and give you afternoons.' I moved to afternoons for a year. Moby was doing mornings, and they decided he didn't fit a CHR station. They wanted more music, so Julie Patterson and I moved to mornings in 1987 and did that shift for five years."

Next Stop, Government Cheese

A fierce and bitter battle with crosstown KHYI (Y95) pretty much killed CHR radio in the market, and, in June 1992, Sandusky owner Norman Rau decided to take Eagle 97 back to its Rock roots and brought in Howard Stern for mornings. Kraddick was on the street.

"That was a bittersweet six months off," he says. "I had 10 months left on my contract that they were paying me for, but I wanted to work. My show didn't have great ratings, so I was really surprised that there was a lot of interest — so much so that I actually rented a suite at the R&R Convention so I could have meetings with people.

"I came back home and told my wife, 'We can go to Seattle, San Diego, Philadelphia...' and she said, 'I've never lived anywhere but Dallas.' I said, 'You know, I'm not sure I'm really ready to go back to work. I got burned pretty bad there.' We packed up and went to

"I went to this skating rink, and all these teen girls skated over to me at a million miles an hour and knocked me down and started ripping my clothes off."

Florida for a while. When we came back, there were no messages on the machine.

"I couldn't get anything going. To keep from being depressed while my career was over, I started a little bulletin-board service called BitBoard. It was free. Any morning guys who wanted to could come on and exchange material. I put all my time and effort into that.

"I built it up big-time and started charging for it. By the time I got a job in 1993, I'd hired a couple of people full-time for it, and it was really doing good. I sold that company to MJI/Premiere about three years after that for a lot of money, which seemed crazy, but I always remember that I started that thing while I was out of work."

Next week: Kraddick joins KHKS/Dallas, syndication ensues, and an army of Kraddick-controlled robots conquers the earth.



SIRIUS STARS Someone happened to have a camera on them when Sirius Director/Pop Programming Kid Kelly (l) ran into Totally '70s personality Barry "Greg Brady" Williams somewhere in the hallways of Sirius' national broadcast studios in New York.

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Back To The Music

Lawman event exposes fourth-quarter releases

The staff at Lawman Promotions recently held their first music seminar, in San Francisco. When Lawman President Greg Lawley called and invited me out to the gathering, which focused on fourth-quarter music, I thought to myself, "Cool, I get to go to the Bay and hang out with some friends for two days and listen to some tunes." I figured the seminar itself would be the usual impersonal sessions where the same old stuff was re-gurgitated. Boy, was I wrong.

From the start of the seminar to the very last day I was impressed not only by how the staff at Lawman pulled the event together in a month's time, but also by the labels' excellent and informative presentations. You could see how much the attendees were enjoying themselves when they applauded or bobbed their heads when a song they liked was played.

It struck me that an event this cool had never been held before and that Lawley and his staff had hit on something that was simple yet productive for the radio and record industries. "It's something I've wanted to do for the last three years, but, timing-wise, it never worked out," Lawley says. "This year it did."

"I wanted to do a seminar where it would be all about music, not about trying to figure out why hip-hop music is more mainstream now than it's ever been and how we are going to protect our core audience. This year was the year it really poked its head up and said, 'Hey, you know what, this is the right time to do this.'"

One-Stop Shopping

Just about every label, major and independent, releases its biggest projects in the fourth quarter, and this event was geared toward giving those labels the opportunity to expose their music to radio programmers in an intimate, nontraditional setting.

It also was very cost-effective way

for promotion VPs who may not get to visit stations that often to spend one-on-one time with programmers, something that Lawley and his staff knew would benefit both the labels and the programmers.

"Expense-wise, having 20-plus programmers in one room at one time made a lot of sense," says Dan Posner, VP/Promotion at Lawman. "It costs a lot of money to visit all those markets and takes a lot of effort to pinpoint the right people to talk to. The idea of one-stop shopping made a lot of sense to both sides."

Those in the Rhythmic format on the radio and record sides look forward to the fourth quarter because they get a chance to hear some of the hottest music by some of the biggest names, which makes you wonder why nobody previously came up with the idea of a seminar totally devoted to fourth-quarter music.

"I don't think anybody was ever passionate enough about the idea to make it happen," Lawley says. "I've been very passionate about this idea, and I was lucky enough to work with the most passionate people in America to make this idea come to fruition."

Setting The Stage

In a time when labels have smaller budgets to work with and radio programmers have little or no extra time to attend seminars and conventions, the staff at Lawman got the support

they needed to make their very first music seminar a success. You must be dying to know how they did it.

Lawley, along with Lawman Sr. VP Gary Spangler, presented their idea for a fourth-quarter music seminar for programmers to every label head in New York. The concept was that each label would give a presentation to the programmers on the music the label was releasing during the fourth quarter. The labels could utilize video or audio to make an impression during the sessions.

"This business is fun, this business is wild, this business off-the-cuff. We took things out of that standard equation and added some fun, some originality and some uniqueness."

Dan Posner

"They all greeted the idea with open arms," says Lawley. "It was like, 'We're absolutely in. Give us a couple of dates that this might work. We definitely will support this.'"

Lawley then approached some of the radio GMs and PDs Lawman works with to see if they would be interested in this type of event. "There wasn't one person who opposed it," Lawley says. "There was not one person who said, 'I'm not sure I'm going to be able to get the time off.'"

"Everybody cooperated because they knew that not only would there be presentations of music for the fourth quarter, but it would also be a chance to talk to labels about fourth-quarter promotions that could benefit the radio stations."

Although Lawley's main goal was to expose new music, he also wanted to give record people a chance to do business with programmers in a laid-back, intimate setting. "It helped mend certain relationship between certain programmers and labels," says Posner.

"All these people were in the same room together. If somebody from label X didn't know somebody from radio station Y, it was a great oppor-



HAVING A BLAST The staff at Lawman Promotions provided the guests at their Fourth Quarter Music Presentation in San Francisco with tons of fun activities that included Pin the Tail on the Donkey, face-painting, a hot-dog-eating contest and much, much more. Taking a moment to cool out are (l-r) KVEG/Las Vegas PD Sherita Saulsberry; TVT's Risa Matzki; KISW/Bakersfield PD Picazzo; WLLD/Tampa PD Orlando; Lawman Promotions' Greg Lawley; and KXJM/Portland, OR MD Big Kid Bootz.

tunity for them to meet. It was really important for them to be able to shake hands and sit next to each other at dinner and have some drinks that night and then listen to the music the next day."

A Family-Style Gathering

The setting created for this event wasn't your conventional layout for seminars and conventions. Flat-screen TVs, ottomans, couches, a full bar and a kick-ass sound system made the different label presentations very enjoyable.

"We wanted to make it something different so that it wasn't a convention, where people are just kind of standing around," says Spangler. "We wanted to make it so the labels felt there was value to it. We wanted to make it a comfortable presentation in a comfortable setting. It was kind of family style, low stress — just hanging out with your friends, listening to music."

Lawman Operations Manager Desiree Ornelas scheduled events outside of the actual seminar that all of the attendees were encouraged to attend, and Lawley had no problem getting everybody to show up on time and not stray away from the seminar or the planned breakfast, lunches and dinners.

I witnessed that firsthand when I was late for the morning presentation and got a call from Spangler saying that everyone was waiting for my arrival. I'm sure I wasn't the only one. "The key here was that we ate every meal together, we woke up together, we went to bed together, and we started on time every day," says Lawley.

"With the lack of funds and the way the industry took a turn, a lot of people have become kind of passive," says Posner. "There's this protocol: You visit this market on this day every six months, you play the music on this day, etc."

"This business is fun, this business is wild, this business off-the-cuff. We took things out of that standard equation and added some fun, some originality and some uniqueness. That's why it wasn't just a room with tables and rows of chairs; that's why it was a fun living-room atmosphere; that's why our presentations weren't just, 'Here's my song. Listen to it. Here's my next song. Listen to it.' There were raffles, there were games, and there were shenanigans."

More To Come

So Lawman successfully executed

a seminar that took it back to the main reason most of us got into this industry in the first place: the music. Will there be more such events to follow? "You'll absolutely see more," says Lawman.

"The key here is to not to whore it out. The key is to keep it viable and valuable. Now will it be a two-time-a-year thing? It might be. I know it will always be the Lawman annual fourth-quarter event."

"Now that it's on the radar, I'd imagine the labels are going to plan around it," says Posner. "They're going to budget it. They're going to realize that this time next year we're going to have 25 or so radio stations all in one room for two fun days at a proven successful event."

"We wanted to keep this event simple. We wanted to keep it about the music, and it will always be about the music."

Greg Lawley

"They're going to think, 'We need to work on our presentation, we need to get our budget ready, and we need to make sure our artists are on the West Coast, ready to do a showcase, because we've got 35% of the panel that we fish for there.'"

After waiting three years to put this seminar together, Lawley is proud of its success. "I thought about doing this for three years and worked out all the kinks in my mind," he says. "That's why this one ran so smoothly. We didn't want to overload it with things. We wanted to keep it simple. We wanted to keep it about the music, and it will always be about the music."

"This event is consistent with everything that Lawman strives to do," says Posner. "We go above and beyond, and we pay special attention to our clients. You hate to overuse the cliché, but this event is truly outside the box. Our clients and the industry have come to expect that from us, and we love proving them right."



'IT'S A CELEBRATION, BITCHES!' I quote Dave Chappell from the 2004 MTV VMAs because that's what the Lawman Fourth Quarter Music Presentation was. After each record label gave an informative music presentation on its fourth-quarter releases, all of the attendees took time to network and develop new relationships. Seen here enjoying themselves are (l-r) KHTN/Merced, CA PD Renee Roberts; Lawman's Greg Lawley; and Interscope's Brian "Killa B" Gray.

R&R CHR/RHYTHMIC TOP 50

October 29, 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	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	6776	+210	793530	10	85/0
2	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	5449	-504	617813	21	87/0
3	3	TERROR SQUAD Lean Back (Universal)	4929	-277	495830	20	83/0
5	4	EMINEM Just Lose It (Shady/Aftermath/Interscope)	4876	+300	441414	5	80/0
9	5	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	4678	+938	526337	8	83/2
4	6	AKON f/STYLES P. Locked Up (SRC/Universal)	4467	-450	429606	27	71/0
11	7	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	4379	+984	368797	5	41/2
6	8	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	4212	+180	365845	9	84/1
7	9	DESTINY'S CHILD Lose My Breath (Columbia)	4130	+309	424362	7	85/0
8	10	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	3998	+195	421204	11	73/1
13	11	CHINGY Balla Baby (DTP/Capitol)	3022	+342	283153	9	76/0
10	12	NELLY My Place (Derrty/Fo' Reel/Universal)	2905	-583	268745	15	83/0
14	13	LL COOL J Hush (Def Jam/IDJMG)	2650	+68	176315	7	77/1
16	14	FABOLOUS Breathe (Atlantic)	2632	+317	281472	8	79/3
12	15	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	2270	-415	193492	23	78/0
17	16	LL COOL J Headsprung (Def Jam/IDJMG)	2145	-160	228208	17	76/0
15	17	JUVENILE Slow Motion (Cash Money/Universal)	2128	-211	199637	28	81/0
18	18	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1939	-135	169694	32	68/0
25	19	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	1912	+618	211824	4	58/14
22	20	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	1906	+432	214470	4	71/7
24	21	LIL' WAYNE Go DJ (Cash Money/Universal)	1831	+402	211000	5	60/5
23	22	R. KELLY & JAY-Z Big Chips (Live/Roc-A-Fella/IDJMG)	1681	+241	164326	3	77/0
20	23	LIL SCRAPPY No Problem (BME/Reprise)	1587	-179	182792	16	58/0
19	24	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	1447	-376	226182	15	66/0
21	25	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1384	-345	170584	12	63/0
27	26	JOJO Baby It's You (BlackGround/Universal)	1213	+35	81275	7	36/0
29	27	YOUNG BUCK Shorty Wanna Ride (Interscope)	1212	+82	123710	6	50/4
37	28	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)	1060	+286	122692	3	66/11
Debut	29	MARIO Let Me Love You (J/RMG)	1015	+587	151306	1	67/10
30	30	RUPEE Tempted To Touch (Atlantic)	1009	+6	137633	10	50/4
33	31	NB RIDAZ Pretty Girl (Upstairs)	939	+81	47714	6	30/5
32	32	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	903	+40	146387	16	38/2
36	33	R. KELLY & JAY-Z Don't Let Me Die (Live/Roc-A-Fella/IDJMG)	893	+71	49150	3	70/1
28	34	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	879	-292	113530	17	52/0
35	35	JOHN LEGEND Used To Love You (Columbia)	877	+48	74332	6	42/4
40	36	TERROR SQUAD Take Me Home (Universal)	832	+126	139620	3	51/2
39	37	PITBULL Dammit Man (TVT)	801	+68	73038	5	39/2
26	38	J-KWON You & Me (So So Def/Zomba)	786	-452	59983	14	50/0
31	39	GAME f/50 CENT Westside Story (Aftermath/G-Unit/Interscope)	761	-195	91830	8	24/0
Debut	40	LLOYD BANKS Karma (Interscope)	748	+381	82519	1	47/1
38	41	213 Groupie Luv (TVT)	698	-49	73638	14	31/0
Debut	42	LUDACRIS Get Back (Def Jam South/IDJMG)	638	+362	48636	1	2/0
43	43	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	628	-14	32227	5	37/0
Debut	44	ASHANTI Only U (Murder Inc./IDJMG)	607	+343	43254	1	62/12
46	45	KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	582	+104	58692	2	32/2
42	46	T.I. Let's Get Away (Grand Hustle/Atlantic)	577	-99	57615	19	43/0
41	47	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	524	-158	59945	10	42/0
Debut	48	ANTHONY HAMILTON Charlene (So So Def/Zomba)	510	+162	112095	1	30/9
44	49	MONICA U Should've Known Better (J/RMG)	504	-79	67634	20	25/0
49	50	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	503	+47	80888	7	7/0

89 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. 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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ARTIST TITLE LABEL(S)	ADDS
XZIBIT Hey Now (Mean Muggin') (Columbia)	27
NELLY Na-nana-na (Derrty/Fo' Reel/Universal)	21
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	16
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	14
JADAKISS f/MARIAH CAREY U Make Me Wanna (Interscope)	13
ASHANTI Only U (Murder Inc./IDJMG)	12
RUBEN STUDDARD I Need An Angel (J/RMG)	12
LIL' JON & THE EASTSIDE... f/LIL SCRAPPY What U Gon' Do (TVT)	11
AKON Ghetto (SRC/Universal)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	+984
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+938
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	+618
MARIO Let Me Love You (J/RMG)	+587
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	+432
LIL' WAYNE Go DJ (Cash Money/Universal)	+402
LLOYD BANKS Karma (Interscope)	+381
LUDACRIS Get Back (Def Jam South/IDJMG)	+362
ASHANTI Only U (Murder Inc./IDJMG)	+343
CHINGY Balla Baby (DTP/Capitol)	+342

New & Active

XZIBIT Hey Now (Mean Muggin') (Columbia)	Total Plays: 454, Total Stations: 40, Adds: 27
GUERRILLA BLACK f/MARIO WINANS You're The One (Virgin)	Total Plays: 444, Total Stations: 41, Adds: 7
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	Total Plays: 420, Total Stations: 20, Adds: 16
MANNIE FRESH Real Big (Cash Money/Universal)	Total Plays: 382, Total Stations: 15, Adds: 0
HOUSTON Ain't Nothing Wrong (Capitol)	Total Plays: 376, Total Stations: 43, Adds: 8
LADY SAW I've Got Your Man (VP)	Total Plays: 326, Total Stations: 20, Adds: 2
JADAKISS f/MARIAH CAREY U Make Me Wanna (Interscope)	Total Plays: 241, Total Stations: 19, Adds: 13
NAS Bridging The Gap (Columbia)	Total Plays: 195, Total Stations: 20, Adds: 5
JON B. Lately (Sanctuary/SRG)	Total Plays: 188, Total Stations: 19, Adds: 0
AKON Ghetto (SRC/Universal)	Total Plays: 162, Total Stations: 26, Adds: 11

Songs ranked by total plays

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



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October 29, 2004

RANK ARTIST TITLE LABEL

- 1 SNOOP DOGG Drop It Like It's Hot (Star Trak)
- 2 CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
- 3 TERROR SQUAD f/FAT JOE Lean Back (Universal)
- 4 USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
- 5 AKON f/STYLES P Locked Up (SRC/Universal)
- 6 N.O.R.E. f/ NINA SKY & TEGO Oye Mi Canto (Def Jam/IDJMG)
- 7 LIL SCRAPPY No Problem (BME/Reprise)
- 8 CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
- 9 GAME f/50 CENT How We Oo (Aftermath/G-Unit/Interscope)
- 10 YOUNG BUCK Shorty Wanna Ride (Interscope)
- 11 LIL' WAYNE Go DJ (Cash Money/Universal)
- 12 CHINGY Balla Baby (DTP/Capitol)
- 13 TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
- 14 FABOLOUS Breathe (Atlantic)
- 15 JUVENILE f/WACKO & SLIP Nolia Clap (Rap-A-Lot)
- 16 DESTINY'S CHILD Lose My Breath (Columbia)
- 17 LIL' JON & EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)
- 18 LL COOL J Headsprung (Def Jam/IDJMG)
- 19 EMINEM Just Lose It (Shady/Interscope)
- 20 MASE Breathe, Stretch, Shake (Bad Boy/Universal)
- 21 R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)
- 22 LL COOL J Hush (Def Jam/IDJMG)
- 23 JA RULE f/JASHANTI Wonderful (Murder Inc/IDJMG)
- 24 XZIBIT Hey Now (Mean Muggin') (Columbia)
- 25 XZIBIT Muthaf**ka (Loud/Columbia)
- 26 LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
- 27 RUPEE Tempted To Touch (Atlantic)
- 28 JUVENILE Slow Motion (Cash Money/Universal)
- 29 MARIO Let Me Love You (J/RMG)
- 30 LUDACRIS Get Back (Def Jam South/IDJMG)

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

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



FEELS SO GOOD! Andrea Kline of Virgin Records stopped by the Lawman Fourth Quarter Music Presentation to play tracks from Guerilla Black and the new smash from Razah, "Feels So Good," along with a few other fourth-quarter releases. She's pictured here with Greg Lawley.



SPIN THE WHEEL Rick Sackheim and his crew at ZLG had programmers spin the Zomba Wheel of Misfortune, which included such crazy possibilities as the label picking adds for the station for a week. Seen here playing the game are (l-r) Atlantic Records' Mike Chester, KYLZ/Albuquerque PD Mikey Fuentes and Sackheim.

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Hip-Hop: From Partying To Politics

How hip-hop music and radio are giving a voice to this generation

Throughout the history of R&B music, artists have expressed social and political views through their lyrics. From the Impressions' "People Get Ready," which gave hope to the 1960s' civil rights movement, to The Isley Brothers' "Fight the Power, which fired up the Black Power movement of the '70s, to '80s hip-hop political trailblazers Public Enemy, Urban radio has always been the soundtrack to political or social movements — at least until the mid-'90s.

At that time hip-hop and R&B music began focusing less on social concerns and more on social status.

Also, Urban radio was going through growing pains in the new corporate broadcasting culture, and many stations strayed from offering such staples such as news and public affairs programming.

But something has happened in recent years that has started a swerve back in the opposite direction. The perception that the hip-hop generation is apathetic to the political process is constantly being proven untrue. Just look at P. Diddy's Vote or Die campaign and Russell Simmons' Hip-Hop Summits.

Current Affairs

Urban radio is also responding. Syndicated programs like *Russell Simmons' Hip Hop Laws of Success* and *Keep Hope Alive Radio With the Rev. Jesse Jackson* are airing on Urban stations catering to both young and old. In addition, many stations have returned to airing some sort of locally produced public affairs programming or, at the very least, have significant voter-registration campaigns as part of their promotion efforts.

B. Paiz, PD of Urban WMKS (Blazin' 92.3)/Macon, GA, is part of this trend. "WMKS has teamed up with the Macon Blaze, the semi-pro basketball team here, and we've been hosting Blazin' Block Parties all summer to boost our voter-registration drive," he says. "We also had

our midday host, Ali Rock, get certified to register folks herself.

"I definitely see a movement with-

in the hip-hop community to be more politically active. Last weekend I went to a show in Atlanta featuring Common, The Roots and Kanye West. Each of the performers had something to say about current issues, the Bush administration and the need to get out and

vote. I think Jadakiss' song 'Why' opened the door for people to feel comfortable speaking their minds.

"Personally, I've been getting more involved as well. Our News/Talk PD asked me and the CHR PD to come out to a political forum that took place recently. He was explaining to us that he never sees young people at these events and that we need to be there to make our voices heard. If I can represent the hip-hop mind-set in some way, I'd like to do so."

Hot Talk

How have other radio stations jumped on board? Tim "Minnesota Fatt" Snell, PD of Urban AC WKSP (96.3 Kiss FM) and Urban WPRW (Power 107) in Augusta, GA, says his stations recently held a debate during the morning show that was simulcast on both Urban outlets in the cluster. "We hosted a debate between two candidates for state senator in a very heated race here. It took place from 7:30-9am.

"We had a panel to ask questions — representatives from the TV news channels, as well as a representative from Paine College. We also opened up the phone lines for callers to ask the candidates questions. You'd be amazed at the age of listeners calling in. We had 12- and 15-year-olds asking about school-safety issues.

"They are very aware — more than I've ever seen in the past. I think it's due in part to what hip-hop stars are saying, but it's also what we are doing on the radio. I also think they hear about it daily on the news, where they constantly see images of war. I can only hope their desire to be part of the political process continues."

In Florida there will be extra scrutiny during this year's elections, a process that actually started several weeks ago. Derrick Brown, PD of Urban AC WHQT (Hot 105)/Miami, says, "For obvious reasons, all eyes are on Florida. We don't want a repeat of the presidential elections of 2000.

"Our initiative actually kicked off this past Friday, when the official voting process began in Florida. We're a state in which people may vote in the weeks leading up to Election Day; it's not a one-day event. We've also been making an effort to educate listeners over the past six months not only about the voting process, but the issues as well.

Brown adds that many stations, like his, never strayed from public affairs programming. "It comes down to what black radio's basic role is to its listeners," he says. "We're not just about music; we're the connection to the community. We're responsible for getting information out, as well as educating.

"We have a Sunday-night public affairs show called *Hot Talk* that's been on for years, hosted by Chief Jim Brown, a former police chief who's also a local pastor. The show



B. Paiz



Derrick Brown



Tim Snell

Election Day Doings

Here's how some stations plan to be in the streets on the day of the elections.

- Clear Channel's Urban AC WKSP (96.3 Kiss FM) and Urban WPRW (Power 107) in Augusta, GA will have the station vans on a "Roll to the Polls," giving listeners in need — particularly elderly people without their own transportation — rides to the polls in conjunction with the city of Augusta.

- B. Paiz, PD of Cumulus' Urban WMKS (Blazin' 92.3)/Macon, GA, will appear on his News/Talk clustermate on the night of the election to represent the hip-hop generation's views on political issues both locally and nationally.

- Station representatives of Urban AC WHQT (Hot 105)/Miami will canvass polling places and report any voting issues or concerns from voters to the station. "If we find anything wrong, we hope to address it with officials early on to avoid any problems, like the 2000 presidential election in Florida," says PD Derrick Brown.

- Radio One's Urban Oldies WJMO and Urban AC WKJS in Richmond have teamed up with Victory Travel and a college sorority to provide bus service for anyone who needs transportation to or from the polls. "Listeners call in to a hot line we've set up and leave their information," says Al Payne, WJMO & WKJS OM. "Sisters from the sorority call them back to schedule pickup times and locations.

"The travel company provides four luxury limo buses. We've also got the buses catered, with the sisters handling hostess duties. Both our midday and afternoon hosts will be broadcasting live from the buses.

- Urban WNPL and Urban AC WQKQ in Nashville will have comprehensive Election Day coverage from the polls with live call-ins from the stations' news crews throughout the day.

has always been political, controversial and very popular. After the last election fiasco we found the show to be helpful and cathartic for listeners, allowing them to express their frustration. This time around the show is preparing them for any challenges."

The Right To Vote

D.C. Corbett, PD of Urban WNPL and Urban AC WQKQ in Nashville, says that his public affairs

show stumbled upon a voting issue that may have national implications. "Our public affairs show host,

Sharon Kay, came to me with an issue early this year," he says. "She noticed a trend among her listeners, where people who had been convicted of a felony were not allowed to vote even long after they had been released from jail. It was causing great concern among listeners affected by it and their families."

Kay says, "I started to see a pattern of people calling in and telling us that they'd like to vote, but their right had been taken away years before, after they had spent time incarcerated. After some research, what we found is that each state has its own laws on the books about a felon's right to vote.

"In many states, once you've been convicted of a felony, you lose your voting rights and don't get them back even after you've served your sentence. A felony could be any number of offenses, from serious

ones like rape to petty crimes. Some of the felonies we found on the books for Tennessee were things like destruction of an outhouse, stealing a horse, destruction of a will, bigamy, bribery and perjury.

"Keep in mind that there are over 5 million people in this country affected by laws like this who are not allowed to vote, and many of them are African-American males. Many of them do not deserve this kind of punishment, so we joined forces with the NAACP. We researched how many of these former felons could earn their rights back.

"In some cases all it took was filling out a simple form, but no one



D.C. Corbett

ever had ever explained the process to them. We've helped over 200 people in Tennessee earn back their voting rights. But this isn't only happening here; it happens in many states. And the conservative right is fighting us every step of the way."

While they've been able to accomplish quite a bit with this campaign, Corbett feels that there is still work to be done in getting the younger generation to fully understand the political process.

"I'm happy to see so much attention given to hip-hop artists encouraging young people to get out and vote," he says. "But at the same time, many of them view things like the Vote or Die T-shirts as fashion statements more than political ones. I'd like to see the hip-hop generation get involved with real change, like what we've accomplished here in Tennessee."

R&R URBAN TOP 50

October 29, 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	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	4194	+101	581882	8	72/0
4	2	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	3562	+541	437312	6	68/1
5	3	LIL' WAYNE Go DJ (Cash Money/Universal)	3197	+312	345752	8	65/0
2	4	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	3003	-489	399387	18	72/0
6	5	ANTHONY HAMILTON Charlene (So So Def/Zomba)	2818	+106	377204	15	63/0
3	6	NELLY My Place (Derrty/Fo' Reel/Universal)	2689	-387	305680	14	72/0
9	7	OESTINY'S CHILD Lose My Breath (Columbia)	2291	-25	221504	5	70/0
14	8	FABOLOUS Breathe (Atlantic)	2200	+347	258956	7	69/1
15	9	YOUNG BUCK Shorty Wanna Ride (Interscope)	2163	+323	219640	6	66/1
8	10	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	2148	-232	346046	22	68/0
7	11	TERROR SQUAD Lean Back (Universal)	2129	-434	253848	19	62/0
11	12	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	2036	-39	229125	15	61/1
10	13	AKON f/STYLES P. Locked Up (SRC/Universal)	1874	-419	219557	16	36/0
16	14	LL COOL J Hush (Def Jam/IDJMG)	1842	+31	214388	6	65/0
19	15	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	1841	+369	180010	5	63/3
13	16	LIL SCRAPPY No Problem (BME/Reprise)	1777	-160	174370	21	65/0
12	17	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	1695	-271	187742	18	68/0
20	18	CHINGY Balla Baby (DTP/Capitol)	1585	+161	153051	5	62/0
22	19	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	1579	+283	265485	4	63/2
23	20	R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	1362	+84	162873	4	68/1
24	21	JOHN LEGEND Used To Love You (Columbia)	1318	+43	95988	7	47/0
17	22	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1302	-364	190872	10	57/0
31	23	MARIO Let Me Love You (J/RMG)	1261	+406	146560	3	61/4
18	24	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	1251	-256	126994	10	63/0
25	25	DEM FRANCHISE BOYZ White Teez (Universal)	1098	-20	89462	12	39/1
21	26	LL COOL J Headsprung (Def Jam/IDJMG)	1084	-260	160414	16	64/0
30	27	MANNIE FRESH Real Big (Cash Money/Universal)	1023	+76	101639	7	48/2
32	28	TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	920	+70	91194	4	47/0
27	29	R. KELLY Red Carpet (Jive/Zomba)	918	-73	107591	4	58/0
28	30	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	912	-54	78119	6	36/0
29	31	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	908	-40	85874	17	39/0
26	32	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	867	-149	87067	20	52/0
40	33	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)	842	+266	68325	2	53/2
33	34	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	837	+5	106986	15	32/0
35	35	TERROR SQUAD Take Me Home (Universal)	772	+93	106380	3	38/0
Debut	36	KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	702	+286	54165	1	47/2
47	37	LLOYD BANKS Karma (Interscope)	695	+242	60942	2	51/3
37	38	R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	691	+56	66881	3	56/1
38	39	KEYSHIA COLE I Changed My Mind (A&M/Interscope)	642	+23	72918	6	34/0
41	40	HOUSTON Ain't Nothing Wrong (Capitol)	584	+12	46033	5	42/2
42	41	URBAN MYSTIC Where Were You? (Sobe)	573	+27	39012	11	28/1
Debut	42	AVANT Can't Wait (Geffen)	546	+148	45609	1	41/1
44	43	EMINEM Just Lose It (Shady/Aftermath/Interscope)	532	+23	39464	3	42/1
34	44	LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)	516	-212	43118	8	38/0
Debut	45	JADAKISS f/MARIAH CAREY U Make Me Wanna (Interscope)	511	+107	90678	1	3/0
45	46	OUTKAST Prototype (LaFace/Zomba)	489	+22	37841	4	43/2
Debut	47	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	488	+186	73740	1	0/0
Debut	48	ASHANTI Only U (Murder Inc./IDJMG)	458	+323	50962	1	57/3
49	49	BEENIE MAN King Of The Dancehall (Virgin)	414	-7	128460	9	18/0
39	50	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	411	-208	36972	13	36/0

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 10/17-10/23. 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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ARTIST TITLE LABEL(S)	ADDS
NELLY Na-nana-na (Derrty/Fo' Reel/Universal)	45
TYRA Country Boy (GG&L)	43
NICOLE WRAY If I Was Your Girlfriend (Roc-A-Fella/IDJMG)	34
XZIBIT Hey Now (Mean Muggin') (Columbia)	34
B.G. Don't Talk To Me (Choppa City/Koch)	25
RUBEN STUDDARD I Need An Angel (J/RMG)	24
8EAMIE SIGEL Gotta Have It (Roc-A-Fella/IDJMG)	14
NAS Bridging The Gap (Columbia)	7
GUERRILLA BLACK f/MARIO WINANS You're The One (Virgin)	5
ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (J/RMG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+541
MARIO Let Me Love You (J/RMG)	+406
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+369
FABOLOUS Breathe (Atlantic)	+347
YOUNG BUCK Shorty Wanna Ride (Interscope)	+323
ASHANTI Only U (Murder Inc./IDJMG)	+323
LIL' WAYNE Go DJ (Cash Money/Universal)	+312
KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	+296
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	+283
LIL' JON & THE EASTSIDE... f/LIL SCRAPPY What U... (TVT)	+266

New & Active

GUERRILLA BLACK f/MARIO WINANS You're The One (Virgin)	Total Plays: 348, Total Stations: 45, Adds: 5
N.O.R.E. f/MINA SKY & DADDY... Oye Mi Canto (Roc-A-Fella/IDJMG)	Total Plays: 346, Total Stations: 15, Adds: 0
JILL SCOTT Whatever, Whenever (Hidden Beach/Epic)	Total Plays: 332, Total Stations: 38, Adds: 3
PITBULL Dammit Man (TVT)	Total Plays: 285, Total Stations: 18, Adds: 1
NAS Bridging The Gap (Columbia)	Total Plays: 259, Total Stations: 40, Adds: 7
MISS B Bottle Action (LaFace/Zomba)	Total Plays: 240, Total Stations: 27, Adds: 4
ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (J/RMG)	Total Plays: 223, Total Stations: 31, Adds: 5
YUNG WUN f/DAVID BANNER Walk It, Talk It (J/RMG)	Total Plays: 183, Total Stations: 25, Adds: 1
AMERICA COMING TOGETHER... Wake Up... (Bungalo/Universal)	Total Plays: 146, Total Stations: 7, Adds: 0
ANITA BAKER You're My Everything (Blue Note/EMC)	Total Plays: 144, Total Stations: 9, Adds: 0

Songs ranked by total plays

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America's Best Testing Urban Songs 12 + For The Week Ending 10/29/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 30 songs like 'My Boo' by Usher & Alicia Keys.

Total sample size is 387 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

GOSPEL Top 30

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 gospel songs like 'You Don't Know' by Kierra Sheard.

33 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 10/17 - Saturday 10/23. © 2004 Radio & Records.

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

Reporters

Stations and their ads listed alphabetically by market

Grid of market listings for various cities including Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Miami, Minneapolis, New York, Philadelphia, Phoenix, Portland, Raleigh, Sacramento, San Antonio, San Diego, Seattle, Tampa, and Washington DC. Each listing includes station call letters and advertiser information.

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

POWERED BY MEDIATEBASE. 100 Total Reporters. 72 Total Monitored. 28 Total Indicator. Did Not Report, Playlist Frozen (2): WESE/Tupeo, MS XM/Rain/Network.

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

tha JUMP off



DJ Kit
Mix-Show Coordinator, WWPR (Power 105)/New York

Ciara's "1, 2 Step" (LaFace/Zomba): The goodie girl got it good again. She's opened for LL Cool J and killed it with this song. • Razah's "Feels So Good" (Manhood/Virgin): This is definitely a female record. I expect him to do well at radio. • Lady Saw's "I've Got Your Man" (VP): Wow! This song is building on a club level. I played it early in the night, and the ladies knew the words and were dancing. • Lil Jon's "What U Gon' Do" (TVT): Warning: This song should not be played at 8am or 5pm. You might beat somebody up in traffic and say "What you gon' do?" The King of Crunk is still doing it. Yeah!

Tony Black
PD, WJNN/Dothan, AL

WJNN/Dothan, AL is in a small market, but we try to do big-market promotions. The key is to keep things simple for the listeners. This summer we did a big Usher promotion, giving away tickets to see him and Kanye West in concert in Atlanta. We're about to do the same this fall for R. Kelly and Jay-Z's Best of Both Worlds Tour. • For the Usher promotion, all you had to do was call in to qualify whenever you heard an Usher song, old or new. Then you had to say the winning phrase: "We just jam naturally — WJNN." It's a great way to brand the station in the minds of the listeners. We'll do the same for R. Kelly and Jay-Z. • We did a football promotion where we gave away tickets to see the Atlanta Falcons beat the San Diego Chargers at the Georgia Dome. We're only about three hours from Atlanta, so it's an easy ride that most people make in a weekend. We positioned it as a chance to see the Falcons and Michael Vick, since he's the star quarterback. • For fall, our main community-service campaign has been a voter-registration drive. We broadcast live from different vendor locations and register folks at the same time. Over the course of this year we've probably registered 500-600 people. This year seems to be exceptionally important to the black listener, since it is a presidential election year and everyone wants to have their voice heard. • Lastly, we're gearing up for the annual Peanut Festival here in Dothan. It's a two-week event, and we give away admission tickets. We have a float in the big parade that finishes up the festival. Listeners can win a chance to be on the float wearing one of our custom WJNN T-shirts. Once again, it's an inexpensive way to get our name out there, and everyone in the community goes to this event.



ARTIST: Shawwna
LABEL: Def Jam South/IDJMG
HOMETOWN: Chicago
CURRENT PROJECT: *Worth Tha Weight*
IN STORES: Now
CURRENT SINGLE: "Weight A Minute"
TOP SPINS AT: WPEG/Charlotte; KBTT/Shreveport, LA; WENZ/Cleveland; WBOT/Boston



By DANA HALL/URBAN EDITOR

Personal Stats: Born Rashawna Guy on Chicago's Southside, Shawwna is not new to the world of music. Her father is four-time Grammy-winning blues guitarist Buddy Guy. The 28-year-old mother of two has officially been pursuing her rap career for 10 years. Shawwna says, "I knew I wanted to rhyme the first time I heard Ice Cube's 'Back on the Beach.'" While she was inspired by female rappers Salt N Pepa, it is really the hard-core male rhymer of the early '90s whom she styles herself after. By 1996 she had formed the duo Infamous Syndicate with a childhood friend. Shawwna made her first break happen when she called the local promoter of an upcoming Junior M.A.F.I.A. show, asking to be the opening act. Infamous Syndicate were given the shot and began to make a name for themselves, performing in the region and for national tours like the Lyricist Lounge. By 1997, when Shawwna was pregnant with her first child, the duo had signed to Relativity Records. It would be two years before Infamous Syndicate's self-titled debut was released. The album only did marginally well, and when Loud Records

took over Relativity, Infamous Syndicate were dropped. Luckily, Shawwna had made an impression on some key people within the Def Jam family. Chaka Zulu, president of Disturbing The Peace and A&R exec for Def Jam, was one of those folks. But Shawwna wasn't signed immediately. First she had to prove her skills, which she did on the Ludacris cut "What's Your Fantasy," from his first solo album, the multiplatinum *Back for the First Time*. **Accomplishments:** After appearing on "What's Your Fantasy," and while pregnant with her second child, Shawwna was signed to a solo deal with Disturbing The Peace/Def Jam. She went on to appear on the imprint's multiartist project *Golden Grain* on the song "Growing Pains." Soon she began work on her first solo set, aptly titled *Worth tha Weight*. **The Album:** With producers like Timbaland and Magoo — as well as appearances by folks like Ludacris, Missy Elliott and Jermaine Dupri — Shawwna is sure to have more than just one hit. Her first single, "Shake Dat Sh**," featuring Ludacris, hit the top 10. Shawwna says her album reflects that she is a real woman, juggling motherhood and a career, and her album has more depth than just rapping about "Burberry, Prada and sleeping around." She says, "I want my music to be an outlet for all women, even those with children."

Urban AC Reporters

Stations and their adds listed alphabetically by market

Table with columns for Market, Station, and Adds. Markets listed include Atlanta, Baltimore, Boston, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Houston, Indianapolis, Jacksonville, Kansas City, Las Vegas, Little Rock, Los Angeles, Louisville, Memphis, Miami, Milwaukee, Minneapolis, Mobile, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Philadelphia, Phoenix, Portland, Raleigh, Richmond, Sacramento, St. Louis, Tampa Bay, Toledo, Washington DC, Wichita, and Youngstown.

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69 Total Reporters
51 Total Monitored
18 Total Indicator

Did Not Report, Playlist Frozen (2):
Sirius Heart & SoulNetwork
WJVA/Charlottesville, VA

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	1358	-5	146205	21	43/0
4	2	BRIAN MCKNIGHT What We Do Here (Motown)	1236	+87	131916	18	48/0
3	3	ANITA BAKER You're My Everything (Blue Note/EMC)	1157	-29	112013	18	48/0
2	4	PRINCE Call My Name (Columbia)	1116	-169	130156	24	46/0
5	5	LUTHER VANDROSS Think About You (J/RMG)	977	-22	123943	49	48/0
6	6	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/DJMG)	959	-30	106797	13	47/0
7	7	JILL SCOTT Golden (Hidden Beach/Epic)	800	-82	92975	20	44/0
10	8	T. MARIE f/G. LEVERT A Rose By Any Other Name (Cash Money/Universal)	773	+78	71845	8	45/0
9	9	R. KELLY U Saved Me (Jive/Zomba)	743	-15	78588	19	41/0
8	10	TEENA MARIE Still In Love (Cash Money/Universal)	695	-88	63386	36	46/0
11	11	ALICIA KEYS If I Ain't Got You (J/RMG)	647	-5	81247	35	39/0
12	12	KEM Love Calls (Motown/Universal)	595	-24	63901	90	37/0
13	13	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	543	+1	48710	16	31/0
15	14	ANITA BAKER How Does It Feel (Blue Note/Virgin)	541	+83	56250	4	44/1
14	15	TAMYRA GRAY Raindrops Will Fall (19/Sobe)	461	-44	31799	14	35/0
16	16	VAN HUNT Down Here In Hell (With You) (Capitol)	449	+3	40620	16	36/1
18	17	O'JAYS Make Up (Music World/SRG)	447	+60	39324	4	32/0
17	18	NELLY My Place (Derryfo' Reel/Universal)	447	+2	44078	8	9/0
19	19	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	406	+29	33657	8	34/3
20	20	NORMAN BROWN I Might (Warner Bros.)	384	+39	36110	8	32/2
21	21	ANGIE STONE U-Haul (J/RMG)	367	+28	53501	11	30/0
23	22	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	355	+50	35703	5	24/4
22	23	JOSS STONE Spoiled (S-Curve/Virgin)	335	+29	18903	6	25/1
28	24	GERALD LEVERT One Million Times (Atlantic)	273	+110	22448	2	41/6
24	25	BONEY JAMES f/BILAL Better With Time (Warner Bros.)	245	-54	18666	17	22/0
25	26	AMEL LARRIEUX For Real (Bliss Life)	216	-11	29257	10	7/0
-	27	JEFF MAJORS Pray (Music One)	193	+63	19794	2	11/0
26	28	URBAN MYSTIC Where Were You? (Sobe)	190	-3	5411	5	15/2
27	29	TAMIA Still (Atlantic)	168	-15	11796	11	14/0
30	30	USHER Confessions Part 2 (LaFace/Zomba)	165	+30	34253	9	2/0

51 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. 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

EARTH, WIND & FIRE f/RAPHAEL SAADIQ Show Me The Way (Sanctuary/SRG)
Total Plays: 160, Total Stations: 20, Adds: 4

AVANT Can't Wait (Geffen)
Total Plays: 111, Total Stations: 13, Adds: 3

CARLTON BLOUNT Acting Like You're Free (Magnatar)
Total Plays: 107, Total Stations: 9, Adds: 0

JILL SCOTT Whatever, Whenever (Hidden Beach/Epic)
Total Plays: 104, Total Stations: 22, Adds: 20

QUEEN LATIFAH f/JAL GREEN Simply Beautiful (Vector)
Total Plays: 84, Total Stations: 18, Adds: 4

QUE & MALAIKA P In The Flnk (EGE)
Total Plays: 63, Total Stations: 6, Adds: 0

GEORGE BENSON Irreplaceable (GRP/VMG)
Total Plays: 59, Total Stations: 7, Adds: 0

RENE' All Nite Long (Rufftowna)
Total Plays: 57, Total Stations: 6, Adds: 0

RUBEN STUDDARD I Need An Angel (J/RMG)
Total Plays: 10, Total Stations: 22, Adds: 22

BRENDA RUSSELL I Know You By Heart (Narada)
Total Plays: 4, Total Stations: 14, Adds: 14

Songs ranked by total plays

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
RUBEN STUDDARD I Need An Angel (J/RMG)	22
JILL SCOTT Whatever, Whenever (Hidden Beach/Epic)	20
BRENDA RUSSELL I Know You By Heart (Narada)	14
GERALD LEVERT One Million Times (Atlantic)	6
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	4
EARTH, WIND & FIRE f/RAPHAEL SAADIQ Show Me The Way (Sanctuary/SRG)	4
QUEEN LATIFAH f/JAL GREEN Simply Beautiful (Vector)	4
LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	3
AVANT Can't Wait (Geffen)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD LEVERT One Million Times (Atlantic)	+110
BRIAN MCKNIGHT What We Do Here (Motown)	+87
ANITA BAKER How Does It Feel (Blue Note/Virgin)	+83
EMINEM Just Lose It (Shady/Aftermath/Interscope)	+80
T. MARIE f/G. LEVERT A Rose By Any... (Cash Money/Universal)	+78
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+75
JEFF MAJORS Pray (Music One)	+63
O'JAYS Make Up (Music World/SRG)	+60
AVANT Can't Wait (Geffen)	+58

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANTHONY HAMILTON Charlene (So So Def/Zomba)	518
R. KELLY Happy People (Jive/Zomba)	434
PATTI LABELLE New Day (Def Soul/DJMG)	387
MUSIQ Whoknows (Def Soul/DJMG)	296
SMOKIE NORFUL I Need You Now (EMI Gospel)	259
USHER Bum (LaFace/Zomba)	240
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	238
RUBEN STUDDARD Sorry 2004 (J/RMG)	228
MONICA U Should've Known Better (J/RMG)	219
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	207

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

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A Talk With Joe Galante

Continued from Page 1

RLG was on the verge of recording the best year in its history.

R&R: Based on some of the projections we've seen, it looks like this is going to be a banner year for country record sales.

JG: This will be the biggest year country has ever had in terms of SoundScan units sold. We're pushing 84 million to 85 million units and could get up to 87 million. While the units will be up, the dollars won't be up as much, because of developing-artist pricing and the Jump Start program that Universal has, but this year has been phenomenal.

R&R: Does this mean a record year for RLG?

JG: Oh, yeah. But the interesting thing is, while about 80% of the labels in this town may not have record years, they are going to have really good years, which is different from the last couple of years. And it's spread around fairly well. The question is, as we get to the second and third albums with an artist, are we building a franchise, are we building a brand?

R&R: How do those sales break down? Do we have just a handful of superstars selling a lot, or are people actually out there buying country records again?

JG: Every week we take the top 75 SoundScan albums and calculate the market, minus the debuts. What we have seen is that the market is trending down; it's the initial sales of the big releases that are pushing us up. When I look down below those big releases, I don't see people buying George Strait or Alan Jackson and walking out with two or three other records.

The numbers for the top line are phenomenal. We're hitting the cover off the ball on every single one of those records. Two years ago we were running 525,000-550,000 units in terms of the top 75, less the debuts. Now we're running about 600,000-640,000. It's better because you have Gretchen Wilson, Jimmy Buffett and others propping up the numbers. But when you drop down below 10 or 15 records, the rest of them aren't phenomenal.

Country will be up about 20% this year, and the industry will be up about 6%. So country's share of total sales should be one of its best ever. In fact, this could be country's highest share of total sales since the early '90s—and it may even be better than that.

R&R: What do you project RLG's share of the country market to be this year?

JG: In terms of the top 75 albums, we're running about 31%, which is greater than anybody next to us. We're running about the same on the radio chart. Obviously, we've got the music and we've got the people. It's also the discipline of not signing everything

you possibly can. And even though our business has grown, our roster never has. Over the last five years we probably ranged between 21 and 24 artists, total. We don't go above that because we don't think the marketplace — consumer or radio — can handle it.

R&R: Do you now have more acts under development deals than in years past?

JG: No. Even though this is a better marketplace for us as a genre, this isn't the '90s, when records were doing 5 million units on a regular basis or when you and I could do a duet, Chuck would market it, and it would go gold. Today, if you really have the song, you can have success. If you have several songs, you've got a great album. But can you do it again? There's not a gimme out there.

"There is ego in reaching No. 1, but in recent cases where spin programs took records to No. 1, neither of those records increased their sales. In fact, the sales continued to fall."

That's the difference between my outlook on the format and some other people's take. It's all good right now, but you have to prove that you can do it again and again. The consumer feels that way too. They will give you a pass one time, but they aren't going to give you one over and over again. They'll move on to something else.

R&R: The structure of the BMG-Sony Music merger has begun to take shape over the last few weeks, although we haven't heard much about how things are going to work in Nashville. What can you tell us?

JG: I report to [Sony BMG Music Entertainment CEO] Andy Lack. [Sony Music/Nashville President] John Grady reports to [Sony Music Label Group U.S. President/CEO] Don Jenner. Nothing is going to change in terms of the structure of the two Nashville companies. We are two separate operations; we will run two independent businesses.



PARTY ON! It's not all work for RCA Label Group Chairman Joe Galante, who loves to throw a good party. And when he does, you never know who might show up. Seen here at RCA's after-ACM soiree last May are (l-r) Arista artists Kix Brooks and Ronnie Dunn, MCA/Nashville's Reba McEntire, Robin McGraw, TV's Dr. Phil McGraw, RCA's Martina McBride, Arista's Alan Jackson and Galante.

What will change is that Sony will be consolidated into this building — not into the RLG label group, into this building. Between us, Sony and [Brentwood, TN-based Christian label] Provident, we have three buildings. That doesn't make sense.

We're going to share the back offices, security, Human Resources, the vault, the mailroom, maintenance, etc. But John does what he wants to do. You don't ask me questions about Gretchen Wilson, and he doesn't answer questions about Kenny Chesney.

R&R: RLG was consolidated before consolidation was cool, so you've been doing it longer than anybody. Is it all it's cracked up to be?

JG: Absolutely. When revenue isn't rising rapidly, you have to think about overhead. So the idea of having fully staffed separate labels really ceased to exist. Consolidation also makes a lot of sense in the efficiency of the accounts. Our sales staff has the entire roster to sell. They don't have to worry about only having one album to work for the first quarter.

Our portfolio allows us to get to a lot more places. It occupies creative services, our A&R department. You're always going from one project to another. As long as you keep it lean and mean, it makes a lot of sense. As long as you don't staff up the wrong way.

R&R: Going forward, what changes have to be made in the country-label business model?

JG: This town — publishers, managers, everybody — operates by looking at the singles chart. That's the weekly operating document for everybody. "Oh, you got a No. 1 record, you got a top five record, you got a top 10 record. Where were you on SoundScan?" "Uhhh..." Unless you debuted at No. 1 on the sales chart, nobody knows where you are. That has to change — for the entire industry.

We spend a lot of time getting a record to No. 1 and then trying to keep it there multiple weeks. We're as guilty of that as anybody. The problem is, we aren't seeing the sales go up with multiple weeks at No. 1. We're actually seeing sales go down.

And the rub is, the brand we have of being a passive format is something we do to ourselves. There's a belief that adults don't want to be active in this, and I disagree. We can watch records get a fair amount of spins and see the sales results right away. It's

been that way with Jeff Bates' singles. But if you're trying to find a Jeff Bates album, good luck, because it's not on sale, and it's not in any inventory depth at any store.

When we see the sales we are seeing with Jeff, we ask, "What's going on here?" To me, that's a lot more impressive than some of the singles that we have in the top 10, and the album's not even in the sales top 75. That happens on a regular basis.

This format spends more time worrying about the top of the airplay chart than about sales. Radio is going to have to get more hip to understanding what happens at SoundScan and not believe that we buy it. Unlike spin programs, we don't buy it. You can't buy those scans. If it shows up at 170,000, there weren't 170,000 BMG employees buying it.

"Country will be up about 20% this year, and the industry will be up about 6%. So country's share of total sales should be one of its best ever. In fact, this could be country's highest share of total sales since the early '90s — and it may even be better than that."

R&R: How would it change the business if everyone were sales-oriented instead of chart- and singles-oriented?

JG: Anyone can have hits. You can be off the radio for 10 years, and, if you have the right song, you can come back. But how often can you repeat? Everybody deserves their day on the radio and on the charts, but don't automatically go to the second one because you gave the first one a shot. If the record didn't sell, the public didn't

buy into it. That was the moment; there's no reason to go to the second one. The labels need to understand that and get off it.

Not every record is going to be active. If you go through four or five singles and have radio hits but no sales, that's not building equity for anybody. The song may research great, but when you go to your gold five years from now, people aren't going to be talking about that record. They are going to be talking about "I Hope You Dance," "Amazed," "Independence Day" and "Where Were You?" They won't be talking about a song because it got to No. 1; they'll talk about those songs because there was a real emotional connection. Those records had a part in people's lives.

R&R: Are you saying that the only viable acts this industry should deal with are the ones who sell records?

JG: When I look at the chart, I see names that haven't sold a record in the last five years but are still getting shots at airplay. If you want to build this format, help us build a bench of stars. Each of those slots is valuable, and we all need to find out who's going to make it through. Because the only way this format grows without worrying about whether the new releases from big artists are there for the year is to get a deeper bench by building more stars.

We need to take the pressure off Toby Keith and Kenny Chesney to deliver an album almost every year. Let them take a breather. It would be great for these guys to be off-cycle every once in a while, from an artistic standpoint as well as a consumer standpoint. We need a deeper bench.

R&R: There have always been turntable hits.

JG: That's true, but the balance needs to shift. One thing that our format does is to hold on to that while the rest of the world is moving forward. I'm not saying you can't have turntable hits in an artist's career. Chesney's "She Thinks My Tractor's Sexy" didn't research well and didn't chart really well, but it was a huge sales record. Give me more singles that only go top 15 but sell a shitload of albums.

That's where I go off on the research. We see records all the time that won't research but will sell and be effective on the road. Research tends to bring in that turntable-hit aspect.

Continued on Page 36

A Talk With Joe Galante

Continued from Page 35

I recently went back and forth with a researcher about passion in this format. Four or five of the researcher's top 10 most passionate records weren't in the sales top 50, and he had a group of singles that weren't researching but were selling. What's wrong with this system? We all have to get better at identifying records that are reacting in a marketplace. It certainly helped the Big & Rich record. People were not jumping up and down about that until they saw the sales, and then they could not deny it.

There's a difference between a record that's selling 1,000 units and one selling 50,000 units. Brad Paisley's CD was at 7,000 scanned a week when we came with "Whiskey Lullaby." Within four or five weeks of that single being on the air we had jumped up to 25,000 units. That's a huge increase. That record did not go to No. 1, and we had difficulty in places with the research, but the passion was undeniable.

R&R: You've been involved with a lot of different formats. Do you feel research is different for Country?

JG: I honestly don't feel that research is a tool for active rotation. You have to get the spins up. We're talking about adults, not kids. For people to believe that 100 spins is all they need to start research is ludicrous. People are on the phone, playing a CD, talking to their kids and a million other things — and you expect them to remember what song they heard? It's silly. It really is.

I don't have a problem with the system if the record is given enough time. It's about reach and frequency — the same things radio uses to sell ads. I believe in the reach but not in the frequency current songs are given to claim that the research is there.

People try to tell me they can research songs at 100 spins while Country radio's time-spent-listening numbers are dropping. I've spent a lot of time with successful people on the pop side who tell me that you cannot research current music at that level. You've got to be much further down the line, and you should really be thinking about when you get off the hits. Are you burning them? Are you

playing them too much? Do they need to rest?

We've gone out to do research in weeks when records were the No. 1 single or album and the consumer didn't know who the hell we were talking about. These were the PIs of the radio stations in those markets. They knew every personality, the programs and the contests, but they couldn't tell the difference between one artist and another, aside from the top 10. I had my little Arbitron diaries sent to me, and I've taken research tests, and I always have to ask, "Is this really reliable?"

R&R: *Whoa — you were an Arbitron diarykeeper? Did you fill it out faithfully?*

JG: I did — probably more so than anybody else. It was an absolute pain in the ass. I don't know how anybody would do that. It's a terrible system. I get it. I feel for the radio people. And what are you are giving me, \$5 to do it? I was so excited, I went to Starbucks.

R&R: *Which is a good segue to Country radio. It's hard to believe, but your first*

"We don't direct artists to make records that are suited a certain way. If we did, a record like 'Whiskey Lullaby' would never have shown up."

bus trip out to radio was almost 20 years ago, and you're still doing them. What's your sense of radio today and where the people are mentally?

JG: People are very optimistic. It's nice to be out of the doldrums. People are also very stressed. There's lots going on in their lives — lots of consolidation, lots of changes still.

Even though consolidation has happened, everyone is talking about

revenue numbers, spotloads, corporate needs and stock prices. What's changed is that we've all gone from being music junkies to being executives. It's difficult for people to spend the time they need to with the music. I find people are more on "scan" with the music than they are really sitting down and listening. It's become a real time crunch.

You see people who were more about music now having to become managers — and not necessarily loving all of it. They want to get back to sitting down and talking with the artist. That's the part we all get off on. But today's workloads don't allow them to do that.

R&R: *You've always been very involved with promotion. How has it changed?*

JG: It's more difficult than ever. [RLG Exec. VP] Butch Waugh has an expression: "People don't promote the artist, they promote the promotion," which means it's not about the music and the attributes of the artist, it's about price. It's a short-term game for some stations and labels, but it doesn't solve the problem. If you aren't getting enough airplay and you're putting these records in research too early, what are you doing? It's silly and a real contradiction between the sales goals and the promotion goals.

R&R: *How long can it go on?*

JG: As long as the money's there. It can go on a while, but it's not healthy. RLG is trying to develop the roster and the farm team, and that's one of the things that has been a hallmark of our company. We are an artist-development company. We have more artists who are multiplatinum and platinum than anybody else in town, and we have been doing this for years. It's not a fluke.

We really do consider radio stations as partners. We look for those stations that are actively trying to reach the consumer. I can walk into a radio station and see whether people have their act together.

R&R: *It's hard to believe that anybody on the radio or record side would believe that spin programs come close to achieving the goal you just laid out.*

JG: I agree, but we didn't originate the spin program that got that record [Reba McEntire's "Somebody"] to No. 1. There was much discussion about that.

R&R: *About your participating in them?*

JG: Absolutely. We had those discussions.

R&R: *Do you feel forced into it because if you don't do it, other people will?*

JG: I still have to stand up and look at my boss and look at the artist. And the artist gets paid on sales. Yeah, there is ego in reaching No. 1, but in recent cases where spin programs took records to No. 1, none of those records increased their sales. In fact, the sales continued to fall. It didn't have an impact. Aside from the vanity push, I am not sure what it was all about.

R&R: *Vanity is still a big part of it.*

JG: That has to change. In the case of that one-two punch, OK, I get the first one. I understand the relation-

"I don't have a problem with the system if the record is given enough time. It's about reach and frequency — the same things radio uses to sell ads."

ships and everything else. It didn't really prove anything except that the system had a gaping hole, and somebody found it. Congratulations. You just opened up Pandora's box on a macro level. You're the winner. You did it again. What prize do you want this time?

Everybody in town does it on a micro level. OK, we're going for No. 1; I need seven spins. When you jump up 1,100 spins, which was almost 25% of the total airplay in that week, that's a spin program.

A lot of what we are talking about is very difficult for a young artist to understand. They work their whole life to get here, get that shot with a single, and you come back and say, "The spin program didn't work." It sounds like bullshit. The reality is, do you want to buy your way through this promotion maze? Some of it comes back to the music. Some of it really comes back to the clutter that's out there. It's about labels realizing that the playlists haven't increased, but we put out increasing levels of product.

R&R: *Label presidents asked R&R to limit the reporters about 18 months ago. Did that have the intended effect?*

JG: Yeah. We didn't have to spend money in some of the places where we were getting hit. Did it speed up the chart? Probably not.

R&R: *What is your sense of the job the charts are doing?*

JG: Chart management of current percentages is lax. You are in a tough situation. You have one foot here and one foot there. I am not sure what the solution is. I could complain all day long about stuff, but that doesn't mean I have an answer for it.

The push is always to get more current percentage. I'm not sure that the reality of the marketplace is for it to get any higher, but I do think that if somebody gets in that borderline for a very short time, there needs to be action taken. That's the message that needs to be sent.

R&R: *Has all this business stuff begun to affect artists in the music they make?*

JG: It affects them, but not necessarily in the music they make. We have those conversations on a regular basis. Length of songs is probably the biggest thing. I have never had a conversation with an artist where I have said, "Look, here's what Arbitron is looking for." We do have conversations about the audience being primarily female.

We don't direct artists to make records that are suited a certain way. If we did, a record like "Whiskey Lullaby" would never have shown up.

Sometimes we get so research-oriented, so analytical, that we forget the basics. Music is here to entertain you. It's here to make you feel something, whether it's laughter or sorrow. That's also when you see the needle move in terms of sales.

That's one of the things that drives me crazy about the research. I'll sit in the marketing meeting and say, "No more research, please." My promotion staff is charged with getting me enough airplay to find out what we've got. When we've got something, their obligation is to pursue it. If we don't, my obligation is to find a better song or find a better artist. I have an obligation to the company, and I have an obligation to the other artists here.

R&R: *What is your sense of today's music and artists?*

JG: I feel better about it than I have in quite some time. There's better balance. The pop side of this format has definitely taken a backseat, which was overdue. What's going on with the new artists and the stars is a fairly good representation that we're returning to music of the heart.

R&R: *How satisfying has the success of Jimmy Buffett been?*

JG: Amazing. When I was first talking to him about this, I told him how we were so excited and really thought we were going to do well and make some money. He said, "Joe, I just want to tell you something: I always have fun, and I always make money." What I didn't know, because I'm so used to the seriousness of this business, is that his camp has made everything a joy, not a chore. They're a blast.

Sometimes people on the artistic side forget that we do this for a living. We aren't here to screw anybody. So when somebody adds some fun, it makes you want to try harder.

Artistically, there's some mentoring going on, and that's really good. I would encourage the stars who read this to help that out, to show these young artists what they do. It's going to build that farm club, that team that we need to have. It's difficult for these young kids coming up without the club scene that used to be there.

I remember talking to Waylon Jennings about being here for eight years before he ever had a real hit, putting out albums and playing clubs. He was half a million dollars in debt for buses and tour support, but that's what he did. That's what Willie Nelson did. They toured. That doesn't happen today, so where do you get the experience to entertain?

Continued on Page 40



ROAD WARRIOR RCA Label Group Chairman Joe Galante joins his artists on the road on a regular basis. When Kenny Chesney played to over 60,000 screaming fans at Neyland Stadium in Knoxville, TN, Galante was there. Seen here at the event are (l-r) Galante, Uncle Kracker, Chesney, Kid Rock and Indianapolis Colts QB Peyton Manning.

R&R COUNTRY TOP 50

October 29, 2004

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LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL AUD. (000)	WEEKS ON CHART	TOTAL ADDS
3	1	PHIL VASSAR	In A Real Love	(Arista)	11115	26	4058	26	378268	26	11210
2	2	SARA EVANS	Suds In The Bucket	(RCA)	10950	27	3909	27	380005	27	11310
1	3	GEORGE STRAIT	I Hate Everything	(MCA)	10588	17	3968	17	354595	17	11210
5	4	BROOKS & DUNN	That's What It's All About	(Arista)	10151	18	3660	18	336854	18	11310
6	5	LONESTAR	Mr. Mom	(BNA)	10090	16	3629	16	367400	16	11211
4	6	TOBY KEITH	Stays In Mexico	(DreamWorks)	9860	13	3614	13	324700	13	11310
7	7	GARY ALLAN	Nothing On But The Radio	(MCA)	9564	20	3373	20	333640	20	11210
9	8	KENNY CHESNEY	The Woman With You	(BNA)	8202	9	2984	9	285837	9	11310
11	9	TIM MCGRAW	Back When	(Curb)	7822	9	2795	9	269169	9	10912
13	10	BLAKE SHELTON	Some Beach	(Warner Bros.)	7280	13	2547	13	241704	13	11010
12	11	DIERKS BENTLEY	How Am I Doin'	(Capitol)	7189	24	2753	24	236568	24	11111
10	12	JOE NICHOLS	If Nobody Believed In You	(Universal South)	6619	31	2604	31	218129	31	11210
14	13	TRACE ADKINS	Rough & Ready	(Capitol)	6486	27	2418	27	199125	27	10710
15	14	SHANIA TWAIN w/ BILLY CURRINGTON	Party For Two	(Mercury)	6073	8	2217	8	188727	8	10511
16	15	DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	5981	17	2121	17	184422	17	10811
17	16	SHEDAISY	Come Home Soon	(Lyric Street)	5572	17	1986	17	168739	17	10712
18	17	LEANN RIMES	Nothin' 'Bout Love Makes Sense	(Asylum/Curb)	4989	9	1775	9	159057	9	10713
20	18	J. BUFFETT w/ M. McBRIDE	Trip Around The Sun	(RCA/Mailboat)	4180	10	1408	10	133358	10	9715
21	19	REBA MCENTIRE	He Gets That From Me	(MCA)	3883	10	1431	10	121611	10	10414
19	20	MONTGOMERY GENTRY	You Do Your Thing	(Columbia)	3844	15	1516	15	108742	15	10110
22	21	BRAD PAISLEY	Mud On The Tires	(Arista)	3797	7	1414	7	123444	7	9915
23	22	BIG & RICH	Holy Water	(Warner Bros.)	3527	5	1255	5	121411	5	9619
24	23	TRAVIS TRITT w/ JOHN MELLENCAMP	What Say You	(Columbia)	3328	9	1194	9	100230	9	9916
28	24	ALAN JACKSON	Monday Morning Church	(Arista)	2919	4	1107	4	95726	4	93115
25	25	JOSH GRACIN	Nothin' To Lose	(Lyric Street)	2816	8	1035	8	87091	8	9016
26	26	PAT GREEN	Don't Break My Heart Again	(Universal/Republic/Mercury)	2792	11	920	11	89066	11	7416
30	27	KATRINA ELAM	No End In Sight	(Universal South)	2224	15	835	15	66553	15	8213
29	28	SUGARLAND	Baby Girl	(Mercury)	2047	14	823	14	66913	14	7211
31	29	BILLY DEAN	Let Them Be Little	(Curb)	1967	8	806	8	54460	8	7213
Breaker	30	KEITH URBAN	You're My Better Half	(Capitol)	1583	2	544	2	57338	2	7136
Breaker	31	GRETCHEN WILSON	When I Think About Cheatin'	(Epic)	1567	2	509	2	50163	2	7244
34	32	JAMIE O'NEAL	Trying To Find Atlantis	(Capitol)	1396	4	514	4	38567	4	6114
35	33	MIRANDA LAMBERT	Me And Charlie Talking	(Epic)	1086	3	418	3	27133	3	5314
36	34	CATHERINE BRITT	The Upside Of Being Down	(RCA)	1072	10	422	10	25435	10	6113
46	35	LEE ANN WOMACK	I May Hate Myself In The Morning	(MCA)	946	2	315	2	29243	2	58119
38	36	TRACY BYRD	Revenge Of A Middle-Aged Woman	(BNA)	925	3	406	3	26386	3	4214
40	37	ANDY GRIGGS	If Heaven	(RCA)	852	2	274	2	24858	2	4615
39	38	RACHEL PROCTOR	Where I Belong	(BNA)	799	6	366	6	17055	6	4512
44	39	SHELLY FAIRCHILD	You Don't Lie Here Anymore	(Columbia)	755	3	347	3	16232	3	5112
43	40	JEFF BATES	Long, Slow Kisses	(RCA)	723	4	309	4	19013	4	4116
37	41	DUSTY DRAKE	I Am The Working Man	(Warner Bros.)	702	5	322	5	19286	5	4311
42	42	CAROLINA RAIN	I Ain't Scared	(Equity Music Group)	672	5	302	5	15760	5	4010
Debut	43	RASCAL FLATTS	Bless The Broken Road	(Lyric Street)	629	1	162	1	20724	1	21116
48	44	KERRY HARVICK	Cowgirls	(Lyric Street)	518	2	240	2	11246	2	3712
Debut	45	CRAIG MORGAN	That's What I Love About Sunday	(BBRI)	470	1	154	1	11990	1	3112
41	46	B. MICHAELS w/ J. ANDREWS	All I Ever Needed	(B.M.B./Poor Boy)	421	2	170	2	10179	2	1211
Debut	47	PAT GREEN	Somewhere Between Texas...	(Universal/Republic/Mercury)	399	1	56	1	13074	1	0110
49	48	KEVIN FOWLER	Ain't Drinkin' Anymore	(Equity Music Group)	394	7	96	7	10940	7	610
Debut	49	DAVID LEE MURPHY	Inspiration	(Audiom)	387	1	183	1	6673	1	2613
Debut	50	MARK CHESNUTT	I'm A Saint	(Vivaton)	383	1	126	1	8995	1	2113

113 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 10/17-10/23. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

Most Added*

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ARTIST	TITLE	LABEL(S)	ADDS
GRETCHEN WILSON	When I Think About Cheatin'	(Epic)	44
KEITH URBAN	You're My Better Half	(Capitol)	36
AMY DALLEY	I Would Cry	(Curb)	21
LEE ANN WOMACK	I May Hate Myself In The Morning	(MCA)	19
RASCAL FLATTS	Bless The Broken Road	(Lyric Street)	16
JIMMY WAYNE	Paper Angels	(DreamWorks)	16
ALAN JACKSON	Monday Morning Church	(Arista)	15
BIG & RICH	Holy Water	(Warner Bros.)	9
JULIE ROBERTS	The Chance	(Mercury)	8
ALISON KRAUSS & UNION STATION	Restless	(Rounder)	8

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON	When I Think About Cheatin'	(Epic)	+1116
KEITH URBAN	You're My Better Half	(Capitol)	+1088
ALAN JACKSON	Monday Morning Church	(Arista)	+950
TIM MCGRAW	Back When	(Curb)	+923
BRAD PAISLEY	Mud On The Tires	(Arista)	+921
PHIL VASSAR	In A Real Love	(Arista)	+845
BLAKE SHELTON	Some Beach	(Warner Bros.)	+773
DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	+740
BIG & RICH	Holy Water	(Warner Bros.)	+726
TRAVIS TRITT w/ JOHN MELLENCAMP	What Say You	(Columbia)	+672

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW	Back When	(Curb)	+382
KEITH URBAN	You're My Better Half	(Capitol)	+373
BRAD PAISLEY	Mud On The Tires	(Arista)	+360
GRETCHEN WILSON	When I Think About Cheatin'	(Epic)	+356
PHIL VASSAR	In A Real Love	(Arista)	+349
ALAN JACKSON	Monday Morning Church	(Arista)	+344
BLAKE SHELTON	Some Beach	(Warner Bros.)	+302
DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	+282
LONESTAR	Mr. Mom	(BNA)	+276
BIG & RICH	Holy Water	(Warner Bros.)	+250

Breakers

KEITH URBAN
You're My Better Half (Capitol)
36 Adds • Moves 45-30
GRETCHEN WILSON
When I Think About Cheatin' (Epic)
44 Adds • Moves 47-31

Songs ranked by total plays

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

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October 29, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	GEORGE STRAIT I Hate Everything (MCA)	5390	-524	4216	-326	123945	-13617	17	110/0
2	2	PHIL VASSAR In A Real Love (Arista)	5330	209	4065	+145	123626	4575	27	111/0
3	3	TOBY KEITH Stays In Mexico (DreamWorks)	5172	76	4012	+52	119110	2110	13	113/0
5	4	BROOKS & DUNN That's What It's All About (Arista)	5039	219	3900	+151	116732	5413	18	110/0
6	5	GARY ALLAN Nothing On But The Radio (MCA)	4971	268	3849	+225	114575	6474	20	113/0
7	6	LONESTAR Mr. Mom (BNA)	4884	418	3788	+337	113555	9376	16	112/0
8	7	KENNY CHESNEY The Woman With You (BNA)	4338	375	3332	+311	100063	7794	10	113/1
9	8	BLAKE SHELTON Some Beach (Warner Bros.)	4102	323	3154	+264	96737	7504	13	112/0
10	9	DIERKS BENTLEY How Am I Doin' (Capitol)	3899	239	3031	+185	89974	6099	25	112/1
12	10	TIM MCGRAW Back When (Curb)	3858	510	3003	+393	89611	12519	7	109/2
13	11	SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury)	3487	163	2667	+94	80146	4260	8	109/0
14	12	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	3323	231	2523	+152	76755	5842	17	110/3
15	13	SHEDAISY Come Home Soon (Lyric Street)	3098	184	2387	+136	72585	5347	17	107/0
16	14	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	2615	300	2022	+210	61811	7976	9	101/3
11	15	RASCAL FLATTS Feels Like Today (Lyric Street)	2478	-1117	1798	-990	61284	-23594	20	82/0
18	16	REBA MCENTIRE He Gets That From Me (MCA)	2335	198	1819	+128	53607	4622	10	95/0
21	17	ALAN JACKSON Monday Morning Church (Arista)	2317	607	1810	+463	53062	14240	4	106/6
17	18	MONTGOMERY GENTRY You Do Your Thing (Columbia)	2301	15	1797	+7	54438	115	16	90/1
19	19	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	2247	154	1764	+114	52729	4062	10	93/6
20	20	BRAD PAISLEY Mud On The Tires (Arista)	2237	446	1757	+326	51852	11289	8	94/5
22	21	BIG & RICH Holy Water (Warner Bros.)	2054	456	1632	+327	46574	10602	6	102/8
23	22	TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	1777	258	1346	+199	43709	6067	8	89/5
24	23	JOSH GRACIN Nothin' To Lose (Lyric Street)	1476	170	1164	+145	33420	4147	9	82/5
26	24	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	1347	185	1040	+135	27734	4369	10	72/11
25	25	SUGARLAND Baby Girl (Mercury)	1280	98	974	+66	26872	2338	15	62/3
32	26	KEITH URBAN You're My Better Half (Capitol)	1183	661	944	+520	26561	14953	2	88/37
28	27	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	1076	305	854	+237	22931	6407	4	74/5
27	28	KATRINA ELAM No End In Sight (Universal South)	1067	51	877	+31	23044	1330	14	64/0
35	29	GRETCHEN WILSON When I Think About Cheatin' (Epic)	988	508	790	+419	21149	10786	2	71/35
30	30	BILLY DEAN Let Them Be Little (Curb)	801	238	565	+180	20118	5398	6	52/16
31	31	ANDY GRIGGS If Heaven (RCA)	741	201	611	+164	15748	3839	3	50/7
38	32	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	734	282	607	+240	16252	5829	2	57/18
29	33	JEFF BATES Long, Slow Kisses (RCA)	643	47	537	+33	14518	1369	6	46/2
37	34	TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	555	90	433	+65	12762	2055	3	41/6
39	35	SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)	538	91	446	+71	11799	1969	3	37/3
43	36	MIRANDA LAMBERT Me And Charlie Talking (Epic)	526	192	394	+120	11914	4432	3	37/11
36	37	CATHERINE BRITT The Upside Of Being Down (RCA)	486	17	379	+18	11664	626	11	32/2
42	38	MARK CHESNUTT I'm A Saint (Vivaton)	469	102	377	+88	9437	1992	2	52/17
40	39	TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)	457	31	385	+21	11086	530	4	33/0
Debut	40	RASCAL FLATTS Bless The Broken Road (Lyric Street)	350	313	293	+257	7959	7078	1	35/31
44	41	KERRY HARVICK Cowgirls (Lyric Street)	323	27	277	+23	6957	529	3	31/4
45	42	JULIE ROBERTS The Chance (Mercury)	322	52	267	+54	6335	972	2	26/4
46	43	RACHEL PROCTOR Where I Belong (BNA)	274	13	212	+15	6565	384	5	18/1
49	44	DUSTY DRAKE I Am The Working Man (Warner Bros.)	257	73	218	+52	5267	1465	2	19/2
47	45	DAVID LEE MURPHY Inspiration (Audiom)	227	7	202	+11	5459	295	2	19/0
48	46	CAROLINA RAIN I Ain't Scared (Equity Music Group)	218	28	139	+12	6018	937	3	16/0
Debut	47	WILLIE NELSON Midnight Rider (Lost Highway)	172	4	147	+5	3043	193	1	12/1
Debut	48	JAY TETER Football, Beer And You (Quarterback)	152	26	124	+21	3148	558	1	14/0
50	49	KEVIN FOWLER Ain't Drinkin' Anymore (Equity Music Group)	146	-37	178	-29	3011	-845	4	10/0
Debut	50	GLENN CUMMINGS Big (Gulf Coast)	133	27	124	+21	2429	552	1	13/0

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 10/17 - Saturday 10/23.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
KEITH URBAN You're My Better Half (Capitol)	37
GRETCHEN WILSON When I Think About Cheatin' (Epic)	35
RASCAL FLATTS Bless The Broken Road (Lyric Street)	31
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	18
JIMMY WAYNE Paper Angels (DreamWorks)	18
MARK CHESNUTT I'm A Saint (Vivaton)	17
BILLY DEAN Let Them Be Little (Curb)	16
PAT GREEN Don't Break My... (Universal/Republic/Mercury)	11
MIRANDA LAMBERT Me And Charlie Talking (Epic)	11
BIG & RICH Holy Water (Warner Bros.)	8

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KEITH URBAN You're My Better Half (Capitol)	+661
ALAN JACKSON Monday Morning Church (Arista)	+607
TIM MCGRAW Back When (Curb)	+510
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+508
BIG & RICH Holy Water (Warner Bros.)	+456
BRAD PAISLEY Mud On The Tires (Arista)	+446
LONESTAR Mr. Mom (BNA)	+418
KENNY CHESNEY The Woman With You (BNA)	+375
BLAKE SHELTON Some Beach (Warner Bros.)	+323
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+313

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN You're My Better Half (Capitol)	+520
ALAN JACKSON Monday Morning Church (Arista)	+463
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+419
TIM MCGRAW Back When (Curb)	+393
LONESTAR Mr. Mom (BNA)	+337
BIG & RICH Holy Water (Warner Bros.)	+327
BRAD PAISLEY Mud On The Tires (Arista)	+326
KENNY CHESNEY The Woman With You (BNA)	+311
BLAKE SHELTON Some Beach (Warner Bros.)	+264
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+257

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 29, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of October 20-26.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
JOE NICHOLS If Nobody Believed In You (Universal South)	40.5%	74.5%	17.0%	98.8%	5.8%	1.5%
GARY ALLAN Nothing On But The Radio (MCA)	37.5%	72.5%	20.0%	98.0%	4.0%	1.5%
PHIL VASSAR In A Real Love (Arista)	34.0%	75.0%	19.3%	98.8%	3.5%	1.0%
GEORGE STRAIT I Hate Everything (MCA)	31.8%	68.3%	22.5%	98.0%	5.8%	1.5%
SARA EVANS Suds In The Bucket (RCA)	31.5%	68.8%	22.5%	97.8%	5.0%	1.5%
TOBY KEITH Stays In Mexico (DreamWorks)	27.3%	64.8%	24.5%	97.8%	6.3%	2.3%
TRACE ADKINS Rough & Ready (Capitol)	27.0%	60.3%	24.8%	96.5%	8.8%	2.8%
BROOKS & DUNN That's What It's All About (Arista)	25.5%	69.0%	22.8%	96.8%	4.3%	0.8%
BLAKE SHELTON Some Beach (Warner Bros.)	25.3%	65.5%	21.0%	95.5%	7.5%	1.5%
LONESTAR Mr. Mom (BNA)	24.0%	58.3%	23.8%	96.8%	12.0%	2.8%
RASCAL FLATTS Feels Like Today (Lyric Street)	23.5%	55.3%	29.0%	97.3%	10.8%	2.3%
DIERKS BENTLEY How Am I Doin' (Capitol)	22.8%	61.5%	26.3%	97.8%	7.8%	2.3%
ALAN JACKSON Monday Morning Church (Arista)	21.5%	54.5%	20.5%	84.0%	6.8%	2.3%
REBA MCENTIRE He Gets That From Me (MCA)	20.5%	52.5%	29.5%	93.3%	8.0%	3.3%
KENNY CHESNEY The Woman With You (BNA)	19.0%	56.8%	24.0%	89.8%	8.0%	1.0%
BRAD PAISLEY Mud On The Tires (Arista)	18.3%	54.0%	29.0%	89.3%	4.5%	1.8%
TIM MCGRAW Back When (Curb)	18.0%	50.3%	25.5%	87.8%	9.3%	2.8%
SHEDAISY Come Home Soon (Lyric Street)	17.3%	52.3%	26.3%	93.0%	10.3%	4.3%
SUGARLAND Baby Girl (Mercury)	15.5%	50.0%	27.0%	89.0%	10.0%	2.0%
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	15.5%	45.3%	29.8%	87.0%	7.3%	4.8%
JIMMY BUFFETT f/MARTINA MCBRIDE Trip Around The Sun (RCA/Mailboat)	15.0%	47.0%	31.0%	88.5%	9.5%	1.0%
JOSH GRACIN Nothin' To Lose (Lyric Street)	14.8%	54.5%	28.0%	89.0%	5.3%	1.3%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	14.8%	53.0%	29.8%	92.5%	7.8%	2.0%
MONTGOMERY GENTRY You Do Your Thing (Columbia)	14.8%	55.5%	28.5%	95.0%	9.8%	1.3%
BILLY DEAN Let Them Be Little (Curb)	14.5%	42.8%	26.0%	81.5%	10.3%	2.5%
BLUE COUNTY That's Cool (Asylum/Curb)	14.0%	51.0%	34.3%	94.3%	7.0%	2.0%
PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	13.0%	53.0%	28.8%	90.0%	6.3%	2.0%
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	13.0%	40.3%	28.3%	80.3%	9.3%	2.5%
KATRINA ELAM No End In Sight (Universal South)	11.0%	46.5%	34.3%	88.5%	5.3%	2.5%
TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	10.8%	44.5%	30.8%	86.3%	9.0%	2.0%
RESTLESS HEART Feel My Way To You (Koch)	10.0%	44.3%	31.5%	86.8%	9.5%	1.5%
SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury)	9.8%	35.8%	32.3%	86.5%	13.8%	4.8%
TRICK PONY The Bride (Asylum/Curb)	8.3%	40.5%	33.3%	91.8%	16.8%	1.3%
BIG & RICH Holy Water (Warner Bros.)	7.5%	25.0%	28.5%	71.5%	14.0%	4.0%
CATHERINE BRITT The Upside Of Being Down (RCA)	7.0%	27.5%	33.5%	76.5%	13.0%	2.5%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Gleason.
Question of the Week: With your busi- lifestyle these days, do you find that you are listening to Country radio more, less or about the same? Do you think the music you hear on your favorite Country station is better, worse or about the same as it was a year ago?

Total
Listen more: 33%
Listen less: 14%
Listen about the same: 53%
Music is better: 47%
Music is worse: 10%
Music is about the same: 43%

P1
Listen more: 36%
Listen less: 8%
Listen about the same: 56%
Music is better: 50%
Music is worse: 6%
Music is about the same: 44%

P2
Listen more: 25%
Listen less: 30%
Listen about the same: 45%
Music is better: 40%
Music is worse: 20%
Music is about the same: 40%

Male
Listen more: 33%
Listen less: 14%
Listen about the same: 53%
Music is better: 44%
Music is worse: 10%
Music is about the same: 46%

Female
Listen more: 32%
Listen less: 14%
Listen about the same: 54%
Music is better: 49%
Music is worse: 10%
Music is about the same: 41%

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 demographics. 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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BY MEDIABASE

America's Best Testing Country Songs 12+
For The Week Ending 10/29/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Back When (Curb)	4.36	4.29	89%	6%	4.33	4.39	4.29
GARY ALLAN Nothing On But The Radio (MCA)	4.26	4.28	95%	12%	4.26	4.44	4.12
SARA EVANS Suds In The Bucket (RCA)	4.23	4.27	89%	20%	4.24	4.26	4.21
KEITH URBAN Days Go By (Capitol)	4.22	4.26	98%	22%	4.22	4.21	4.22
BLAKE SHELTON Some Beach (Warner Bros.)	4.22	4.26	95%	2%	4.24	4.31	4.19
DIERKS BENTLEY How Am I Doin' (Capitol)	4.16	4.19	95%	19%	4.14	4.15	4.13
KENNY CHESNEY The Woman With You (BNA)	15	4.20	80%	2%	4.10	4.12	4.08
BRAD PAISLEY Mud On The Tires (Arista)	4.13	-	69%	6%	4.12	4.15	4.10
GEORGE STRAIT I Hate Everything (MCA)	4.11	4.10	98%	25%	4.20	4.27	4.15
BROOKS & DUNN That's What It's All About (Arista)	4.10	4.14	95%	20%	4.08	4.16	4.02
TRACE ADKINS Rough & Ready (Capitol)	4.08	4.15	97%	21%	4.12	4.07	4.15
LONESTAR Mr. Mom (BNA)	4.07	4.12	96%	21%	4.04	4.16	3.96
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	4.06	3.99	74%	9%	4.05	4.14	3.99
JOE NICHOLS If Nobody Believed In You (Universal South)	4.02	4.09	96%	28%	4.07	4.07	4.08
PHIL VASSAR In A Real Love (Arista)	4.02	4.04	94%	18%	3.98	4.09	3.90
JIMMY WAYNE You Are (DreamWorks)	4.01	4.09	85%	18%	3.97	4.05	3.92
REBA MCENTIRE He Gets That From Me (MCA)	3.97	3.89	72%	11%	4.01	3.99	4.03
RASCAL FLATTS Feels Like Today (Lyric Street)	3.95	3.96	96%	27%	3.86	3.93	3.82
SHEDAISY Come Home Soon (Lyric Street)	3.95	4.03	88%	18%	3.89	3.85	3.91
ALAN JACKSON Too Much Of A Good Thing... (Arista)	3.91	3.98	98%	34%	3.95	4.00	3.92
GRETCHEN WILSON Here For The Party (Epic)	3.89	3.95	100%	44%	3.87	3.83	3.90
TRICK PONY The Bride (Asylum/Curb)	3.89	3.76	81%	17%	3.83	3.84	3.83
T. TRITT f/J. MELLENCAMP What Say You (Columbia)	3.87	3.85	55%	9%	3.87	3.88	3.86
MONTGOMERY GENTRY You Do Your Thing (Columbia)	3.86	3.91	81%	15%	3.83	3.69	3.93
JIMMY BUFFETT... Trip Around The Sun (RCA/Mailboat)	3.84	3.88	56%	9%	3.82	3.88	3.77
BLUE COUNTY That's Cool (Asylum/Curb)	3.80	3.89	69%	13%	3.72	3.80	3.66
LEANN RIMES Nothin' 'Bout Love Makes... (Asylum/Curb)	3.72	3.71	59%	10%	3.74	3.75	3.74
TOBY KEITH Stays In Mexico (DreamWorks)	3.67	3.90	99%	35%	3.71	3.71	3.70
S. TWAIN f/B. CURRINGTON Party For Two (Mercury)	3.54	3.57	84%	23%	3.53	3.24	3.73

Total sample size is 401 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.

RR CANADA COUNTRY TOP 30

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	ONESTAR Mr. Mom (BNA)	577	+17	11	19/0
6	2	TOBY KEITH Stays In Mexico (DreamWorks)	551	+59	10	19/0
	3	BROOKS & DUNN That's What It's All About (Arista)	526	-15	14	19/0
8	4	SHANIA TWAIN... Party For Two (Mercury)	492	+32	6	19/0
3	5	SARA EVANS Suds In The Bucket (RCA)	483	-40	19	20/0
7	6	GEORGE STRAIT I Hate Everything (MCA)	476	+14	15	18/0
1	7	GARY ALLAN Nothing On But The Radio (MCA)	459	20	12	18/0
4	8	GRETCHEN WILSON Here For The Party (Epic)	454	-62	15	19/0
0	9	GEORGE CANYON I'll Never Do Better... (Universal South)	443	+9	7	19/0
5	10	KEITH URBAN Days Go By (Capitol)	440	-69	17	20/0
2	11	CAROLYN D. JOHNSON Head Over High Heels (Arista)	432	+1	4	19/0
9	12	PAUL BRANDT Convoy (Orange/Universal)	401	-37	8	18/0
16	13	KENNY CHESNEY The Woman With You (BNA)	393	+56	7	18/0
15	14	PHIL VASSAR In A Real Love (Arista)	391	+28	9	17/0
21	15	TIM MCGRAW Back When (Curb)	370	+77	3	17/1
13	16	RASCAL FLATTS Feels Like Today (Lyric Street)	363	-39	13	18/0
18	17	LEANN RIMES Nothin' 'Bout Love... (Asylum/Curb)	334	-27	4	17/0
19	18	JOHNNY REID You Still Own Me (Open Road/Universal)	312	+5	7	19/1
23	19	JIMMY BUFFETT... Trip Around The Sun (RCA/Mailboat)	311	+38	5	7/0
20	20	SEAN HOGAN Catalina Sunrise (Barnstorm)	276	-31	9	18/0
22	21	DIERKS BENTLEY How Am I Doin' (Capitol)	268	-9	7	13/0
17	22	GIL GRAND Never Comin' Down (Spin)	266	-49	11	16/0
25	23	BRAD PAISLEY Mud On The Tires (Arista)	254	+27	3	14/1
30	24	BIG & RICH Holy Water (Warner Bros.)	251	+54	2	16/1
2	25	BLAKE SHELTON Some Beach (Warner Bros.)	250	+41		10/1
14	26	ALAN JACKSON Too Much Of A Good... (Arista)	226	-168	18	19/0
28	27	J.R. VAUTOUR U Make Me Love U (Busy Music)	205	-4	2	11/1
24	28	GORO BAMFORD Heroes (Independent)	205	-31	18	14/0
	29	BEVERLEY MAHOOD I Like That Shirt (Snow)	198	+3	1	13/1
	30	LISA HEWITT One Of These Goodbyes (Independent)	196	+48	1	11/0

20 Canadian Cou reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. 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.

A Talk With Joe Galante

Continued from Page 36

That's why I give Kenny Chesney all the credit in the world. I remember him telling me, "I am going to play dates with George Jones. He can teach me something. I'm going out with Alabama; they can teach me something. I'm going with Tim. I'm going with George Strait." So many times I sit here with a manager where it's not about gaining experience, it's, "They're not paying me, so I'm not taking that." This is a career! Think about the exposure, the number of people, what you could learn.

R&R: We're not going to ask you to pick favorites, but has there been one project that has been especially satisfying?

JG: It's a little like picking your favorite child, and they're all rewarding. But the process on Kenny Chesney has been the ultimate reward for all of us at this company. He's stood shoulder-to-shoulder with us on every single level, and there are still people in this town who just don't get it. Basically, we said, "Screw you. We believe. We are going forward." And, ultimately, we've been vindicated.

And he still has so much more room to grow. This year he'll be playing stadiums two nights in a row, which is a big move for him,

but he's getting back what he's put in. He has invested years in giving the fans a better experience.

R&R: It sounds like you're still loving what you do, even with all the new challenges the business is facing. Are you having as much fun as you did when you could be a "music junkie" instead of an executive?

"I would encourage the stars who read this to help with mentoring, to show these young artists what they do."

JG: I can have a crappy day dealing with corporate or industry issues. But then I hear a song that one of our acts wrote or one of the great songwriters in town pitched to us, and it's all worthwhile again. When that stops happening, it's time for me to find a new job.

New & Active

CHAD BROCK That Changed Me (BBR)
Total Plays: 152, Total Stations: 24, Adds: 0

JULIE ROBERTS The Chance (Mercury)
Total Plays: 123, Total Stations: 29, Adds: 8

RANDY TRAVIS Four Walls (Word/Warner Bros.)
Total Plays: 55, Total Stations: 14, Adds: 3

JIMMY WAYNE Paper Angels (DreamWorks)
Total Plays: 49, Total Stations: 17, Adds: 16

AMY DALLEY I Would Cry (Curb)
Total Plays: 40, Total Stations: 24, Adds: 21

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R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:

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Email: kberman@radioandrecords.com

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., KEAN/Abilene, TX; WYGY/Cincinnati, OH; WKML/Fayetteville, NC) with their respective owners, formats, and advertising agencies.

POWERED BY MEDIABASE. Monitored Reporters 226 Total Reporters. 113 Total Monitored. 113 Total Indicator. Did Not Report, Playlist Frozen (1): KNFM/Odessa, TX

hoobastank

DISAPPEAR

Produced by: Howard Benson Mixed by Chris Lord-Alge

Already On:

WPLJ/New York
KIOI/San Francisco
WMWX/Philadelphia
WBMX/Boston
KPLZ/Seattle
KSTP/Minneapolis
KFMB/San Diego
KIMN/Denver
KALC/Denver
WSNE/Providence
WZPL/Indianapolis
WQAL/Cleveland
WLNK/Charlotte
KAMX/Austin
WMBZ/Memphis
KRBE/Houston
WSTR/Atlanta
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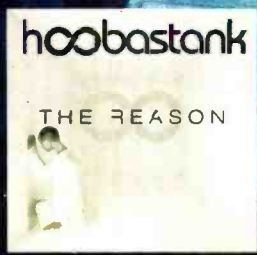


DEBUT 36
R&R HOT AC (+186)

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TOP 40 ADULT MONITOR (+253)

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JULIE KERTES

jkertes@radioandrecords.com

Hot AC's Not Dead

Tips to keep the format vibrant

I keep hearing the rumor that Hot AC is dead. Truth be told, if the format is dead, it's because we programmers are killing it. Hot AC programmers underestimate the "hipness" factor of the 30-39-year-old female and run our stations like conservative sleepy ACs. We are assuming our listeners do not want to be musically challenged and are happy to hear the same songs over and over and over again.

Don't get me wrong, I went to the Guy Zapoleon School of Playing the Hits, but it was that very same brilliant radio mind who taught me never to be afraid to take chances. It's all about the presentation of new music and how we package it and how we deliver the hits that will distinguish us from all the other radio stations. This will especially set us apart from the AC stations that are playing a lot of Hot AC's music.

Set Yourself Apart

In most markets Hot ACs are competing with heritage AC stations, sometimes within their own clusters. I can't tell you how many times I've seen stations cancel each other out because they were operating so similarly that people couldn't

tell them apart. Because there is not a distinct separation, we are forcing both listeners and clients to choose which station to rely on.



Charese Frugé

If the heritage AC has consistency in the market, guess which station listeners are going to write down in their Arbitron diaries? Heritage also means history in the market, so if an ad agency had to choose, which station do you think would get the buy?

To set ourselves apart from AC competitors we have to build and maintain the station's image as the lifestyle station and the station that gets results. We have to sell the station in a way that allows listeners to take ownership of it as their favorite station, one that exists specifically for them. KMXB (Mix 94.1)/Las

By Charese Frugé

Vegas has successfully done this by positioning itself as "Your Music, Your Station, Mix 94.1, Today's Best Music Mix."

In terms of advertisers, we have to maximize our clients' dollars by getting them involved in huge lifestyle promotions as opposed to just settling for the old-school version of "Brought to you by..." or "Sponsored by..." There is nothing more anti-climatic than hearing those words on a radio station.

If I sat around considering only the records that were technically termed Hot AC records, I would be rotating a bunch of stiffs.

A Formula For Success

Let's face it, there are only a select few Hot AC radio stations that are successful. They are the ones that are run more like CHR stations that cater to the adult audience by banging the hits and taking chances on the right records. The rest of the Hot AC stations across the country are boring and sleepy and getting mediocre numbers.

The most successful Soft AC in the country is WLTW/New York, and, guess what, Jim Ryan is banging the hits and taking chances on the right records. He, like the successful Hot ACs, is making sure that listening to the radio is fun and that the station always sounds fresh.

By fresh I don't mean rotating a bunch of currents; I mean rotating powers and banging power recurrents, carefully evaluating the burn on power recurrents and rotating them in and out of power rotation when the burn is high. I would rather play five power recurrents an hour than play a bunch of mediocre gold that may or may not come back



LIVE AT CLUB R&R Hollywood recording artists Ingram Hill recently dropped by our palatial office. The smiling bookends are R&R CHR Editor Kevin Carter (l) and AC Editor Julie Kertes.

in a music test. As long as I'm using the old-school philosophy of two hits to one current or two hits to one gold, the station will sound fresh.

"There's just not much out there musically for Hot AC," you say? If I sat around considering only the records that were technically termed Hot AC records, I would be rotating a bunch of stiffs. If I waited for the music cycle to change or waited to see an increase in passion scores, I'd be waiting forever.

That's why it's important to go beyond the boundaries of technical terms and look for records that you know are hits, whether they are CHR records, Hot AC records, Rhythmic records or Rock records. Great examples are Jet's "Are You Gonna Be My Girl," Ashlee Simpson's "Pieces of Me," Evanescence's "Bring Me to Life" and John Mayer's "Daughters."

In fact, there was no plan to work "Daughters" as a single. I knew in my gut that this record was a female record by an artist who makes women crazy, so we took a chance on it. After 600 spins and amazing reaction, other stations began following suit, and the label couldn't resist the urge to work a record they knew would be successful, even if it wasn't an obvious choice from the album.

Get Reacquainted

Have you kept up with the ever-evolving Hot AC listener? The important thing to know is that women in the Hot AC demo want a radio station to call their own. Sure, they want to be able to listen to the station while their children are in the car, but they don't necessarily want to hear their children's favorite songs on their favorite radio station.

Don't get them confused with the AC listener. Don't assume they are all soccer moms. Don't underestimate their love for music. Women in the Hot AC demo are loyal. They like order to their busy schedule, and they don't like the element of surprise. They don't want to be shocked or offended, but they do

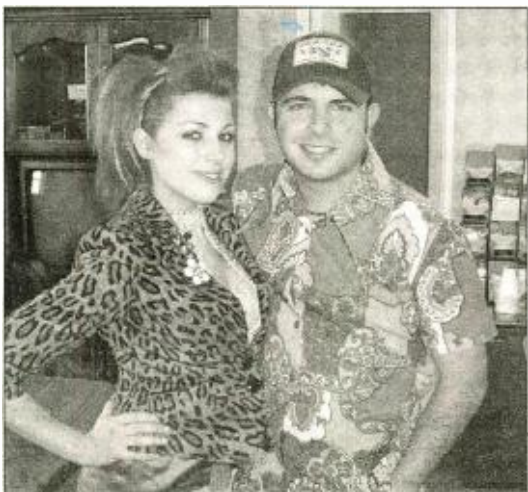
want to be entertained and will indulge in a few shopping sprees here and there.

The personality of a successful Hot AC radio station should resemble that of a 30-39-year-old Hot AC listener. After all, that is who we are appealing to, not a 64-year-old grandma or a more conservative AC listener. The station should sound vibrant, fresh, sophisticated, daring and fun, but most of all it should be consistent.

Let's face it, there are only a select few Hot AC radio stations that are successful. They are run more like CHR stations that cater to the adult audience by banging the hits and taking chances on the right records.

Hot AC radio is alive and very vibrant in markets that employ programmers who get it. It's very simple: It's just like programming the love of your life. It's everything you want in a person with whom you want to share every waking moment. That person will challenge you and keep you on your toes but will not put you to sleep. Bottom line, the format is not dead; it just needs a little resuscitation.

Charese Frugé is PD of Infinity's KMXB (Mix 94.1)/Las Vegas. You can reach her at charese@kmbx.com.



FASHION EXPLOSION Reprise recording artist Bonnie McKee (l) made a visit to the WQAL (Q104)/Cleveland studios to compare fashion tips with Asst. PD/Afternoon Man Fig.

Unveiling Phantom Cume

Is Arbitron's PPM the answer?

I recently participated in a daylong study with T-Mobile that had me document every single time I used my cell phone. Each time I received a phone call or made one, I was to fill out a short survey, jot down the purpose and duration of the call and take a photo of the environment in which I was using the phone (disposable camera provided).

At the end of the day, after several near misses and a 20-page diary full of scribbles, I came to realize 1) I really shouldn't use the phone in the car so much, and 2) Arbitron diarykeepers must go crazy after day three.

We, The People

In keeping track of my phone calls, I may have missed a couple here and there. It's not because I was being lazy or wasn't taking the study seriously; it was probably because I just plain forgot to record them. When Arbitron diarykeepers listen to a radio station but fail to mention it in their diaries, this is called lost listening or phantom cume.

There has always been a lot of discussion about phantom cume and how it affects stations' ratings. But one thing to point out is that if a P1 listener of WWWW forgets to mention that she also listened to WWWW, it is quite possible that a P1 listener of WWWW forgot to mention WWWW. Phantom cume is everywhere and affects everyone.

Fortunately, Arbitron's method of audience measurement continues to evolve. The Portable People Meter has been introduced internationally, and Arbitron is gearing up for a U.S. demonstration starting in 2005 in Houston. The company's goal is

to win the support of the radio industry to bring electronic measurement to the medium.

Per numerous requests, Arbitron will provide two panels for side-by-side comparison in Houston. This market has large Hispanic and African-American populations as well, making it desirable as a test market. In addition, improvements have been made to the PPM so that now the device is able to differentiate between in-home and out-of-home listening.

Actual Listening

The PPM was first tested in the United States in Philadelphia in 2002 and 2003. The results showed that, while the diary method is good, the PPM is better. The diary method captures "habitual listening," as participants tend to round off or estimate. The PPM captures "actual" listening, leaving no room for fabrication. It was found that PPM participants tuned in 4.4 times a day on average, whereas diarykeepers reported an average of about three times.

The PPM is a small device that looks like a pager and can be worn on a belt or carried in a purse. Each night the participant returns the PPM to its cradle, where data is downloaded and made available the next day. The PPM captures cross-

"Some stations doubled or tripled their cumes when we compared the PPM to diary cumes in Philadelphia."

media listening and viewing, tracking radio — terrestrial and Internet — and TV, and it has the capability to track any other audio media that has the necessary inaudible code.

With the PPM, morning shows will have access to what their listeners were watching the night before on TV. Programmers will be able to see when and why a listener tuned out and where they went. PPM participation lasts a year or more, enabling us to see how a listener evolves in a year's time, as opposed to the one-week snapshot we get with the diaries.

Does the PPM solve the mystery of phantom cume, and will station WWWW's AQH ratings skyrocket? Yes and no.

Arbitron VP/Programing Services Bob Michaels says, "There is a notion that phantom cume only affects certain stations. In the Philadelphia PPM test in 2002-2003, every station that was encoded with the PPM system showed higher cume estimates than in the diary service. So it appears that every station is affected by phantom cume.

"But the amount of listening, or TSL, is small. Over half of the total missing listening is less than 30 minutes — remember that people listen to radio for about 20-22 hours a week. So while the cume would go up if this listening were captured — as it is with the PPM — there is very little, if any, movement with the AQH estimates.

"Some people feel that their AQH share and AQH rating estimates would go up substantially if the phantom cume was picked up, but it appears that is not the case."



WOMEN WHO ROCK JRN's Lifetime Radio for Women host Donna Britt (l) is seen here with Kelly Clarkson at Lifetime's fifth annual WomenRock! concert, which helps in the fight against breast cancer.

Cume Matters

"Some stations doubled or tripled their cumes when we compared PPM to diary cumes in Philadelphia," Michaels continues. "And we think this is a good thing, especially since newspapers — some of which have been accused of inflating their circulation figures recently — use circulation, their version of cume, to set their advertising rates." This is obviously a benefit to stations if advertisers look at frequency and reach when placing buys.

"With the PPM, the average time spent listening is also affected," Michaels says. "With this new influx of cume that only accounts for 15 or 30 minutes, the average time spent listening drops when you compare the PPM to the diary. It only makes sense.

"Think of it this way: If you had four coins in your hand — all quarters — you would have \$1. Now, if you added four more coins — nickels this time — you would have \$1.20 with eight coins — four quarters and four nickels. You doubled your coin count to eight, but the average value of each coin is now only 15 cents — \$1.20 divided by the eight coins. The average value of each coin went from 25 cents to 15 cents, even though you doubled your coin count.

"The same goes with radio listening. By adding in more cume — like

the coins — you reduce the average time spent listening, just as the value of each coin dropped. But remember that, in the coin example, you still have four quarters. It's just that by adding the smaller denominations, the average drops from 25 cents to 15 cents, a whopping 40%.

"With this new influx of cume that only accounts for 15 or 30 minutes, the average time spent listening drops when you compare the PPM to the diary."

"It's the same with average TSL: The average drops steeply when adding in these low-TSL listeners. That's not a bad thing, but it looks scary without examining exactly what is causing the drop."

Of course, this all can be avoided by making sure our listeners never change the dial by providing them compelling radio and music they want to hear. Easier said than done, I know.

"Some people feel that their AQH share and AQH rating estimates would go up substantially if the phantom cume was picked up, but it appears that is not the case."



Bob Michaels



FEELIN' THE L.A. LOVE Seen here at a recent Star Lounge are (l-r) Virgin's Brian Terranova, KYSR (Star 98.7) Los Angeles Marketing Director Robert Lyles and PD Angela Perelli, Lenny Kravitz, Star Asst. PD/MD Chris Patyk and Virgin's Danny Cooper.

Saluting The Zombies Of Daybreak

Meet two of Hot AC's best morning show producers

The role of morning show producer has evolved over the years from telephone screener to team manager. Yet the people behind the scenes of the most important daypart often go unacknowledged. They are the planners, organizers, diplomats and, sometimes, scapegoats of the team. They make lifestyle sacrifices to keep morning show hours and work hard to put together a show that, many times, catapults the station to a higher ratings tier.

We have some of the most talented morning show producers at Hot AC, including Matty Staudt of KLLC/San Francisco and John "Swany" Swanson of WTMX/Chicago. I thought I'd take this opportunity to bring them into the spotlight.

John "Swany" Swanson

WTMX (Mix 101.9)/Chicago

John "Swany" Swanson has been working with WTMX (Mix 101.9)/Chicago's Eric & Kathy since the show's inception. He got his start as a morning show intern and decided that waking up at 3am wasn't a bad way to start the day. The show continues to see success with its target demos of women 18-34 and women 25-54, most recently ranking No. 1 in spring 2004.

R&R: What are the greatest challenges of a morning show producer?

JS: Time management.

You have so many plates to spin before, during and after a show that it's important to know your priorities. There's really no formula. I like to keep lists to stay organized.

R&R: Is that why you decided to write your book, *The Radio Producer's Handbook*?

JS: Yes. There are no schools that teach you how to be a good producer. My co-writer, morning show consultant for WLUP (The Loop)/Chi-

cago Rick Kaempfer, and I were sitting around talking one day about how it would be cool to write a guide to help people along. Luckily, a publisher picked us up, and our book is available through Amazon.com and BarnesandNoble.com.

R&R: What does it take to be a good morning show producer?

JS: Someone who has common sense, persistence and the willingness to make great sacrifices.

R&R: And someone who is OK with being behind the scenes?

JS: Being behind the scenes isn't always glamorous. You're not the one getting all of the attention. David Letterman gets the accolades, not the writers of the show. But at the same time, if the show is doing well, the producer is doing his or her job well.

R&R: Does it help or hurt if a producer would rather be an on-air talent than behind the scenes?

JS: I once went to a convention where a morning show host got up in front of everyone and said, "If your producer has aspirations of being on the air, fire him." His comments were met with great criticism. If a producer aspires to be on the air, it won't create a problem as long as there is no competition for airtime. It's important to know your place.

When I worked with WLUP morning show host Jonathon Brandmeier, I had the opportunity to get

out on street and do small bits. But I always knew my place. Some producers may go in with aspirations to be on the air, but the ones who think they are more talented than the on-air hosts can be a potential problem.

"Being behind the scenes isn't always glamorous. You're not the one getting all of the attention."

John Swanson

R&R: How do the duties of a smaller-market producer differ from those of a larger-market producer?

JS: Smaller-market producers have to work harder at trying to get big-name celebrities on their shows. Otherwise, it's pretty much the same. It's difficult to get people on the phone, but it's all about building relationships with PR people

and being persistent. One advantage to working in a small or medium market is that it's more feasible to get newspaper and TV publicity. Morning shows in these markets can have a bigger presence.

R&R: What makes your show so successful?

JS: Listeners enjoy Eric & Kathy. We talk about the stuff that females are into. We are on the pulse of subjects that women want to talk about. We go right up to the line, but we're not dirty about it. We're not mean-spirited, and we still have fun.

Matty Staudt

KLLC (Alice @ 97.3)/
San Francisco

When Matty Staudt arrived at KLLC/San Francisco he had his work cut out for him. Vinnie, half of the morning show duo Sarah & Vinnie, had left the station, and the show was being rebuilt. Matty stepped in and helped launch the new morning team, Sarah & No



TAKING ONE FOR THE TEAM KLLC/San Francisco morning show producer Matty Staudt is often chosen by show hosts Sarah & No Name to do things that no one else wants to do. Here he is scarfing down a delectable roach.

Name, and together they overcame the setbacks and are still winning in San Francisco today.

R&R: How did you get into radio?

MS: When I was 16 I walked into my local radio station in Keyser, WV and begged for a job doing anything, even mopping floors. Within a year I went from board operating *The Sounds of Sinatra* at 6am on Sundays on our AM station to being the Saturday-night jock at the Classic Rock station, WQZK. In college at West Virginia University I paid for beer and books by jocking at Classic Rocker WCLG/Morgantown, WV.

Seven years later I had the opportunity to become Asst. Producer for *The G. Gordon Liddy Show*. I never thought I was going to make it out of small-market radio and jumped at the chance. The idea of a big city scared me to death. Thanks to Jeremy Coleman and all the talent I got to watch at WJFK/Washington, I picked up a few things and was given mornings at WNEW/New York. We never got the formula right there, but I got to work with the best FM Talk guys in the country, and I learned a ton.

Then the opportunity in San Francisco came up. I met morning show co-host Sarah Clark, and we clicked instantly. After that we found No Name, and I have never been happier or felt more comfortable with a job since.

R&R: What are the challenges of being a morning show producer for one of the most successful radio shows in the Bay Area?

MS: Doing a show that is four hours of talk every day always has the challenge of keeping the content fresh and interesting. Doing that in San Francisco is even more added weight. The listeners here are smart, opinionated and very vocal. There is not much you can say on the air that will not offend some portion of the audience or cause someone's feathers to get ruffled.

R&R: What does it take to be a winning morning show producer?

MS: The ability to work with tal-

ent and not be afraid to disagree and argue with them from time to time is very important. Don't be relegated to being the gofer for the talent; good producing means being a good leader. A good producer should work with management, sales, promotions and the morning team to accomplish everyone's goals. I learn something new every day. Every time I think I know it all, I'm proven wrong. And, of course, you should be online and watching TV 24/7 for content.

"We've managed to create a show that has high appeal with women — the station's core audience — and maintain a sizeable male audience as well."

Matty Staudt

R&R: What sets *The Sarah & No Name Show* apart from other morning shows?

MS: The fact that we do a talk show on a music station is big. We've managed to create a show that has high appeal with women — the station's core audience — and maintain a sizeable male audience as well. Sarah & No Name are unique talents, and I am always proud when a celebrity leaves an interview with us and tells me it was the best time that they have ever had on the radio. We do things out of the box.

R&R: Of what accomplishments are you most proud?

MS: Helping build this strong morning show is best thing I have ever been a part of.

"We go right up to the line, but we're not dirty about it. We're not mean-spirited, and we still have fun."

John Swanson

October 29, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	LOS LONELY BOYS Heaven (Or/Epic)	2155	+27	208925	21	92/0
	2	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1705	+15	153300	43	105/0
	3	KEITH URBAN You'll Think Of Me (Capitol)	1671	+131	121507	23	103/5
	4	MAROON 5 This Love (Octone/J/RMG)	1619	-1	158035	27	85/0
	5	DIDO White Flag (Arista/RMG)	1572	-54	138121	55	96/0
	6	MARTINA MCBRIDE This One's For The Girls (RCA)	1523	-106	119741	41	105/0
	7	KIMBERLEY LOCKE 8th World Wonder (Curb)	1372	-39	75680	30	94/1
	8	SEAL Love's Divine (Warner Bros.)	1247	-54	112688	39	98/0
	9	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1160	+213	111447	9	84/5
	10	ELTON JOHN Answer In The Sky (Universal)	1132	-80	67251	8	95/0
	11	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	1043	+31	92651	7	92/0
	12	MERCYME Here With Me (INO/Curb)	927	-144	45224	28	79/0
	13	HALL & OATES I'll Be Around (U-Watch)	825	+42	83408	8	85/5
	14	3 DOORS DOWN Here Without You (Republic/Universal)	825	-31	83559	44	98/0
	15	JOSH GROBAN Remember When It Rained (143/Reprise)	819	-76	73235	14	83/1
	16	ALICIA KEYS If I Ain't Got You (J/RMG)	681	+4	53756	11	71/1
	17	HOOBASTANK The Reason (Island/IDJMG)	673	+46	70325	19	44/2
	18	TIM MCGRAW Live Like You Were Dying (Curb)	542	+117	25744	5	68/5
	19	MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	441	+52	33990	4	60/5
	20	KELLY CLARKSON Breakaway (Hollywood)	418	+38	81693	6	29/3
	21	MAROON 5 She Will Be Loved (Octone/J/RMG)	408	+66	85144	3	30/5
	22	LEANN RIMES /RONAN KEATING Last Thing On My Mind (Curb)	331	-207	12919	20	58/0
Debut	23	ROD STEWART What A Wonderful World (J/RMG)	309	+154	26243	1	56/10
	24	NEWSONG When God Made You (Reunion)	304	-32	8071	9	43/1
	25	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	278	+23	21560	20	23/0
	26	JOHN MAYER Daughters (Aware/Columbia)	268	+66	28038	2	33/5
	27	CELINE DION Beautiful Boy (Epic)	267	+82	43803	2	37/6
	28	KATRINA CARLSON Drive (Kataphonic)	263	+63	13459	3	42/2
	29	CLAY AIKEN I Will Carry You (RCA/RMG)	197	-74	6406	11	35/0
Debut	30	SIMPLY RED Home (simplyred.com)	183	+10	16437	1	37/2

115 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. 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, R&R, Inc.

New & Active

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
Total Plays: 174, Total Stations: 13, Adds: 1

CHRISTINE MCVIE Friend (Koch)
Total Plays: 156, Total Stations: 36, Adds: 4

JOHN MELLENCAMP Walk Tall (Island/IDJMG)
Total Plays: 154, Total Stations: 23, Adds: 2

LIONEL RICHIE Long Long Way To Go (Island/IDJMG)
Total Plays: 137, Total Stations: 26, Adds: 6

ANITA BAKER You're My Everything (Blue Note/EMC)
Total Plays: 106, Total Stations: 23, Adds: 2

AMY GRANT Come Be With Me (UMa)
Total Plays: 102, Total Stations: 16, Adds: 0

JIM BRICKMAN /IROCH VOISINE My Love Is Here (Windham Hill/RMG)
Total Plays: 97, Total Stations: 28, Adds: 6

ANGEL Love Is (Midas/ADA/WMG)
Total Plays: 80, Total Stations: 19, Adds: 4

BARRY MANILOW Copacabana 2005 (Concord)
Total Plays: 58, Total Stations: 16, Adds: 1

QUEEN LATIFAH Hello Stranger (Vector)
Total Plays: 57, Total Stations: 13, Adds: 1

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
S. TWAIN W/ M. MCGRATH Party For Two (Mercury/IDJMG)	17
RAY CHARLES /DIANA KRALL You Don't Know Me (Concord)	14
ROD STEWART What A Wonderful World (J/RMG)	10
RICHARD MARX Ready To Fly (Manhattan/EMC)	10
CELINE DION Beautiful Boy (Epic)	6
J. BRICKMAN /IR. VOISINE My Love Is Here (Windham Hill/RMG)	6
LIONEL RICHIE Long Long Way To Go (Island/IDJMG)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+213
ROD STEWART What A Wonderful World (J/RMG)	+154
NORAH JONES Don't Know Why (Blue Note/Virgin)	+138
KEITH URBAN You'll Think Of Me (Capitol)	+131
TIM MCGRAW Live Like You Were Dying (Curb)	+117
MERCYME I Can Only Imagine (INO/Curb)	+106
CELINE DION Beautiful Boy (Epic)	+82
JOSH GROBAN To Where You Are (143/Reprise)	+77
J. BRICKMAN /IR. VOISINE My Love Is Here (Windham Hill/RMG)	+74
FAITH HILL Cry (Warner Bros.)	+69

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1431
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1316
UNCLE KRACKER /DOBIE GRAY Drift Away (Lava)	1134
TRAIN Calling All Angels (Columbia)	1058
MATCHBOX TWENTY Unwell (Atlantic)	995
JOSH GROBAN You Raise Me Up (143/Reprise)	943
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	906
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	803
LUTHER VANDROSS Dance With My Father (J/RMG)	773
SANTANA /MICHELLE BRANCH The Game Of Love (Arista/RMG)	760
SHERYL CROW Soak Up The Sun (A&M/Interscope)	724
ENRIQUE IGLESIAS Hero (Interscope)	699

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



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RateTheMusic.com

America's Best Testing AC Songs 12 + For The Week Ending 10/29/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top 30 AC songs.

Total sample size is 330 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

R&R CANADA AC TOP 30

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian AC songs.

24 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

Stations and their added alphabetically by market

Grid of reporter names and station lists for various markets including Albany, Albuquerque, Allentown, Anchorage, Atlanta, Baltimore, Bismarck, Boise, Birmingham, Boston, Buffalo, Butte, Cedar Rapids, Chicago, Cincinnati, Cleveland, Colorado Springs, Columbia, Dallas, Dayton, Des Moines, Detroit, Evansville, Fayetteville, Flint, Fort Collins, Gainesville, Grand Rapids, Greensboro, Greenville, Hartford, Henderson, Houston, Indianapolis, Jacksonville, Johnson City, Kansas City, Knoxville, Lafayette, Lansing, Las Vegas, Little Rock, Madison, Manchester, Memphis, Miami, Milwaukee, Minneapolis, Mobile, Modesto, Montgomery, Morgantown, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Orlando, Peoria, Philadelphia, Phoenix, Pittsburgh, Portland, Portland, Providence, Raleigh, Reno, Richmond, Sacramento, Salt Lake City, San Antonio, San Diego, San Francisco, San Jose, Savannah, Seattle, Shreveport, South Bend, Spokane, Springfield, St. Louis, Stockton, Tallahassee, Tampa, Toledo, Tusculum, Tyler, Wichita, Wilmington, Winston-Salem, Worcester, Yakima, Youngstown.

POWERED BY MEDIABASE

Monitored Reporters 136 Total Reporters

115 Total Monitored

21 Total Indicator

Did Not Report, Playlist Frozen (2): KEZA/Fayetteville, AR WPEZ/Macon, GA

ON THE RECORD

With **Rob Farina**
PD, CHUM-FM/Toronto



For the past 38 years CHUM-FM/Toronto, along with local sister stations 1050 CHUM and City TV, has been actively involved in the CHUM/City Christmas Wish. Beginning in mid-November we run a series of events that drive toy donations for charity. Last year the promotion ensured that gifts went to more than 120,000 Toronto-area kids who may not otherwise have received any holiday presents. ● Need an explanation of the CanCon requirement? Every Canadian commercial radio station is committed to air a minimum of 35% Canadian content (30% for AM music stations). Canadian content is determined by the MAPL system: M for music, A for artist, P for producer, L for lyrics. In order for a song to qualify as Canadian content, at least two of these components need to have been contributed by a Canadian. The requirement was put in place to bolster a fledgling Canadian music industry. ● Among the Canadian artists you should know are K-OS, whose "The Man I Used to Be" is a smash. Their *Joyful Rebellion* should be regarded up there with *The Miseducation of Lauryn Hill* as a groundbreaking record for the hip-hop generation. ● Another is a group out of Vancouver called Stablio. Their *One More Pill* is very much in the vein of Jason Mraz and Jack Johnson. Their first single, "Everybody," created lots of phone action from our listeners. Lastly is Jully Black, who currently has a hit in Jamaica with Boomcat and is busy finishing her debut CD.

Los Lonely Boys' "Heaven" (Epic) is still No. 1 at AC, **Five For Fighting's** "100 Years" (Aware/Columbia) remains at No. 2, and there's a huge jump for **Keith Urban's** "You'll Think of Me" (Capitol), which goes from No. 6 to No. 3 with +131 plays ... **Martina McBride's** "In My Daughter's Eyes" (RCA) gets Most Increased Plays and goes 13 to 9 with +213 ... **Rod Stewart's** "What a Wonderful World" (J/RMG) debuts at 23 and gets +154 plays ... Also debuting this week is **Simply Red's** "Home" (simplyred.com), at No. 30 ... Most Added this week are **Shania Twain** f/Mark McGrath's "Party for Two" (Mercury/IDJMG), with 19 adds, and **Ray Charles** f/Diana Krall's "You Don't Know Me" (Concord), with 14 ... At Hot AC, **Maroon 5's** "She Will Be Loved" (Octone/J/RMG) and **Finger Eleven's** "One Thing" (Wind-up) remain No. 1 and 2, respectively ... **Avril Lavigne's** "My Happy Ending" (Arista/RMG) goes to No. 3 ... **Goo Goo Dolls'** "Give a Little Bit" (Warner Bros.) goes 20-13 with another week as Most Increased (+637) and another 11 adds ... **Ryan Cabrera's** "On the Way Down" (E.V.L.A./Atlantic) is on the way up, moving from 11 to 9 with +230 plays ... **Switchfoot's** "Dare You to Move" (Red Ink/Columbia) goes 19 to 18 with +203 plays ... Debuts this week at Hot are **Hoobastank's** "Disappear" (Island/IDJMG) at No. 36, **Low Millions'** "Eleanor" (Manhattan/EMC) at 38, **Jet's** "Look What You've Done" (Atlantic) at 39 and **Marc Broussard's** "Where You Are" (Island/IDJMG) at 40 ... **Richard Marx's** "Ready to Fly" (Manhattan EMC) is Most Added this week, with 20 adds.

AC/Hot AC
ON THE RADIO

— Julie Kertes, AC/Hot AC Editor

artist activity

ARTIST: **Mindy Smith**

LABEL: **Vanguard**

By **JULIE KERTES/AC/HOT AC EDITOR**

Stories like these always make me smile. You've got an artist on an independent label who has already shared the stage with Jay Leno, performed on a Lifetime *Women in Rock* special, received video airplay, contributed a track to a Dolly Parton tribute album and scored early radio support at Hot AC. Her music has also been featured in the hit HBO series *Six Feet Under* and on The WB's *Summerland*.



Vanguard singer-songwriter Mindy Smith may be paving a new road for new artists. People are paying attention to her music regardless of whether or not it's on a major label. Her single "Come to Jesus," which is currently being worked at Hot AC, was a first-listen for me. During my commute home I hit "repeat" and must have listened to the single more than 50 times. A sign of OCD, perhaps, but also a sign of a kick-ass song for sure.

WOMX/Orlando MD Laura Francis has been an early supporter and says, "It isn't very often that I feel strong enough about a song — especially by a new artist — to step out early and be part of its beginning. 'Come to Jesus' is one of those few." WOMX PD Jeff Cushman adds, "Mindy's song is something I like, and Laura is really passionate about. I can see this record is going to generate a lot of passion, and not just 'cause she uses the 'J' word."

KNEV/Reno, NV PD Pattie Moreno says, "We play it in middays and early afternoons and get reaction. After I watched Mindy's DVD I was really sold. She explains that it is not really about being re-

ligious, but about the struggle she felt growing up. Fabulous record. It still gives me the chills when I hear it."

Smith's music defies any format boundaries and has been embraced at Hot AC, Triple A, Country and Christian. And though she sings about Jesus and angels, she does not consider herself a Christian artist. She tells R&R, "You can sing about violent acts and no one says anything, but you sing about Jesus..."

Smith, now based in Nashville, grew up in Smithtown, NY, where she was drawn to music at an early age. Her late mother, Sharron Patricia McMahon Smith, was her strongest supporter and encouraged her to pursue her interest in music. McMahon Smith was also a singer. Mindy says of her mom, "She had the most beautiful voice I've ever heard. She had the ability to touch people, to move mountains with her voice. If I learned anything from her, it's to put all of your emotion into your performance."

And Smith does just that on *One Moment More*, which she dedicates to her mother. The songs on the album are all written by Smith and showcase her strong talents as a lyricist and vocalist. The songs are personal and autobiographical, with an underlying message of determination, strong will and optimism. "Fighting for It All" could easily be another radio single, and the poignant message of "One Moment More" transcends through its melody and delivery. The album closes with a hidden track, a cover of Dolly Parton's "Jolene" with Parton singing backup.

Smith will continue to tour nationally, with a string of House of Blues dates benefiting City of Hope, a cancer research facility. She will also be making her way into a conference room or two to make some new friends at Hot AC.



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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)	3849	-3	272370	18	96/0
2	2	FINGER ELEVEN One Thing (Wind-up)	3503	+75	243900	25	93/0
5	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2990	+20	193593	14	90/0
6	4	HOBBASTANK The Reason (Island/IDJMG)	2947	+9	198641	36	95/0
4	5	ASHLEE SIMPSON Pieces Of Me (Geffen)	2929	-95	206795	13	85/0
3	6	LOS LONELY BOYS Heaven (Dr/Epic)	2916	-157	219600	32	93/1
7	7	JOHN MAYER Daughters (Aware/Columbia)	2580	+133	166296	10	91/0
10	8	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	2324	+156	141080	13	80/2
11	9	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2289	+230	134772	13	83/2
9	10	MAROON 5 This Love (Octone/J/RMG)	2122	-61	165006	42	94/0
8	11	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	2050	-246	134938	25	88/0
12	12	KELLY CLARKSON Breakaway (Hollywood)	2007	+187	152058	12	68/2
20	13	GOD GOD DOLLS Give A Little Bit (Warner Bros.)	1762	+637	124768	3	91/9
14	14	SARAH MCLACHLAN World On Fire (Arista/RMG)	1735	+8	94203	14	78/0
15	15	SEETHER f/AMY LEE Broken (Wind-up)	1701	+67	82282	15	69/2
16	16	DURAN DURAN (Reach Up For The) Sunrise (Epic)	1601	+168	90666	8	82/4
17	17	LENNY KRAVITZ Lady (Virgin)	1581	+173	107703	8	77/3
19	18	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1373	+203	74666	6	69/4
18	19	U2 Vertigo (Interscope)	1357	+178	105745	5	64/4
21	20	KILLERS Somebody Told Me (Island/IDJMG)	981	+60	46407	11	47/4
23	21	HOWIE DAY Collide (Epic)	955	+146	45002	11	46/5
24	22	LOS LONELY BOYS More Than Love (Dr/Epic)	852	+195	36755	6	58/10
25	23	DIDD Sand In My Shoes (Arista/RMG)	601	-12	18490	7	54/0
27	24	TEARS FOR FEARS Call Me Mellow (Universal Music)	589	+34	18156	9	38/0
26	25	LINKIN PARK Breaking The Habit (Warner Bros.)	577	-35	29546	8	22/0
29	26	INGRAM HILL Will I Ever Make It Home (Hollywood)	511	+73	18690	9	35/3
31	27	GWEN STEFANI What You Waiting For? (Interscope)	495	+66	24400	3	25/2
36	28	CALLING Anything (RCA/RMG)	477	+92	11581	3	39/2
28	29	VANESSA CARLTON White Houses (A&M/Interscope)	471	-81	18241	7	38/0
34	30	MARTINA MCBRIDE This One's For The Girls (RCA)	420	+14	24759	20	17/0
32	31	DIANA ANAID Last Thing (Five Crowns Music)	393	-25	9324	12	26/0
38	32	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	383	+28	19381	4	32/3
39	33	KEANE Somewhere Only We Know (Interscope)	366	+42	9045	2	31/3
37	34	JOJO Leave (Get Out) (BlackGround/Universal)	306	-50	8888	10	12/0
40	35	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	271	+18	16680	2	6/0
Debut	36	HOBBASTANK Disappear (Island/IDJMG)	234	+186	7068	1	35/10
35	37	ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)	213	-193	7059	11	27/0
Debut	38	LOW MILLIONS Eleanor (Manhattan/EMC)	211	+26	3676	1	24/3
Debut	39	JET Look What You've Done (Atlantic)	208	+68	4911	1	17/2
Debut	40	MARC BROUSSARD Where You Are (Island/IDJMG)	203	+28	4967	1	26/4

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
RICHARD MARX Ready To Fly (Manhattan/EMC)	20
LOS LONELY BOYS More Than Love (Dr/Epic)	10
HOBBASTANK Disappear (Island/IDJMG)	10
GOD GOD DOLLS Give A Little Bit (Warner Bros.)	9
S. TWAIN W/ M. MCGRATH Party For Two (Mercury/IDJMG)	6
RACHAEL YAMAGATA Wom Me Down (RCA Victor)	6
HOWIE DAY Collide (Epic)	5
BUTTERFLY BOUCHER I Can't Make Me (A&M/Interscope)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOD GOD DOLLS Give A Little Bit (Warner Bros.)	+637
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+230
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+203
LOS LONELY BOYS More Than Love (Dr/Epic)	+195
KELLY CLARKSON Breakaway (Hollywood)	+187
HOBBASTANK Disappear (Island/IDJMG)	+186
U2 Vertigo (Interscope)	+178
LENNY KRAVITZ Lady (Virgin)	+173
DURAN DURAN (Reach Up For The) Sunrise (Epic)	+168
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+156

New & Active

MINDY SMITH Come To Jesus (Vanguard)
Total Plays: 180, Total Stations: 18, Adds: 2
FROU FROU Let Go (Geffen)
Total Plays: 170, Total Stations: 14, Adds: 0
311 Amber (Volcano/Zomba)
Total Plays: 122, Total Stations: 13, Adds: 1
JOSS STONE You Had Me (S-Curve/Virgin)
Total Plays: 120, Total Stations: 10, Adds: 0
DIRTY VEGAS Walk Into The Sun (Capitol)
Total Plays: 116, Total Stations: 14, Adds: 0
LIVE We Deal In Dreams (Radioactive/Geffen)
Total Plays: 89, Total Stations: 14, Adds: 2
RICHARD MARX Ready To Fly (Manhattan/EMC)
Total Plays: 5, Total Stations: 20, Adds: 20

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 10/17-10/23. 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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A Paradigm Shift For Record Companies

Universal President Jim Urie's keynote address

Music-industry executives convened recently for R&R's 10th Smooth Jazz Label Summit. The five-hour meeting, which addressed a broad range of subjects, will be covered here periodically in the coming months. We begin with highlights from the first of two keynote addresses.

Universal Music & Video Distribution President Jim Urie offered a comprehensive overview. He projected, based on sales figures, that about 694 million units will be sold this year — a figure that's up from 2003. He quoted RIAA statistics that reflect a precipitous 31% drop in sales over the 36 months through last August.

"It was a sickening drop, but we hope a recovery is in the works," Urie said. "It's interesting to note that the first quarter is pretty consistently the second-best quarter of the year, because Valentine's Day is a huge holiday for the music industry. This year we're going into January with Eminem, U2, Shania Twain, Toby Keith and a bunch of records that are only a few weeks old.

"At UMVD about 7% of our business is online — downloads and Amazon. The significant shift in distribution is the growth of mass merchants, which comprise about 35% of the business, and the diminution of chains like Circuit City. The growth is coming from big-box retailers.

"We had a problem with pricing CDs as an \$18.98 list product when nobody thinks a CD is worth that."

"The most disturbing trend is that it's becoming extremely consolidated. Our top four accounts are 52% of our business, which is not healthy. Our top 10 accounts are close to 85% of our business. Five years ago 18 accounts represented 85% of our business."

Action Alley

Urie continued, "It's hard to overestimate the impact of a Wal-Mart and whether they do or don't stock a title. Wal-Mart is actually a pretty friendly account. They have a computer database called Retail Link that records every retail transaction, which they share with vendors. We get to look inside their systems. We can check any one of our records in any one of their stores. We're geeky

about this data.

"The items most likely to be in a Wal-Mart market basket with one of our CDs are actually a video and a Snickers bar. We can look at individual artists and see that what's in a Toby Keith basket is very different from what's in one with Diana Krall. This information is very helpful, and Wal-Mart is open about sharing it, because they want you to come back.

"There is also a very strong correlation between greeting cards and CDs, particularly at certain times of the year — Mother's Day, Father's Day, graduation. A few years ago we went to Wal-Mart with that data and asked for a display that was half our Valentine's Day-appropriate CDs and half American Greeting cards in 'action alley,' that big space right in front of the cash registers, which is where you want to be. We sold 300,000 units extra."

Urie turned to jazz. "Our three best customers for jazz are Barnes &

Noble, Borders and Best Buy, although Tower would still be among them but for their recent problems," he said. "Transworld and Handleman are up there because they rack Wal-Mart, which, although they don't carry many jazz titles, with 3,000 stores, the titles they do carry sell well.

"Amazon shouldn't be a surprise either. If we took iTunes into consideration — but we don't, since they haven't been in business for a calendar year — they'd be No. 11 on this list and growing, especially for your core listeners, who are developing a relationship with Apple and iTunes."

"After 14 consecutive down quarters, in September the RIAA started suing people, and October was the first up month, so something about it works."

Sales Matters

With the Verve Music Group and, now, Concord under its corporate umbrella, UMVD has the largest market share in jazz, followed by Sony/BMG. Urie presented year-to-date jazz sales totals: "The top 10 jazz titles year-to-date have sold 3.2 million. Last year's total was 5.4 million units, but they were all driven by Norah Jones. This year she's sold about 1.4 million, so if you remove her sales, the jazz market is actually a little healthier this year than last.

"Looking back to 1999, top 10 sales were 1.9 million with Kenny G as the biggie. You are the ones mak-

"With anything new, people's attitudes and perceptions are the challenge. It's about getting a new culture and new ideas. The music business is incredibly old-fashioned for something that is supposed to be so progressive."

ing the market for this music, so it's encouraging to look at this year's significant gain in volume."

Urie went on to observe that sales of titles in the top 10 are currently down seven-tenths of a percent over last year, but sales are up on titles between positions 100 and 200. "It's this way every year," he said. "For whatever reason, the things that are eroding the music industry have been happening more at the top of the chart than at the bottom.

"Maybe that's because the people who are stealing stuff on the peer-to-peer networks are stealing the hits and not stealing catalog, or maybe it's kids who are stealing Green Day, while adults aren't going to steal Diana Krall.

"But it's significant that your customers are loyal and never went away. For all the problems of the music business, most occur at the top of the chart."

Desperate Times, Desperate Measures

"A year ago this business was in a complete freefall," Urie said. "There was no good news on the horizon, so we introduced something called Jump Start, which was a radical change in pricing.

"We had a problem with pricing CDs as an \$18.98 list product when nobody thinks a CD is worth that — not just kids, who can steal it off P2Ps, but also adults who see our *Gladiator* DVD for a dollar more, which includes the full soundtrack, three hours of commentary and a three-hour Academy Award-winning movie.

"We were spending about \$100 million on co-op advertising — co-op being a misnomer, since record companies pay for it all, and retailers cooperate by taking our money — and \$86 million went into the retailers' pockets and never reached the consumer. We also had to fight bootleggers on every street corner in America. When I was in college, kids sold pot for money; now they sell burned CDs.

"We wanted to drive consumers back to retail by taking that \$100 million we spend on co-op and spending it on media ourselves. So, last September we announced that we were lowering our list price to \$12.98, which we've since made

\$13.98. What it did was allow us a significant amount of consumer advertising, like TV, and offer an everyday low price to the consumer.

"In Wal-Mart our records are typically one or two dollars cheaper than our competitors' records. Not surprisingly, Target, Wal-Mart and Best Buy embraced it, although some traditional music retailers — Tower and Transworld — didn't, because they were living off co-op.

"This flipped the equation around to where now they only make money if they sell something, and they can make more money, because there's more margin. It's a tough economic model, and you have to have nerves of steel.

"It really says something that [UMG Chairman/CEO] Doug Morris, who didn't need to, put his neck on the line for this. For all the bad stuff you hear about corporate CEOs these days, here's a guy who thought it was the right thing to do for the artists and the business, even if his reputation was at stake.

"After 14 consecutive down quarters, in September the RIAA started suing people, and October was the first up month, so something about it works. Another thing about Jump Start is that our returns this year are about 14%; returns on our non-Jump Start labels are about 23%.

"Sure, a lot depended on our clout, but once we had broken the mold, other people should have done it too. We had to make a pretty substantial sales increase to make up our per-unit losses."

Urie concluded by suggesting that ring tones are a potentially enormous market and adding that UMVD's digital business is up 900%. "We're going to sell about 70 million individual tracks this year — about a million and a half a week now — up from about 8 million last year," he said.

"With anything new, people's attitudes and perceptions are the challenge. It's about getting a new culture and new ideas. The music business is incredibly old-fashioned for something that is supposed to be so progressive. Record companies were slow to change and slow to follow because that wasn't how things were done."

October 29, 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
2	1	BONEY JAMES Here She Comes (Warner Bros.)	799	+22	88432	20	37/0
1	2	GERALD ALBRIGHT To The Max (GRP/VMG)	784	-73	88007	24	38/0
4	3	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	753	+38	85281	19	35/1
3	4	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	712	-18	94354	22	35/0
5	5	RICHARD ELLIOT Your Secret Love (GRP/VMG)	673	+39	91532	14	35/0
7	6	CHRIS BOTTI Back Into My Heart (Columbia)	544	-4	66733	25	37/0
6	7	MICHAEL LINGTON Show Me (Rendezvous)	530	-76	65500	29	35/0
8	8	ANITA BAKER You're My Everything (Blue Note/EMC)	529	-11	59986	17	36/0
10	9	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	504	+63	46268	25	34/0
9	10	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	464	+36	39917	13	35/1
14	11	TIM BOWMAN Summer Groove (Liquid 8)	443	+30	53625	12	33/0
12	12	MINDI ABAIR Come As You Are (GRP/VMG)	425	+18	51301	9	38/1
11	13	SOUL BALLET Cream (215)	422	+9	62594	10	35/1
13	14	MARION MEADOWS Sweet Grapes (Heads Up)	404	-8	51187	17	32/1
21	15	QUEEN LATIFAH California Dreamin' (Vector)	395	+98	44549	2	34/4
16	16	NICK COLIONNE It's Been Too Long (3 Keys Music)	387	+16	50307	18	31/0
17	17	KIM WATERS In Deep (Shanachie)	352	+9	44022	16	29/0
19	18	MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	324	+29	30560	3	27/2
18	19	PETER WHITE How Does It Feel (Columbia)	304	+2	34885	9	31/2
20	20	HALL & OATES Love TKO (U-Watch)	289	-6	20780	7	20/0
26	21	DAVE KOZ Let It Free (Capitol)	283	+87	30094	2	28/3
23	22	PATTI LABELLE New Day (Def Soul/IDJMG)	219	-21	17743	19	15/0
24	23	PIECES OF A DREAM It's Go Time (Heads Up)	211	-3	18029	8	18/0
22	24	RENEE OLSTEAD A Love That Will Last (143/Reprise)	204	-34	11384	14	17/0
25	25	STEVE OLIVER Chips & Salsa (Koch)	200	-14	11566	10	18/1
30	26	RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)	186	+34	11842	2	13/1
27	27	EUGE GROOVE XXL (Narada)	185	+13	22686	2	23/4
-	28	GREG ADAMS Firefly (215)	181	+31	22810	4	18/2
28	29	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	180	+10	7616	8	16/0
29	30	PAUL BROWN Moment By Moment (GRP/VMG)	160	-9	30435	5	16/1

38 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. 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: 123, Total Stations: 12, Adds: 0
FOURPLAY Fields Of Gold (RCA Victor)
Total Plays: 97, Total Stations: 13, Adds: 1
ALICIA KEYS If I Ain't Got You (J/RMG)
Total Plays: 79, Total Stations: 4, Adds: 0
FATTBURGER Work To Do (Shanachie)
Total Plays: 74, Total Stations: 8, Adds: 0
DAVID LANZ Big Sur (Decca/Universal)
Total Plays: 66, Total Stations: 8, Adds: 0

NESTOR TORRES Maybe Tonight (Heads Up)
Total Plays: 61, Total Stations: 6, Adds: 0
GRADY NICHOLS Tuesday Morning (Compagnia)
Total Plays: 61, Total Stations: 4, Adds: 0
RICHARD SMITH Whatz Up? (A440)
Total Plays: 56, Total Stations: 6, Adds: 0
DIDO White Flag (Arista/RMG)
Total Plays: 43, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added

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ARTIST TITLE LABEL(S)	ADDS
QUEEN LATIFAH California Dreamin' (Vector)	4
EUGE GROOVE XXL (Narada)	4
DAVE KOZ Let It Free (Capitol)	3
PETER WHITE How Does It Feel (Columbia)	2
MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	2
GREG ADAMS Firefly (215)	2
NOVECENTO f/ STANLEY JORDAN Easy Love (Favored Nations)	2
SEAL Walk On By (Warner Bros.)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
QUEEN LATIFAH California Dreamin' (Vector)	+98
DAVE KOZ Let It Free (Capitol)	+87
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	+63
RICHARD ELLIOT Your Secret Love (GRP/VMG)	+39
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	+38
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+36
RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)	+34
GREG ADAMS Firefly (215)	+31
TIM BOWMAN Summer Groove (Liquid 8)	+30
MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	+29

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARC ANTOINE Mediterraneo (Rendezvous)	374
SEAL Love's Divine (Warner Bros.)	336
JOYCE COOLING Expression (Narada)	323
PAUL TAYLOR Steppin' Out (Peak)	311
PAUL BROWN 24/7 (GRP/VMG)	296
DAVE KOZ All I See Is You (Capitol)	287
DAN SIEGEL In Your Eyes (Native Language)	230
PETER WHITE Talkin' Bout Love (Columbia)	229
RICK BRAUN Daddy-O (Warner Bros.)	228
RAMSEY LEWIS TRIO The In Crowd (Narada)	226
NICK COLIONNE High Flyin' (3 Keys Music)	222
PRAFUL Sigh (Rendezvous)	218
RICHARD SMITH Sing A Song (A440)	216
EUGE GROOVE Livin' Large (Narada)	214
STEVE COLE Everyday (Warner Bros.)	181

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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	BONEY JAMES Here She Comes (Warner Bros.)	188	-8	1030	19	13/0
3	2	ANITA BAKER You're My Everything (Blue Note/EMC)	186	+17	939	16	13/0
5	3	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	164	+2	889	13	14/0
2	4	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	163	-6	1292	17	14/0
8	5	EVERETTE HARP Can You Hear Me (A440)	161	+12	831	20	15/0
7	6	MINDI ABAIR Come As You Are (GRP/VMG)	155	+1	1106	8	14/0
10	7	SOUL BALLET Cream (215)	154	+15	948	11	15/1
6	8	KIM WATERS In Deep (Shanachie)	154	-4	1083	19	15/0
4	9	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	154	-9	1191	21	13/0
9	10	MICHAEL LINGTON Show Me (Rendezvous)	148	+1	743	27	12/1
14	11	RICHARD ELLIOT Your Secret Love (GRP/VMG)	144	+16	812	13	12/0
15	12	EUGE GROOVE XXL (Narada)	141	+16	1153	4	14/1
11	13	TIM BOWMAN Summer Groove (Liquid B)	130	-5	534	11	12/0
12	14	STEVE OLIVER Chips & Salsa (Koch)	128	-4	807	14	12/0
16	15	GRADY NICHOLS Tuesday Morning (Compendia)	119	-3	998	7	10/0
19	16	GREG ADAMS Firefly (215)	117	+10	843	5	12/1
13	17	GERALD ALBRIGHT To The Max (GRP/VMG)	116	-14	874	24	10/0
22	18	FOURPLAY Fields Of Gold (RCA Victor)	113	+11	846	6	11/1
20	19	GARRY GOIN Don't Ask My Neighbors (Compendia)	113	+7	1018	4	9/0
21	20	FATBURGER Work To Do (Shanachie)	107	+1	630	4	11/1
18	21	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	105	-2	660	5	10/0
23	22	JEFF KASHIWA Peace Of Mind (Native Language)	102	+3	881	3	11/0
25	23	DAVE KOZ Let It Free (Capitol)	101	+10	391	4	10/1
29	24	POSITIVE FLOW The City Streets (Shanachie)	97	+14	431	4	10/1
26	25	NOVECENTO (STANLEY JORDAN Easy Love (Favored Nations)	95	+6	629	4	8/0
17	26	FOURPLAY Play Around It (RCA Victor)	95	-15	515	19	9/0
24	27	RAFE GOMEZ Icy (Tommy Boy)	91	-4	654	8	10/0
28	28	MARION MEADOWS Sweet Grapes (Heads Up)	87	0	671	17	10/0
27	29	PAUL BROWN Moment By Moment (GRP/VMG)	84	-3	653	6	7/0
Debut	30	QUEEN LATIFAH California Dreamin' (Vector)	83	+11	732	1	10/3

17 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 10/17 - Saturday 10/23.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
QUEEN LATIFAH California Dreamin' (Vector)	3
SERGIO CAPUTO Jazzy Girl (Idiosyncrasy)	3
MAYSA Hypnotic Love (N-Coded)	3
MARC ANTOINE Cubanova (Rendezvous)	3
MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	2
G-FIRE W/ MARK WHITFIELD & VERNON NEILLY LFO (Boosweet)	2
JAMES VARGAS Lasting Impression (Trippin' 'N' Rhythm)	2
MOVING IMAGES (HERB ALPERT South Beach (DM Music)	2
ALL-FOR-7 A Walk In Paradise (Hipohash Music)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAMES VARGAS Lasting Impression (Trippin' 'N' Rhythm)	+26
MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	+25
SERGIO CAPUTO Jazzy Girl (Idiosyncrasy)	+19
RAY CHARLES (DIANA KRALL You Don't Know Me (Concord)	+19
ANITA BAKER You're My Everything (Blue Note/EMC)	+17
RAMSEY LEWIS TRIO Midnight At The Oasis (Narada)	+17
JAMIE CULLUM These Are The Days (GRP/VMG)	+17
BRIAN MCKNIGHT What We Do Here (Motown)	+17
EUGE GROOVE XXL (Narada)	+16
RICHARD ELLIOT Your Secret Love (GRP/VMG)	+16

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RAMSEY LEWIS TRIO The In Crowd (Narada)	76
JOYCE COOLING Expression (Narada)	66
PETE BELASCO Deeper (Compendia)	59
DAVE KOZ All I See Is You (Capitol)	59
MARC ANTOINE Mediterraneo (Rendezvous)	57
PAUL BROWN 24/7 (GRP/VMG)	48
NAJEE Eye 2 Eye (N-Coded)	40
HIL ST. SOUL For The Love Of You (Shanachie)	38
EUGE GROOVE Livin' Large (Narada)	35
KIM WATERS The Ride (Shanachie)	29
PAUL TAYLOR Steppin' Out (Peak)	29

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY* OM/PP: Kevin Callahan MO: Julie Felner MARC ANTOINE NOVECENTO (STANLEY JORDAN CHRIS BOTTI	WSMJ/Baltimore, MO* PD/MD: Lori Lewis No Adds	WVMW/Detroit, MI* OM/PP: Tom Stecker MD: Sandy Kovach PETER WHITE	WYJZ/Indianapolis, IN* DAVID KOZ	KJZJ/Minneapolis, MN* PD: Lauren MacLesh MD: Mike Wolf No Adds	WLOQ/Orlando, FL* PD: Brian Morgan No Adds	KJZY/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton No Adds
KAJZ/Albuquerque, NM* OM: Jim Walton PD/MD: Paul Lavelle No Adds	WVSV/Birmingham, AL PD/MD: Andy Parich MARC ANTOINE MOVING IMAGES (HERB ALPERT MAYSA A. RAY FULLER ALDR RAMSEY	WZJZ/Ft. Myers, FL* OM: Steve Amari PD: Joe Yerner MD: Randi Bachman EUGE GROOVE QUEEN LATIFAH	KJLU/Jefferson City, MO PD/MD: Dan Turner 1 JOYCE COOLING 1 MARC ANTOINE	KRVR/Moorestown, CA* OM/MD: Doug Wolff APD: Jim Bryan BLAKE ANDRICH GARRY GOIN	WJZZ/Philadelphia, PA* PD: Michael Tosi MD: Frank Chiels MAXIMUM GROOVES MINDI ABAIR	KWJZ/Seattle, WA* PD: Carol Handley MD: Diana Rose No Adds
KHIX/Anchorage, AK OM/PP: Aaron Wallander PAUL JACKSON JR. PETER WHITE MICHAEL MCDONALD	WNUA/Chicago, IL* OM: Bob Kaaka PD: Steve Soltes MD: Michael La Crosse No Adds	WSBZ/Ft. Walton Beach, FL PD: Marc Edwards MD: Susan Koshay 2 MAYSA 1 ADAM & WOLF 1 SARA GAZAREK 1 SERGIO CAPUTO	KSBRL/Los Angeles, CA OM/PP: Terry West MD: Susan Koshay 2 MAYSA 1 ADAM & WOLF 1 SARA GAZAREK 1 SERGIO CAPUTO	WFSK/Nashville, TN MD: Chris Mochowicz 10 JEFF JARVIS 8 JAMES VARGAS 6 TEMPTATIONS 6 ALL-FOR-7 4 MARC ANTOINE 4 JUSTIN YOUNG 2 SAN REECE 2 VERNON FALLS	KYOT/Phoenix, AZ* PD: Shaun Holly APD/MD: Angie Hamda 1 RAY CHARLES (DIANA KRALL EUGE GROOVE	WSSM/St. Louis, MO* PD: David Myers PETER WHITE SEAL
WJZZ/Atlanta, GA* PD/MD: Dave Kosh No Adds	WNWW/Cleveland, OH* OM/PP: Bernie Kimble No Adds	WOTQ/Hartford, CT PD/MD: Stewart Stone No Adds	KTWO/Los Angeles, CA* PD: Paul Galstein APD/MD: Samantha Pascual 1 SEAL	Music Choice Smooth Jazz/Network APD: Will Kinnally MD: Gery Sesalis 10 HIL ST. SOUL 10 DAVID GARRELD 5 JAZZ CRUSADERS 4 PETE BELASCO 4 BOB BALDWIN 4 JEFF BRADSHAW 4 PAUL BROWN 4 RON FATTORUSSO 3 FATBURGER 3 JUEWEIT BOSTICK	KJZS/Reno, NV* OM: Rob Brodes PD/MD: Robert Deas No Adds	WSJT/Tampa, FL* PD: Rosa Block MD: Kelly Curtis MICHAEL MCDONALD FRED JOHNSON
WQJZ/Atlantic City, NJ* QUEEN LATIFAH	KSKX/Colorado Springs, CO* PD: Steve Ribikoff MD: Laveria Cole SMILING OUT SISTER	WJZL/Louisville, KY* PD/MD: Ester Glass APD: Eric Fisher 1 GREG ADAMS MICHAEL MCDONALD EUGE GROOVE	WJLV/Miwaukee, FL* OM: Rob Roberts PD/MD: Rich McMillan No Adds	Sirius Jazz Cafe/Network PD: Teresa Kincaid MD: Rick Leiby No Adds	KSSJ/Sacramento, CA* DAVID KOZ SOUL BALLET	WJZW/Washington, DC* OM: Kenney King PD: Carl Anderson MD: Renee DePuy QUEEN LATIFAH
KSMJ/Bakersfield, CA* OM/PP: Chris Tommehend APD: Nick Novak No Adds	WJZA/Columbus, OH* PD/MD: Bill Harman 1 DAVE KOZ STEVE OLIVER	KHJZ/Houston, TX* PD: Maxine Todd APD/MD: Greg Morgan No Adds	XM Watercolors/Network PD/MD: Shirrita Calton POSITIVE FLOW WYMAN TISDALE	KBZN/Salt Lake City, UT* OM/PP: Dan Jessop 8 NOVECENTO (STANLEY JORDAN 1 JAMES VARGAS	KIFM/San Diego, CA* OM: John Dimica PD: Mike Vasquez APD/MD: Kelly Cole 2 STEVE OLIVER	POWERED BY MEDIABASE *Monitored Reporters 55 Total Reporters 38 Total Monitored 17 Total Indicator
WEAA/Baltimore, MD OM/PP: Brian Jackson MD: Kayana Brown 12 EUGE GROOVE 3 ALL-FOR-7	KOAL/Dallas, TX* OM/PP: Kurt Johnson MD: Ryan Sander EUGE GROOVE QUEEN LATIFAH	KPVU/Houston, TX PD: Charles Porter PD: Wayne Turner 10 SERGIO CAPUTO 8 RAY CHARLES (DIANA KRALL 7 G-FIRE W/ MARK WHITFIELD & VERNON NEILLY 7 MOVING IMAGES (HERB ALPERT 7 MICHAEL LINGTON 5 JAMES VARGAS 5 QUEEN LATIFAH 5 PATRICK YARDELL	WJZZ/Milwaukee, WI* PD: Stan Atkinson MD: Steve Scott No Adds	WCOO/New York, NY* PD: Blake Lawrence 11 PIPUL 9 MARION MEADOWS	KKSF/San Francisco, CA* PD: Michael Ericsson MD: Ken Jones 1 NORMAN BROWN WYMAN TISDALE	



PART TWO OF A TWO-PART SERIES

Will Stern's Move Create A Talent Vacuum?

What terrestrial radio needs to do to develop and nurture its talent

Howard Stern's move to Sirius Satellite Radio in 2006 leaves "serious" questions about how terrestrial radio will respond in the future. Can the medium sustain many more major personality hits? What does terrestrial radio need to do to develop and nurture talent in the future? Where will the new talent come from? Have we oversaturated morning radio with syndication?

This last question is the one that concerns consultant Fred Jacobs the most. Jacobs Media recently did its own survey of the percentage of morning syndication for Rock stations in markets 50 and smaller. Of the four-book markets surveyed, 43% were running syndicated morning shows.

"It completely illustrates the problem we have with Rock," says Jacobs. "There's no longer a farm system in place. This is why Jacobs Media is advocating what we're calling 'The Conan Concept' — rethinking overnights and nights to make these day-parts where new talent is developed. In the same way that NBC will replace Jay Leno and Tom Brokaw as seamlessly as possible, Rock stations need to wake up and start developing talent again."

Mark Ramsey of Mercury Radio Research also feels Stern's announcement will challenge terrestrial radio to find new talent. "Great talent has to be recruited now," he says. "It's up to us to do the recruiting. The baby talents will be attracted to radio in the future only if it's a place to break in and try new things. If radio is more



Mark Ramsey

prone to taking intelligent risks on new talent, then more potential talent will be attracted to our stations."

Morning Talent Reactions

Since talent is the issue here, I decided to get comments from the principals of two morning shows

that may stand to benefit from Stern's exit. Lex Staley and Terry Jaymes of the nationally syndicated *Lex & Terry Show* are currently heard in 27 markets from their home base of WFYV/Jacksonville. When Clear Channel dropped Stern's show from all of its stations earlier this year, Lex & Terry gained a few new affiliates in the process.

Their reaction to Stern's announcement about leaving terrestrial radio was a thumbs up. "My initial reaction was that it's good for him," says Staley. "Howard introducing what is essentially a new medium with satellite radio doesn't hurt anybody, with the exception of his current employer. I also think this is

good for talent that these new options exist."

Jaymes agrees that Stern's move is a positive for talent and his own morning show. "Obviously, this is cool to us, because it opens everything up, especially for a syndicated show like ours competing against Howard," he says. "This announcement was a no-lose for us."

Lex & Terry and the show's growing syndication empire are only one side of the story. There are even more morning scenarios, like *The Frank Show*, originating out of the studios of Alternative KFMA/Tucson and syndicating to fellow Lotus Active Rocker KDOT/Reno, NV. Frank Brinsley and his cast of characters have been dominating mornings in Tucson for several years and just recently busted through with strong ratings in Reno as well.

Brinsley initially thought Stern's announcement was just another Howard stunt. "Howard has a long history of stunting and staging events, so that was my first reaction," he says.

"But now this whole thing has turned the industry upside down. It's given legitimacy to a new medium that, up until now, was just a place for displaced shock jocks."



Frank Brinsley

The Impact On Talent?

While it's true that displaced jocks like Bubba The Love Sponge and Opie & Anthony have been toying with the satellite medium since their forced exits from terrestrial radio, a giant like Stern voluntarily leaving the medium is very significant. What do our morning personalities think will be the long-term impact of Stern's exit on terrestrial radio and talent?

"This will be a wakeup call for some companies that they didn't do their job nurturing talent and bringing people along who had some ability," says Staley.

"Now not only are they in competition with themselves to put talent on the air, there's this whole new medium that's going to be trying to take it as well."

The Stern Wakeup Call

Here's a three-point call to action for terrestrial radio from Mark Ramsey of Mercury Radio Research in the wake of Howard Stern's announcement that he is moving to satellite radio in 2006:

1. We must make radio an attractive place for funny, creative entertainers to work. We must seek out these people. We must take a chance on them in every market, large and small. And we must do it now.
2. We need to keep the talent happy when we have them. If you think you're one word away from an FCC fine, one word away from being fired under a "no tolerance" policy, what kind of nurturing is that?
3. Remember, we're in the entertainment business. If we, as an industry, don't open the doors to talent; recognize talent; nurture, respect, support, protect and reward talent, radio will have left its best days behind.

"The creative, witty talents who have great work ethics are going to be rewarded in all this," says Brinsley. "I'm sure there's a ton of morning guys who heard this news and thought, 'There's 40-something new affiliates that are going to need a morning show. Time to bone up on my demo.' You think Howard leaving 40 radio stations is all of a sudden going to open it up for guys in Oklahoma City and Fargo, ND to ascend to markets like Boston and San Francisco?"

In the long term Ramsey believes radio is going to have to decide what kind of relationship it wants with talent. "Does it want to voicetrack talent into nonexistence, or does it want to nurture and keep talent happy and use that talent as leverage for ratings and for the future of our industry?" he asks. "In the long run radio will need stars. Now those stars are few and far between, and none burns as bright as Howard Stern."

Nurture Or Nudge Away?

While nurturing talent will be a priority for terrestrial radio in the future, will future FCC moves force great talent to satellite anyway? Is a nasty new indecency bill unavoidable? There is already a new standalone bill being introduced in Congress that would increase fines on indecency and penalize individual performers. The decency forces already have sweeping majorities in both the House and Senate.

"Pushing the FCC limits on indecency is not the only way to demonstrate great talent," says Ramsey. "If all of our most edgy talent take the satellite-radio exit ramp, then satellite will be a premium red-light district, like 'Skinemax' without pictures."



Lex & Terry

"The real opportunity for us is to recruit broad-based talent who can entertain without teetering on the edge of indecency. The difference between

"The creative, witty talents who have a great deal of work ethic are going to be rewarded in all this."

Frank Brinsley

mediocre talent and great talent is that 'indecency' is a crutch for the mediocre ones and simply one more option for the greats."

To that end, Staley and Jaymes both agree that Stern's show might be different when it hits satellite in 2006, but will it be noticeably better? "Howard's whole career has been about being a rebel and getting away with saying stuff on the radio that no one else dared, and now he's not going to be getting away with anything," says Jaymes. "But he's still smart enough to make his show change and work. Guys like Howard will make satellite legit, while guys like Bubba The Love Sponge will bring it down the tubes."

"We're not really setting out to do anything that's off the scale or would offend or shock anybody," says Staley. "Our show deals with adult subjects sometimes, and how much care you take in handling that situation usually determines who keeps their jobs."

It's rough on talent when FCC mandates and the threat of fines strike fear in the hearts of management. Just ask Brinsley. "It's tough to be stressed out every day over some general manager or local sales manager who's peeved because a client is threatening to drop its advertising over dicey content," he says. "To be able to do the kind of show you want to do and not have all the hassles of an activist FCC that's changing the rules as the game is played? All things being equal, I think some guys would rather not have to deal with those headaches."

Ramsey's closing thought puts the ball in terrestrial radio's court: "Once upon a time, the biggest name in radio and entertainment was a national comedy star named Bob Hope. Terrestrial radio can still build and make stars, but only if we make it so."

"I think this will be a wakeup call for some companies that they didn't do their job nurturing talent."

Lex Staley

ROCK TOP 30

POWERED BY
MEDIABASE

October 29, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	VELVET REVOLVER Fall To Pieces (RCA/RMG)	845	-10	40676	13	30/0
2	2	U2 Vertigo (Interscope)	668	+39	33683	5	26/1
3	3	THREE DAYS GRACE Just Like You (Jive/Zomba)	596	-2	31153	27	29/0
5	4	SILVERTIDE Ain't Comin' Home (J/RMG)	549	+24	22708	11	29/0
4	5	ALTER BRIDGE Open Your Eyes (Wind-up)	521	-64	19484	18	27/0
10	6	PAPA ROACH Getting Away With Murder (Geffen)	464	+20	24196	15	22/0
7	7	GREEN DAY American Idiot (Reprise)	460	-13	22738	11	23/0
8	8	KENNY WAYNE SHEPHERD Alive (Reprise)	457	-18	15091	10	24/0
6	9	GODSMACK #DROPBOX Touche (Republic/Universal)	454	-21	15929	14	25/0
9	10	LINKIN PARK Breaking The Habit (Warner Bros.)	440	-28	24876	19	22/0
11	11	NICKELBACK Because Of You (Roadrunner/IDJMG)	427	+6	16730	7	30/1
12	12	COLLECTIVE SOUL Counting The Days (E! Music Group)	395	+11	16901	5	24/0
16	13	CHEVELLE Vitamin R (Leading Us Along) (Epic)	349	+16	12280	12	21/0
13	14	BREAKING BENJAMIN So Cold (Hollywood)	347	-9	15757	21	17/0
15	15	CROSSFADE Cold (Columbia)	335	-10	10982	25	21/0
17	16	SHINEDOWN Simple Man (Atlantic)	247	+1	9794	20	22/0
19	17	MEGADETH Die Dead Enough (Sanctuary/SRG)	198	+23	4028	8	16/0
21	18	SHINEDOWN Burning Bright (Atlantic)	197	+65	5426	2	21/4
18	19	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	185	+2	4246	15	16/1
20	20	KORN Word Up (Epic)	161	+5	3436	8	12/1
24	21	JET Look What You've Done (Atlantic)	146	+31	5033	2	14/0
22	22	THREE DAYS GRACE Home (Jive/Zomba)	137	+17	4610	2	15/3
29	23	SPIDERBAIT Black Betty (Interscope)	106	+24	2720	4	11/1
23	24	DROWNING POOL Love And War (Wind-up)	101	-19	1711	7	13/0
28	25	MARILYN MANSON Personal Jesus (Nothing/Interscope)	90	+5	1569	2	9/0
Debut	26	SKINDRED Nobody (Lava)	84	+20	3263	1	6/1
30	27	DAMAGEPLAN Pride (Elektra/Atlantic)	82	+1	2033	4	5/0
26	28	SALIVA Survival Of The Sickest (Island/IDJMG)	79	-11	3336	19	8/0
27	29	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	74	-13	685	10	6/0
-	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)	73	-7	3349	11	3/0

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PAPA ROACH Scars (Geffen)	5
SHINEDOWN Burning Bright (Atlantic)	4
THREE DAYS GRACE Home (Jive/Zomba)	3
GREEN DAY Boulevard Of Broken Dreams (Reprise)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHINEDOWN Burning Bright (Atlantic)	+65
U2 Vertigo (Interscope)	+39
SALIVA Razor's Edge (Island/IDJMG)	+37
JET Look What You've Done (Atlantic)	+31
SILVERTIDE Ain't Comin' Home (J/RMG)	+24
SPIDERBAIT Black Betty (Interscope)	+24
MEGADETH Die Dead Enough (Sanctuary/SRG)	+23
HOBBASTANK Disappear (Island/IDJMG)	+22

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VELVET REVOLVER Slither (RCA/RMG)	304
JET Cold Hard Bitch (Atlantic)	253
AUDIOSLAVE I Am The Highway (Interscope/Epic)	221
JET Are You Gonna Be My Girl (Atlantic)	209
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	194
SLIPKNOT Duality (Roadrunner/IDJMG)	190
NICKELBACK Figured You Out (Roadrunner/IDJMG)	184
AUDIOSLAVE Like A Stone (Interscope/Epic)	172
TRAPT Headstrong (Warner Bros.)	153
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	150

31 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. 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 added 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

- A PERFECT CIRCLE** Imagine (Virgin)
Total Plays: 62, Total Stations: 5, Adds: 1
- SALIVA** Razor's Edge (Island/IDJMG)
Total Plays: 52, Total Stations: 10, Adds: 0
- EARSHOT** Someone (Warner Bros.)
Total Plays: 52, Total Stations: 5, Adds: 0
- SEVENDUST** Face To Face (TVT)
Total Plays: 48, Total Stations: 6, Adds: 0
- SLIPKNOT** Vermilion (Roadrunner/IDJMG)
Total Plays: 46, Total Stations: 6, Adds: 1

- SUBMERSED** Hollow (Wind-up)
Total Plays: 43, Total Stations: 6, Adds: 0
- BURDEN BROTHERS** Shadow (Kirtland)
Total Plays: 43, Total Stations: 5, Adds: 0
- MAGNA-Fi** Down In It (Aezra)
Total Plays: 42, Total Stations: 5, Adds: 0
- TESLA** Into The Now (Sanctuary/SRG)
Total Plays: 41, Total Stations: 4, Adds: 0
- EXIES** Ugly (Virgin)
Total Plays: 39, Total Stations: 5, Adds: 0

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

Songs ranked by total plays

Reporters

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM* OLS: Bob Riley PD: Phil Williams APD: Josh Daniels No Adds	KIOG/Beaumont, TX* OLS: Mike Dault PD: Steve Hester APD: Mike Hester 17: ELEMENT EIGHTY 18: FALL AS WELL 4: U2 1: NONPOINT 1: SHINEDOWN 4: A PERFECT CIRCLE	KNCN/Corpus Christi, TX* OLS: Paula Hovatt OLS: Mike Williams APD: Mike Williams SHINEDOWN THREE DAYS GRACE	KZZE/Medford, OR PD: Sherry McCutcheon APD: Rick Gray 2: SALIVA	KUFD/Portland, OR* OLS: Jim Fox PD: Pat Martin No Adds 11: PAPA ROACH 1: KORN 2: SUBMERSED	KRXQ/Sacramento, CA* OLS: Jim Fox PD: Pat Martin No Adds	KRTQ/Tulsa, OK* OLS: Steve Hunter PD: Chris Hester APD: Mike Hester APD: Mike Hester APD: Mike Hester SHINEDOWN THREE DAYS GRACE	KBZS/Wichita Falls, TX OLS: Chris Hester PD: La Toya APD: Mike Hester APD: Mike Hester 1: COLLECTIVE SOUL 1: A PERFECT CIRCLE
WZZO/Allentown, PA* PD: Mike Brown MD: Chris Lee No Adds	WBUF/Bufalo, NY* PD: John Post APD: Mike Hester 5: KORN 1: GREEN DAY	KLAQ/EI Paso, TX* OLS: Christine Hester APD: Christine Hester THREE DAYS GRACE CROSSFADE	WDHA/Morrisstown, NJ* PD: Steve Hester APD: Steve Hester 2: LEVY KRATZ 1: MICK JAGGER & DAVID STEWART & SHERYL CROW NICKELBACK	WHEB/Portsmouth, NH* PD: Steve Hester APD: Steve Hester 1: JET 1: PAPA ROACH	KBER/Salt Lake City, UT* OLS: Steve Hester PD: Chris Hester APD: Mike Hester No Adds	KBRQ/Waco, TX PD: Mike Brown PD: Mike Brown 1: THREE DAYS GRACE	WVFX/Worcester, MA* OLS: Jim Fox PD: Pat Martin No Adds
KWHL/Anchorage, AK APD: Brad Stewart 1: SILVERSTEIN 1: KORN	WRQC/Canton, OH* PD: Steve Hester APD: Steve Hester 1: PAPA ROACH	KFLY/Eugene, OR OLS: Tim Ryan PD: Steve Hester 7: SILVERSTEIN 1: MICK JAGGER & DAVID STEWART & SHERYL CROW SILVERTIDE	WXMM/Norfolk, VA* OLS: John Doherty PD: Steve Hester APD: Steve Hester No Adds	WHJY/Providence, RI* PD: Scott Lusk APD: Scott Lusk APD: Scott Lusk APD: Scott Lusk APD: Scott Lusk PAPA ROACH	KSRX/San Antonio, TX* OLS: Steve Hester PD: Chris Hester APD: Mike Hester SHINEDOWN	WMMZ/Wausau, WI PD: Mike Brown PD: Mike Brown No Adds	
WTOS/Augusta, ME OLS: Steve Hester PD: Steve Hester 12: SHINEDOWN 13: SHINEDOWN 3: SILVERSTEIN	WPXC/Cape Cod, MA OLS: Steve Hester PD: Steve Hester APD: Steve Hester MD: Al Field No Adds	WRQC/Fayetteville, NC* OLS: Steve Hester PD: Steve Hester PD: Steve Hester No Adds	KFZX/Odesa, TX PD: Steve Hester 2: STYX	WBBS/Raleigh, NC* PD: Steve Hester 1: FUTURE LEADERS OF THE WORLD	KZQZ/San Luis Obispo, CA PD: Steve Hester 1: CROSSFADE	KTUX/Shreveport, LA* PD: Steve Hester APD: Steve Hester No Adds	
KLBJ/Austin, TX* OLS: Steve Hester PD: Steve Hester MD: Steve Hester No Adds	WKLC/Charleston, WV OLS: Steve Hester PD: Steve Hester 1: NONPOINT 1: PAPA ROACH	WBZT/Greenville, SC* PD: Steve Hester 4: HOBBASTANK SILVERSTEIN	KCLB/Palm Springs, CA OLS: Steve Hester PD: Steve Hester PD: Steve Hester 2: SILVERTIDE	WBBS/Raleigh, NC* PD: Steve Hester 1: FUTURE LEADERS OF THE WORLD	WWOQ/Syracuse, NY* OLS: Steve Hester PD: Steve Hester No Adds	*Monitored Reporters 49 Total Reporters 31 Total Monitored 18 Total Indicator	
KODJ/Baton Rouge, LA* OLS: Steve Hester PD: Steve Hester APD: Steve Hester 1: PAPA ROACH 1: LOSTPROPHETS HEAR FACTORY	WEBN/Cincinnati, OH* OLS: Steve Hester PD: Steve Hester No Adds	WRWC/Huntington OLS: Steve Hester PD: Steve Hester APD: Steve Hester 1: STYX	WWCT/Peoria, IL 11: MICK JAGGER & DAVID STEWART & SHERYL CROW	WRWC/Roanoke, VA* OLS: Steve Hester PD: Steve Hester APD: Steve Hester No Adds	WVFX/Worcester, MA* OLS: Jim Fox PD: Pat Martin No Adds	WVFX/Worcester, MA* OLS: Jim Fox PD: Pat Martin No Adds	
	WMMS/Cleveland, OH* OLS: Steve Hester PD: Steve Hester APD: Steve Hester 1: PAPA ROACH 1: LOSTPROPHETS	WRKR/Kalamazoo, MI OLS: Steve Hester PD: Steve Hester APD: Steve Hester 1: PAPA ROACH	KDKB/Phoenix, AZ* OLS: Steve Hester PD: Steve Hester No Adds	WRRX/Rockford, IL OLS: Steve Hester PD: Steve Hester APD: Steve Hester 11: A PERFECT CIRCLE 1: SHINEDOWN 1: SILVERSTEIN 2: SALIVA 1: NONPOINT PAPA ROACH	KMOD/Tulsa, OK* OLS: Steve Hester PD: Steve Hester No Adds	WVFX/Worcester, MA* OLS: Jim Fox PD: Pat Martin No Adds	

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PAPA ROACH Getting Away With Murder (Geffen)	1950	-3	105023	16	58/0
2	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1785	-19	86777	14	59/0
4	3	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1632	+69	80360	13	59/0
3	4	BREAKING BENJAMIN So Cold (Hollywood)	1621	-76	80923	27	59/0
5	5	GREEN DAY American Idiot (Reprise)	1360	+65	66651	12	55/0
6	6	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	1289	+41	53538	21	56/0
7	7	CROSSFADE Cold (Columbia)	1162	-25	55669	39	54/0
9	8	KORN Word Up (Epic)	1116	-8	41384	11	53/0
13	9	U2 Vertigo (Interscope)	1054	+95	45252	5	45/1
8	10	GODSMACK f/DROPBOX Touche (Republic/Universal)	1040	-105	47440	15	50/0
11	11	THREE DAYS GRACE Just Like You (Jive/Zomba)	1033	-44	56916	30	54/0
14	12	SILVERTIDE Ain't Comin' Home (J/RMG)	977	+30	44554	13	55/0
12	13	SLIPKNOT Duality (Roadrunner/IDJMG)	957	-49	45553	28	56/0
15	14	NICKELBACK Because Of You (Roadrunner/IDJMG)	932	+60	36706	8	50/0
10	15	LINKIN PARK Breaking The Habit (Warner Bros.)	909	-196	46196	20	53/0
17	16	MARILYN MANSON Personal Jesus (Nothing/Interscope)	806	-18	26886	9	50/0
19	17	SKINDRED Nobody (Lava)	782	+56	24895	14	54/2
18	18	KENNY WAYNE SHEPHERD Alive (Reprise)	747	-5	33951	10	50/1
20	19	DROWNING POOL Love And War (Wind-up)	677	+53	23848	10	47/1
22	20	THREE DAYS GRACE Home (Jive/Zomba)	649	+88	19944	4	53/2
21	21	COLLECTIVE SOUL Counting The Days (EI Music Group)	615	+47	28378	6	47/6
25	22	SLIPKNOT Vermilion (Roadrunner/IDJMG)	605	+120	17355	3	48/7
16	23	ALTER BRIDGE Open Your Eyes (Wind-up)	595	-266	28463	19	42/0
24	24	A PERFECT CIRCLE Imagine (Virgin)	562	+75	18655	4	38/1
23	25	MEGADETH Die Dead Enough (Sanctuary/SRG)	538	+16	23605	13	38/1
36	26	SHINEDOWN Burning Bright (Atlantic)	506	+173	22952	4	45/5
28	27	SEVENDUST Face To Face (TVT)	503	+101	16125	4	43/3
42	28	CROSSFADE So Far Away (Columbia)	415	+186	14693	2	48/6
31	29	INSTRUCTION Breakdown (Geffen)	408	+29	9244	11	42/2
29	30	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	404	+13	10072	11	39/1
40	31	SALIVA Razor's Edge (Island/IDJMG)	397	+132	15445	3	45/9
30	32	SUM 41 We're All To Blame (Island/IDJMG)	390	+10	8031	7	27/1
37	33	EARSHOT Someone (Warner Bros.)	363	+39	8095	3	41/6
27	34	HELMET See You Dead (Interscope)	331	-110	9308	11	37/0
35	35	A PERFECT CIRCLE Blue (Virgin)	314	-24	16093	13	22/0
33	36	DAMAGEPLAN Pride (Elektra/Atlantic)	308	-59	8786	16	26/0
41	37	SUBMERSED Hollow (Wind-up)	296	+33	5151	5	32/1
34	38	SALIVA Survival Of The Sickest (Island/IDJMG)	288	-59	13345	20	28/0
39	39	USED Take It Away (Reprise)	260	-16	4121	8	21/0
45	40	EXIES Ugly (Virgin)	248	+48	6648	2	34/4
-	41	KORN Another Brick In The Wall (Epic)	239	+90	15325	2	15/5
44	42	JET Look What You've Done (Atlantic)	231	+29	10251	2	22/2
46	43	SPIDERBAIT Black Betty (Interscope)	226	+38	12436	8	19/0
32	44	THORNLEY Easy Comes (Roadrunner/IDJMG)	222	-156	9284	12	26/0
38	45	MUSIC Freedom Fighters (Capitol)	207	-72	2967	9	29/0
43	46	MAGNA-FI Down In It (Aezra)	203	-20	9007	6	21/1
48	47	SKILLET Open Wounds (Ardent/Lava)	190	+8	4598	5	22/0
-	48	RAMMSTEIN Amerika (Republic/Universal)	153	+20	4252	3	15/0
47	49	12 STONES Far Away (Wind-up)	151	-34	3800	13	14/0
Debut	50	ATOMSHIP Withered (Wind-up)	134	+44	1742	1	15/1

59 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. ©2004, Arbitron Inc. © 2004, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LOSTPROPHETS I Don't Know (Columbia)	20
NONPOINT In The Air Tonight (Lava)	11
PAPA ROACH Scars (Geffen)	10
SHADOWS FALL What Drives The Weak (Century Media)	10
SALIVA Razor's Edge (Island/IDJMG)	9
SLIPKNOT Vermilion (Roadrunner/IDJMG)	7
CROSSFADE So Far Away (Columbia)	6
COLLECTIVE SOUL Counting The Days (EI Music Group)	6
EARSHOT Someone (Warner Bros.)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CROSSFADE So Far Away (Columbia)	+186
SHINEDOWN Burning Bright (Atlantic)	+173
SALIVA Razor's Edge (Island/IDJMG)	+132
SLIPKNOT Vermilion (Roadrunner/IDJMG)	+120
SEVENDUST Face To Face (TVT)	+101
U2 Vertigo (Interscope)	+95
KORN Another Brick In The Wall (Epic)	+90
THREE DAYS GRACE Home (Jive/Zomba)	+88
A PERFECT CIRCLE Imagine (Virgin)	+75
CHEVELLE Vitamin R (Leading Us Along) (Epic)	+69

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VELVET REVOLVER Slither (RCA/RMG)	543
JET Cold Hard Bitch (Atlantic)	500
LINKIN PARK Lying From You (Warner Bros.)	485
NICKELBACK Figured You Out (Roadrunner/IDJMG)	439
THREE DAYS GRACE I Hate Everything About You (Jive/Zomba)	422
GODSMACK Re-Align (Republic/Universal)	392
SHINEDOWN 45 (Atlantic)	389
LINKIN PARK Numb (Warner Bros.)	389
LINKIN PARK Faint (Warner Bros.)	334
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	327

New & Active

JIMMY EAT WORLD Pain (Interscope)
Total Plays: 124, Total Stations: 6, Adds: 1

LAMB OF GOD Laid To Rest (Prosthetic/Epic)
Total Plays: 108, Total Stations: 14, Adds: 1

NONPOINT In The Air Tonight (Lava)
Total Plays: 89, Total Stations: 18, Adds: 11

HOBBASTANK Disappear (Island/IDJMG)
Total Plays: 79, Total Stations: 14, Adds: 4

CANDIRIA Down (Type A)
Total Plays: 70, Total Stations: 11, Adds: 1

PAPA ROACH Scars (Geffen)
Total Plays: 58, Total Stations: 12, Adds: 10

FEAR FACTORY Bite The Hand That Bleeds (Liquid 8)
Total Plays: 50, Total Stations: 6, Adds: 0

SHADOWS FALL What Drives The Weak (Century Media)
Total Plays: 46, Total Stations: 12, Adds: 10

LOSTPROPHETS I Don't Know (Columbia)
Total Plays: 29, Total Stations: 21, Adds: 20

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



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AOL, Apple & You

Alternative veterans lead the digital revolution

According to Arbitron, almost half of the entire American population has listened to music on the Internet. Since alternative music fans are at the forefront of this movement, it follows that Alternative programmers should be the first to figure out how to deal with it. So what the heck are we gonna do? Read on for some clues from the other side.

Before the turn of the century, when I was an Alternative programmer with killer numbers and a raging in-vincibility complex, I had this dream. I was walking past a long line of cars, all of which were tuned to the same radio station. The sound of Siouxsie & The Banshees was wafting into the air, but I soon realized that everyone was listening to my AOR competitor.

"Holy cow!" I shrieked. "How could anyone, anywhere, encroach on my turf by playing anything remotely alternative?" When I woke up, I felt calm and secure in the knowledge that such a thing could never really happen. A few years later, however, we had a full-on Alternative competitor in my market.

It was shocking, but nothing compared to the massive encroachment now coming from all corners of the ether. Forget Howard Stern and his defection to satellite radio; 2006 is still eons away, and the real music revolution is already here.

With this in mind, I thought we should turn to two former members of our little alternative community who happen to be playing pivotal roles in these revolutionary efforts. Alex Luke, former PD of WKQX Q101/Chicago and KPNT (The Point)/St. Louis, is now Director/Music Programming & Label Relations at Apple's iTunes. Jack Isquith, who once ran the alter-

native department at A&M Records and escorted the likes of Social Distortion around the globe as one of the management czars at Rebel Waltz, is now Executive Director/Music Industry Relations at AOL Music.

To begin, I wonder, since we're old friends, can't we all just get along?

"Sure," Jack says. "But it would be pretty disingenuous to say that anyone with an entertainment product is not in competition with everyone else for the mind-share and passion of the audience."

iImmediate iImpact

"We're very similar to terrestrial radio in a lot of ways," says Alex. "Just like radio, we work with artists and labels and managers to create things that are powerful for our audience. We go through a lot of the same processes, but what's exciting is that we are sort of bridging the gap between what has historically been pure promotion and pure sales."

Sales. That's a key word, since it's the very reason the worlds of radio

and records collide in the first place. Alex's team prides itself on immediate impact, pointing to U2's "Vertigo" single, which moved 37,000 units in a single week as an iTunes exclusive. Then there was Snow Patrol, who sold thousands of copies after "Run" was featured as a free single.

Meanwhile, AOL Music hosts 16

million people every month, with over 6 million music fans paying visits to AOL Radio. In addition, since music is a pivotal part of AOL's general content, Jack and his friends have the ability to impact upward of 30 million people every night.

Still, these behemoths (Apple and AOL, not Alex and Jack themselves) are not writing terrestrial radio off. "We think that there are elements between us that are completely complementary," Jack says.

"The ways in which we move forward are still being invented, and this marketplace is still developing. No matter what, though, good programmers will not miss major events in pop culture."

Alex Luke

"For example, AOL Radio's offerings include great terrestrial stations like KCRW/Los Angeles and WXRT/Chicago. We have over 200 stations, most of which comprise our original programming, but we want to offer the 'Best in Show' in every category, and that includes terrestrial stations."

Alex concurs. "I still see tremendous promotional power at radio," he says. "And we're very interested in working in tandem. It's an obvious thing to have a radio station work with an artist, to get exclusive content from the artist, promote it on the air, and then have the artist benefit by selling it on iTunes."

"The station wins because it gets the branding and achieves a degree of national recognition. It's also a win for the label, for the artist and for us, which is why we're looking to do a lot more."

"Radio is still the strongest promotional vehicle out there for music. Our job is to sell music, and in the end

iPirates Of The New Frontier

How the average 13-year-old can become your worst nightmare

You're living in Future World, my friend. Just as terrestrial programmers come to grips with the increasingly potent forces of satellite and Internet radio, here comes a new breed of pirate.

We're talking about the dangerous mutant species known as *techmusea personata*, or "total music technology geek." These guys (and, yes, most of them are guys) have been busy developing new ways to enhance the capabilities of their innocent little Apple iPods.

Seems that merely abandoning terrestrial radio in favor of a portable version of Desert Island Discs was not enough for these geeks, as they find sneaky ways to broadcast their iTunes. As a result, digital music players are evolving into personal FM radio stations.

Sure, the reach of each pirate is very small. While stuck in a morning traffic jam, for example, iPirates can usually only impact neighbors within three or four car lengths. Some of them, however, have morphed into viral marketers, too, plastering their bumpers with homemade stickers that instruct other drivers to tune to their stolen frequencies. As a result, in little iPockets all over every metropolitan area, frequencies are being "borrowed" by the geeks. And how could anyone doubt that this is only the beginning?

If you're interested, the easiest way to go pirate is to grab an iTunes mini (a device designed to deliver iPod content to personal car radios) and remove the stickerlike device that hides the antenna. Using tweezers, pull the antenna out of the unit, instantly increasing the unit's broadcast range up to 30%. If you can organize all your geek friends to attack the same frequency with the same content, the multiple iPod impact will increase the broadcast range substantially.

we'll complement terrestrial radio more than compete with it. The ways in which we move forward are still being invented, and this marketplace is still developing.

"No matter what, though, good programmers will not miss major events in pop culture, particularly when they concern music, and iTunes is at that level now."

All Over The Web

"Radio's audience is all over the web," Jack says. "And it's not just the kids. As a result, in order to be fully plugged in to any music audience, you've got to talk about the web just like you talk about TV."

Those who fail to do so will be the ones who get hurt the quickest and most profoundly."

In case you didn't catch that, all this talk of shiny, happy opportunity has an extremely important caveat to consider.

The old and new worlds can certainly work together, but only if everyone realizes that the businesses of radio and records have already changed forever.

As Jack puts it, "The media attention might be new, and it hit its zenith with the Stern announcement, but all this press and all the money that XM and Sirius spent have merely created a stronger awareness that there's a market for commercial-free radio and niched radio and that those markets are very healthy."

"This is all part of a much broader sea change. The music business has changed so dramatically in the past

few years, it would be silly to hide from it by putting your head in the sand.

"It's more expensive than ever for labels or managers to promote and market their artists, and radio needs to be aware of what a difference the new opportunities being presented by companies like AOL are going to make."

Let The Fragmentation Continue

Thus, even as these emerging technologies provide radio with new opportunities, the specter of intensifying competition looms large.

"The Internet is causing consumers to fragment into more specialized segments," Luke says. "In the old days consumers were generally exposed to less on the entertainment front."

"Now, with cable TV and the Internet, you can get into African music, Irish folk music or whatever and immerse yourself in it in a way that you never could before. That's what is causing audiences for the broader mass-appeal genres — pop, rock, country — to shrink."

"Radio has always been very resilient," Isquith concludes. "FM didn't destroy AM, and MTV didn't destroy FM. I completely buy in to the idea that radio has always been adaptable and has always survived, but the radio programmers who choose not to change with the times will get killed."

The moral of the story? Put on your thinking caps now.



"I completely buy into the idea that radio has always been adaptable and has always survived, but the radio programmers who choose not to change with the times will get killed."

Jack Isquith

R&R ALTERNATIVE TOP 50

October 29, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	U2 Vertigo (Interscope)	2280	+145	168408	5	72/1
1	2	GREEN DAY American Idiot (Reprise)	2275	-94	179326	12	73/1
3	3	JIMMY EAT WORLD Pain (Interscope)	2108	+128	153773	9	73/2
7	4	PAPA ROACH Getting Away With Murder (Geffen)	1820	+52	99338	15	56/0
8	5	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1794	+29	102560	13	65/1
5	6	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1755	-101	112693	15	66/0
4	7	BREAKING BENJAMIN So Cold (Hollywood)	1749	-170	109362	26	60/1
6	8	LINKIN PARK Breaking The Habit (Warner Bros.)	1741	-96	125010	21	67/1
10	9	CROSSFADE Cold (Columbia)	1500	+109	67683	23	55/1
9	10	THREE DAYS GRACE Just Like You (Jive/Zomba)	1359	-117	101678	30	55/0
12	11	SUM 41 We're All To Blame (Island/IDJMG)	1282	+127	68963	9	65/1
11	12	KILLERS Somebody Told Me (Island/IDJMG)	1234	-108	101379	25	55/0
13	13	MODEST MOUSE Ocean Breathes Salty (Epic)	1205	+105	70279	11	56/1
14	14	USED Take It Away (Reprise)	1149	+78	53768	9	62/1
21	15	GREEN DAY Boulevard Of Broken Dreams (Reprise)	1116	+283	111835	5	47/12
16	16	CAKE No Phone (Columbia)	1067	+96	42265	9	54/1
15	17	SNOWPATROL Run (A&M/Interscope)	1030	-2	65434	14	53/2
17	18	KORN Word Up (Epic)	995	+43	56805	12	51/1
19	19	SLIPKNOT Duality (Roadrunner/IDJMG)	930	-1	60589	28	44/1
28	20	KILLERS Mr. Brightside (Island/IDJMG)	920	+256	82754	5	49/5
22	21	INTERPOL Slow Hands (Matador)	804	+47	75561	10	43/3
26	22	MUSE Hysteria (EastWest/Warner Bros.)	796	+75	30900	10	50/2
23	23	SKINORED Nobody (Lava)	771	+28	29102	13	43/1
27	24	SOCIAL DISTORTION Reach For The Sky (Time Bomb)	719	+19	57588	8	34/3
36	25	JET Look What You've Done (Atlantic)	683	+176	50640	3	49/7
29	26	MARILYN MANSON Personal Jesus (Nothing/Interscope)	653	+69	51712	8	36/1
35	27	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	649	+134	52563	4	46/7
32	28	THREE DAYS GRACE Home (Jive/Zomba)	639	+113	22601	3	45/4
37	29	FRANZ FERDINAND This Fire (Domino/Epic)	607	+162	47077	3	46/5
25	30	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	604	-127	45697	18	44/0
34	31	DONNAS Fall Behind Me (Lookout!/Atlantic)	601	+85	26616	6	38/2
30	32	A PERFECT CIRCLE Imagine (Virgin)	592	+54	33295	4	38/3
33	33	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	499	-19	17415	16	26/0
46	34	MUSIC Breakin' (Capitol)	476	+183	33141	2	42/7
41	35	SLIPKNOT Vermilion (Roadrunner/IDJMG)	460	+93	18562	2	37/5
31	36	GODD CHARLOTTE Predictable (Daylight/Epic)	433	-95	24127	9	30/0
24	37	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	433	-303	21404	18	40/0
40	38	KEANE Somewhere Only We Know (Interscope)	420	+39	31632	5	22/0
39	39	NICKELBACK Because Of You (Roadrunner/IDJMG)	406	+14	12038	5	23/1
42	40	EXPLOSION Here I Am (Tarantula/Virgin)	384	+46	12266	7	30/1
Debut	41	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	360	+160	12608	1	30/3
47	42	DOGS DIE IN HOT CARS I Love You 'Cause I Have To (V2)	327	+34	9043	2	25/1
38	43	YELLOWCARD Only One (Capitol)	300	-140	18546	18	18/0
49	44	RIDDLIN' KIDS Stop The World (Aware/Columbia)	279	+18	11237	4	21/2
44	45	SECRET MACHINES Nowhere Again (Reprise)	277	-31	11506	8	23/0
48	46	GODSMACK #DROPBX Touche (Republic/Universal)	273	-18	14629	15	13/0
Debut	47	SEVENDUST Face To Face (TVT)	270	+57	9676	1	17/2
45	48	SHINEDOWN Simple Man (Atlantic)	249	-49	12396	8	17/0
43	49	DENVER HARBOR Picture Perfect Wannabe (Universal)	234	-100	3793	9	20/0
Debut	50	RISE AGAINST Give It All (Geffen)	232	+78	7318	1	21/4

75 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
LOSTPROPHETS I Don't Know (Columbia)	31
GREEN DAY Boulevard Of Broken Dreams (Reprise)	12
HOOBASTANK Disappear (Island/IDJMG)	8
ELEFANT Misfit (Hollywood)	8
JET Look What You've Done (Atlantic)	7
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	7
MUSIC Breakin' (Capitol)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+283
KILLERS Mr. Brightside (Island/IDJMG)	+256
MUSIC Breakin' (Capitol)	+183
JET Look What You've Done (Atlantic)	+176
FRANZ FERDINAND This Fire (Domino/Epic)	+162
SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	+160
U2 Vertigo (Interscope)	+145
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	+134
JIMMY EAT WORLD Pain (Interscope)	+128
SUM 41 We're All To Blame (Island/IDJMG)	+127

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	826
FRANZ FERDINAND Take Me Out (Domino/Epic)	768
MODEST MOUSE Float On (Epic)	649
LINKIN PARK Lying From You (Warner Bros.)	630
VELVET REVOLVER Slither (RCA/RMG)	599
JET Cold Hard Bitch (Atlantic)	588
DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	584
SHINEDOWN 45 (Atlantic)	517
SWITCHFOOT Meant To Live (Red Ink/Columbia)	483
WHITE STRIPES Seven Nation Army (Third Man/V2)	481

New & Active

BEASTIE BOYS Right Right Now Now (Capitol)
Total Plays: 231, Total Stations: 21, Adds: 5

INSTRUCTION Breakdown (Geffen)
Total Plays: 197, Total Stations: 19, Adds: 2

COLLECTIVE SOUL Counting The Days (El Music Group)
Total Plays: 188, Total Stations: 11, Adds: 1

LAZYBOY Underwear Goes Inside The Pants (Universal)
Total Plays: 175, Total Stations: 11, Adds: 3

PAPA ROACH Scars (Geffen)
Total Plays: 160, Total Stations: 10, Adds: 3

HOOBASTANK Disappear (Island/IDJMG)
Total Plays: 143, Total Stations: 25, Adds: 8

EARSHOT Someone (Warner Bros.)
Total Plays: 143, Total Stations: 9, Adds: 0

RAZORLIGHT Golden Touch (Universal)
Total Plays: 141, Total Stations: 12, Adds: 2

STORY OF THE YEAR Sidewalks (Maverick/Reprise)
Total Plays: 114, Total Stations: 12, Adds: 2

SUBMERSED Hollow (Wind-up)
Total Plays: 113, Total Stations: 10, Adds: 1

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

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America's Best Testing Alternative Songs 12 + For The Week Ending 10/29/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Lists top alternative songs like Green Day's 'Boulevard Of Broken Dreams' and Jimmy Eat World's 'Pain'.

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.



Gary Spivak Director/Rock Promotion, Geffen

This is a people business built on relationships, so take that guy's call. Don't let your voicemail be the only one getting the information. Don't hide behind e-mails. Tell the truth. Don't lie.

Oh, man, I'll bet that Green Day are so upset, they can't even put on their eyeliner today. It looked like "American Idiot" was going to sail into history as the biggest Alternative hit of 2004, when—wham!—along came U2's "Vertigo," edging them out by five measly plays.



Reporters

Stations and their areas listed alphabetically by market

Grid of radio stations and their markets, including WHRL/Albany, NY; WAFV/Charlotte, SC; KIRO/E Paso, TX; WPLA/Jacksonville, FL; WJLM/Milwaukee, WI; WJRR/Ontario, FL; WQVJ/Richmond, VA; KDDO/Seattle, WA; WPZZ/W Palm Beach, FL.

Monitored Reporters POWERED BY MEDIABASE 83 Total Reporters 75 Total Monitored 8 Total Indicator

October 29, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	R.E.M. Leaving New York (Warner Bros.)	558	-25	6373	9	32/0
2	2	U2 Vertigo (Interscope)	506	+40	5618	4	28/1
3	3	MARK KNOPFLER Boom, Like That (Warner Bros.)	481	+21	6521	7	33/1
4	4	ELVIS COSTELLO Monkey To Man (Lost Highway)	440	-2	6779	7	32/0
5	5	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	386	-20	2652	10	21/0
8	6	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	368	+19	5890	10	28/0
6	7	KEANE Somewhere Only We Know (Interscope)	358	-13	4048	15	23/1
10	8	RAY LAMONTAGNE Trouble (RCA/RMG)	328	+4	4731	7	26/0
9	9	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	325	-4	4123	13	22/0
7	10	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	293	-61	3784	16	20/0
12	11	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	272	-18	3354	15	20/0
13	12	BEN HARPER & BLIND BOYS OF ALABAMA Wicked Man (Virgin)	237	+4	4236	6	23/0
14	13	CARBON LEAF Life Less Ordinary (Vanguard)	233	+5	1167	14	16/1
15	14	MADELEINE PEYROUX Don't Wait Too Long (Rounder)	226	+13	4645	7	21/0
11	15	FINN BROTHERS Won't Give In (Netwerk)	226	-84	1960	14	16/0
18	16	JOSEPH ARTHUR Can't Exist (Vector)	219	+24	3155	3	23/1
Debut	17	JET Look What You've Done (Atlantic)	202	+67	1258	1	15/1
16	18	CHRISTINE MCVIE Friend (Koch)	194	-19	994	12	15/0
17	19	THRILLS Not For All The Love In The World (Virgin)	188	-20	2569	10	16/0
22	20	SNOW PATROL Run (A&M/Interscope)	179	+17	2314	2	14/1
19	21	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	178	-16	2059	7	18/0
21	22	CAKE No Phone (Columbia)	166	-8	1003	4	14/0
25	23	DRIVE-BY TRUCKERS Never Gonna Change (New West)	164	+13	1321	3	13/1
Debut	24	M. JAGGER & D. STEWART f/ SHERYL CROW Old Habits Die Hard (Virgin)	160	+21	1369	1	14/1
29	25	GOV'T MULE Slackjaw Jezabel (ATO/RCA/RMG)	149	+4	1584	3	15/0
26	26	LOW MILLIONS Eleanor (Manhattan/EMC)	147	-4	1560	8	16/3
Debut	27	KASEY CHAMBERS Stronger (Warner Bros.)	143	+30	3110	1	17/0
Debut	28	NORAH JONES Those Sweet Words (Blue Note/EMC)	143	+14	931	1	13/0
Debut	29	TIFT MERRITT Good Hearted Man (Lost Highway)	141	+3	1994	1	13/0
30	30	G. LOVE Waiting (Brushfire/Universal)	141	+1	1270	2	12/0

34 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 10/17 - Saturday 10/23. © 2004 Radio & Records.

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JAMIE CULLUM High And Dry (Verve/Universal)	11
GREEN DAY Boulevard Of Broken Dreams (Reprise)	8
BUTTERFLY BOUCHER I Can't Make Me (A&M/Interscope)	6
WILCO Theologians (Nonesuch)	5
MARC BROUSSARD Home (Island/IDJMG)	4
HANDSOME BOY MODELING SCHOOL Breakdown (Atlantic)	4
STRAY CATS Mystery Train Kept A Rollin' (Surfdog)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JET Look What You've Done (Atlantic)	+67
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+49
HANDSOME BOY MODELING SCHOOL Breakdown (Atlantic)	+43
WILCO Theologians (Nonesuch)	+41
U2 Vertigo (Interscope)	+40
KASEY CHAMBERS Stronger (Warner Bros.)	+30
J. BROWNE f/BONNIE RAITT Poor Poor Pitiful Me (Artemis)	+30
JOSEPH ARTHUR Can't Exist (Vector)	+24
JAMIE CULLUM High And Dry (Verve/Universal)	+22
MOE f/JOHN HIATT The Ballad Of Curtis Loew (Sanctuary/SRG)	+22

Syndicated Programming

Added This Week

World Cafe - Erica Zito 215-898-6677

CC ADCOCK Y'all Think She'd Be Good To Me.
CHRIS THILE The Believer
GOTAN PROJECT W/ CHET BAKER Round Midnight

Acoustic Cafe - Rob Reinhart 734-761-2043

JOHN FOGERTY Sugar Sugar
TIFT MERRITT Stray Paper
WILLIE NELSON Picture In A Frame

Reporters

Stations and their adds listed alphabetically by market

<p>WAPS/Akron, OH PD/M/D: Bill Greber 1 BUTTERFLY BOUCHER 2 WILCO 3 JAMIE CULLUM 4 LOW MILLIONS 5 GREEN DAY 6 DON HEALEY 7 DAMBER RICE</p>	<p>WNCB/Burlington* PD/M/D: Mark Abuzzahab 1 JAMIE CULLUM 2 JAMIE CULLUM 3 KEATON SMOKES</p>	<p>WTTS/Indianapolis, IN* PD: Brad Holtz MD: Laura Duncan APD: Leo Zaccari MD: Joel Rappe CAMPER VAN BRETHEREN MARK COOPER HOTHOUSE FLOWERS NORTH WOODOCK ROD PICOTT</p>	<p>WB/JB/Monmouth, NJ OM: Tom Brennan PD: Rich Robinson APD: Leo Zaccari MD: Joel Rappe CAMPER VAN BRETHEREN MARK COOPER HOTHOUSE FLOWERS NORTH WOODOCK ROD PICOTT</p>	<p>WXPN/Philadelphia, PA OM/MD: Don Reed PD: Bruce Warren 1 FUSE 2 MCDONALD 3 BEB BOWLOD 4 RICE CAVE & THE BAD SEEDS 5 YEP 6 DRIVE-BY TRUCKERS 7 K.E.D. LAMB 8 BUTTERFLY BOUCHER 9 JAMIE CULLUM 10 BOB DYLAN</p>	<p>KENZ/Salt Lake City, UT* OM/MD: Bruce Jones MD: Kari Bushman 1 GIBBY PARSONS 2 MODEST MOUSE</p>	<p>KMTT/Seattle, WA* OM/MD: Chris Mays APD/M/D: Shawn Stewart 1 LOW MILLIONS</p>	
<p>KASQ/Albuquerque, NM OM: Bill May PD: Paul Mahoney MD: Scott Warrath 1 MARC BROUSSARD</p>	<p>WMVY/Cape Cod, MA PD/M/D: Barbara Dacey 1 DAMBER RICE</p>	<p>KMTN/Jackson, WY OM: Scott Anderson PD/M/D: Mark "Flash" Fishman 1 DAN DYER 2 DON HEALEY 3 HANDSOME BOY MODELING SCHOOL</p>	<p>WRLT/Nashville, TN* AP/MD: Rev. Keith Coos 1 MICK ROSSARD 2 GREEN DAY 3 BUTTERFLY BOUCHER 4 JAMIE CULLUM</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Whitech MD: Bill Steier ROBERT RANDOLPH JAMIE CULLUM JESSE BYRDES & THE SWEET HEREAFTER WEST BROWNS BIRD CHARLIE MARIS BEAT BOWLOD THURBELL CITIZEN OPE SONIA DADA</p>	<p>KPRI/San Diego, CA* PD/M/D: Dana Shales 1 STEVE EARLE 2 GREEN DAY 3 HANDSOME BOY MODELING SCHOOL</p>	<p>WRXK/Springfield, MA* PD: Tom Davis APD: Denise Moorhouse MD: Lisa Williams JAMIE CULLUM MADELEINE PEYROUX GREEN DAY</p>	
<p>KSPN/Aspen, CO PD/M/D: Sam Scheel 1 AMMA MALICK 2 JACOBSON BROWNE W/ BONNIE RAITT 3 GREEN DAY</p>	<p>WDDO/Chattanooga, TN* OM/MD: Danny Howard KELLED GOOD DOLLS</p>	<p>KTBG/Kansas City, MO PD: Jon Hart MD: Bryan Johnson BUTTERFLY BOUCHER JAMIE CULLUM WILLIE NELSON</p>	<p>WEHM/Nassau, NY PD: Brian Cappivano MD: Lawrence Blaine 1 SNOW PATROL 2 JAMIE CULLUM</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Whitech MD: Bill Steier ROBERT RANDOLPH JAMIE CULLUM JESSE BYRDES & THE SWEET HEREAFTER WEST BROWNS BIRD CHARLIE MARIS BEAT BOWLOD THURBELL CITIZEN OPE SONIA DADA</p>	<p>KFQQ/San Francisco, CA* PD: David Benson APD/MD: Haley Jones No Adds</p>	<p>KBAC/Santa Fe, NM PD: Ira Gordon STRAY CATS</p>	<p>KCLC/St. Louis, MO PD: Rich Reighman MD: Ernie Williams 1 BUTTERFLY BOUCHER 2 GREEN DAY 3 GOOD DOLLS</p>
<p>KGSR/Austin, TX* OM: Jeff Carroll PD: Andy Osberg APD: Jyl Hershman-Ross MD: Susan Costa 1 KEEB 2 WILLIE NELSON 3 RICHARD BUCKNER</p>	<p>WXRT/Chicago, IL* OM/MD: John Fernandes PD: Norma Wilson 1 KERRY WAYNE SHEPHERD 2 HOLLIS STONES 3 MATTHEW SWEET 4 RAY CHARLES f/IVAN MORRISON 5 KASEY CHAMBERS 6 BEN HARPER & BLIND BOYS OF ALABAMA</p>	<p>KZPL/Kansas City, MO* OM: Nick McCabe PD: Ted Edwards MD: "Stash" Merlon 1 DAMBER RICE 2 MICK JAGGER & DAVID STEWART f/ SHERYL CROW 3 CAKE</p>	<p>OMX Folk Rock/Network MD: Lenore Flast MD: Drew Sloan 17 SARAH MACLACHLAN 11 DITTY BEGS 12 RICHARD BUCKNER 13 RICHARD BUCKNER 14 DON HEALEY 15 CHRIS TRIBLE 16 LOW MILLIONS 17 BUTTERFLY BOUCHER</p>	<p>WCLZ/Portland, ME MD: Brian James 1 SARAH MACLACHLAN 2 JAMIE CULLUM 3 MARC BROUSSARD 4 MICK JAGGER & DAVID STEWART f/ SHERYL CROW</p>	<p>KTAO/Santa Fe, NM OM: Mitch Miller PD: Brad Hochmeyer MD: Paddy Blue 1 JAMIE CULLUM 2 GREEN DAY</p>	<p>KWMT/Tucson, AZ* OM/MD: Tim Richards MD: Blake Rogers SCATTO SMOKES MARK KNOPFLER</p>	
<p>WRNR/Baltimore, MD OM: Bob Waugh PD/M/D: Alex Cartright 1 GREEN DAY 2 JET 3 BLUE MILE</p>	<p>WCBE/Columbus, OH OM: Tammy Allen PD: Don Henselberg 1 CONRAD COHEN 2 PETER CASE 3 STRAY CATS</p>	<p>WFPK/Louisville, KY PD: Brian Evans MD: Gary Schoenwetter 1 JAMIE CULLUM 2 LOW MILLIONS 3 TONY FURTTADO 4 JANY CORTEZ 5 CHRIS TRIBLE</p>	<p>MUSIC CHOICE Adult Alternative/Network PD: Liz O'Neil 1 HANDSOME BOY MODELING SCHOOL 2 LOW MILLIONS 3 AMMA MALICK 4 JAMIE CULLUM</p>	<p>KINK/Portland, OR* PD: Dennis Constantine MD: Steve Welch 1 JET 2 MICK JAGGER & DAVID STEWART f/ SHERYL CROW</p>	<p>KRSH/Santa Rosa, CA* OM/MD: Dana Marshall MD: Steve Welch 1 JAMIE CULLUM 2 MADELEINE PEYROUX 3 GREEN DAY 4 JET</p>	<p>WVVV/Savannah, GA OM/MD: Bob Reumann APD: Gene Bennett 1 ISMAM 2 WILCO 3 JAMIE CULLUM 4 LOW MILLIONS 5 HANDSOME BOY MODELING SCHOOL</p>	<p>WUIN/Wilmington, NC PD: Mark Kears MD: Jerry Gerard 1 JET 2 STRAY CATS 3 WILCO</p>
<p>WTMD/Baltimore, MD APD: Mike "Mathews" Vestilino 1 WILCO 2 JAMIE CULLUM 3 PAUL WALKER 4 STRAY CATS 5 BUTTERFLY BOUCHER</p>	<p>WDET/Detroit, MI PD: Judy Adams MD: Martin Banyleta No Adds</p>	<p>WMMM/Madison, WI* PD: Tom Teuber MD: Gabby Parsons 1 JAMIE CULLUM 2 GREEN DAY 3 SISTER HAZEL</p>	<p>SIRIUS Spectrum/Network PD: Bill Evans MD: Brian Chamberlain 12 JACOBSON BROWNE W/ BONNIE RAITT 4 BEN ARTHUR 3 WILCO 3 CARBON LEAF</p>	<p>WXRW/Portsmouth, NH* APD: Celia Wilber BUTTERFLY BOUCHER JAMIE CULLUM GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WZLZ/Charlotte, NC PD: Kim Clark APD/MD: Martin Anderson 1 MICK JAGGER & DAVID STEWART f/ SHERYL CROW 2 JET 3 JET 4 JET 5 JET 6 JET 7 JET 8 JET 9 JET 10 JET 11 JET 12 JET 13 JET 14 JET 15 JET 16 JET 17 JET 18 JET 19 JET 20 JET 21 JET 22 JET 23 JET 24 JET 25 JET 26 JET 27 JET 28 JET 29 JET 30 JET</p>	<p>WUIN/Wilmington, NC PD: Mark Kears MD: Jerry Gerard 1 JET 2 STRAY CATS 3 WILCO</p>
<p>KLRR/Bend, OR OM/MD: Doug Donohoe APD: Dori Donohoe No Adds</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>KTCZ/Minneapolis, MN* PD: Lenore Flast MD: Mike West 1 JOSEPH ARTHUR 2 GREEN DAY 3 JOHN MAYER</p>	<p>XM Cable Channel MD: Brian Chamberlain 1 WILCO 2 OLD 97'S 3 GREEN DAY 4 BEN HARPER & BLIND BOYS OF ALABAMA 5 BEN HARPER & BLIND BOYS OF ALABAMA 6 DITTY BEGS 7 DAVID BYRDES 8 NORAH JONES 9 NORAH JONES 10 DAVID BYRDES</p>	<p>WXRW/Portsmouth, NH* APD: Celia Wilber BUTTERFLY BOUCHER JAMIE CULLUM GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>
<p>KRYB/Boise, ID* OM/MD: Dan McCulloch 1 JET</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>
<p>WBOS/Boston, MA* OM: Buzz Knight MD: David Giamberini 1 JET 2 JET 3 JET 4 JET 5 JET 6 RAY CHARLES f/IVAN MORRISON 7 JET 8 MICK JAGGER & DAVID STEWART f/ SHERYL CROW 9 BUTTERFLY BOUCHER</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>
<p>KWNS/Bozeman, MT OM/MD: Michelle Wolfe 1 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abney 1 CAMPER VAN BRETHEREN 2 GREEN DAY</p>

Monitored Reporters

59 Total Reporters

25 Total Monitored

34 Total Indicator

Powered By MEDIABASE

Did Not Report, Playlist Frozen (1): KPIG/Monterey, CA



PART TWO OF A TWO-PART SERIES

The State Of The Format

Highlights from the Triple A Summit radio panel

Last week we started to take a look at some of the key points from the radio panel that took place at the R&R Triple A Summit in August. We discussed such topics as whether we are playing it too safe, how research comes into play, the right way to take advantage of heritage and how important currents and rotations are. This week we continue with Part Two in the series.

The radio panel was organized and moderated by KINK/Portland, OR PD Dennis Constantine. On the dais were KBCO/Denver PD Scott Arbough, WXRT/Chicago PD and Infinity VP/Rock Programming Norm Winer, KMTT/Seattle Station Manager Chris Mays, WXPN/Philadelphia Asst. GM/Programming Bruce Warren, KWMT/Tucson OM Tim Richards, KPIG/Monterey PD Laura Ellen Hopper, former WBOS/Boston PD Michele Williams and WXR/V Boston PD Dana Marshall.

Neo This!

The next area of conversation focused on the whole "Neo" radio idea that has been getting so much press lately. Constantine set it up this way: "The premise is that radio is in a 10-year downward trend in listening, and there is a new movement called Neo radio that is being spearheaded by consultant Fred Jacobs. The idea is to recommend to their clients to put certain values back into the way they program their stations.

"The Jacobs people feel that we are at an important crossroads in the industry — a crossroads that isn't so much about the need for a brand-new format, but more about a program-

"The Arbitron process, frankly, taints almost everything we do, and it's starting to catch up with us in terms of what our listeners want and expect from us."

Scott Arbough

ming-values-based revolution. It's about getting listeners more involved, making them feel more included in that station they listen to.

"It seems to me that these people are really stealing the values that we have built our Triple A stations on. Is this good for us, or is it bad? How do we stay fresh and make sure we can preserve these images that set us apart from all the other stations in town when they are beginning to adopt them?"

Mays jumped right in, saying, "I am really torn by this. On one hand, I have had to let

my competition usurp the values that make me unique, but on the other hand, I know that, really, it is the ultimate hype in no-hype marketing. It's one thing to keep saying you are doing things, and it is another thing entirely to convey these values subtly by your day-in and day-out actions."

Winer said, "At WXRT we have been really lucky to have new competition all the time. Every few years another station comes along that tries to grab some of our constituency, so it has enabled us to scrutinize and re-evaluate everything we do from time to time. Now some of you have not been as contested as we have, but that doesn't mean you can rest on your laurels.

"It really comes down to making sure that you don't commit the heinous crime of underestimating your audience. Certainly, Triple A programmers understand that more than most, but that doesn't mean we shouldn't be reminded of it, and reminded often. You need to think through all that you put on the air. Shoot higher than everyone else, and it will pay off for you."

It's Still About Arbitron

Taking a cue from the conversation, Arbough observed, "I think there is really an interesting thing going on here. We can all talk about this new approach — or, in our case, established approach — and how we are serving the listener. But what it all

really comes down to is programming to Arbitron.

"Everything we think and do has the specter of Arbitron hanging over it. The research we do, the way we group songs together, the times we break for commercials, the promotions we do — it's all so we can try to get numbers for our sales departments.

"All we really want to do is just play great music and let our DJs have a good time and make great radio and hope that our listeners out there appreciate what we do and reflect that



in their diaries. The Arbitron process, frankly, taints almost everything we do, and it's starting to catch up with us in terms of what our listeners want and expect from us."

Adding another perspective, Warren said, "I realize that what you do on the commercial side is, in some ways, different than what we do on the non-comm side, but I must say that we rarely ever think about Arbitron when we make programming decisions. Rather, we focus on the core values of our listeners that we have discovered through various research methods. Now that is not to say I don't want to know about or don't use Arbitron results in my job, because I do.

"My advice is, you should forget about Arbitron, programming to diarykeepers and the overall corporate approach for a while. If we all paid more attention to the shared values and expectations of our listeners, the ratings would come along for the ride."

Regaining The Right Perspective

Constantine then said, "This Neo radio thing is what we have all built the foundations of our stations on. We, perhaps, just need to get back to that point of view. The consolidation, the local competition and the company's needs and wants have a tendency to make us drift away from that perspective."

"The real point of the Neo radio thing is that a lot of people are mak-



THE OTHER HALF On the panel for this year's radio session at the R&R Triple A Summit: KBCO/Denver PD Scott Arbough; former WBOS/Boston PD Michele Williams; WXPN/Philadelphia Asst. GM/Programming Bruce Warren; WXR/V Boston PD Dana Marshall; and KINK/Portland, OR PD Dennis Constantine.

ing claims about what they do on the air," said Marshall. "But I am a firm believer that actions speak louder than words. All we have to do is continue to live up to what we have always stood for."

Williams said, "The thing about Neo radio is that it has to be bought into from the top down. If it comes down as 'You are going to do this and that,' as opposed to a complete mind-set change, it simply becomes a hype machine, and that will eventually catch up with them. If it doesn't include the GM, sales department and even the parent company, then the programming will be thwarted."

Richards concluded the topic with, "I think, as an industry, we have a tendency to use the word *competition* too much. It would be nice if we could start to shift that paradigm a bit. We see the iPod as competition, for example, and I think we will never beat the iPod. It's not a war of us against it. It is simply another choice of entertainment of which we are already a part."

Localism As A Strategy

Constantine then switched gears, saying, "The FCC is in the midst of these localism hearings. Certainly, one of the things that can give radio an advantage over all these other entertainment options is our ability to be an integral part of the community in which we serve. Is that really as important as most of us think? And are we doing a good job of taking advantage of that?"

"I think it is a damn shame when the FCC has to get involved to determine whether radio is local enough or not," said Mays. "Whether it is a competitive advantage for us or not — and I think it is — it seems to me that that is what terrestrial radio is all about, period: a station with a license to serve a particular community. It's our mandate and it should be our mission, regardless of how it postures us."

Warren agreed with Mays. "I understand your concern about the FCC, but let's face it: The Telecommunications Act has created this and many other concerns in the public's mind, and some of them are likely valid," he said. "We do all this research into music and what our listeners want to hear. Why don't we spend as much

energy on finding out how they want us to serve them and the community?"

"In fact, at WXPN we intend to do a series of our own ascertainment meetings with various segments of the community. We are going to canvas arts organizations, nonprofit organizations, city institutions and so on besides our listeners to find out what is missing from the airwaves in Philadelphia in terms of public service.

"Whether you're a noncommercial or a commercial station, public service is what the FCC gives us our licenses to do."

Reinventing The Wheel

Constantine then moved on to the topic of spotloads. "In the 1970s there was a mass exodus from AM to FM," he said. "AM was running 18 minutes of commercials, and FM was running eight to 10 minutes at the time. Besides fewer commercials, music sounded better on FM. So I want to talk about commercial clutter. Let's talk about the Clear Channel 'Less Is More' initiative. Tim, how will that affect your life?"

"It is one of the moments in life when you will always remember where you were when you heard it," Richards said. "I didn't really believe it at first. As the stock market continues to mount the pressure for better performance out of our properties, there is an obligation we have to increase revenue. That's the way it functions. The pressure has always been on to figure out ways to maximize revenue, and the easiest way to do that was to add more spots.

"Consequently, we have too much clutter these days. I am excited about the new initiative, but I also know that the pressure to continue to produce more with less will be very intense. It will be about increasing the value of radio and the ability for us to charge more for less time on the air to get the same, if not better, results. That's sales' worry — mine is to create great radio so people will listen."

Arbough, who also works for Clear Channel, added, "I am excited about anything that allows me to play more music and fewer commercials. I do know the corporate mandate wasn't necessarily designed to make us programmers happy, but if the byproduct gives me an opportunity to do a little more of what I'd like to do — and will, therefore, allow me to make my station sound better — I welcome it."

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October 29, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	U2 Vertigo (Interscope)	578	+23	34805	5	24/0
2	2	R.E.M. Leaving New York (Warner Bros.)	546	-3	29936	10	25/0
3	3	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	370	+3	23547	10	18/0
4	4	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	365	+8	21571	16	21/0
6	5	MAFK KNOPLER Boom, Like That (Warner Bros.)	345	+32	20012	7	22/1
10	6	KEANE Somewhere Only We Know (Interscope)	316	+42	16883	9	21/0
5	7	CARBON LEAF Life Less Ordinary (Vanguard)	312	-9	17174	11	19/0
9	8	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	285	+8	11414	14	16/0
7	9	JAMIE CULLUM All At Sea (Verve/Universal)	280	-23	15719	21	19/0
11	10	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	277	+12	16401	12	17/0
8	11	FINGER ELEVEN One Thing (Wind-up)	274	-9	18166	18	11/0
12	12	SNOW PATROL Run (A&M/Interscope)	257	+22	13603	8	18/0
15	13	MODEST MOUSE Float On (Epic)	226	+17	12702	19	14/0
21	14	SARAH MCLACHLAN World On Fire (Arista/RMG)	224	+45	11260	8	13/0
20	15	RAY LAMONTAGNE Trouble (RCA/RMG)	210	+26	8439	6	17/1
17	16	ELVIS COSTELLO Monkey To Man (Lost Highway)	210	+20	10299	6	15/0
22	17	LOW MILLIONS Eleanor (Manhattan/EMC)	204	+29	6056	5	18/1
Debut	18	GREEN DAY Boulevard Of Broken Dreams (Reprise)	193	+66	12655	1	18/8
16	19	MAROON 5 She Will Be Loved (Octone/LJ/RMG)	193	-12	11362	11	3/0
23	20	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	192	+18	11328	6	16/1
14	21	OZMOTLI (Who Discovered) America? (Concord)	192	-22	9941	16	18/0
13	22	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	185	-32	8260	19	16/0
25	23	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	173	+27	6077	4	13/1
19	24	CAKE No Phone (Columbia)	172	-15	10084	8	12/0
24	25	THRILLS Not For All The Love In The World (Virgin)	160	0	4338	10	15/0
30	26	LENNY KRAVITZ Lady (Virgin)	156	+27	7392	2	15/0
27	27	JET Look What You've Done (Atlantic)	155	+17	5464	2	18/5
Debut	28	RAY CHARLES f/IVAN MORRISON Crazy Love (Concord)	153	+40	10737	1	13/3
18	29	SCISSOR SISTERS Take Your Mama (Universal)	152	-36	8348	17	9/0
28	30	CHARLIE MARS Gather The Horses (V2)	151	+15	3522	7	12/0

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 10/17-10/23. 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

FRANZ FERDINAND Take Me Out (Domino/Epic)

Total Plays: 147, Total Stations: 6, Adds: 0

MICK JAGGER & DAVE STEWART f/ SHERYL CROW Old Habits Die Hard (Virgin)

Total Plays: 122, Total Stations: 13, Adds: 3

JOHN MAYER Daughters (Aware/Columbia)

Total Plays: 114, Total Stations: 8, Adds: 1

SIMPLE KID Staring At The Sun (Vektor)

Total Plays: 110, Total Stations: 10, Adds: 0

ROBBIE ROBERTSON Shine Your Light (Hollywood)

Total Plays: 105, Total Stations: 9, Adds: 0

NORAH JONES Those Sweet Words (Blue Note/EMC)

Total Plays: 104, Total Stations: 10, Adds: 0

K.D. LANG Helpless (Nonesuch)

Total Plays: 101, Total Stations: 12, Adds: 0

GAVIN DEGRAW I Don't Want To Be (LJ/RMG)

Total Plays: 100, Total Stations: 4, Adds: 0

MICHAEL FRANTI Yes I Will (iMusic)

Total Plays: 98, Total Stations: 10, Adds: 0

WILCO Theologians (Nonesuch)

Total Plays: 97, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
GREEN DAY Boulevard Of Broken Dreams (Reprise)	8
JAMIE CULLUM High And Dry (Verve/Universal)	6
JET Look What You've Done (Atlantic)	5
BUTTERFLY BOUCHER I Can't Make Me (A&M/Interscope)	4
RAY CHARLES f/IVAN MORRISON Crazy Love (Concord)	3
M. JAGGER & D. STEWART f/ S. CROW Old Habits... (Virgin)	3
MADELEINE PEYROUX Don't Wait Too Long (Rounder)	3
KEATON SIMONS Currently (Maverick/Reprise)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+66
SARAH MCLACHLAN World On Fire (Arista/RMG)	+45
WILCO Theologians (Nonesuch)	+45
KEANE Somewhere Only We Know (Interscope)	+42
RAY CHARLES f/IVAN MORRISON Crazy Love (Concord)	+40
M. JAGGER & D. STEWART f/ S. CROW Old Habits... (Virgin)	+33
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+33
MARK KNOPLER Boom, Like That (Warner Bros.)	+32
LOW MILLIONS Eleanor (Manhattan/EMC)	+29

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Dr/Epic)	186
MINDY SMITH Come To Jesus (Vanguard)	172
NORAH JONES What Am I To You? (Blue Note/EMC)	170
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	157
D. FRANKENREITER f/ J. JOHNSON Free (Brushfire/Universal)	134
311 Love Song (Volcano/Zomba)	122
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	115
JET Are You Gonna Be My Girl (Atlantic)	107
NORAH JONES Sunrise (Blue Note/EMC)	104
GOLDFPLAY Clocks (Capitol)	101

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



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ON THE RECORD

With

Russ Borris

Asst. MD, WFUV/New York



Rather than pontificate on the new Tom Waits album, *Real Gone* — since, after all, his music truly does speak for itself — I thought I'd keep my words down to as few as possible. Stark. Thick. Scratchy. Crackly. Rusty. Worn. Warm. Cold. Gray. Somber. Angry. Raw. Bluesy. Downtrodden. Spirited. Reflective. Suspicious. Comforting. Disturbing. Telling. Fierce. Sweet. Sor-
row. Pride. Shame. Muted. Groveled. Graveled. Dry. Rainy. Windy. Dirty. Muddy. Bloody. Cut. Hurt. Dead. Lovely. ♡ Dim. Dusky. Leaky. Sharp. Dull. Clang. Boom. Steam. Hammer. Loops. Bells. Bass. No. Piano. Forward. Backward. Sideways. Behind. Hard. Wise. Familiar. New. Forever. Never. Hoarse. Horse. Faced. Ethel. Electric. Sugar. Gold. Low. Bare. Free. Trapped. Trampled. Rambled. Brambles. Roses. Weeds. Branches. Blossoms. Sin. Retribution. Leaving. Returning. Wrecked. Repaired. Unmade. Unchanged. Unfazed. Sun. Moon. Stars. Sky. Night. Day. Heaven. Hell. Real. Gone.

As we move into the final stretch of the year, several projects are holding solid or making gains at Triple A radio. On the monitored chart, U2 hold the top slot for the second week, while singles by R.E.M., John Mellencamp, Bruce Hornsby, Mark Knopfler, Crosby & Nash, John Fogerty, Sarah McLachlan and Elvis Costello are showing great staying power ... The Keane is proving to be a real record, now at 6*. Other new artists making gains in a tough time of the year include Snow Patrol (12*), Ray LaMontagne (20*-15*) and Low Millions (22*-17*) ... Triple A radio has found the right Green Day track to get behind, with a Most Added showing for "Boulevard of Broken Dreams" three weeks in a row and an impressive debut at 18* ... Ray Charles featuring Van Morrison also debuts ... On the Indicator chart, we see several developing stories, with Steve Earle in the top 10 at 6*, Ben Harper And The Blind Boys of Alabama at 12*, Madeleine Peyroux building to 14*, Drive-By Truckers moving up to 23*, and Gov't Mule jumping to 25* ... Jet, Mick Jagger and Dave Stewart with Sheryl Crow, Kasey Chambers, Tift Merritt and Norah Jones debut ... In the Most Added category, Jamie Cullum's new one brings in 17 first-week adds, and Butterfly Boucher grabs 10 total adds ... Also off to a good start are The Stray Cats, Chris Thile, Damien Rice and Sonia Dada ... Keep an eye on Robbie Robertson, Handsome Boy Modeling School, Anna Nalick, Marc Broussard, Joseph Arthur and Keaton Simons.

Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Mark Knopfler**

LABEL: **Warner Bros.**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Mark Knopfler has been a fixture on the international popular music scene for more than 25 years. We first got to know his distinctive guitar style, reserved vocal phrasing and overall understated approach with Dire Straits. Originally a full-fledged band, it eventually morphed into a brand name for Knopfler. As the demand for Knopfler's talent grew, it started to make sense for him simply record under his own name. He began to score motion pictures and record with other artists, including Chet Atkins and The Nottingham Hillbillies

Knopfler's solo career officially began in 1996 with the release of *Golden Heart*. Next came *Sailing to Philadelphia*, a lush collection of folk rock that featured a number of guest appearances, including James Taylor, Van Morrison, Glenn Tilbrook and Chris Dillford. In 2002 came *Ragpicker's Dream*, a more personal effort. He also wrote a few more soundtracks during this period, including *Wag the Dog* and *Shot at Glory*.

In 2003 Knopfler was beginning work on a new album and preparing for an extensive world tour when he sustained some pretty serious injuries in a motorcycle accident while on his way to rehearsal in London.

"Due to the accident, I found myself writing a lot," he says. "I was at home and not on the road, so the accident had a happy side to it. Eventually, it was time to record again, and I brought in Chuck Ainlay, who has worked with me on most of my projects, to co-produce. I also used the same band I have been with for the past 10 years. We have

good shorthand and the same sense of humor."

The band Knopfler refers to includes Richard Bennett on guitar, Jim Cox and Guy Fletcher on keyboards, Glenn Worf on bass and Chad Cromwell on drums. The album was recorded at the historic Shangri-La studios in Malibu, CA where such notables as Bob Dylan, Neil Young and The Band have worked.

"The owner has done a lot to preserve the place and invited me to record there," says Knopfler. "Old California seemed to go with a lot of the stuff I was doing, and some of it rubbed off on the recordings."

According to Knopfler, much of the material for the new album was inspired by memories he has of his teen years, as well as his early days as a musician. And even though he addresses a variety of subjects, there is a natural flow to the songs on *Shangri-La*.

"There are themes that link a lot of them," says Knopfler. "I'll sometimes be trying to look at the present by looking at the past. Times change, but people don't. There are plenty of characters — lovers, fighters, fisherman, conmen, showmen, musicians, businessmen, thieves and politicians."

Even though *Shangri-La* works as a concept album, several of the songs also stand well on their own, including "Boom, Like That," "5:15," "Back to Tupelo," "Song for Sonny Liston" and "Postcards From Paraguay."

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	KASEY CHAMBERS Wayward Angel (Warner Bros.)	661	+9	3425
2	2	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	604	-33	7107
3	3	BUDDY MILLER Universal United House Of Prayer (New West)	520	-51	2525
4	4	JUNIOR BROWN Down Home Chrome (Telarc)	411	-45	4267
5	5	CHARLIE ROBISON Good Times (Dualtone)	410	-25	2946
7	6	TIFT MERRITT Tambourine (Lost Highway)	397	-32	4306
6	7	VARIOUS ARTISTS Touch My Heart... (Sugar Hill)	388	-46	5474
14	8	RICKY SKAGGS... Brand New Strings (Skaggs Family)	368	+56	1302
9	9	VARIOUS ARTISTS The Unbroken Circle (Dualtone)	320	-34	3893
11	10	TODD SNIDER East Nashville Skyline (Oh Boy)	315	-20	6985
10	11	K. KANE & K. WELCH You Can't... (Compass/Dead Reckoning)	297	-47	7562
17	12	TONY JOE WHITE The Heroines (Sanctuary)	284	-1	1127
8	13	VARIOUS ARTISTS Por Vida: A Tribute To The Songs... (Or)	281	-76	6422
12	14	NOTORIOUS CHERRY BOMBS The Notorious... (Universal South)	279	-37	7636
13	15	NITTY GRITTY DIRT BAND Welcome To Woody Creek (Dualtone)	279	-35	2805
15	16	MELONIE CANNON Melonie Cannon (Skaggs Family)	275	-23	2194
16	17	BURRITO DELUXE The Whole Enchilada (Luna Chica)	255	-33	2232
20	18	PETER ROWAN & TONY RICE You Were There For Me (Rounder)	253	0	1080
19	19	ELEVEN HUNDRED SPRINGS Bandwagon (Palo Duro)	250	-6	3055
22	20	MELROYS The Melroys (95 North)	245	-2	2584
Debut	21	TOM GILLAM Shake My Hand (Haydens Ferry)	245	+43	703
21	22	BILLY JOE SHAVER Billy And The Kid (Compadre)	234	-15	3611
24	23	DRIVE BY TRUCKERS The Dirty South (New West)	226	-11	2468
18	24	VARIOUS ARTISTS Beautiful Dreamer... (American Roots)	225	-51	3411
23	25	NATHAN Jimson Weed (Nettwerk)	224	-22	1243
28	26	CHUCK PROPHET Age Of Miracles (New West)	216	-3	1132
Debut	27	MARK JUNGERS One For The Crow (American Rural)	211	+9	1858
25	28	DAVE ALVIN Ashgrove (Yep Roc)	209	-16	8004
27	29	PO GIRL Vagabond Lullabies (Nettwerk)	199	-22	1156
Debut	30	VARIOUS ARTISTS Enjoy Every Sandwich... (Artemis)	194	+108	280

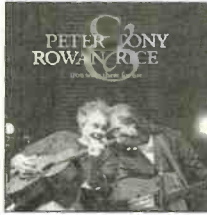
The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2004 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: Peter Rowan & Tony Rice

Label: Rice



When you talk about musical cachet, you can't have much more than what Peter Rowan and Tony Rice offer. Both artists have been on the American acoustic scene for decades, and their influence on other players is undeniable. Rowan and Rice have recorded and performed together several times over the years, but the two of them have never actually collaborated together for an entire album — until now. *You Were There for Me* features some stellar playing by both men, as well as some heartfelt singing by Rowan. Produced and arranged by Rowan and co-produced by Rice, this album features a fresh batch of new tunes predominantly written by Rowan. To round things out, the boys were backed by bassists Bryn Bright and Tony Garner, mandolinist Billy Bright and drummer Larry Atamanuik. Check out the title track, "Shirt Off My Back" and "Cowboys and Indians."

Americana News

Keith Scott is no longer the reporter contact at WVLS/Monterey, VA. Those duties have been taken over by PD Shaun Harvey. You can reach Harvey at a new number, 800-297-2346, or via e-mail at cellarfeller@hotmail.com. Because WVLS is actually a trimulcast with WVMR/Frost, WV and WCHG/Hot Springs, VA, this cluster will now report as Allegheny Mountain Radio and no longer simply as WVLS ... Norah Jones' Aug. 8-9 stand at Nashville's Ryman Auditorium will be presented on the upcoming DVD *Norah Jones and the Handsome Band: Live in 2004*. Due Nov. 16, the film features guest appearances by Dolly Parton, Gillian Welch and David Rawlings, as well as former Handsome Band member Kevin Breit ... Producer and blues authority Lawrence Cohn has put together a boxed set devoted to the influential artist Blind Willie McTell ... Emmylou Harris, Shawn Colvin, Fountains Of Wayne's Adam Schlesinger and former Smashing Pumpkins guitarist James Iha are contributing tracks to the soundtrack for *Because of Winn-Dixie*. The Wayne Wang film, based on Kate DiCamillo's children's book, will also feature Dave Matthews' big-screen acting debut ... The six members of Diamond Rio accepted the Minnie Pearl Humanitarian Award during their Grand Ole Opry performance on Oct. 15. Steve Wariner presented the award to the band to recognize their charitable contributions to organizations such as Big Brothers Big Sisters Of America.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
WILLIE NELSON It Always Will Be (Lost Highway)	21
VARIOUS ARTISTS Enjoy Every Sandwich: The Songs Of Warren Zevon (Artemis)	15
IRIS DEMENT Lifelines (Flariella)	15
NEKO CASE The Tigers Have Spoken (Anti/Epitaph)	6
STRAY CATS Rumble In Brixton (Surfdog)	6
PINETOP PERKINS Ladies Man (M.C.)	5
ROBYN HITCHCOCK Spooked (Yep Roc)	5
JOHN FOGERTY Deja Vu (All Over Again) (Geffen)	5
DAN HICKS AND THE HOT LICKS Selected Shorts (Surfdog)	5



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Format Primer

A programming philosophy for Contemporary Christian

What is the Contemporary Christian format? Many people are surprised to find that it's not church organs and gospel choirs. In fact, it's one of the fastest-growing sectors of the music industry, and there are few Casinos and choirs involved. At McVay Media we're often asked about our programming philosophies with regard to Contemporary Christian radio, so this week I will try to offer a thumbnail sketch of the Christian AC format.

This is not a one-size-fits-all prescription for Christian radio stations. The concern in trying to apply a philosophy to all radio stations is that you must assume that all things are equal. They are not. Markets change. However, we do have a basic skeleton plan to which we start to add muscle and flesh. McVay Media President Mike McVay conceptualized a number of these programming theories for the Adult Contemporary format.

Who, What, How

Target: Arbitron recently reported that women 18+ comprise 61% of Contemporary Christian listeners. The largest portion (19%) of the format's consumption is by women 35-44. Secondly, women 45-54 account for 15% of the format's quarter-hours. Roughly 34% of the format's quarter-hour consumption is by men 12+. Every market is different, but most of our Contemporary Christian stations are targeted with laserlike focus on some portion of the women 25-54 demo.

Stationality: Successful radio stations have character. They have a definable personality or stationality. Most people come to us when they want to escape from the sensational, overwrought programming they find elsewhere.

Our promise to listeners is that we are committed to being a safe harbor for their family. We'll present positive music and lifestyle-appropriate programming. Our newscasts will keep you informed, but you won't be uncomfortable with details that you or your family don't need to hear. Our music will not contain offensive lyrics or themes.

Our core artists are Steven Curtis Chapman, Michael W. Smith, Point Of Grace, 4Him, DC Talk, Amy Grant and Mark Schultz.

We want people to forget about work when they're listening to us on

the weekend and to get lost in our positive music. People should use our product to enhance what they're doing. We are the perfect soundtrack to leave on in the background.

Most important, we are accessible to the mainstream audience because we share a positive message without becoming too "churchy" or preachy on the air. We let the music speak for itself.

Music: Our music philosophy is one of instant gratification. Research the music and play people's favorite songs — frequently. You will never run into anyone who says that you play their favorite song too often. Songs that people complain about or become tired of are the ones they don't like.

However, if you are going to work from the theory of instant gratification and are on a tight rotation, it will be very important to research your music frequently so you know exactly when the songs are burning out and which tunes are powers, regulars, lunars, etc.

Seven Info Areas

Information: In simple terms, the seven basic areas we like to focus news topics on are:

Heart: A perfect example of a great heart story would be any of the many stories of lives lost in the World Trade Center or other terrorist attacks of Sept. 11, 2001. These stories of lives lost, of courage and of healing all fit into the category of heart stories. The heartfelt stories from these tragedies were plentiful because everyone could relate to the situation.

We all feel sympathetic to tragedy or feel good as a result of hearing a heart story that ends well. It is important to note that a good heart story is not necessarily a sob story. Ideally, there are a couple of these stories in any given week.

Purse: This is one of the most important to our listeners. The critical is-

ue here is how the story is presented. In any given week there are numerous purse-string stories, be it the laying off of government workers or a decrease in mortgage interest rates. The important factor when writing one of these stories is to clearly relate how it affects the average person. It is better to relate exactly how it is going to affect you and me than simply stating that the interest rate is increasing or that more people are going to be laid off. Identify with the listener.

Health: This topic can be much broader than what is going on in local hospitals. Research shows that people are far more diet- and exercise-conscious these days, and our stories should reflect this. Our audiences are interested in developments in medicine to cure diseases and new health findings. Health is important to the audience, as it affects their lives.

Our promise to listeners is that we are committed to being a safe harbor for their family. We'll present positive music and lifestyle-appropriate programming.

Relaxation: These stories deal with the way people handle stress, vacations, family and free time. The 1980s were all about hard work and getting to the top, whereas in the '90s people were more aware of their lifestyles and the family unit was more important to them. They may be working just as hard, but when they stop working they want to know where to go and what to do. The 2000s will see us getting back to working hard (due to the recession) and then playing hard.

Safety: Safety is also an important element of news content. While there may not be stories dealing with safety on a daily basis, you need only open your eyes and see the crime affecting our families to know that all members of the human race are concerned about their safety and that of their families.

Women are enrolling in self-defense courses, cellular-phone subscription is up as a means of protection for women in automobiles, and travelers are reluctant to exit a vehicle that has been involved in an accident for fear they'll be robbed or at-

A growing number of people in our target audience are taking their own radios to work and have the choice to privately consume their favorite radio stations. This presents an opportunity for Christian radio.

tacked. When you come across a story (sad or happy) of an individual in an uncomfortable situation that could have been avoided if they'd been more careful, share that with your audience. It will serve as an example of what to avoid. Educating the listeners is part of what we do with information.

Local: These stories are the most important of all to the listener. In the focus groups that we have seen, people regard local stories as the stories that are most likely to affect their lives. Unless the Middle East war turns into World War III, we should always lead with the most important story of the day, local or national. We need to ensure that we air the national stories that relate on a local basis or fall into the heart or purse-strings categories.

National/International: Research shows that national and international news is of relatively minor importance to the average listener unless it is a major event that is relevant to them. When it comes to national or global news, bring it home. The war in Iraq and the war on terrorism are but two examples.

Personalities

We like people who are next-door-neighbor types. Our goal should be to get people up with the information they need to survive the day. The morning show should be warm and friendly, presenting lifestyle information for our target. While Christian radio has long been identified as a nonconsensus format — that is, it's not agreeable for most in-office listening situations — we know that we will have stay-at-home moms or homeschoolers, people working out of their cars and lunchtime listeners.

We are now learning that, although Christian AC is still largely regarded as inappropriate for group or office consumption, a growing number of people in our target audience are taking their own radios to work and have the choice to privately consume their favorite radio stations. This presents an opportunity for Christian radio.

In afternoon drive the object is to take people from the workplace or serve as a morning personality for a second-shift worker. The night show is designed to take advantage of the few adults available to us. If they are not watching television and if they have a radio at their fingertips, we should ensure that our programming is compelling enough to bring them back to our station.

While overnight numbers will never drive a radio station, everything we do should be about keeping people "in the nest" longer. The overnight

show should be used like a midday show, except that a certain element of its content should be focused on keeping the listener awake. We should be a companion to the overnight audience.

Promotions

As the effectiveness of external marketing declines year after year (and our budget for it diminishes), it is increasingly important to have a competent and robust promotions staff to push the station at street level.

I would suggest reading *Purple Cow* by Seth Godin. He makes a compelling case that today's advertising in newspapers and magazines and on television and radio is fading. The book shows that people are overwhelmed with information and have stopped paying attention to most media messages. The only way around the clutter is to create a unique product worth noticing and to promote it in ways that stimulate word-of-mouth advertising.

Television is still the most effective medium for building cume, despite Godin's dark outlook for the advertising vehicle. However, his research and theories on termite and direct marketing make perfect sense for the Contemporary Christian format. We have an audience that talks to each other more than the typical mainstream audience does. Good and bad news will spread like wildfire among our PIs.

Your promotions department is your station's connection to the community. We should be aware of the big events and be present. We should know when there are small events and show our support for the community by posting them on our website events calendar. Most important, we should be the resource inside the station that answers the listener's question "What should I do with my spare time?"

The Package

Broadcasters are often surprised by how liberal and open we are in sharing a lot of our programming philosophies. They say, "You are giving away the secrets!" As Mike McVay says, "The average broadcaster is incapable of understanding how to put philosophies together on the air and lacking in the organizational skills that would let them focus on anything other than the day-to-day minutiae of operating a station. Great radio stations reflect the personalities of their program directors, and other broadcasters can adapt these philosophies and apply them to themselves."

McVay Media VP/Adult Formats
Daniel Anstandig can be reached at 440-892-1910 or dan@daer.com.

Unless the Middle East war turns into World War III, we should always lead with the most important story of the day, local or national.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	923	+49	12	35/0
1	2	JEREMY CAMP Walk By Faith (BEC)	886	-14	24	37/0
4	3	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	834	+42	10	35/1
5	4	BY THE TREE Beautiful One (Fervent)	827	+57	12	30/0
3	5	BETHANY DILLON All I Need (Sparrow/EMI CMG)	813	+12	14	33/0
6	6	MERCYME Here With Me (INO/Curb)	786	+17	31	38/0
9	7	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	759	+115	4	35/1
8	8	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	713	+48	8	31/2
7	9	TREE63 Blessed Be Your Name (Inpop)	644	-51	38	37/0
10	10	THIRD DAY I Believe (Essential/PLG)	534	-11	25	36/0
15	11	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	578	+97	5	27/0
11	12	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	555	-28	34	34/0
13	13	BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	551	+21	7	24/0
14	14	FFH Still The Cross (Essential/PLG)	522	+33	8	23/0
12	15	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	511	-45	17	27/0
18	16	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	507	+48	5	26/1
25	17	SALVADOR Heaven (Word/Curb/Warner Bros.)	502	+182	2	21/3
17	18	WATERMARK The Glory Of Your Name (Rocketown)	437	-26	12	25/0
16	19	BEBO NORMAN Disappear (Essential/PLG)	429	-39	9	22/0
20	20	TELECAST The Beauty Of Simplicity (BEC)	397	-44	13	24/2
Debut	21	MONK & NEAGLE Dancing With The Angels (Flicker)	395	+192	1	19/2
21	22	BARLOWGIRL Never Alone (Fervent)	363	+8	15	16/0
23	23	TREE63 King (Inpop)	361	+21	4	15/0
22	24	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	327	-25	14	19/0
24	25	TREVOR MORGAN Fall Down (BHT)	324	-9	12	16/0
30	26	THIRD DAY You Are Mine (Essential/PLG)	310	+53	2	16/1
27	27	THIRD DAY/STEVEN CURTIS CHAPMAN/MERCYME I See Love (Lost Keyword)	300	-5	3	13/1
26	28	SWIFT Alive In Love (Flicker)	299	-8	9	14/0
29	29	NATALIE GRANT Live For Today (Curb)	283	+14	2	15/0
28	30	JEFF DEYO As I Lift You Up (Gotee)	240	-62	15	13/0

39 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

SHANE & SHANE He Is Exalted (Inpop)
Total Plays: 211, Total Stations: 14, Adds: 1

STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)
Total Plays: 165, Total Stations: 10, Adds: 3

ACROSS THE SKY When God Ran (Creative Trust Workshop)
Total Plays: 137, Total Stations: 7, Adds: 0

THIRD DAY Come On Back To Me (Essential/PLG)
Total Plays: 136, Total Stations: 10, Adds: 0

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 132, Total Stations: 6, Adds: 0

AMY GRANT The Water (Word/Curb/Warner Bros.)
Total Plays: 130, Total Stations: 6, Adds: 0

DAVID CROWDER BAND Revolutionary Love (Sixsteps/Sparrow/EMI CMG)
Total Plays: 122, Total Stations: 7, Adds: 1

MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)
Total Plays: 108, Total Stations: 7, Adds: 1

BIG DISMAL Rainy Day (Lost Keyword)
Total Plays: 105, Total Stations: 6, Adds: 0

TODD AGNEW Still Here Waiting (Ardent)
Total Plays: 99, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
TOBYMAC Gone (ForeFront/EMI CMG)	4
MERCYME Homesick (INO)	4
SALVADOR Heaven (Word/Curb/Warner Bros.)	3
STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	3
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	2
TELECAST The Beauty Of Simplicity (BEC)	2
MONK & NEAGLE Dancing With The Angels (Flicker)	2
CAEDMON'S CALL There's Only One (Holy One) (Essential/PLG)	2
NEWSONG When God Made You (Reunion)	2
NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MONK & NEAGLE Dancing With The Angels (Flicker)	+192
SALVADOR Heaven (Word/Curb/Warner Bros.)	+182
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	+115
POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	+97
BY THE TREE Beautiful One (Fervent)	+57
THIRD DAY You Are Mine (Essential/PLG)	+53
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	+49
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	+48
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	+48
MICHAEL W. SMITH Healing Rain (Reunion/PLG)	+42

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATTHEW WEST More (Universal South/EMI CMG)	464
STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	405
SELAH You Raise Me Up (Curb)	395
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	388
MERCYME Word Of God Speak (INO)	359
MERCYME I Can Only Imagine (INO/Curb)	355
NEWSBOYS He Reigns (Sparrow/EMI CMG)	343
KUTLESS Sea Of Faces (BEC)	342
NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG)	320
NICHOLE NORDEMAN Holy (Sparrow)	297

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TOBYMAC <i>Gone (ForeFront/EMI CMG)</i>	1136	+81	10	30/1
2	2	BY THE TREE <i>Beautiful One (Fervent)</i>	1060	+28	16	25/0
3	3	BETHANY DILLON <i>All I Need (Sparrow/EMI CMG)</i>	984	+33	13	24/1
5	4	SHAWN MCDONALD <i>Gravity (Sparrow/EMI CMG)</i>	864	-28	15	22/0
8	5	BIG DISMAL <i>Rainy Day (Lost Keyword)</i>	813	+128	7	26/1
6	6	RACHAEL LAMPA <i>When I Fall (Word/Curb/Warner Bros.)</i>	766	-17	12	22/0
4	7	SANCTUS REAL <i>Everything... (Sparrow/EMI CMG)</i>	760	-148	21	19/0
7	8	PAUL WRIGHT <i>You're Beautiful (Gotee)</i>	742	-30	17	20/0
9	9	AUDIO ADRENALINE <i>Miracle (ForeFront/EMI CMG)</i>	693	+72	13	20/1
12	10	DAY OF FIRE <i>Cornerstone (Essential/PLG)</i>	657	+69	7	23/2
14	11	BUILDING 429 <i>The Space... (Word/Curb/Warner Bros.)</i>	606	+69	7	20/1
11	12	TREE63 <i>King (Inpop)</i>	592	-3	8	21/1
15	13	NEWSBOYS <i>Presence... (Sparrow/EMI CMG)</i>	566	+105	6	19/2
17	14	MAT KEARNEY <i>Undeniable (Inpop)</i>	492	+46	4	23/1
10	15	BARLOWGIRL <i>Never Alone (Fervent)</i>	489	-115	29	13/0
16	16	TODD AGNEW <i>Reached Down (Ardent)</i>	477	+29	7	18/0
18	17	IAN ESKELIN <i>Shout (Inpop)</i>	451	+31	7	18/1
27	18	RELIENT K <i>Be My Escape (Gotee)</i>	410	+128	2	18/3
21	19	HAWK NELSON <i>Every Little Thing (Tooth & Nail)</i>	382	+20	14	12/0
19	20	OUT OF EDEN <i>Soldiers (Gotee)</i>	376	-40	15	12/0
Debut	21	SWITCHFOOT <i>This Is Your Life (Sparrow/EMI CMG)</i>	374	+165	1	18/5
25	22	MUTE MATH <i>Control (Teleprompt/Worship/Curb/Warner Bros.)</i>	353	+43	3	15/0
20	23	SWITCHFOOT <i>Meant To Live (Red Ink/Columbia)</i>	335	-59	16	6/0
Debut	24	BARLOWGIRL <i>Mirror (Fervent)</i>	327	+106	1	14/2
23	25	JEREMY CAMP <i>Walk By Faith (BEC)</i>	327	-5	11	8/0
29	26	BEBO NORMAN <i>Disappear (Essential/PLG)</i>	297	+25	2	11/1
Debut	27	SALVADOR <i>Heaven (Word/Curb/Warner Bros.)</i>	278	+133	1	9/3
28	28	PILLAR <i>Rewind (Flicker/EMI CMG)</i>	272	-8	3	14/1
26	29	EVERLIFE <i>Evidence (Tovah/SHELTER)</i>	271	-12	5	10/0
Debut	30	KIERRA SHEARD <i>You Don't Know (EMI Gospel)</i>	262	+8	1	8/0

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/17 - Saturday 10/23. © 2004 Radio & Records.

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TOBYMAC <i>Gone (ForeFront/EMI CMG)</i>	419	-1	9	32/0
5	2	SKILLET <i>Open Wounds (Ardent/Lava)</i>	316	+11	10	29/0
6	3	DAY OF FIRE <i>Cornerstone (Essential/PLG)</i>	307	+37	9	30/0
4	4	KIDS IN THE WAY <i>Phoenix (Flicker)</i>	298	-8	12	25/0
3	5	MOURNING SEPTEMBER <i>Glorietta (Floodgate)</i>	277	-64	15	21/0
7	6	FM STATIC <i>Definitely Maybe (Tooth & Nail)</i>	265	-2	9	18/0
9	7	NATE SALLIE <i>Without You (Curb)</i>	264	+4	11	21/0
11	8	FURTHER SEEMS FOREVER <i>Hide Nothing (Tooth & Nail)</i>	253	+28	7	22/1
2	9	THOUSAND FOOT... <i>Faith, Love... (Tooth & Nail/EMC)</i>	253	-91	15	24/0
8	10	KUTLESS <i>Not What You See (BEC)</i>	235	-27	18	23/0
10	11	12 STONES <i>Far Away (Wind-up)</i>	230	-4	13	24/0
18	12	RELIENT K <i>Be My Escape (Gotee)</i>	220	+42	2	26/4
16	13	SANCTUS REAL <i>Alone (Sparrow/EMI CMG)</i>	215	+20	5	23/2
15	14	MUTE MATH <i>Control (Teleprompt/Worship/Curb/Warner Bros.)</i>	210	+10	5	27/4
13	15	POOR MAN'S RICHES <i>Energy (Word Of Mouth)</i>	210	-6	9	20/1
12	16	TAIT <i>Reconnecting (ForeFront/EMI CMG)</i>	207	-17	16	23/0
14	17	NUMBER ONE GUN <i>You Fail... (Salvage/Floodgate)</i>	204	-6	15	15/0
19	18	ROPER <i>Amplify (5 Minute Walk)</i>	188	+15	3	20/4
20	19	GRETCHEN <i>Fading (Independent)</i>	163	-2	6	18/0
17	20	TODD SMITH <i>Alive (Curb)</i>	155	-37	13	18/0
Debut	21	FLYLEAF <i>Breathe Today (Octone)</i>	154	+95	1	9/4
28	22	STAPLE <i>Pop (Flicker)</i>	151	+33	4	13/0
Debut	23	MAT KEARNEY <i>Undeniable (Inpop)</i>	135	+64	1	9/3
22	24	FALLOUT <i>Somewhere In Between (Be3)</i>	134	-11	6	11/0
29	25	GRAND PRIZE <i>King Of Kings (Apostrophe)</i>	130	+37	2	13/4
Debut	26	HAWK NELSON <i>Letters To The President (Tooth & Nail)</i>	123	+84	1	15/9
24	27	UNDEROATH <i>Reinventing Your Exit (Independent)</i>	121	-10	10	7/0
27	28	PROJECT 86 <i>Safe Haven (Tooth & Nail)</i>	120	+2	13	17/0
23	29	EVER STAYS RED <i>I'll Tell The World (Wrinkle Free)</i>	119	-23	6	17/1
25	30	IAN ESKELIN <i>Shout (Inpop)</i>	115	-9	4	13/0

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/17 - Saturday 10/23. © 2004 Radio & Records.

New & Active

BDA *Maybe You (Creative Trust Workshop)*
Total Plays: 260, Total Stations: 12, Adds: 4
FM STATIC *Definitely Maybe (Tooth & Nail)*
Total Plays: 256, Total Stations: 9, Adds: 0
STACIE ORRICO *I Could Be The One (ForeFront)*
Total Plays: 251, Total Stations: 8, Adds: 0
CASTING CROWNS *Voice Of Truth (Beach Street/Reunion/PLG)*
Total Plays: 245, Total Stations: 11, Adds: 4
THIRD DAY *You Are Mine (Essential/PLG)*
Total Plays: 240, Total Stations: 13, Adds: 3

SKILLET *A Little More (Ardent/Lava)*
Total Plays: 238, Total Stations: 11, Adds: 2
RJ HELTON *Why Don't We Pray (B-Rite)*
Total Plays: 208, Total Stations: 11, Adds: 4
NATE SALLIE *Save Me (Curb)*
Total Plays: 185, Total Stations: 6, Adds: 0
CHARITY VON *Weight Of The World (Slanted)*
Total Plays: 183, Total Stations: 7, Adds: 0
CHRIS TOMLIN *Indescribable (Sixsteps/Sparrow/EMI CMG)*
Total Plays: 160, Total Stations: 7, Adds: 1

New & Active

BDA *Maybe You (Creative Trust Workshop)*
Total Plays: 102, Total Stations: 11, Adds: 2
RADIAL ANGEL *Not Beautiful (Independent)*
Total Plays: 100, Total Stations: 11, Adds: 2
AUDIO ADRENALINE *Miracle (ForeFront/EMI CMG)*
Total Plays: 85, Total Stations: 11, Adds: 0
THOUSAND FOOT KRUTCH *This Is A Call (Tooth & Nail/EMC)*
Total Plays: 85, Total Stations: 8, Adds: 5
DROWNING JONAH *Compromise (Independent)*
Total Plays: 84, Total Stations: 5, Adds: 1

JONAH33 *Silence Never Speaks (Ardent)*
Total Plays: 83, Total Stations: 11, Adds: 1
SWITCHFOOT *This Is Your Life (Sparrow/EMI CMG)*
Total Plays: 81, Total Stations: 12, Adds: 2
UNBOUND *Save Tears (Independent)*
Total Plays: 73, Total Stations: 7, Adds: 1
SEVEN PLACES *Even When (BEC)*
Total Plays: 72, Total Stations: 10, Adds: 2
THIRD DAY *Till The Day I Die (Essential/PLG)*
Total Plays: 70, Total Stations: 12, Adds: 1

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	380	+5	9	22/0
3	2	FFH Still The Cross (Essential/PLG)	372	+5	10	21/0
1	3	BEBO NORMAN Disappear (Essential/PLG)	370	-13	10	20/0
4	4	WATERMARK The Glory Of Your Name (Rocketown)	321	-42	14	18/0
6	5	FERNANDO ORTEGA Take Heart, My Friend (Curb)	284	+26	9	19/0
5	6	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	274	+4	7	17/0
8	7	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	262	+38	4	20/1
7	8	STEVEN C. CHAPMAN All Things... (Sparrow/EMI CMG)	232	-23	19	12/0
9	9	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	217	-1	10	12/0
13	10	NEWSBOYS Presence... (Sparrow/EMI CMG)	207	+20	5	15/1
10	11	JEREMY CAMP Walk By Faith (BEC)	203	-11	20	11/0
12	12	DESPERATION Beauty Of The Lord (Integrity/Vertical)	180	-31	14	10/0
15	13	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	175	+12	4	10/1
17	14	THIRD DAY You Are Mine (Essential/PLG)	170	+28	3	12/1
11	15	CHRIS RICE Go Light Your World (Rocketown)	161	-52	16	10/0
16	16	JDYCE MARTIN This Is My Prayer (Spring Hill)	154	+1	3	11/0
18	17	PALL BALOCHE Offering (Hosanna)	149	+14	2	15/1
Debut	18	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	142	+27	1	11/2
14	19	ALLEN ASBURY This Is My Father's World (Doxology)	142	-22	6	9/0
19	20	ANTHONY EVANS Here's My Life (INO)	138	+3	13	11/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/17 - Saturday 10/23.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Hittin' Curves (Gotee)
2	SOUL PURPOSE Bounce With Me (BEC)
3	JOHN REUBEN Life Is Short (Gotee)
4	M.D.C. Blase (Move)
5	L.A. SYMPHONY The End Is Now (Gotee)
6	LOJIQUE Adrenaline Rush (Illect)
7	STUDENT f/RELIC Portable Eclipse (Illect)
8	OUT OF EDEN Soldiers (Gotee)
9	APT.CORE I Am A Temple (Rocketown)
10	PEACE OF MIND We Gon A Make It (BEC)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	935	+11	11	33/1
3	2	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	906	+54	10	31/1
2	3	BETHANY DILLON All I Need (Sparrow/EMI CMG)	849	-31	14	29/0
5	4	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	786	+78	5	32/1
4	5	BY THE TREE Beautiful One (Fervent)	771	+11	15	29/1
8	6	NEWSBOYS Presence... (Sparrow/EMI CMG)	702	+34	8	26/0
6	7	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	697	+8	8	28/1
7	8	FFH Still The Cross (Essential/PLG)	677	-11	11	26/0
11	9	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	622	+65	7	23/1
9	10	SHAWN McDONALD Gravity (Sparrow/EMI CMG)	564	-34	14	22/1
14	11	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	536	+47	5	23/0
10	12	JEREMY CAMP Walk By Faith (BEC)	535	-23	23	19/0
13	13	BEBO NORMAN Disappear (Essential/PLG)	462	-35	15	18/0
15	14	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	439	-46	14	17/0
16	15	THIRD DAY You Are Mine (Essential/PLG)	435	-5	4	22/0
12	16	STEVEN C. CHAPMAN All Things... (Sparrow/EMI CMG)	368	-152	20	12/0
18	17	TREVOR MORGAN Fall Down (BHT)	365	-21	13	15/0
22	18	MONK & NEAGLE Dancing With The Angels (Flicker)	350	+82	2	20/4
17	19	TELECAST The Beauty Of Simplicity (BEC)	324	-75	10	13/0
19	20	BARLOWGIRL Never Alone (Fervent)	299	-49	18	14/0
20	21	WATERMARK The Glory Of Your Name (Rocketown)	288	-48	12	15/0
24	22	AMY GRANT The Water (Word/Curb/Warner Bros.)	267	+25	2	11/0
21	23	JEFF DEYO As I Lift You Up (Gotee)	261	-38	12	11/0
30	24	TREE63 King (Inpop)	260	+39	3	15/3
25	25	CAEDMON'S CALL There's Only One... (Essential/PLG)	259	+20	3	31/1
Debut	26	ACROSS THE SKY When... (Creative Trust Workshop)	254	+39	1	13/1
27	27	BIG DISMAL Rainy Day (Lost Keyword)	247	+16	4	13/1
Debut	28	NEWSONG When God Made You (Reunion)	227	+8	1	13/2
Debut	29	SALVADORR Heaven (Word/Curb/Warner Bros.)	223	+69	1	12/2
Debut	30	STEVEN C. CHAPMAN Much Of... (Sparrow/EMI CMG)	219	+59	1	14/3

34 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/17 - Saturday 10/23.
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New & Active

MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)
 Total Plays: 211, Total Stations: 14, Adds: 5

NATALIE GRANT Live For Today (Curb)
 Total Plays: 173, Total Stations: 9, Adds: 1

IAN ESKELIN Magnify (Inpop)
 Total Plays: 155, Total Stations: 8, Adds: 1

ANDY CHRISMAN Complete (Upside/SHELTER)
 Total Plays: 141, Total Stations: 7, Adds: 2

SARA GROVES Compelled (INO)
 Total Plays: 138, Total Stations: 8, Adds: 0

ANDREW CARLTON Home (Flying Leap)
 Total Plays: 109, Total Stations: 8, Adds: 0

SANCTUS REAL Everything About You (Sparrow/EMI CMG)
 Total Plays: 104, Total Stations: 4, Adds: 1

AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)
 Total Plays: 98, Total Stations: 5, Adds: 1

JOYCE MARTIN This Is My Prayer (Spring Hill)
 Total Plays: 92, Total Stations: 4, Adds: 0

JADON LAVIK Following You (BEC)
 Total Plays: 88, Total Stations: 6, Adds: 1

REPORTING STATION PLAYLISTS

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'Viva' Wins A Marconi

An interview with KLQV/San Diego PD Josué Villa

Competition in Spanish language radio is tough. There are stations all over the U.S. that are constantly working to beat their rivals and fighting for the largest listenership possible and the most advertising dollars.

When you win an award as prestigious as the Marconi, it can't help but give your station a boost, and not just in terms of publicity and prestige. It also gives the staff a sense of accomplishment and the will to continue working hard to remain at the top of their game.

That's the case with KLQV (Viva)/San Diego, which won the Marconi for Spanish Station of the Year in 2004. This week we speak to KLQV PD Josué Villa about the award, the uniqueness of the border station's programming and how it deals with a listenership that comes from two countries.

R&R: Congratulations on the Marconi. Tell me about the win and what it means for your station.

JV: We know it is the premier award, the Oscar of radio, and it's awesome that Univision Radio San Diego was recognized with such a prestigious award. This team has worked incredibly hard throughout the year on events on the street to help the listeners and on fantastic promotions on the air. Our jocks start early in the morning and are here until late into the night prepping for their shows. I am so proud of Univision Radio and the Viva team in San Diego. They are incredible, and they deserve this.

R&R: Your station was previously called "K-Love," and now you are Viva. Does that mean you are now more of a CHR than an AC?

JV: Not at all. If you want to use that terminology, we are more of a

Hot AC station. We don't play regional Mexican artists, but we continue to play the best of the ballads and pop songs, and we've added the best of rock.



Josué Villa

R&R: Would you agree that Contemporary stations are now more open to pop and rock, where before they were more ballad-driven?

JV: Everything is relative. We have to look at the time period we are living in now. We know that musical tastes change from period to period, and it just so happens that at this point in time, with the discovery of La Oreja De Van Gogh, La Quinta Estación, Julieta Venegas and others, you have all these artists with the pop sound.

Then you have Tiziano Ferro, La Mosca Tse Tse and La Ley, who are doing more ballad stuff.

What this does is strengthen the genre and give it more credibility, because it expands on what was previously available to radio. It entices people to listen longer because there is more of a variety of artists.

R&R: Many of these artists have been around for a while and were considered alternative, so radio wasn't playing them. Have they now crossed over to pop, or has radio expanded its vision of what would be accepted by its audience?

JV: The music has always been there, but, as times have evolved, musical tastes have evolved, and younger listeners have come into play. We, as radio stations, have opened the door little by little to that. If we go back and listen to Ely

Guerra in the mid-'80s, back then she was considered rock, but you compare it to today's pop sound, and it's pop. We began to open our mentality because of the change in listeners' tastes, and we are starting to find a new, unexplored area of music that we can program together with our regular pop and ballad rotations that refreshes the sound and gives it a new personality.

R&R: Does that mean that the station is now actively going after a younger audience, like 18-34, as opposed to the classic 25-34? If so, what has changed,

"We know the Marconi is the premier award, the Oscar of radio, and it's awesome that Univision Radio San Diego was recognized with such a prestigious award."

because that younger audience has always been there?

JV: That audience existed, but there wasn't a station that played the music they wanted to hear. We continue to be a station that's focused on 25-34 — that's our core. But we range anywhere from 18-45. What's attracting the younger audience is that they have noticed that the production and the music are getting hipper. They are sounding better.

Our younger listeners are very savvy about their music — and when I say younger, I'm talking about that 22-36 age range. That's where the bulk of the consumers are. They are the ones who go out and buy the records. They have been exposed to general-market radio and English production, and they love that production value. Spanish is starting to deliver that.

R&R: You are in a unique situation because you're a border station. How has the younger population changed in the area — not just in San Diego, but in



PROMOTING SHAMELESS Bacilos stopped by KSSE (Súper Estrella) Los Angeles to chat with La Regadera morning show hosts Ysaac and Serralde about their new album, *Sinvergüenza* (Shameless). Seen here are (l-r) Ysaac, Bacilo's Andre, Serralde, Bacilo's JJ "José" and Jorge and show producer El Diablito.

Tijuana — and how does that affect your station?

JV: San Diego is a complex and intriguing market. It's an exciting market because it's in constant motion. You have people who live on the Mexican side of the border who work in the U.S. You have people who live in the U.S. and have family in Mexico. The border is simply a line they cross. We have millions of people who cross the border on a daily basis, and to that listenership there is no such thing as a border. San Diego and Tijuana are one to them.

That gives us the additional challenge of catering to those tastes. We have to deal with particular music tastes from stations in Tijuana that receive satellite programming from Mexico City, which is heavily influenced by Spain and Europe. These are some additional factors that we have to keep in mind, but I think great music is great music. I have always believed that a hit is a hit is a hit, no matter where you are.

R&R: You mentioned the Tijuana stations that get their programming from Mexico City. They may be playing songs that may not reach much of the U.S. for a long while, yet they will reach San Diego through those stations. How much do you have to be aware of what's hot on the other side of the border in order to program what your audience wants to hear?

JV: That's one of the key factors that we have to look at on a daily basis. There are so many radio stations in Mexico City, and there are huge companies that own stations in Tijuana. We have to keep our eyes and ears open to what the listener is listening to. My ears and eyes are constantly on what Mexico City is doing. We need to be, if not the front-runner in new music, at least aware of what's happening. There is so much music out there, and you can't play it all, but you do have a commitment to your listener to play the best.

R&R: Because you have to deal with an audience that comes from two countries, do you feel that your programming is a bit more open to new music? I ask this because the tendency right now is tight playlists, and many stations tend to play recurrent songs in high rotation.

JV: The fact that we are a border

"My ears and eyes are constantly on what Mexico City is doing. We need to be, if not the front-runner in new music, at least aware of what's happening."

market doesn't necessarily mean that we are going to go from playing 500 songs to playing 1,500 songs. I've always believed that a good radio station plays the right amount of music and plays the right music. You can play 3,000 cuts, but that doesn't mean they will all be proven hits. It just means that the listener will have to wait through more songs to hear a proven hit. That, to me, is not the formula. To me, the formula is to pick the best of the best and play it. Variety comes in when you are playing hit after hit.

R&R: Should a programmer be a risk taker when it comes to a new song and program it even when no other station is playing it, or should all songs first be researched?

JV: I've always believed that research and the programmer's instincts have to work hand-in-hand. One is not more important than the other. Research confirms the programmer's gut. I find myself in that situation plenty of times per year, where I have a feeling about a song that I've heard and I know will work. We run it through research, which confirms that or denies it before it gets on the air. That's when I think a programmer, within reason and with the research tools and resources he's been given, has to take it upon his shoulders, if he really believes in the song and knows his listener base, to take a shot on a song. To a certain point we do have to take some risks.

"The music has always been there, but, as times have evolved, musical tastes have evolved, and younger listeners have come into play. We, as radio stations, have opened the door little by little to that."

RADIO Y MÚSICA

RR.

This Week In Spanish-Language Music



AH, PARIS La Oreja De Van Gogh were a big hit in Paris, where they performed to a sold-out crowd at the Olympia. This was their second performance of the year in that city; the first was in March at Le Cigale.



LIVE FROM L.A. Paulina Rubio has been on tour for her megahit album Pau-Latina. She recently performed in Los Angeles, where she sold out the Universal Amphitheatre.



AT THE TOP Afek Syntek (l) and Ana Torroja continue to top the charts with the hit "Duele El Amor." Syntek's album Mundo Lite has been his most internationally successful yet.

Radio Y Música News

• Mexican rocker Ely Guerra is back with a new album, *Sweet & Sour, Hot Y Spicy*, a collection of 12 powerful tracks written by Guerra, who first saw international success in 1997 with the album *Pa' Morirse De Amor*. In 2002 she released *Lotofire* to critical acclaim, fusing rock with world pop. With her new album, she continues on her path to becoming one of Latin rock's top female performers.



Ely Guerra



Ana Gabriel

• Ana Gabriel is currently promoting her latest project, a ranchero album titled *Tradicional*, which contains songs by José Alfredo Jiménez, Manuel Eduardo Toscano, Fernando Z. Maldonado, Carlos Amieva and Gabriel herself. The album also includes a traditional corrido called "Simón Blanco" and banda on "Tú Y Las Nubes," as well as a norteño and bolero — all examples of traditional Mexican music.

• Cuban artist Pitbull is hitting the music scene hard with the album *M.I.A.M.I.: Money Is a Major Issue*, which combines hip-hop, reggae, reggaetón and dancehall with Spanish and English lyrics. The video for the single "Culo," featuring Lil Jon, has been getting great reviews on MTV. The latest single, "Across the Waters," is a track that discusses the motivations for and risks of escaping Cuba to come to the U.S.



Betzaida

• Fonovisa's new pop darling is Betzaida. The 23-year-old has released her debut self-titled album, which features ballads and pop tunes. The record was produced by Rudy Pérez, who also wrote four tracks — "Mientes," "Te Voy A Olvidar," "Ahora Te Dejo Yo" and "Tonto Orgullo" — and co-wrote, with Roberto Livi, "El Moreno" and "No Te Quiero Olvidar" and, with Jorge Luis Piloto, "No Tienes-Mi Perdón." The first single off the album is the ballad "Te Tengo Que Aprender A Olvidar."

• Kumbia Kings are no strangers to success. It seems that everything they release is a hit. Their latest album is titled *Fuego*, and they are planning to burn up the airwaves with the single of the same name. To help promote the album, which was released in September, the band went on a U.S. tour that took them to Los Angeles, San Diego, Houston, Miami, Atlanta, Chicago, Las Vegas and Phoenix, among other cities.

• What's it like to be on-air behind the mike and also have your own hit song?



Serralde

Serralde can answer that question. He not only co-hosts the morning show *La Regadera* on KSSE (Súper Estrella)/ Los Angeles, he also just released his self-titled sophomore album, his first with Universal Music Latino. Serralde's first album, *No Hay Na' Mejor*, was released on Hollywood, and the song "La Reina De La Noche" was included on the soundtrack for the movie *Crazy Beautiful*. The new album was produced by Maná guitarist Sergio Vallin, and "Vida De Mi Vida" is the first single.

• For those fans of Los Bukis who have been waiting for a reunion, the wait will continue, but meanwhile Fonovisa has released an album with the band's greatest hits. Headed by singer and songwriter Marco Antonio Solís, Los Bukis were hitmakers back in the '70s and '80s. The CD/DVD *Lo Mejor De Nosotros 1972-1986* is a compilation of 20 tracks that defined the band's musical legacy, like "Yo Te Necesito," "Te Tuve Y Te Perdí," "Mi Fantasía," "Necesito Una Compañera," "Cómo Me Haces Falta" and "Falso Amor."

• Mexican artist Litzy — actress, singer and winner of Telemundo's reality show *Protagonistas VIP* — just released her latest album, *La Rosa*. The album, produced entirely by Estéfano, includes pop and regional Mexican songs, as well as tunes with other Latin American sounds. The 13 songs on the album include "Everywhere I Go," which is an English version of "Vaya Donde Vaya," as well as "Corazón Con Corazón," "Por El Río Se Va," "Cien Años De Soledad," "Quiero Que Te Vayas" and "No Estoy Loca."

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 JUANES Nada Valgo Sin Tu Amor (Universal)	1051	+16	5	25/0
	2	2 ALEKS SYNTEK f/JANA TORROJA Duele El Amor (EMI Latin)	788	-13	5	21/0
	3	3 ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	724	-30	5	21/0
	4	4 PEPE AGUILAR Miedo (Sony Discos)	665	-22	5	22/0
	5	5 KALIMBA No Me Quiero Enamorar (Sony Discos)	572	-24	5	17/0
	6	6 LUIS MIGUEL Que Seas Feliz (Warner M.L.)	495	+42	3	3/0
	7	7 FRANCO DE VITA f/SIN BANDERA Si La Ves (Sony Discos)	493	-40	5	16/0
	8	8 JULIETA VENEGAS Lento (BMG Latin)	451	+14	5	14/0
	9	9 CARLOS VIVES Como Tú (EMI Latin)	451	-45	5	16/0
	10	10 ANDY & LUCAS Son De Amores (BMG Latin)	409	-28	5	14/0
	14	11 REYLI BARBA Desde Que Llegaste (Sony Discos)	377	+11	5	15/0
	13	12 DIEGO TORRES Déjame Estar (BMG Latin)	367	-4	5	11/0
	12	13 YAHIR La Locura (Warner M.L.)	363	-40	5	16/0
	11	14 HA*ASH Estés En Donde Estés (Sony Discos)	358	-64	5	14/0
	16	15 BETZAIDA Te Tengo Que Aprender A Olvidar (Fonovisa)	348	-1	5	12/0
	15	16 PAULINA RUBIO Algo Tienes (Universal)	292	-69	5	18/0
	22	17 PAULINA RUBIO Dame Otro Tequila (Universal)	285	+50	2	1/0
	20	18 LAURA PAUSINI Escucha Atento (Warner M.L.)	284	+4	3	6/0
	18	19 MARC ANTHONY Ahora Quien (Sony Discos)	279	-17	5	11/0
	19	20 MARIANA Que No Me Faltes Tú (Univision)	276	-17	5	11/0
	Debut	21 GLORIA TREVI En Medio Qe La Tempestad (BMG Latin)	260	+166	1	2/1
	21	22 PABLO MONTERO Dicen Por Ahí (BMG Latin)	246	-4	3	2/0
	25	23 MARC ANTHONY Valió La Pena (Sony Discos)	238	+17	3	7/0
	Debut	24 OBIE BERMUDEZ Todo El Año (EMI Latin)	230	+72	1	2/0
	23	25 ALEX UBAGO Fantasia O Realidad (Warner M.L.)	229	-5	3	8/1
	28	26 MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	228	+35	2	1/0
	26	27 BACILOS Pasos De Gigante (Warner M.L.)	224	+15	3	5/0
	27	28 JUAN LUIS GUERRA Las Avispas (Karen)	213	+17	3	4/0
	24	29 JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	212	-11	4	8/0
	Debut	30 SIN BANDERA De Viaje (Sony Discos)	181	+29	1	6/0

31 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. 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

GRACIELA BELTRAN Corazón Encadenado (Univision)
Total Plays: 147, Total Stations: 4, Adds: 0

JOAN SEBASTIAN Amar Como Te Amé (Balboa)
Total Plays: 143, Total Stations: 7, Adds: 0

JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)
Total Plays: 138, Total Stations: 10, Adds: 0

TIZIANO FERRO No Me Lo Puedo Explicar (EMI Latin)
Total Plays: 138, Total Stations: 3, Adds: 0

EDNITA NAZARIO Más Mala Que Tú (Sony Discos)
Total Plays: 116, Total Stations: 4, Adds: 0

GILBERTO SANTA ROSA Sombra Loca (Sony Discos)
Total Plays: 110, Total Stations: 3, Adds: 0

DAVID BISBAL Desnúdate Mujer (Universal)
Total Plays: 91, Total Stations: 4, Adds: 0

LUIS FONSI Abrazar La Vida (Universal)
Total Plays: 84, Total Stations: 4, Adds: 0

NINA SKY Move Ya Body (Next Plateau/Universal)
Total Plays: 69, Total Stations: 4, Adds: 0

SERRALDE Vida De Mi Vida (Universal)
Total Plays: 69, Total Stations: 3, Adds: 0

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)

ADDS

No songs qualified this week.

Most Increased Plays

ARTIST TITLE LABEL(S)

TOTAL PLAY INCREASE

GLORIA TREVI En Medio De La Tempestad (BMG Latin)	+166
OBIE BERMUDEZ Todo El Año (EMI Latin)	+72
VICTORIA Ni Ahora Ni Nunca (Universal)	+57
PAULINA RUBIO Dame Otro Tequila (Universal)	+50
LUIS MIGUEL Que Seas Feliz (Warner M.L.)	+42
DAVID BISBAL Esta Ausencia (Universal)	+42
FEDE VEGA Qué Chido (Ole Music)	+38
EL GRAN COMBO Mi Gordita Bonita (Combo)	+37
REYLI BARBA Amor Del Bueno (Sony Discos)	+36

Most Played Recurrents

ARTIST TITLE LABEL(S)

TOTAL PLAYS

JULIETA VENEGAS Andar Conmigo (BMG Latin)	418
SIN BANDERA Que Lloro (Sony Discos)	388
LA DREJA DE VAN GOGH Rosas (Sony Discos)	347
FRANCO DE VITA Tú De Qué Vas (Sony Discos)	321
CHAYANNE Cuidarte El Alma (Sony Discos)	292
OBIE BERMUDEZ Antes (EMI Latin)	285
MANA Mariposa Traicionera (Warner M.L.)	280
PAULINA RUBIO Te Quise Tanto (Universal)	252
TIZIANO FERRO Tardes Negras (EMI Latin)	214
RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	204

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October 29, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	985	+48	4	30/0
3	2	PESADO Ojalá Que Te Mueras (Warner M.L.)	919	+34	5	32/0
2	3	GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	851	-50	4	31/0
7	4	KUMBIA KINGS Fuego (EMI Latin)	838	+93	4	15/0
5	5	BANDA EL RECODO Delante De Mi (Fonovisa)	780	+7	4	27/0
4	6	LOS TIGRILLOS La Etica (Disa)	749	-58	4	27/0
8	7	BRONCO "EL GIGANTE DE AMERICA" Basta (Fonovisa)	719	-17	4	25/0
9	8	K-PAZ DE LA SIERRA Volveré (Univision)	698	+11	4	20/0
10	9	LOS HOROSCOPOS DE DURANGO Obsesión (Edimonsa)	666	-18	3	9/0
6	10	CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	651	-100	4	26/0
15	11	LOS RIELEROS DEL NORTE Tu Nuevo Cariñito (Fonovisa)	593	+72	4	19/0
11	12	PATRULLA 81 No Aprendí A Olvidar (Disa)	586	-35	4	25/0
20	13	LOS TIGRES DEL NORTE La Manzanita (Fonovisa)	559	+87	3	1/0
13	14	LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	557	-51	4	25/0
12	15	INTOCABLE Si Pudiera (EMI Latin)	534	-77	4	22/0
17	16	LOS TEMERARIOS Sombras (Fonovisa)	512	+26	2	2/0
18	17	LOS INVASORES DE NUEVO LEON El Rumbo Que Tú Quieras (EMI Latin)	495	+12	4	15/0
16	18	EL PODER DEL NORTE Que Nunca Llores (Disa)	469	-32	4	16/0
19	19	GERMAN LIZARRAGA Enamorado De Ti (Disa)	461	-13	2	0/0
21	20	JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	441	+6	4	13/0
22	21	ISABELA A Manos Llenas (Disa)	436	+12	3	12/0
Debut	22	GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	427	+310	1	1/0
14	23	COYOTE Y SU BANDA TIERRA SANTA Piquetes De Hormiga (EMI Latin)	419	-130	4	22/0
Debut	24	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	392	+114	1	2/0
23	25	DUELO Para Sobrevivir (Univision)	381	-20	4	13/0
24	26	AROMA Difato Femenino (Fonovisa)	379	-10	2	11/0
27	27	LOS REYES DEL CAMINO Tu Historieta (Edimonsa)	371	-4	2	7/0
29	28	LOS ALACRANES MUSICALES A Cambio De Qué (Univision)	357	-14	4	14/0
25	29	CONJUNTO ATARDECER Y Las Mariposas (Universal)	355	-29	4	2/0
30	30	ADOLFO URIAS Qué Chulos Ojos (Fonovisa)	335	-30	3	1/0

47 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/17-10/23. 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

YOLANDA PEREZ *Cuándo (Fonovisa)*
Total Plays: 330, Total Stations: 8, Adds: 0

DON FRANCISCO *"EL GIGANTE..." Un Amor Entre Dos (Univision)*
Total Plays: 322, Total Stations: 5, Adds: 0

K-PAZ DE LA SIERRA *Imposible Olvidarte (Edimonsa)*
Total Plays: 314, Total Stations: 12, Adds: 0

JOAN SEBASTIAN *Margarita (Balboa)*
Total Plays: 305, Total Stations: 13, Adds: 0

LALO MORA *Si Me Vas A Dejar (Edimonsa)*
Total Plays: 290, Total Stations: 8, Adds: 0

VOCES DEL RANCHO *Los Males De Micaela (EMI Latin)*
Total Plays: 289, Total Stations: 6, Adds: 0

CARDENALES DE NUEVO LEON *El Llanto De Un Borracho (Disa)*
Total Plays: 286, Total Stations: 6, Adds: 0

GUARDIANES DEL AMOR *Bebiendo Lágrimas (Fonovisa)*
Total Plays: 278, Total Stations: 12, Adds: 0

JENNI RIVERA *Las Mismas Costumbres (Univision)*
Total Plays: 275, Total Stations: 8, Adds: 0

CONJUNTO LOS TONY'S *Andar Conmigo (Procan)*
Total Plays: 271, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S) ADDS

No songs qualified this week.

Most Increased Plays

ARTIST TITLE LABEL(S) TOTAL PLAY INCREASE

GRUPO MONTEZ DE DURANGO	Quiero Saber De Ti (Disa)	+310
LA ARROLLADORA BANDA EL LIMON	Abeja Reina (Edimonsa)	+194
INTOCABLE	Invisible (EMI Latin)	+170
YOLANDA PEREZ	Cuándo (Fonovisa)	+123
BANDA LAMENTO SHOW	Esperanzas (Platino)	+120
DON FRANCISCO	f/BRONCO... Un Amor Entre Dos (Univision)	+119
ANA BARBARA	Loca (Fonovisa)	+119
MARCO ANTONIO SOLIS	Mi Mayor Sacrificio (Fonovisa)	+114
KUMBIA KINGS	Fuego (EMI Latin)	+93
RELAMPAGO	Hasta Que Me Olvides (Fonovisa)	+93

Most Played Recurrents

ARTIST TITLE LABEL(S) TOTAL PLAYS

PALOMO	Miedo (Disa)	503
LOS HOROSCOPOS DE DURANGO	Dos Locos (Disa)	440
PATRULLA 81	Cómo Pude Enamorarme De Ti (Disa)	300
PALOMO	Baraja De Oro (Disa)	242
GRUPO MONTEZ DE DURANGO	Te Quise Olvidar (Disa)	227
INTOCABLE	A Dónde Estabas (EMI Latin)	209
LOS TIGRES DEL NORTE	No Tiene La Culpa El Indio (Fonovisa)	198
LOS HURACANES DEL NORTE	Nomás Por Tu Culpa (Univision)	188
GRUPO MONTEZ DE DURANGO	Lágrimas De Cristal (Disa)	171

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



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TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUAN LUIS GUERRA Las Avispas (Karen)	280
2	GILBERTO SANTA ROSA Sombra Loca (Sony Discos)	235
3	MARC ANTHONY Valió La Pena (Sony Discos)	217
4	MONCHY & ALEXANDRA Perdidos (J&N)	197
5	JUANES Nada Valgo Sin Tu Amor (Universal)	157
6	VICTOR MANUELLE Te Propongo (Sony Discos)	137
7	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	130
8	CARLOS VIVES Como Tú (EMI Latin)	128
9	DAODY YANKEE Gasolina (VJ Music)	117
10	GRUPO NICHE Ni Como Amiga Ni Como Amante (Sony Discos)	91
11	REY RUIZ Mi Tentación (Sony Discos)	83
12	EL GRAN COMBO Mi Gorda Bonita (Combo)	71
13	FRANK REYES Quién Eres Tú (J&N)	70
14	GASPAR MENDEZ Dime Lo Que Sientes (Independiente)	70
15	ANDY & LUCAS Son De Amores (BMG Latin)	67
16	PUERTO RICAN POWER Si Pero No (J&N)	61
17	LA GRAN BANDA Amiga Soledad (DAM Productions)	61
18	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	59
19	NG2 Si La Ves (Sony Discos)	58
20	TITO NIEVES ¡LA INDIA Ya No Queda Nada (SGZ Entertainment)	54
21	EL PUEBLO Shorty Ven Conmigo (DAM Productions)	38
22	DON OMAR Pobre Diabla (VJ Music)	37
23	BACILOS Pasos De Gigante (Warner M.L.)	35
24	MELINA LEON Quiero Ser Tuya (Sony Discos)	35
25	LAURA PAUSINI Escucha Atento (Warner M.L.)	33

Data is compiled from the airplay week of October 17-23, and based on a point system.
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GOING FOR ADDS

Contemporary

JD NATASHA Tanto (EMI Latin)
OPALO Cuerpo Enojado (Mock & Roll)

Regional Mexican

LOS RAZOS Me Voy A Poner Bien Pedo (BMG Latin)

Tropical

FULANITO Gozando Viviré (Cutting)
GRINGO DE LA BACHATA Vuelve A Mi (Mock & Roll)
GUANABANAS Pa' Mis Mujeres Del Mundo (Cutting)
MANOLE Vuela Alto (Lantigua Music)
OPALO Cuerpo Enojado (Mock & Roll)
SERGIO VARGAS Dile (Mock & Roll)
SERGIO VARGAS Ni Tú Ni Yo (Mock & Roll)
SERGIO VARGAS Perla Negra (Mock & Roll)
YAGA Y MAKIE La Batidora (Diamond)

Rock/Alternative

No Going for Adds for this Week

ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	VOLUMEN CERO Autos (Warner M.L.)
2	ELY GUERRA Ojos Claros, Labios Rosas (Higher Octave)
3	ENANITOS VERDES Tu Cárcel (Universal)
4	JULIETA VENEGAS Lento (BMG Latin)
5	PANTEON ROCOCO La Ciudad De La Esperanza (Delanuca/DLN)
6	CONTROL MACHETE El Apostador (Universal)
7	LIQUITS Chido (Surcal)
8	BABASONICOS Putita (EMI Latin)
9	LUCYBELL Hoy Soné (Warner M.L.)
10	OZOMATLI Cuando Canto (Concord)
11	JUANES Nada Valgo Sin Tu Amor (Universal)
12	ZOE Solo (Sony Discos)
13	IGNACIO PEÑA ¡GUSTAVO LAUREANO Velocidad De Escape (Everywhere Music)
14	BACILOS Pasos De Gigante (Warner M.L.)
15	DESOL América, Mi Radio (Curb)

Songs ranked by total number of points. 11 Rock/Alternative reporters.

RECORD POOL

TW	ARTIST Title Label(s)
1	MONCHY & ALEXANDRA Perdidos (J&N)
2	MARC ANTHONY Valió La Pena (Sony Discos)
3	CELIA CRUZ & DON DINERO Son De La Loma (Universal)
4	VICTOR MANUELLE Te Propongo (Sony Discos)
5	MAGIC JUAN Mil Horas (Koch)
6	GUANABANAS Pa' Mis Mujeres Del Mundo (Cutting)
7	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)
8	PEDRO JESUS Miradita Y Meneito (MP)
9	GILBERTO SANTA ROSA Sombra Loca (Sony Discos)
10	FRANK REYES Quién Eres Tú (J&N)
11	SONORA CARRUSELES El Gato Boogaloo (Fuentes)
12	GRUPO NICHE Ni Como Amiga Ni Como Amante (Sony Discos)
13	DOMENIC MARTE Ven Tú (J&N)
14	JUANES Nada Valgo Sin Tu Amor (Universal)
15	ZAFRA NEGRA ¡KINITO MENDEZ & RIKARENA El Chisme (J&N)

Songs ranked by total number of points. 21 Record Pool reporters.

¡Qué Pasa Radio!

Pesado continue to stay at the top of the Regional Mexican chart with "Ojalá Que Te Mueras." Only Beto Y Sus Canarios, with "Está Llorando Mi Corazón" have been able to upset them. Kumbia Kings have positioned themselves at No. 4 with "Fuego" — no surprise there, because they always do well. Meanwhile, Grupo Montéz De Durango position themselves on the chart with two songs and have several of the most played recurrents. Stations do love their duranguense.

On the Contemporary chart, Luis Miguel continues to move up with "Que Seas Feliz," this week at No. 6, while Juanes keeps the No. 1 spot safely guarded with "Nada Valgo Sin Tu Amor." Meanwhile, Aleks Syntek won't give up and stays at No. 2 with the megahit "Duele El Amor," a duet with Spanish singer Ana Torroja. After hard times and accusations that kept her behind bars in Brazil and, later, in Mexico for years until a recent not guilty verdict, Gloria Trevi quickly got back to her music and makes her debut at No. 21 with "En Medio De La Tempestad." Stations: Don't forget to report your adds. Deadline is Tuesday at noon PT.

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EAST

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EAST

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SOUTH

Exciting/fun midday host needed immediately for mainstream A/C in San Angelo. Send resume and short air check to: heather.hart@encorebroadcasting.net EOE (10/29)

Morning co-host for Tuscaloosas number one Country station. Air check/resume to: Jay Michaels, WTXI, 3900 11th Ave. South, Tuscaloosa, AL 35401. EOE (10/29)

Country Mid-Day Talent

Clear Channel Biloxi has an immediate opening on K99FM for a Country Mid-Day Talent. Send T&R to: Kipp Gregory 286 DeBuys Road, Biloxi, MS 39531. EOE

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com	EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763 mailroom@radioandrecords.com
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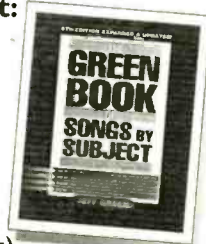
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MANAGER'S  MINUTE

Your Free, Weekly E-Mail

- Study Summaries from BIA, Center for Media Research, E-Marketer, Interep, Katz, The Media Audit, NAB and more.
- Management and Sales ideas from Sylvia Allen, Dave Anthony, John Lund, Irwin Pollack, Walter Sabo and many others.
- Research insights from Larry Rosin, Gerry Boehme, Mike Henry, Bill Moyes, Mark Ramsey, Rick Torcasso and many others.
- Industry event calendar update

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CHR/POP

LW	TW	
4	1	KELLY CLARKSON Breakaway (Hollywood)
1	2	MAROON 5 She Will Be Loved (Octone/J/RMG)
9	3	NELLY (TIM MCGRAW) Over And Over (Derrty/Fo' Reel/Curb/Universal)
2	4	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
3	5	CIARA (PETEY PABLO) Goodies (LaFace/Zomba)
6	6	DESTINY'S CHILD Lose My Breath (Columbia)
5	7	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
10	8	USHER & ALICIA KEYS My Boo (LaFace/Zomba)
7	9	EMINEM Just Lose It (Shady/Aftermath/Interscope)
8	10	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
12	11	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)
11	12	FINGER ELEVEN One Thing (Wind-up)
13	13	SEETHER (JAMY LEE) Broken (Wind-up)
16	14	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
15	15	ASHLEE SIMPSON Shadow (Geffen)
14	16	ASHLEE SIMPSON Pieces Of Me (Geffen)
21	17	JO JO Baby It's You (BlackGround/Universal)
18	18	JO JO Leave (Get Out) (BlackGround/Universal)
17	19	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
20	20	TERROR SQUAD Lean Back (Universal)
24	21	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
25	22	SIMPLE PLAN Welcome To My Life (Lava)
26	23	GWEN STEFANI What You Waiting For? (Interscope)
30	24	GAVIN DEGRAW I Don't Want To Be (J/RMG)
27	25	GOOD CHARLOTTE Predictable (Daylight/Epic)
23	26	HOUSTON (CHINGY & NATE DOGG) I Like That (Capitol)
28	27	VANESSA CARLTON White Houses (A&M/Interscope)
22	28	BRITNEY SPEARS My Prerogative (Jive/Zomba)
31	29	KILLERS Somebody Told Me (Island/DJMG)
36	30	AKON (STYLES P.) Locked Up (SRC/Universal)

#1 MOST ADDED

AVRIL LAVIGNE Nobody's Home (Arista/RMG)

#1 MOST INCREASED PLAYS

NELLY (TIM MCGRAW) Over And Over (Derrty/Fo' Reel/Curb/Universal)

TOP 5 NEW & ACTIVE

- HOOBASTANK Disappear (Island/DJMG)
- SNOOP DOGG (PHARRELL) Drop It Like It's Hot (Doggy Style/Geffen)
- KEVIN LYTLE Drive Me Crazy (Atlantic)
- RUPEE Tempted To Touch (Atlantic)
- CIARA (MISSY ELLIOTT) 1, 2 Step (LaFace/Zomba)

CHR/POP begins on Page 21.

AC

LW	TW	
1	1	LOS LONELY BOYS Heaven (Or/Epic)
2	2	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
6	3	KEITH URBAN You'll Think Of Me (Capitol)
5	4	MAROON 5 This Love (Octone/J/RMG)
4	5	DIDO White Flag (Arista/RMG)
3	6	MARTINA MCBRIDE This One's For The Girls (RCA)
8	7	KIMBERLEY LOCKE 8th World Wonder (Curb)
9	8	SEAL Love's Divine (Warner Bros.)
13	9	MARTINA MCBRIDE In My Daughter's Eyes (RCA)
10	10	ELTON JOHN Answer In The Sky (Universal)
12	11	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)
11	12	MERCYME Here With Me (INO/Curb)
16	13	HALL & OATES I'll Be Around (U-Watch)
15	14	3 DOORS DOWN Here Without You (Republic/Universal)
14	15	JOSH GROBAN Remember When It Rained (143/Reprise)
17	16	ALICIA KEYS If I Ain't Got You (J/RMG)
18	17	HOOBASTANK The Reason (Island/DJMG)
20	18	TIM MCGRAW Live Like You Were Dying (Curb)
21	19	MICHAEL McDONALD Reach Out, I'll Be There (Motown/Universal)
22	20	KELLY CLARKSON Breakaway (Hollywood)
23	21	MAROON 5 She Will Be Loved (Octone/J/RMG)
19	22	LEANN RIMES (RONAN KEATING) Last Thing On My Mind (Curb)
24	23	ROD STEWART What A Wonderful World (J/RMG)
24	24	NEWSONG When God Made You (Reunion)
26	25	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)
25	26	JOHN MAYER Daughters (Aware/Columbia)
30	27	CELINE DION Beautiful Boy (Epic)
29	28	KATRINA CARLSON Drive (Kataphonic)
25	29	CLAY AIKEN I Will Carry You (RCA/RMG)
30	30	SIMPLY RED Home (simplyred.com)

#1 MOST ADDED

SHAMIA TWAIN W/MARK MCGRATH Party For Two (Mercury/DJMG)

#1 MOST INCREASED PLAYS

MARTINA MCBRIDE In My Daughter's Eyes (RCA)

TOP 5 NEW & ACTIVE

- COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
- CHRISTINE MCVIE Friend (Koch)
- JOHN MELLENCAMP Walk Tall (Island/DJMG)
- LIONEL RICHIE Long Long Way To Go (Hollywood)
- ANITA BAKER You're My Everything (Blue Note/Virgin)

AC begins on Page 43.

CHR/RHYTHMIC

LW	TW	
1	1	USHER & ALICIA KEYS My Boo (LaFace/Zomba)
2	2	CIARA (PETEY PABLO) Goodies (LaFace/Zomba)
3	3	TERROR SQUAD Lean Back (Universal)
5	4	EMINEM Just Lose It (Shady/Aftermath/Interscope)
9	5	SNOOP DOGG (PHARRELL) Drop It Like It's Hot (Doggy Style/Geffen)
4	6	AKON (STYLES P.) Locked Up (SRC/Universal)
11	7	NELLY (TIM MCGRAW) Over And Over (Derrty/Fo' Reel/Curb/Universal)
6	8	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
7	9	DESTINY'S CHILD Lose My Breath (Columbia)
8	10	N.O.R.E. (MINA SKY & DADDY... Dye Mi Canto (Roc-A-Fella/DJMG)
13	11	CHINGY Balla Baby (DTP/Capitol)
10	12	NELLY My Place (Derrty/Fo' Reel/Universal)
14	13	LL COOL J Hush (Def Jam/DJMG)
16	14	FABOLOUS Breathe (Atlantic)
15	15	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
17	16	LL COOL J Headsprung (Def Jam/DJMG)
15	17	JUVENILE Slow Motion (Cash Money/Universal)
18	18	CHRISTINA MILIAN Dip It Low (Island/DJMG)
25	19	CIARA (MISSY ELLIOTT) 1, 2 Step (LaFace/Zomba)
22	20	JA RULE (R. KELLY & ASHANTI) Wonderful (Murder Inc./DJMG)
24	21	LIL' WAYNE Go DJ (Cash Money/Universal)
23	22	R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/DJMG)
20	23	LIL SCRAPPY No Problem (BME/Reprise)
19	24	ALICIA KEYS (TONY, TONI, TONE & JERMAINE PAUL) Diary (J/RMG)
21	25	MASE Breathe, Stretch, Shake (Bad Boy/Universal)
27	26	JO JO Baby It's You (BlackGround/Universal)
29	27	YOUNG BUCK Shorty Wanna Ride (Interscope)
32	28	LIL' JON & THE EASTSIDEBOYZ (LIL SCRAPPY) What U Gon' Do (TVT)
—	29	MARIO Let Me Love You (J/RMG)
30	30	RUPEE Tempted To Touch (Atlantic)

#1 MOST ADDED

XZIBIT Hey Now (Mean Muggin') (Columbia)

#1 MOST INCREASED PLAYS

NELLY (TIM MCGRAW) Over And Over (Derrty/Fo' Reel/Curb/Universal)

TOP 5 NEW & ACTIVE

- XZIBIT Hey Now (Mean Muggin') (Columbia)
- GUERRILLA BLACK (MARIO WINANS) You're The One (Virgin)
- GAME FISO CENT How We Do (Aftermath/Capitol/Interscope)
- MANNIE FRESH Rea: Big (Cash Money/Universal)
- HOUSTON Ain't Nothing Wrong (Capitol)

CHR/RHYTHMIC begins on Page 26.

HOT AC

LW	TW	
1	1	MAROON 5 She Will Be Loved (Octone/J/RMG)
2	2	FINGER ELEVEN One Thing (Wind-up)
5	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
6	4	HOOBASTANK The Reason (Island/DJMG)
4	5	ASHLEE SIMPSON Pieces Of Me (Geffen)
3	6	LOS LONELY BOYS Heaven (Or/Epic)
7	7	JOHN MAYER Daughters (Aware/Columbia)
8	8	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)
11	9	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
9	10	MAROON 5 This Love (Octone/J/RMG)
8	11	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
12	12	KELLY CLARKSON Breakaway (Hollywood)
20	13	GOO GOO DOLLS Give A Little Bit (Warner Bros.)
14	14	SARAH MCLACHLAN World On Fire (Arista/RMG)
15	15	SEETHER (JAMY LEE) Broken (Wind-up)
16	16	DURAN DURAN (Reach Up For The) Sunrise (Epic)
17	17	LENNY KRAVITZ Lady (Virgin)
19	18	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
18	19	UZ Vertigo (Interscope)
21	20	KILLERS Somebody Told Me (Island/DJMG)
23	21	HOWIE DAY Collide (Epic)
24	22	LOS LONELY BOYS More Than Love (Or/Epic)
25	23	DIDO Send In My Shoes (Arista/RMG)
27	24	TEARS FOR FEARS Call Me Mellow (Universal Music)
26	25	LINKIN PARK Breaking The Habit (Warner Bros.)
29	26	INGRAM HILL Will I Ever Make It Home (Hollywood)
31	27	GWEN STEFANI What You Waiting For? (Interscope)
36	28	CALLING Anything (RCA/RMG)
28	29	VANESSA CARLTON White Houses (A&M/Interscope)
34	30	MARTINA MCBRIDE This One's For The Girls (RCA)

#1 MOST ADDED

RICHARD MARX Ready To Fly (Manhattan/EMC)

#1 MOST INCREASED PLAYS

GOO GOO DOLLS Give A Little Bit (Warner Bros.)

TOP 5 NEW & ACTIVE

- MINDY SMITH Come To Jesus (Vanguard)
- FROU FROU J Let Go (Geffen)
- 311 Amber (Volcano/Zomba)
- JOSS STONE You Had Me (S-Curve/Virgin)
- DIRTY VEGAS Walk Into The Sun (Capitol)

AC begins on Page 43.

URBAN

LW	TW	
1	1	USHER & ALICIA KEYS My Boo (LaFace/Zomba)
4	2	SNOOP DOGG (PHARRELL) Drop It Like It's Hot (Doggy Style/Geffen)
5	3	LIL' WAYNE Go DJ (Cash Money/Universal)
2	4	CIARA (PETEY PABLO) Goodies (LaFace/Zomba)
6	5	ANTHONY HAMILTON Charlene (So So Def/Zomba)
3	6	NELLY My Place (Derrty/Fo' Reel/Universal)
9	7	DESTINY'S CHILD Lose My Breath (Columbia)
14	8	FABOLOUS Breathe (Atlantic)
15	9	YOUNG BUCK Shorty Wanna Ride (Interscope)
8	10	ALICIA KEYS (TONY, TONI, TONE & JERMAINE PAUL) Diary (J/RMG)
7	11	TERROR SQUAD Lean Back (Universal)
11	12	JUVENILE (WACKO & SKIP) Nokia Clap (Rap-A-Lot/Asylum)
10	13	AKON (STYLES P.) Locked Up (SRC/Universal)
16	14	LL COOL J Hush (Def Jam/DJMG)
15	15	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
13	16	LIL SCRAPPY No Problem (BME/Reprise)
12	17	JADAKISS (ANTHONY HAMILTON) Why (Ruff Ryders/Interscope)
20	18	CHINGY Balla Baby (DTP/Capitol)
22	19	JA RULE (R. KELLY & ASHANTI) Wonderful (Murder Inc./DJMG)
23	20	R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/DJMG)
24	21	JOHN LEGEND Used To Love You (Columbia)
17	22	MASE Breathe, Stretch, Shake (Bad Boy/Universal)
31	23	MARIO Let Me Love You (J/RMG)
18	24	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)
25	25	DEM FRANCHISE BOYZ White Teez (Universal)
21	26	LL COOL J Headsprung (Def Jam/DJMG)
30	27	MANNIE FRESH Real Big (Cash Money/Universal)
32	28	TWISTA (R. KELLY) So Sexy Chapter II (Never Like This) (Atlantic)
27	29	R. KELLY Red Carpet (Live/Zomba)
28	30	BODY HEADBANGERS (YOUNG BLOODZ I) Smoke, I Drink (Universal)

#1 MOST ADDED

NELLY Na-nana-na (Derrty/Fo' Reel/Universal)

#1 MOST INCREASED PLAYS

SNOOP DOGG (PHARRELL) Drop It Like It's Hot (Doggy Style/Geffen)

TOP 5 NEW & ACTIVE

- GUERRILLA BLACK (MARIO WINANS) You're The One (Virgin)
- N.O.R.E. (MINA SKY & DADDY YANKEE) Dye Mi Canto (Roc-A-Fella/DJMG)
- JILL SCOTT Whatever, Whenever (Hidden Beach/Epic)
- PITBULL Dammit Man (TVT)
- NAS Bridging The Gap (Columbia)

URBAN begins on Page 30.

ROCK

LW	TW	
1	1	VELVET REVOLVER Fall To Pieces (RCA/RMG)
2	2	UZ Vertigo (Interscope)
3	3	THREE DAYS GRACE Just Like You (Jive/Zomba)
5	4	SILVERTIDE Ain't Comin' Home (J/RMG)
4	5	ALTER BRIDGE Open Your Eyes (Wind-up)
10	6	PAPA ROACH Getting Away With Murder (Geffen)
7	7	GREEN DAY American Idiot (Reprise)
7	8	KENNY WAYNE SHEPHERD Alive (Reprise)
6	9	GODSMACK (DROPOBOX) Touche (Republic/Universal)
9	10	LINKIN PARK Breaking The Habit (Warner Bros.)
11	11	NICKELBACK Because Of You (Roadrunner/DJMG)
12	12	COLLECTIVE SOUL Counting The Days (Epic Music Group)
16	13	CHEVELLE Vitamin R (Leading Us Along) (Epic)
13	14	BREAKING BENJAMIN So Cold (Hollywood)
15	15	CROSSFADE Cold (Columbia)
17	16	SHINEDOWN Simple Man (Atlantic)
19	17	MEGADETH Die Dead Enough (Sanctuary/SRG)
21	18	SHINEDOWN Burning Bright (Atlantic)
18	19	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
20	20	KORN Word Up (Epic)
24	21	JET Look What You've Done (Atlantic)
22	22	THREE DAYS GRACE Home (Jive/Zomba)
29	23	SPIDERBIT Black Betty (Interscope)
23	24	DROWNING POOL Love And War (Wind-up)
28	25	MARILYN MANSON Personal Jesus (Nothing/Interscope)
—	26	SKINDRED Nobody (Lava)
30	27	DAMAGEPLAN Pride (Elektra/Atlantic)
26	28	SALIVA Survival Of The Sickest (Island/DJMG)
27	29	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
—	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)

#1 MOST ADDED

PAPA ROACH Scars (Geffen)

#1 MOST INCREASED PLAYS

SHINEDOWN Burning Bright (Atlantic)

TOP 5 NEW & ACTIVE

- A PERFECT CIRCLE Imagine (Virgin)
- SALIVA Razor's Edge (Island/DJMG)
- EARSHOT Someone (Warner Bros.)
- SEVENOUST Face To Face (TVT)
- SLIPKNOT Vermilion (Roadrunner/DJMG)

ROCK begins on Page 54.

Publisher's Profile

By Erica Farber



RUSSELL SIMMONS

Entrepreneur

need something very relevant culturally for my first act, someone who will stand out and speak to the hip-hop community in a meaningful way. Every place I go, the hottest act in that city spends time with me. I'm looking at all the acts that need support. These guys end up signing with labels that sometimes don't understand them and don't fully develop them.

"When Public Enemy had a problem with some members of the Jewish community, Lyor Cohen took them to the Holocaust Museum. He spent time with them, and he was always their friend, even when they had fights. He did things for them that were about their career, but also about their experience. Who's going to mentor artists today? I'm not saying that nobody does, I'm saying that some don't. It might be fun for me to do more. It's what I do anyway."

How the Hip-Hop Summits began: "Dr. Benjamin Chavis and I worked together on the Million Family March. He helped me set up the summit. Puffy, Jay-Z, Queen Latifah, Will Smith and others came to the first one. Afterward there were all these commitments made by the artists, but we couldn't figure out how to do what we needed to do. Everybody looked at me like it was my job, so I had no choice. I only did the summit because I thought it would be nice to inspire kids and talk about their power and what they can do. It fell in my lap."

"The Hip-Hop Summit Action Network is what it is. The artists are doing what the people ask. All the summits have had tremendous turnouts. We're blessed with a lot of support from the hip-hop community. Their poetry is a reflection of what's going on in the minds of a lot of people in their community. Why would Puffy take such a great leadership position unless it was something people were asking him to do? That's what these poets do: They interpret what's going on and spit out a new version of it. They're doing what people are asking them to, and I'm just working for them."

His radio show: "It's The Hip-Hop Laws of Success." It's stuff I read in the yoga sutras or that Reverend Run tells me out of the Bible or stuff we get from businesspeople like Donald Trump. You find that some of the principles are the same, how we can get ahead. The basic fact is that giving is the basis of all success. I didn't know that all I really wanted was for people to hear hip-hop. I didn't know what my purpose was. When you discover that it makes it a little easier to do your job."

State of the radio industry: "Radio's done what the people have told it to do. They want radio to have the same conscience that the people have. I never fault radio for anything, but when they have a marketplace where they own all the stations or have too much control and they don't do what the people say, that's frustrating. Mostly, though, they do. If they don't, it's not going to work. I've never had a problem with radio. They play what the people ask for. It's a 100% response thing."

"We do need some people who are creative about how we can promote the highest ideals over the lowest, but that's up to the PDs. Find people who have decidedly upbeat personalities, and they will help you have a decidedly upbeat radio station. Don't find people who are small and exploitative. You can write 'Jesus Walks' and you can write 'Bitch Better Have My Money,' but I know 'Jesus Walks' is more lasting and stable and better. That's an important point. You can't change the people. You have to serve the people, but often you have an opportunity to serve their highest self instead of their lowest."

"Sometimes people are exploitative, and they don't

know the culture well enough to differentiate and take the right path. People don't always have enough insight to support the truth in a positive way. You need that. You have to get people of color to be part of the process. There are a lot of black stations, and all of the programmers are not black. There's nothing wrong with that if they love the culture. If you're talking about hip-hop culture, we want people to love it, not exploit it."

What motivates him: "God gives you different resources. I don't know for sure what my purpose is, but I know that I go to work every day and try to do the best I can. I try to remember that I can make changes. I recognized through spiritual practice that my real purpose is service. I might deviate a little, but mostly I know that my job is service. I call Reverend Run's house, know what he says? 'Praise the Lord.' Does he ever forget to say that? I forget all the time. The idea is to keep remembering. The more you can remember, the more you can count your blessings, the happier you'll be."

Biggest challenge: "Raising my children and managing my brother and my wife, my two biggest clients right now. Kimora has 15 businesses. The Hip-Hop Laws of Success are about looking inside for power to make yourself more resilient. The yogis say that your imagination is God itself. When you know that God is in you and that you are really connected, you get the powers of Jesus, Mohammed, Abraham and Lord Buddha. They fully realized that truth. You need to have faith in it. Put your head down and do the work. You can do anything if you have the faith and dedication. That's what the Laws of Success are all about: reminding people of their power."

Career highlight: "There are all these people walking around who are giving and happy and compassionate and all the things that are in the Bible and the Koran, but they've never read a word of scripture and have no interest in scripture. They are instinctively ahead of the game. Finding spirituality is helpful for me."

Career disappointment: "None. I lost The Beastie Boys, but they're still friends."

Most influential individual: "A lot of people. Kevin Lyles, Lyor Cohen, Stan Latham. Dr. Ben Chavis and Reverend Run have all had a great influence."

Favorite radio format: WQHT (Hot 97)/New York and WWPR (Power 105)/New York, and I listen to the satellite radio show with Kurtis Blow in the morning."

Favorite television show: "I watch HBO. I watch *The Wire*, and I watch *The Hip-Hop Countdown* on BET."

Favorite song: "It changes every day. I like Terrordome. I like DMX and Public Enemy."

Favorite movie: "Menace 2 Society."

Favorite book: "I make the whole staff read *The Spiritual Laws of Success*."

Favorite restaurant: "Curry in a Hurry in New York."

Beverage of choice: "Def Con 3. I like the caffeine. It's the healthiest energy drink. I drink a lot of green vegetable juice too."

Hobbies: "Yoga every day."

Advice for broadcasters: "Always try to look to something better. Take what's there and frame it properly. The way your lens is, that's the way your viewers will take it. If your lens is dirty, you'll have dirty stuff on the air. There's always something good in everything that's being said; it's a question of what you hear. Your ears and your lenses are what make a difference to your listeners. How do you frame it?"

With the focus of a laser beam, the energy of electricity, the enthusiasm of a child and the speed of a rocket, Russell Simmons is hard to keep up with. He is a major visionary and cultural icon. His businesses include UniRush Financial Services, which issues prepaid Visa cards; Simmons Lathan Media, an entertainment company; and the apparel company Phat Fashions. He also heads the Hip-Hop Summit Action Network and is one of radio's most recent syndicated successes with his

daily "Hip-Hop Laws of Success" feature.

Getting into the business: "I never had a job. I worked at Orange Julius for a month and got fired. That was it. I loved rap and started promoting parties. I was working with Eddie Cheeba, DJ Hollywood, Grandmaster Flash and Kurtis Blow. Then the records came."

On hip-hop today: "It's the same as it was then. When you wake up, you want to share it more. I want to work for it more. I understand more. I always knew I loved hip-hop, and I thought I wanted to make money off it, but all I really wanted to do was help expose it. Then I found out that was my only job, to work for hip-hop and its artists. I've been a servant of this music and culture ever since."

State of the music industry: "It's great. They're starting to make money again, from what I understand. I may be going back into the music industry. Look at the people who have helped us across the country with the Hip-Hop Summits. How often am I looking at all the managers and artists? All day, every day. And I'm still seeing a lack of sensitivity toward what matters to the rappers. What matters to the rappers matters to the public. They need support, people to help them. Rap is still about poverty; it ain't changed."

"I see the same struggle and the same lack of sensitivity from many members of the industry, especially those who've got a lot of experience. The black executives who might have been able to guide the young people because they had some experience, the black executives who had all the education, all the experience, we lost them. They went home because they didn't have a hit. They were replaced by young kids who came out of the same struggle but who don't have the same corporate experience. They're left to fend for themselves with no mentors. There's a need to be more supportive of the artists in their quest."

Getting back into the music business: "There's no official date yet, but pretty soon. The minute I find the artist, I'll make the deal, but until then I have time. I



NOVEMBER 2

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