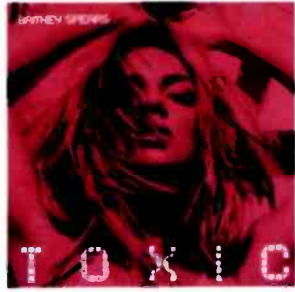


NEWSSTAND PRICE \$6.50

'Toxic' Sound Invades CHR

Britney Spears scores Most Added honors this week with



"Toxic," the second single from her current album, *In the Zone*. The song picks up 70 adds this week, bringing its total to 106. "Toxic" also moves 45-37* on the CHR/Pop chart.



RADIO & RECORDS
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JANUARY 16, 2004

A Metrosexual Media Mogul

New *AT40* host Ryan Seacrest is really on a roll. In addition to taking the reins at the venerable countdown show, Seacrest has two TV shows, including *On Air With Ryan Seacrest*, which bowed this week. R&R's Angela Perelli caught up with Seacrest during a brief break in his way-hectic production schedule. The story begins on the next page.



IMPACTING POP RADIO 1/19!

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Minneapolis	600x	Denver	760x
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Kansas City	1100x	Las Vegas	1100x
Chicago	1200x	Honolulu	1800x
Detroit	1100x	Boston	550x
Cleveland	1000x	Providence	500x
Dallas	750x	Albany	2100x
Houston	700x	Buffalo	1000x
El Paso	1500x	Seattle	980x
Miami	950x	Portland	1050x
Tampa	1200x	Orlando	1000x

THREE DAYS GRACE

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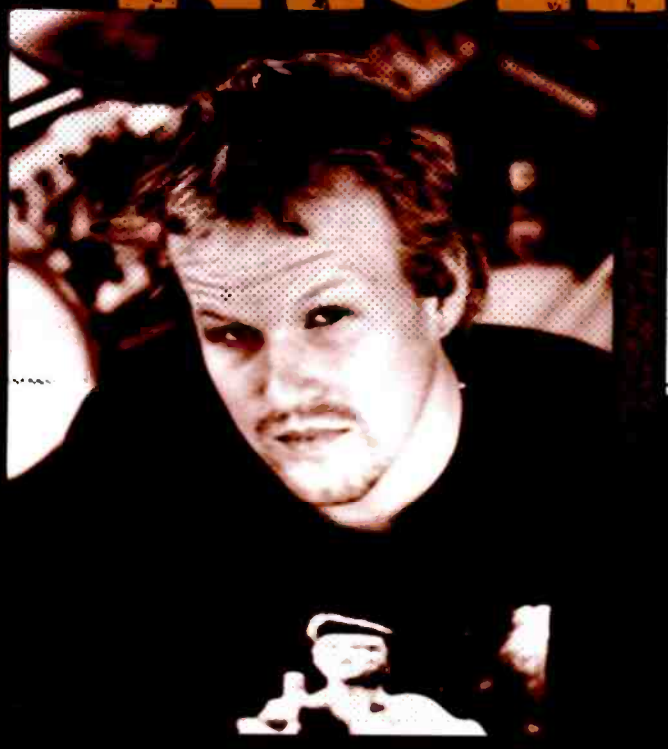
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NICKELBACK



16 consecutive weeks in Soundscan's Top 35 with over 1.3 million units scanned to date

"Someday" is approaching 200,000 cumulative spins, and sits at #3 on the Top 40 chart and Top 10 at Hot and Modern AC charts

After 11 weeks at radio, "Figured You Out" is #1 at Mainstream Rock, #1 at Heritage Rock, approaching #1 at Active Rock and approaching Top 10 at Alternative

The Long Road spins total this week is over the 14,000 spin mark

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Produced by Nickelback and Joe Meek
Mixed by Randy Staub
Management: Bryan Coleman for Union Entertainment Group

 www.nickelback.com www.roadrunnerrecords.com



READING THE U.S. MALE CONSUMER

Interop's series of demographic-group reports continues in this week's Management/Marketing/Sales section with interesting findings about 18+ men: their advertising responsiveness, shopping habits, brand attitudes and format preferences. Also: a new, exclusive Paragon Media Strategies report on the impact of voicetracking; how to seed and grow your online database; why the new "do not call" law hurts radio marketing efforts; Ronning/Lipset's new online rep firm; copywriting risk-taking; and a Bayliss Scholarship Spotlight on Dave Gorab.

Pages 7-9

LONG LIVE ROCK

Classic Rock stations don't have to search for hits to play, as evidenced by R&R's annual music checkup. Aerosmith's time-tested "Sweet Emotion" ranks as the most played song of last year as we recap the top tracks in Classic Rock for 2003.

Page 18

R&R NUMBER ONES

- CHR/POP**
 - **OUTKAST** Hey Ya! (Arista)
- CHR/RHYTHMIC**
 - **KELIS** Milkshake (Star Trak/Arista)
- URBAN**
 - **ALICIA KEYS** You Don't Know My Name (J)
- URBAN AC**
 - **ALICIA KEYS** You Don't Know My Name (J)
- COUNTRY**
 - **KENNY CHESNEY** There Goes My Life (BNA)
- AC**
 - **TRAIN** Calling All Angels (Columbia)
- HOT AC**
 - **3 DOORS DOWN** Here Without You (Republic/Universal)
- SMOOTH JAZZ**
 - **DAVE KOZ** Honey-Dipped (Capitol)
- ROCK**
 - **NICKELBACK** Figured You Out (Roadrunner/IDJMG)
- ACTIVE ROCK**
 - **LINKIN PARK** Numb (Warner Bros.)
- ALTERNATIVE**
 - **LINKIN PARK** Numb (Warner Bros.)
- TRIPLE A**
 - **MOWIE DAY** Perfect Time Of Day (Epic)
- CHRISTIAN AC**
 - **MARK SCHULTZ** You Are A Child Of Mine (Word/Curb/WB)
- CHRISTIAN CHR**
 - **JARS OF CLAY** Show You Love (Essential/PLG)
- CHRISTIAN ROCK**
 - **SKILLET** Savior (Ardent)
- CHRISTIAN INSPO**
 - **STEVEN C. CHAPMAN** Moment Made For... (Sparrow)
- SPANISH CONTEMPORARY**
 - **LA OREJA DE VAN GOUGH** Rosas (Sony Discos)
- TEJANO**
 - **INTOCABLE** Soy Un Novato (EMI Latin)
- REGIONAL MEXICAN**
 - **MONTEZ DE DURANGO** Lagrimas De Cristal (Disa)
- TROPICAL**
 - **TOROS BANDA** Loco Conmigo (Universal)



R&R Adds Snow To TRS Lineup

Fox News personality set to address attendees

Fox News anchor and personality **Tony Snow** has been added to the lineup of the upcoming R&R Talk Radio Seminar in Washington, DC. Snow will keynote a general session for TRS attendees on Friday morning, Feb. 27.



Snow

Snow, who will launch a daily national Talk radio show syndicated by Fox News Radio this spring, is currently the host of *Weekend*

Live With Tony Snow, which airs Saturdays from noon-2pm ET on cable TV's Fox News Channel. The well-connected DC insider also serves as an FNC political analyst and contributes to the network's political and election news coverage.

Anticipating the debut of his upcoming radio show, Snow recently stepped down as host of *Fox News SNOW* ▶ See Page 19

R&R N/T Industry Achievement Award Nominees: Page 15

Radio Says Ho-Ho-Hurrah!

Some all-Christmas stations soar in fall ratings

By Adam Jacobson

R&R Radio Editor
ajacobson@radioandrecords.com

'Twas 13 days past Christmas, and all was astir,

For word had got out that some big moves occurred.

Arbitron had sent out its first fall results,

And the folks at WNEW/New York were doing grand somersaults.

Thanks to a temporary change in format to all Christmas tunes, the struggling Infinity Hot AC re-

ceived its best results in a fall ratings survey since spring 1995, climbing 0.9-1.7 12+ in the fall 2003 ratings for America's top-ranked radio market.

WNEW's impressive improvement in the fall book was repeated in two other markets released on Jan. 6: Middlesex and Westchester. Furthermore, Clear Channel's top-rated AC WJTW — which went all-Christmas in

RATINGS ▶ See Page 19

Holiday Gains

These four stations had the biggest share increases from summer to fall after they adopted all-Christmas formats in 2003.

Calls/Market	Su '03	Fa '03	Gain
WNEW/N.Y. (Westchester)	0.7	2.2	214%
WNEW/N.Y. (Middlesex)	0.7	2.0	186%
WNEW/New York	0.9	1.7	89%
WNIC/Detroit	3.5	5.3	51%
WBEB/Philadelphia	5.0	7.4	48%
WSN/Philadelphia	2.7	4.0	48%

Audio, Video Gadgets Galore At CES 2004

Record attendance marks annual trade show

By Brian Connolly

R&R Digital Media Editor
bconnolly@radioandrecords.com

LAS VEGAS — A record-high 130,000 executives, inventors, buyers and distributors representing every branch of the



consumer-electronics industry gathered here at the Consumer Electronics Association's International Consumer Electronics Show from Jan. 8-11 to listen in on one-on-one interviews, hear keynote speeches, attend high-powered panel discussions and — best of all — wander the vast floors of the

See Page 18

A Metrosexual Media Mogul In The Making

Ryan Seacrest parlays radio success into a multimedia empire

By Angela Perelli

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

When Jimmy Fallon parodied Ryan Seacrest — his fancy shirt, flat-ironed hair and smiley delivery — on a *Saturday Night Live* bit about *American Idol*, I knew Seacrest had made it. And to me, the



Seacrest

greater laugh was that the whole country was now in on the same quirks we had teased the then-junior air talent about for years.

I met Seacrest in 1995, shortly after I arrived at KYSR (Star 98.7)/Los Angeles as Asst. PD. Randy Lane, PD at the time, asked me to call

Ryan to see if he was interested in possible part-time airwork. Seacrest had been doing nights at WSTR (Star 94) in his hometown of Atlanta and had just moved to Los Angeles to be host of *American Gladiators 2000*, a kids' version of the contestant-vs.-big-scary-wrestler-people-named-Thor show. To this day Ryan remembers me as the first person to call him back in Los Angeles.

Lane says about Seacrest, "I remember when he walked into my office as a 20-year-old guy. That's a young

See Page 49

Woods To Head SBS/New York

By Jackie Madrigal

R&R Latin Formats Editor
jmadrigal@radioandrecords.com

Spanish Broadcasting System has named Clancy Woods Sr. VP/Market Manager of its New York stations: Spanish AC WPAT and Tropical WSKQ. Woods will be responsible for the day-to-day operations of the stations, while VP/GM Carey Davis will continue in his current position and report to Woods.



Woods

Woods was previously Sr. VP/Western Region for Infinity Broadcasting. Prior to that he held executive positions with AMFM and Nationwide Communications and worked at WHTZ/New York under Shamrock Broadcasting.

"We are pleased to welcome WOODS ▶ See Page 19

R&R

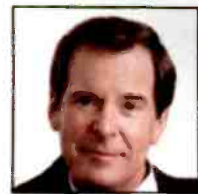
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Satcasters Expand Into Local Traffic & Weather, Video

NAB furious with XM; FCC scrutinizes Sirius plans

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

Amid the slew of announcements both companies made at last week's International Consumer Electronics Show in Las Vegas, the plans XM Satellite Radio and Sirius revealed to extend beyond their national music and talk service into local weather, traffic and video caught the most attention — and criticism.

Thanks to partnerships with Mobility Technologies and the Weather Channel, XM on March 1 will begin providing localized traffic and weather reports for 15 major metropolitan areas, including New York,

Los Angeles, Dallas, Chicago, Phoenix and San Francisco. Boston will begin receiving "XM Instant Traffic & Weather" reports on April 1, and five other markets will receive the service sometime later in 2004.

The reports will run continuously on dedicated individual channels for each city serviced, and the broadcasts will update every 10 minutes. XM will air advertising on these channels, but it promises the spotload will be lighter than what's on terrestrial radio.

Meanwhile, Sirius is readying a real-time weather service that's set

SATCASTERS ▶ See Page 6

Liberal Talk Net Signs Franken

Comedian and author Al Franken has inked with Progress Media to host a weekday show on the company's new liberal talk radio network, which is scheduled to launch in March.



Franken

Franken, who has said he hopes to alter the political landscape with his program, was typically sardonic about his new job, commenting, "My first priority is to get sued by a right-wing jerk in order to generate interest in my new show, *The O'Franken*

Factor. Our hope is to do drug-free talk radio, although I understand it's never been done."

Also signing on with the fledgling network is Robert Kennedy Jr., who will co-host a new show focused on informing Americans about the inner workings of corporations and how they influence everyday life.

Progress has also finalized a deal to debut the new network on

FRANKEN ▶ See Page 12

WEPN Taps Thompson As PD

Veteran Sports radio programmer Mike Thompson has been tapped as PD at ABC's ESPN Radio flagship, WEPN/New York. Thompson succeeds Kevin Graham, who exited the station in October 2003 to join Infinity Sports/Talker WXYT/Detroit as PD.

"ESPN 1050 has made great ratings strides in the past year," said WEPN VP/GM Tim McCarthy, to whom Thompson reports. "With a Sports radio lineup second to none, Mike will give Tri-State sports fans exactly what they want."

Thompson was most recently PD at Sports/Talk WCNN/Atlanta.

His Sports radio career has also included programming positions at KTCK (The Ticket)/Dallas and KXTA (Xtra Sports)/Los Angeles. During his tenure in L.A. he also oversaw operations for the Dodgers and UCLA sports radio networks. He also did stints at WABC and WMCA in New York.

"New York Sports radio fans deserve the best," Thompson said. "ESPN 1050 has made incredible gains, particularly in the newly released fall Arbitrons, and I hope to continue improving and building on our powerful listener base."

'Latinomix' Now On Long Island

WLIR moves to Riverhead, NY frequency as 'The Box'

Univision Radio's WCAA/New York on Jan. 9 began simulcasting its Tropical "Latinomix" format on the 92.7 MHz frequency formerly occupied by WLIR/Nassau-Suffolk. The Long Island station is now sporting the call letters WZAA.

The addition of a signal serving Queens, NY and Long Island puts Latinomix on an equal footing with Spanish Broadcasting System's

crosstown WPAT & WSKQ/New York, both of which can be heard in Nassau County.

WCAA's 105.9 MHz signal is short-spaced on Long Island by WBLL/Nassau-Suffolk's 106.1 FM signal, and Univision Radio spent \$60 million on WLIR in October 2003 to give Latinomix the added coverage areas.

LONG ISLAND ▶ See Page 12

John A. Gambling Mourned

Legendary radio host John A. Gambling, the second of three generations of his family to host WOR/New York's long-running *Rambling With Gambling* morning show, died on Jan. 8 at a Florida hospital, where he had been battling an



Gambling

infection for several weeks. The Hall of Fame broadcaster was 73.

Gambling's father, John B. Gambling, began *Rambling With Gambling* on WOR in 1925. Following more than three decades as host, in 1959 he turned the microphone over to his son, John A. Gambling, who continued to host the program for another 30-plus years before retiring in 1991. That year his son, John R. Gambling, took over the

show and hosted it during the final decade of its history-making 75-year run on the Buckley-owned radio station.

"John A. Gambling was a professional right down to the heels of his shoes," WOR VP/GM Bob Bruno said. "He had real star power. When John came into a room, heads turned and you heard those whispers. He had that kind of presence. We are deeply saddened by his sudden death, and all of us at WOR express our sincere condolences to the entire Gambling family."

Now the midday host at crosstown News/Talk WABC, John R. Gambling told R&R, "My mother and sisters and I
GAMBLING ▶ See Page 12

Adriance Returns To CC/Dallas

Clear Channel has named Brenda Adriance Regional VP/Market Manager of its Dallas cluster: Alternative KDGE, Hot AC KDMX, Active Rock KEGL, CHR/Pop KHKS and Classic Rock KZPS. She fills the position that has been vacant since Brian Purdy exited two months ago.

Adriance is best known for her role in launching and serving as the first GM of KHKS (106.1 Kiss FM)/Dallas, where she remained through its various owners — Gannett, Evergreen, Chancellor, AMFM and, finally, Clear Channel. For the past three years Adriance has remained involved with the radio industry but has been out of the day-to-day radio business.

"We are thrilled to have hired someone like Brenda, who has extensive Dallas experience and a proven record of building radio stations," Clear Channel Sr. VP/Sunbelt Charlie Rahilly said. "She has amazing entrepreneurial skills and great business savvy and instincts."

Isaac Appointed KLYY/L.A. OM

Entravision has transferred Roberto Isaac to Cumbia-formatted KLYY (Oye 97.5)/Los Angeles as OM. He replaces Emilio Pastrana, who has exited the company.

Isaac was previously OM of the company's KDLD & KDLE/L.A., which recently flipped from Dance to Alternative. "The company did not want to miss out on a talented and dedicated person like Isaac," KLYY & KSSE/L.A. PD Nestor Rocha said. "So now, as KLYY's new OM, Roberto is an integral part of the station. He will handle all of KLYY's daily operations and will report directly to me."

Of his transfer to Spanish-language radio, Isaac said, "Radio is radio. The game doesn't change. What changes is the music. I've been a DJ for more than 10 years, and I've played English- and Spanish-language music, so coming to a Cumbia station was natural. I have roots in cumbia since my early years, when I was a DJ at private events. I've also done mix shows for KSSE, so I've always been involved with Spanish-language music."

Isaac will also serve as KLYY's MD. "Our main focus for KLYY now is to play the biggest cumbia hits," he said.

Davenport Leads Sheridan Radio

Ron Davenport Jr. has been named President of Sheridan Broadcasting's radio division. He continues to serve as President of the Sheridan Gospel Network.

Davenport succeeds Alan Lincoln, who has exited that position, as well as the GM post at the company's WAMO-AM & FM/Pittsburgh. A search for a replacement at those stations is underway.

Davenport is the son of Sheridan Broadcasting Chairman Ron Davenport Sr., who founded the company in 1973. Sheridan also owns WPGR-AM/Pittsburgh and WUFO/Bufalo.

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WMLL/St. Louis Painted 'Red'

After stunting with a "wheel of music" featuring intervals of oldies,



country and pop songs, Emmis' WMLL/St. Louis on Jan. 8 flipped to a modernized Adult Standards presentation. WMLL had been '80s before going all-Christmas on Oct. 31, 2003.

The new WMLL, which is calling itself "Red @ 104.1 — Music With Class," is billed as "a hipper, younger-skewing version" of Adult Standards. While Frank Sinatra, Dean Martin, Tony Bennett and Ella Fitzgerald are core artists, Michael Buble, Harry Connick Jr., Norah Jones, Diana Krall and Rod Stewart will also appear on Red's playlist.

WMLL ▶ See Page 12

R&R Observes King Holiday

R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Monday, Jan. 19 in observance of the Martin Luther King Jr. Day holiday.

Arbitron Eyes Houston For Next PPM Test

Cites city's large Hispanic population

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

Possibly ending one of the industry's biggest mysteries, Arbitron confirmed Monday that Houston is the front-runner to host the next test of the Portable People Meter.

Arbitron VP/Corporate Communications Thom Mocarsky told R&R that the company is in early discussions with Houston radio, TV and cable operators about making the nation's seventh-largest radio market the next to test the audience-measurement device, but he said a final decision hasn't yet been made.

"We're just beginning the process," Mocarsky said, noting that while the early response Arbitron is getting from Houston broadcasters has been positive, the company won't go forward without significant support.

Assuming the broadcasters jump on board, Mocarsky said Arbitron will run twin panels of 1,050 participants each to measure radio, TV and cable usage. He said Houston is being considered in part because it has a greater Hispanic population than Philadelphia, the first PPM test market. Arbitron has been under intense pressure from Spanish-language broadcasters to work on ways to gather more accurate data on Hispanic listeners.

Meanwhile, Arbitron Radio Advisory Board Past Chairman Tom

Skinner told R&R that the council has been "pushing hard" to make Houston the next PPM test market, with Univision Radio President and council member Mac Tichenor Jr. among the idea's key supporters. Skinner also said Phoenix had been under consideration, but the market's African-American population was considered too small.

At least one Houston broadcaster is on board for the PPM: KHMX/Houston PD Buddy Scott told R&R that his station is ready. "We have met with Arbitron and are excited to move forward," he said. "We have not yet encoded, but rest assured, when the time comes, we'll be fully prepared."

BUSINESS BRIEFS

FCC's Martin On Regulation, Satellite Radio

I don't think the commission will do anything with radio in the short run," FCC Commissioner **Kevin Martin** said about media regulation during a Jan. 9 conference call hosted by Credit Suisse First Boston. While Martin noted that the FCC attempted to stem radio-industry consolidation by changing how it defines radio markets, he pointed out that only Congress can change the actual limits on how many stations a company can own — the current limits were set in the Telecommunications Act of 1996 — and said he believes any attempt by the FCC to rewrite those limits would be pointless. "In the end, we're an implementer of the rules and policies that Congress makes," he said. "Congress could reconsider their radio rules, but I don't think the commission should."

Martin also said that as long as satellite radio companies don't attempt to tailor local content to specific regions through their terrestrial repeaters, plans by both **Sirius** and **XM Satellite Radio** to offer dedicated channels for traffic and weather in specific regions of the country are consistent with the satcasters' authorizations. "I don't think there's any prohibition on satellite companies providing content that might be of more interest to one location than another," Martin said. "The real issue is whether a satellite broadcaster may try to use terrestrial transmissions to insert local information into that signal."

"The broadcasters said that if they want to do that, they've got to meet the same rules we do on the terrestrial broadcast side. But I think the commission put a condition on [the satcasters'] terrestrial-repeater licenses that said they weren't allowed to insert localized information, because that would turn the service from a nationalized satellite radio service that has terrestrial repeaters into localized terrestrial broadcasting. I think the commission will be very careful about that."

Analysts: No Return To '90s Riches For Radio Advertising

According to two analysts, a "jobless recovery" and continued competition from cable TV and satellite radio will impact radio advertising to the point that it will be unable to return to the strong growth rates of the late 1990s, even as the economy turns around. RBC Capital Markets analyst **David Bank** told Reuters this week, "What's so unusual is that the economy grew about 7% in Q4, and radio ad revenue will probably be down slightly."

Meanwhile, Thomas Weisel Partners analyst **Gordon Hodge** said that while overall economic growth has been strong, employment and consumer confidence — key to radio's overall health — remain weak. "People still like to cling to the glory days, but growth is slower in radio now, and this recovery is different than previous ones," he told Reuters. "In a jobless recovery, you'd expect radio to lag."

Interop Bows Freedom Radio Group, Milano Named SVP

Interop this week debuted the new **Freedom Radio Group**, which leverages Interop's independent-station clients into a unified team made up of Interop's indie sales divisions: D&R Radio, McGavren Guild and Freedom Regional (formerly Interop Regional). The divisions' group heads will report to Interop co-President/co-CEO Mike Agovino, who adds duties as FRG President. **Dominick Milano**, a former Clear Channel Exec. VP/Director of National Sales, becomes FRG's Sr. VP/Station Operations. "Bringing the independents together allows radio groups of all sizes to compete on par with even the largest broadcasters," Agovino said.

Clear Channel Launches Localism Initiative

Clear Channel this week debuted a localism initiative and is creating advisory boards around the country with the goal of strengthening communications between Clear Channel and the communities it serves. While the specific makeup of the boards

Continued on Page 6

R&R Stock Index

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

	Change Since				
	1/903	1/504	1/904	1/903	1/504-1/904
R&R Index	225.34	239.012	232.33	+3%	-3%
Dow Industrials	8,776.18	10,544.07	10,458.89	+19%	-0.8%
S&P 500	927.58	1,122.22	1,121.85	+21%	-0.03%

POINT A

POINT B

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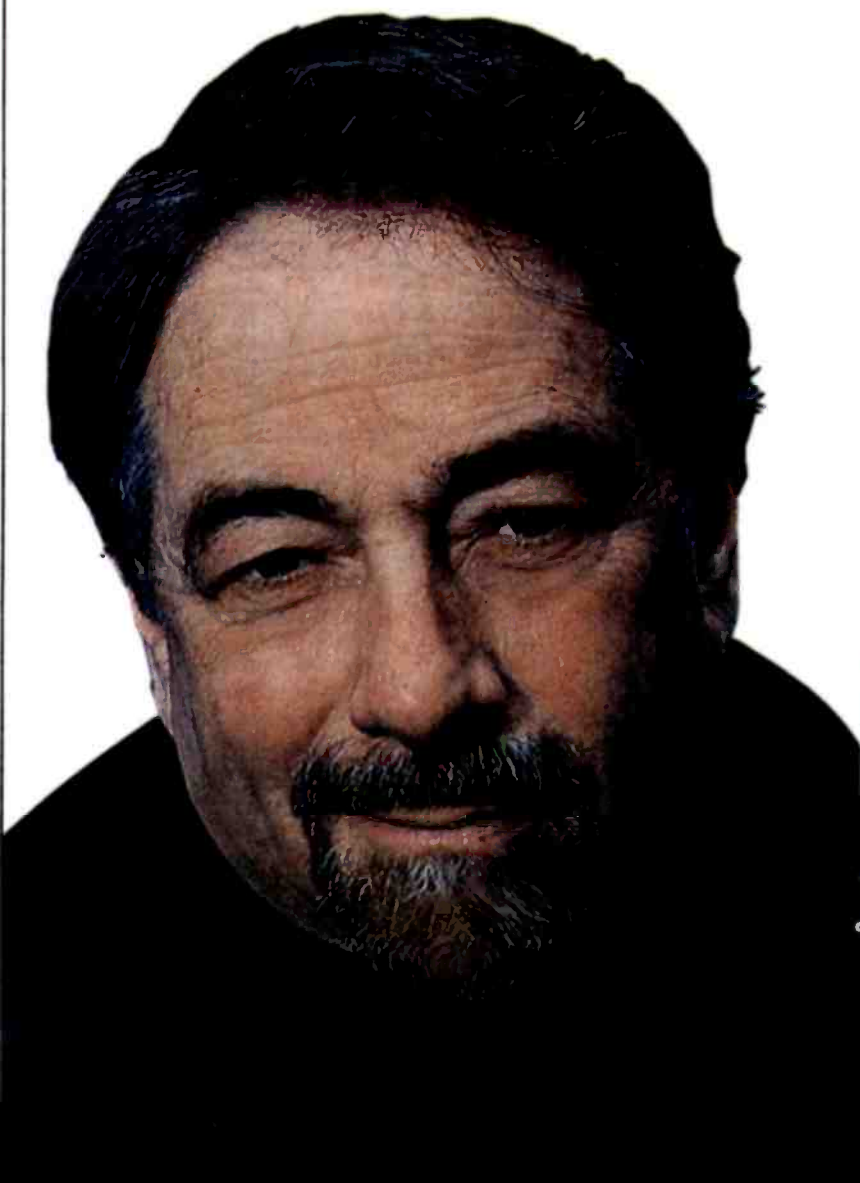
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BUSINESS BRIEFS

Continued from Page 4

will be determined on the local level, managers from the company's radio, entertainment, outdoor and television divisions will participate and will invite representatives of nonprofit and consumer-advocacy groups, local music communities and community and government agencies to take part. Clear Channel President/COO Mark Mays said, "By creating standing advisory boards, we're expecting to help our local managers identify local market needs, concerns and opportunities earlier so that we can act even more swiftly to serve our key local constituencies."

Satcasters

Continued from Page 3

to debut in 2005. Sirius will offer the data service as part of a tiered-option package that will be compatible with navigational systems found in both OEM and aftermarket applications.

Additionally, the satcaster will soon launch "tickers" featuring sports scores and financial information that will appear on the displays of Sirius receivers. This data will be included with select channels as part of the company's existing programming package.

While it didn't criticize Sirius, the NAB had harsh words for XM, with which it recently signed an agreement in which XM promised not to use its terrestrial repeaters to offer localized programming. "XM's announcement that it will provide weather and traffic reports to select major markets represents an appalling back-door attempt to bypass the FCC's intent to limit satellite radio to a national service only," NAB President/CEO Eddie Fritts said.

"The announcement also violates the spirit of a terrestrial-repeater agreement the NAB recently negotiated with XM barring XM from local programming delivery." That agreement did not address programming that originates from XM's headquarters.

Fritts said the NAB will explore the legality of XM's new service, but XM VP/Corporate Communications Chance Patterson told R&R the service complies with XM's FCC authority. "This is consistent with what we've always talked about," he said. "There are no content restrictions, since the programming will be available nationwide."

FCC Eyes Sirius' Video Plans

Arguably the biggest news at Sirius' CES booth was that the company could make available to car manufacturers within 18 months a video-delivery service using its existing infrastructure. Sirius has been discussing the idea for a while, and it had two vehicles equipped with video systems at the show to demonstrate how the system will work.

However, while Sirius believes that its current authorization allows it to branch out into video delivery, the FCC is taking a closer look at Sirius' authorization and has initiated talks with Sirius to learn the details of the plan.

FCC spokesman David Fiske told R&R that while the commission welcomes new ideas, it has to make sure Sirius' plans to offer video content don't require a special authorization. "We have some questions about legal and regulatory issues," he said, "but this is at the beginning stage. We're at the starting point. There need to be discussions about whether this is something that requires a special authorization."

Meanwhile, Sirius VP/Corporate Communications Jim Collins told R&R he's confident the video service falls under Sirius' existing authority to offer ancillary services. "We don't believe this requires any new approvals," he told R&R, "and we plan to fully brief the FCC staff and commissioners."

Indeed, Collins said the video system should be considered ancillary, because Sirius still plans to devote most of its attention to its core audio operations. "We will use the vast majority of our spectrum for the audio services," he said.

Sirius, XM Gain Subs

Sirius ended 2003 with 261,061 subscribers, a nearly eightfold improvement over the roughly 30,000 customers it had at the end of 2002. Close to 110,000 of those subscriptions were added during Q4. Sirius President/CEO Joe Clayton said at CES that he expects his company to reach the 860,000-subscriber target Wall Street predicts for it in 2004.

Meanwhile, satellite front-runner XM finished 2003 with 1.36 million subscribers, adding 1 million new customers during the year. XM predicts that it will have 2.8 million subscribers by the end of 2004.

In other news, starting on Feb. 1, XM will drop advertising from all of its music channels, stealing away one advantage rival Sirius enjoyed. Sirius has offered commercial-free music since launching, while XM has had advertising on some of its music channels since its inception. By offering commercial-free music, XM could gain an advantage among consumers since its \$9.99 monthly fee is lower than Sirius' \$12.95 fee.

XM also announced that it's taking to the skies: JetBlue Airways, which already offers 24 channels of free DirecTV programming in every seat, will begin offering live XM Satellite Radio by year's end as part of the complimentary offerings on 53 of its aircraft and will add XM to 190 more planes in 2005.

Meanwhile, AirTran Airways will begin offering XM free by year's end

to all passengers flying on its Boeing 717 and 737 aircraft. XM is also now available through TiVo. Users of XM's PC-based PCR receiver who are also TiVo subscribers can listen to XM through their home-entertainment systems via the TiVo Series2 digital video recorder.

Also at the CES, Delphi unveiled its new Delphi CD Audio System, which provides integration capability for its XM SKYFi system into a unit that also has an AM-FM radio and a CD player with the ability to read CD-Rs, CD-RWs and MP3-encoded discs. The system will be available at consumer-electronics stores later this month for \$199, but the XM SKYFi unit will be sold separately. The CD Audio System will be portable and feature an LCD screen that can display song information when users play MP3s.

Clayton Takes On Detractors

Responding to speculation that his company can't catch up to XM, Clayton on Jan. 7 at the CES defended Sirius' long-term prospects. "There are some who say that we're not in the game," he said. "But there is no doubt that we are not only for real, we are in the game big-time. We're here, and we're here to stay. We will be a successful part of the new, emerging industry and this new technology called satellite radio."

During the same press conference Sirius announced the addition of eight new streams to its lineup: "Sirius Love," featuring soft pop music and love songs; "Classic Vinyl," featuring early classic rock; "Classic Rewind," featuring late-'70s classic rock; "Buzzsaw," featuring hard classic rock; "Faction," featuring a mix of hard rock, hip-hop and punk; "Chill," featuring electronic music; "Sirius Pops," offering classical music favorites; and "Tropical," which is dedicated to salsa and merengue.

Sirius will also add two new comedy streams: "Cracked Up Comedy," featuring family entertainment, and "Raw Dog," offering uncensored comedy from raucier acts. Plus, Sirius is expanding the lineup on "OutQ," its channel targeted to gay, lesbian, bisexual and transgendered listeners. Starting Jan. 19, the channel will air original programming 24/7 with the addition of a late-night music show, and it will expand some of its talk programs.

To make room, Sirius' "Planet Rhyme," "House Party," "Chamber Works," "Soundscapes," "Vortex,"

TRANSACTIONS AT A GLANCE

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

- KPSH-FM/Coachella (Palm Springs), CA \$750,000
- WVOJ-AM/Jacksonville, FL \$700,000
- KZZD-FM/Wichita, KS \$485,000
- WJTM-FM/Fredrick, MD \$1.2 million
- WKJF-AM/Cadillac, MI \$85,001
- WIPS-AM/Ticonderoga, NY \$93,000
- WREV-AM/Reidsville, NC \$175,000
- WLYC-AM/Williamsport, PA \$55,000
- KRVA-FM/Campbell and KRVF-FM/Kerens, TX \$1 million
- KPBE-FM/Huntsville, UT \$300,000
- WBWR-FM/Bedford (Roanoke-Lynchburg), VA \$6.7 million
- WFNR-AM & WBRW-FM/Blacksburg, WFNR-FM/Christiansburg, WPSK-FM/Pulaski and WRAD-AM & WWBU-FM/Radford, VA Undisclosed
- KGHO-AM/Olympia, WA \$300,000

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

DEAL OF THE WEEK

Davidson Media/Baker Family Multistate Deal

PRICE: \$8.38 million

TERMS: Asset sale for cash

BUYER: Davidson Media Group, headed by President Peter Davidson. Phone: 212-813-6775. It owns no other stations.

SELLER: Baker Family Stations, headed by President Vernon H. Baker. Phone: 540-552-4252

STATIONS TRADED: WCNX-AM/Claremont, WTKX-AM/Durham (Raleigh), WSGH-AM/Louisville (Greensboro), WNOV-AM/Mint Hill (Charlotte) and WFTK-AM/Wake Forest (Raleigh), NC and WRZX-AM/York, SC

2004 DEALS TO DATE

Dollars to Date:	\$24,618,001 (Last Year: \$2,445,106,823)
Dollars This Quarter:	\$24,618,001 (Last Year: \$321,441,930)
Stations Traded This Year:	29 (Last Year: 912)
Stations Traded This Quarter:	29 (Last Year: 134)

"Radio Mujer," "Radio Amigo," "Sirius Entertainment" and "A&E Satellite Radio" will shut down, and their programming will migrate to other channels. The new lineup can be found at www.sirius.com.

Sirius also announced plans to expand its in-home offerings. It's partnering with Crestron to incorporate Sirius receivers into Crestron's home-based audio products, and Niles Audio Corp. in Q2 will begin manufacturing keypad-controlled multi-zone receivers and preamplifiers with Sirius capabilities. Additionally, Sirius is partnering with Tivoli Audio to develop in-home satellite radios based on Tivoli's Model One, Two and Three radios.

Starting this spring, Blaupunkt will begin offering a satellite radio receiver that works with its in-car audio/video systems and in-car stereo head units. It will also offer a portable plug-and-play unit.

In related news, Eclipse in-dash head units will be Sirius-compatible,

starting this year. Eclipse will also manufacture a dedicated Sirius receiver.

Sirius also introduced two boombox models that are compatible with its existing plug-and-play models: The Audiovox SIRBB1 system is available at retail outlets for \$99.99 and works with all Audiovox S.R.S. plug-and-play receivers, and Panasonic now offers a boombox that works with the Sirius "Streamer" receiver and was designed specifically for the commercial trucking segment. The Streamer boombox retails for \$99.95 and is available at truck dealers and truck stops.

Alpine is now playing both sides of the satellite radio fence. The electronics manufacturer will begin manufacturing receivers for Sirius, making it the first to build receivers for both satellite radio broadcasters. It's been building receivers for XM since XM's launch. Alpine will start developing Sirius receivers that will hit the market this year.



JEFF GREEN, CRMC
jgreen@radioandrecords.com

INTEREP LIFESTYLE ANALYSIS: 18+ MEN

Reading U.S. Male Consumer Habits

As a sales manager or AE, how well you understand the attributes of a particular demographic may make the difference in presentations to direct accounts and agencies. Here's what Interrep reports on 18+ men:

- There are about 100 million adult men in the U.S. Demographically, 33% are 18-34, 41% are baby boomers aged 35-54, and 26% are 55+. The average adult male income is \$48,947, giving the demo a buying power of \$4.9 trillion.

- While two out of every three adult men work full-time, and 69% of primary household wage earners

are still male, the market is changing. More men are now choosing to stay home while their wives become the primary earner. And in house-

holds where both spouses work, men are reporting increased participation in what once were the "feminine" domains of housekeeping, shopping and child care. The number of households in which the principal shopper is male almost doubled, from 13% to 22%, between 1985 and 2003.

The number of single fathers has also increased dramatically over the past two decades — up 62% from 1990 and 171% since 1980. Nearly one of 10 single fathers care for three or more children under the age of 18.

Male Market: Shopping Patterns

We all know the ad categories targeting men have included a host of perennial favorites: beer, cars, financial services, computers, athletic gear, sports drinks and household tools. Here are the percentages of men who regularly do the following shopping:

Appliance, hardware & electronics stores*	77%
Clothing/department stores**	64%
Grocery store (four times in past month):	57%
Office/computer supply*	45%
Convenience stores**	42%
Catalog, mail, phone and Internet^	37%
Drug stores**	38%
Furniture stores*	10%

*Once or more in the past month
**Twice or more in past month
^ In the past month

Gender Differences In Ad Responses

Poole-Adamson Research states that while women scored a 61 in a test measuring their involvement with TV advertising (the ability of an ad to capture their attention), men scored only a 59. In a measure of believability and ad persuasiveness, women scored 59 and men 44.

However, according to the following Media Mark findings for adults 18+, men may be more accepting of advertising messages than one might think. They're less brand-loyal, less traditional and possibly more sensitive to price promotions. Here are the percentages of respondents who agree or disagree strongly with the following statements:

And You Call This Work?



More than 70 DJs from 40 L.A.-area radio stations converged on Disneyland for a day, bringing in record attendance at the first-ever Radio Day at Disneyland Dec. 13. Sponsored by the Southern California Broadcasters Association and Disneyland, radio's ultimate joint ad-venture helped fund the organization and promote the Magic Kingdom. SCBA President Mary Beth Garber said, "What better way and what better place to put a face on radio? I don't know who had more fun — the DJs or the guests." Disneyland Manager/Promotions Adrian van Deudekom added, "When SCBA brought us the idea for a multistation promotion, we immediately saw the synergistic opportunities between their vast combined local audiences and our target consumers. It was a great opportunity for everyone involved." Shown clockwise from top left: KFI morning personality Bill "Hook" Handel on the deck of the Columbia; KKBT afternoon personalities A-One and Spinderella; KLOS's Brian Phelps of The Mark & Brian Show and friend have a scream in the Haunted Mansion; KFSH personality Lauren Kitchens (second from right) stays warm with Disney characters; KABC talk host Larry Elder cruises Main Street, USA; and KNX Traffic Reporter Jim Thornton and son Sam re-create L.A. freeway fun at Autopia.

	Men	Women
I know the price of what I pay for most foods/packaged goods	37%	44%
I think shopping is a great way to relax	14%	25%
I don't make purchases based on advertising	29%	35%
I like to shop around before making a purchase	33%	38%
I buy brands that reflect my style	28%	35%
I buy brands that I grew up with	21%	25%
When I find a brand I like, I stick with it	38%	45%

However, most media professionals agree that men as a consumer group can be difficult to effectively target. Here's why:

- Men watch three fewer hours of television each week than women do.
- Outside of televised sports, few programming genres have strong male concentrations.

- Only 51% of men read a daily newspaper.
- Only 31% of men read men's magazines.

Radio's Best Formats For Men

Overall, radio reaches 94% of all men each week, and they spend 21.5 hours listening each week — that's 30% of their total weekly media time. A lot of radio listening by men — 67% — is done outside the home. Here are the eight formats that index highest for men 18+, according to Mediamark Research.

Format	18+ Male Index	Male Share
Sports	160	83%
Rock	135	59%
Talk	130	53%
Classic Rock	129	61%
News	125	58%
Alternative	123	57%
News/Talk	122	57%
Smooth Jazz	112	52%

Source: Scarborough. *Figure is 63% for FM Talk.

60-Second Copywriter

No Risk It, No Biscuit

By Jeffrey Hedquist

Every day on the radio you can hear spots that were created by committee: politically correct, watered-down, automatically written radio that offends no one; commercials that sound like, well, commercials. They make you want to change the station or, at best, ignore them.

If you want your spots to make it all the way from the ears to the brain, you'll need to take a few risks: the possibility that your idea won't work, that you'll offend someone, that it might not get immediate results, that people will think you're crazy.

You'll also need to risk having phenomenal success, that you'll be thought of as a visionary, that your clients will bow down at your feet (well, maybe I'm dreaming the last one).

Go ahead, surprise the listener. Present the unexpected. Turn the rules upside down. Try writing a 300-word :60 or one with only 14 words. Mix two cuts of music together. Use 56 voices in a spot. Create a spot backwards. Use operatic music for a dance club. Have a spot for retirees narrated by a child. Cast an ancient voice for a young hip audience.

Go in the opposite direction. If your competition has a jingle, use straight talk without music. If they're listing lots of features (they probably are), do a spot on just one simple one: the way the lettuce is chosen at a restaurant, the way a car is washed at a dealership, the 14 steps a plumber takes to make sure he leaves your house spotless after a service call. But make sure you sell the benefit.

Create a continuing story, and make each spot an episode that picks up where the last one left off. Design a quiz that listeners have to call or come in to complete.

Remember, even with a risk-taking approach the goal is to sell, so get the listener's attention and keep it while motivating him or her to respond. Go on, take some risks. Safe radio is dull radio, and that's only useful as a sleeping aid.

Jeffrey can often be found out on an audio limb, sawing away at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556. Reach him at 641-472-6708, via fax at 641-472-7400 or at jeffrey@hedquist.com.

Why The 'Do Not Call' Law Hurts Radio Marketing

Listener list limitations force rethink of outreach strategy

By RJ Meacham

Despite the on-again, off-again legal wrangling involving the national "Do Not Call" register (it's currently on and in effect), the overwhelming consensus is — even among the most vocal supporters of telemarketing — that the law will stand and the impact on the industry as a whole will be profound.

Interestingly enough, some of the articles related to the DNC that have run in radio-related trade publications (such as R&R on Sept. 5, 2003) appear to be attempting to put a positive spin on this legislation and its effect on telemarketing for radio stations. All of these articles point out that radio calls aren't selling anything, that people like to hear from radio and that the legislation will increase the consent rates of people contacted.

While these may be true and valid statements, they neglect to address the biggest issue of all: Stations and marketing companies adhering to the DNC legislation when making their calls will be missing a significant majority of the households being called by Arbitron.

Due to Arbitron's methodology, this is already a significant issue even before considering the impact of the DNC. The disparity between your telemarketing company's list and Arbitron's stems from the fact that Arbitron uses a much more complex and comprehensive approach to generating its calling list than simply buying phone numbers from a broker.

The reason behind this is that Arbitron must be sure that it is getting a calling list that is representative of the market, thereby providing a statistically valid sample (which you are paying for). To do so, it enhances lists bought from list brokers with phone numbers generated by a company called Survey Sampling Inc.

Without delving into the specifics of SSI's approach, you need to know that these are not simply random numbers, and the end result is a calling list that allows Arbitron to potentially call any and every working phone number in the market.

Where's The Coverage?

However, the list you're getting for your own telemarketing doesn't offer nearly as much coverage. For example, according to Verizon Florida Manager/Media Relations Bob Elek, there are approximately 1.7 million active residential phone numbers available in the six-county Tampa Bay area. (Arbitron defines Tampa as a four-county metro. However, I used the six-county definition to be consistent with figures provided by Verizon Florida.)

Contrast that with the 848,000 records available for purchase from one of the two largest list companies. That's half of what Arbitron could

call! In fact, the average for in-tabs coming from "unlisted" households — defined by Arbitron as phone numbers that cannot be matched to a physical address — is 45%. In some states, such as California, this percentage is as high as 75%.

Again, this is before considering the impact of the DNC legislation. What happens when you factor in the removal of the millions and millions of people who have signed up and do not want telemarketing calls?



RJ Meacham

Consider that in a recent Harris Interactive poll 30% of adults surveyed had already signed up on the register. Furthermore, Harris projects that 60% of adults will ultimately sign up. Staying with the Tampa example, if those numbers prove to be accurate, Arbitron will still be pulling from the same 1.7 million names. But the radio telemarketers' available universe will be substantially below 50% of what's out there as more and more people sign up on the list. And that figure is before targeting using hot ZIPs and specific age and gender selections.

Who's Left To Convert?

In what is already a game of odds — using telemarketing to find potential diarykeepers within your market — they are increasingly in favor of the house (i.e., Arbitron). And while those people not on the Do Not Call list may truly be excited to hear from a radio station, the question is this: Are there enough of them in your demos and hot ZIPs to make a difference?

Increased conversions and higher accept rates become relatively meaningless if they're only coming from a fraction of the surveyed population. Furthermore, how are those conversion rates going to hold up when those not on the DNC register begin getting bombarded with calls? Imagine the last single woman on the planet stuck in a room full of men who have to get married or die. Not a pretty sight.

So is telemarketing still a viable form of marketing when trying to reach potential diarykeepers? The answer depends upon the application. Calling databases of people who have recently responded to your station's marketing is both legal and, if executed well, effective. But the cost of a big telemarketing campaign coupled with the pitfalls of list coverage and federal legislation certainly put a damper on what just a few years ago was an extremely effective tactic.

The best thing you can do is to ask lots of questions. If you still plan to include telemarketing as part of your media mix, find out how many residential numbers actually exist in the market. Compare that figure to what your telemarketing company will be able to buy. Finally, make absolutely certain that everyone involved in the campaign is in compliance with the law (fines can be as much as \$11,000 per violation).

RJ Meacham is National Sales Manager for Clearwater, FL-based Eagle Marketing Services. He can be reached at 800-548-5858 x161 or via e-mail at rj@eaglemarketing.com.

How To Seed And Grow Your Online Database

By Craig Zimmerman

So you want to build an online listener database? Not a problem, as long as you're prepared to offer an incentive to participate. One of the most popular methods is via a loyal-listener club. Since we encourage our listeners to listen longer by giving them a reward ("Listen for your chance to win," etc.), we should be applying the same theory to obtain a listener's e-mail address and other information.



Craig Zimmerman

The first step is to create a sign-up page on your website where listeners can be a part of your exclusive club — terms like these help make listeners feel special, especially since you are going to provide members with unique benefits not available to the general public, such as:

- 1) "Win it before you can buy it" opportunities
- 2) An extra chance to win what you are giving away on the air
- 3) A chance to purchase tickets in advance of general sale

These offers also present sponsor opportunities, either for cash or value-added. For example, offer club members a "buy one, get one free" coupon at Pizza Hut or 15% off at Home Depot. Of course, the objective is to provide a benefit to the club member, your station and the sponsor. The offer should be compelling and appear to be exclusive to members.

Harvesting Methods

Even if you don't do a full-blown listener club, you should be doing contesting on your station's website and posting entries into your online database. While you can certainly have separate, online-only contests, run contests that tie in to what you are doing on-air so that your website and listener database extend your station brand. And whenever you plan on-air giveaways, there should be a web component too. This may be as simple as setting aside for online registrations one of the items that you are giving away on-air, or it could be as complex as having listeners register online, calling out names on-air and encouraging those listeners to call back to win. This will help build both your online database and TSL.

A promotion like the tried-and-true "song of the day" promotion can have a great web angle. Post the song-of-the-day calendar on your website so that listeners can find out what song to listen for — after they've entered their name and e-mail address. Then you can offer to e-mail them the song of the day each morning to help them win. Aside from the daily sponsor opportunity, this allows you to reach your listeners' e-mail boxes every morning for the duration of the contest.

If your station is News/Talk and doesn't do on-air or online contests, you can build your database in two ways. First, provide the listener with basic news and information online, but if they want to see additional information, ask them to register for free, just as the *New York Times* does.

Your station can also push specifically requested information to their e-mail inbox, such as daily weather forecasts (available free from the National Weather Service) or top headlines from your local newspaper partnership.

What To Ask For, And When

Numerous times I have left a website without making a purchase because it wanted me to put my credit card number in before it would show me the shipping charges. Studies show that, in general, people have a limit as to what and how much information they're willing to share, especially in the initial stages. So start by posting a privacy policy that states you won't sell or share their information without their permission.

Next, ask for only their first and last name, home address, phone number, e-mail address, birthday (month and day only) and a range of years during which they were born (say, 1970-1980). Explain that the phone number allows you to call them if they've won something or to participate in a reward-driven survey. The birth-date information ensures that the registrant is at least 14 years old (to comply with the law) and allows you to send automatic birthday greetings via e-mail and to establish reasonably useful demographic information from your database.

Your database system should be smart enough to recognize and store for your online members/visitors the information you already have on them so they never have to resubmit any data. Following the strategy recommended by permission marketing guru Seth Godin, over time you may also be able to gradually collect, especially from younger demos, more detailed demographic data and even cell-phone numbers so that you can send text messages. Remember to always create incentives for listeners to share additional personal information.

Craig Zimmerman is VP/Operations for PromoSuite and ListenerEmail.com. He oversees client relations and customer support for PromoSuite's promotional information and database system and ListenerEmail.com's e-mail and web database service. Previously, Zimmerman helped build databases as New York Internet Content Manager for five Clear Channel stations and earlier was a marketing director in New York radio. He can be reached at 212-509-1200 ext. 210 or by e-mail at czimmerman@promosuite.com.

Direct marketing as a whole is an incredibly effective approach to reaching targeted individuals with the right message, and telemarketing will continue to play a role. But the wise marketer is one who knows the strengths and weak-

nesses inherent in all available media and then leverages that information in a cost-effective way that is most likely to get results. The information needed to make sound marketing decisions is out there. Be the "wise marketer."

Spinning A Web Of New Revenue

Ronning/Lipset aim to bring online to bottom line

If your station is streaming its broadcasts, you may want to keep an eye on the new rep firm Ronning/Lipset Radio (www.rlradio.com). Formed by radio advertising veterans and longtime colleagues Andy Lipset and Eric Ronning, the New York-based firm has begun pitching agencies on :30s and :60s, starting first with larger pure-play American Internet outlets and adding traditional U.S. terrestrial stations' online programming sometime this quarter.

Ronning and Lipset bring considerable experience from Clear Channel, Yahoo!, AOL, Interop and other rep firms to the table, and shortly after debuting their company in mid-November they signed a joint-venture deal with Interop to land a big-league initial client: LAUNCHcast, Yahoo's Internet-only radio ser-

vice featuring user-created and professionally programmed channels. Arbitron reports LAUNCHcast attracts 2.1 million listeners per month, accumulating nearly 16 million listening hours.

Ronning tells R&R that the ever-growing online listening community has reached the tipping



Andy Lipset



Eric Ronning

point for building a business out of representing broadcasters seeking revenue from their web broadcast content, especially now that Arbitron is tracking Internet audiences. Noting that 16% of the U.S. has listened to online radio in the past month, he says, "The language is finally consistent with that of tradi-

tional radio. The pieces are in place."

The new firm intends to pitch its client audiences as a network buy, focusing on the at-work weekday audience, and believes it can attract "very close" to national network CPM rates — ranging from \$5 to \$22. Lipset says, "We'll be aggregating a bunch of the online Arbitron-subscribing broadcasters, selling collectively, not individually."

"There's no one online broadcaster out there right now that can stand on its own, walk into a traditional client and say, 'Here, buy me on a 30- or 60-second-spot basis.' Whether it's a pure-play or traditional broadcaster, it's important to approach clients with brand names."

Ronning adds, "We'll be taking the average quarter-hour as represented by Arbitron against the national population, not against the online radio listening population. We're not going to create a false pop-

"It's important to approach clients with brand names."

Andy Lipset

ulation base for those buying groups."

Besides the obvious interest from computer- and Internet-related industries, other categories that appear to offer the strongest potential for online advertising are automotive, consumer electronics and banking/financial. Says Ronning, "Agencies are trying to get their clients' message out to the most qualified, engaged and active user base."

Lipset adds, "We see ourselves as a complement to other media buys."

Voicetracking Still Poses Risks, But Fewer

A Paragon Media Strategies survey conducted last month suggests that more than 40% of respondents believe voicetracked air personalities lower the appeal of a radio station. A clear majority wants or finds value in talents who live in the station's community and are not prerecorded.

However, before consolidation opponents and radio broadcasters nostalgic for the good old days of "live and local" start petitioning for a rollback, further analysis indicates that the percentage of listeners who find radio less appealing due to voicetracking is down from a similar survey in 2002.

And contrary to what many personalities and critics might expect or privately wish, the results show that only the "DJ listeners" — the 26% of respondents who were defined as active listeners of air personalities and find them an important part of the radio experience — feel that voicetracking is more a detriment than a nonissue. In fact, a slight majority of the entire sample surveyed doesn't seem to really care one way or the other. Moreover, that "no harm, no foul" constituency has actually increased slightly in the past year.

The survey included 400 respondents between ages 15 and 64 (60% male/40% female) who listen to the radio for music regularly (76%) or occasionally (24%).

How Do You Like Me Now?

If they knew the station was voicetracked, the following percentages say they would find it:

	2003	2002	DJ Listeners
More appealing	2%	<1%	2%
Less appealing	41%	46%	54%
No effect	54%	51%	39%
Don't know	4%	3%	5%
Base	400	759	102

How Listeners Feel About 'Live & Local' Talent

The Paragon study asked the 400 respondents the following questions about air talent: "Should radio stations have...."

	Yes	No
DJs or personalities who live in and are part of the community?	77%	16%
DJs and personalities who broadcast live, not recorded broadcasts?	74%	18%
The most entertaining DJs or personalities, regardless of whether the DJs are live or prerecorded?	66%	27%
The most entertaining DJs or personalities, regardless of where they live?	59%	32%

Bayliss Scholarship Spotlight



David Gorab

David Gorab

College: Syracuse University

Years of Award: 1991, 1992

Current position: Exec. Producer, *Jim Cramer's Real Money*; Affiliate Sales Representative, WOR Radio Network/New York

Station Owner: Buckley Broadcasting

R&R: What have you learned about the radio industry "in the real world" since graduation?

DG: I've often felt that students pursuing radio as a career may overlook the fact that radio is a business. The employee manual at my first radio station after graduation clearly stated, among other company goals, that we were to be a "profitable business." The ability to embrace this concept as you transition from student to professional is a large key to achieving success. Those who come to work with a clear understanding of the role they play in helping their company succeed should be very happy working in radio today, as I am.

R&R: What is the most interesting aspect of radio for you?

DG: Seeing how effective programming leads to bottom-line results. Being immersed in the content of a program while having direct responsibility for its growth enables me to have a firm grasp of the business we're in. While a hybrid position like mine is not common, I'd recommend it to others.

R&R: What are your career goals?

DG: To be in a position where I can have an impact on product will always be important to me. That said, I've learned that setting goals that are too specific can prevent you from taking advantage of unexpected opportunities that come up along the way. I have a wide range of interests in this business and want

to be able to explore as many as I can. But I'm happy to be involved in both programming and affiliate relations in my current position.

R&R: What advice would you give to students who are showing interest in pursuing radio as a career?

DG: Don't simply rely on a broadcasting major to land you a job. Aside from taking an active role with your campus station, seek part-time positions or internships with commercial stations in the city where you are attending classes — and not just during the summer. This provides invaluable experience, creates your first group of professional contacts and references and sets you apart as a "hungry" newcomer when potential employers review your resume.

The John Bayliss Broadcast Foundation enables outstanding college juniors, seniors and graduate-level students who desire careers in the radio industry to receive \$5,000 in financial aid while majoring in broadcast communications. Up to 15 awards are given annually, and more than 275 students have received scholarships since 1985. For more information, contact Bayliss Foundation Exec. Director Kit Hunter Franke at 831-655-5229 or khfrank@baylissfoundation.org, or visit www.baylissfoundation.org.

Audio, Video Gadgets Galore At International CES

Continued from Page 1

Las Vegas Convention Center, trying out all the newest and coolest gadgets in stores now or on the way.

Highlighting the CES sessions was Friday's one-on-one between Consumer Electronics Association President Gary Shapiro and FCC Chairman Michael Powell, at which Powell took a decidedly deregulatory tone. When Shapiro asked about the role of government in technology, Powell said he considers it to be to "help set the vision" for development and explain to the public why they should connect technology with prosperity.

He said earlier views of government's role were based on "monopolies and fixed technologies" that are no longer in place and added, "I'll be very disappointed if government can't get past 'deregulatory vs. regulatory' and 'monopoly vs. technology.'"

Powell continued, "The burden ought to be on government to prove why [a new technology] should be regulated, not on the innovator to prove why not," drawing an ovation from the tech-industry crowd.

Powell then observed that many of the same companies and panelists are now seen at the CES, the NAB convention and the annual Comdex event because so many companies have interests in multiple technologies, making both the tech industries' and government's roles more complex. He said he'd like to see private industry handle as many of the issues that will inevitably arise as possible, adding that when government gets involved, "Someone will be a winner, and someone will be a loser," making both sides losers in the long run.

Shapiro then asked, to laughter from the audience, "So are you a regulator or a deregulator?" Powell's good-humored reply: "I refuse to be labeled. I consider myself capable of a range of things."

When asked by Shapiro what consumer electronics he has in his home, Powell responded, "I've fallen in love with my iPod — and various other music-playing technologies." When Shapiro said, "I'm sure you're downloading only authorized music," Powell smiled but did not otherwise reply.

At RealNetworks Chairman/CEO Rob Glaser's keynote later that day, Glaser spoke about his company's "continuous commitment to innovation," particularly as demonstrated by its new RealPlayer 10, which he said can manage and play

digital music in any format now available and includes Real's first digital song store. Glaser said digital-rights management is going to be critical to prevent the "Napsterization phase" of development for video and other digital media but added that DRM must work seamlessly for consumers to accept it.

Glaser then spoke about the recent "remarkable" traffic drops at unauthorized peer-to-peers and the concurrent gains at legal music sites — including Real's own Rhapsody, through which, he said, members streamed 38 million songs in December 2003. He also said subscription services like Rhapsody now have an "equivalent economic impact" to non-subscription digital song stores like Apple's iTunes Music Store.

"I've fallen in love with my iPod — and various other music-playing technologies."

Michael Powell

Music Biz As Bad Example

Glaser's remark about "Napsterization" was one of several mentions at the CES of the music industry's disastrous experience online and the warning it holds for other industries. At Friday's content-delivery roundtable, which focused on video and high-definition television, Time Warner Cable Chairman/CEO Glenn Britt said, "I think digital-rights management is a huge issue. Once media becomes digital, it's easily moved on the 'Net.'" He continued, "We've seen what happened to the music business. No one wants that to happen [to video]."

At the "Digital to Go" session, the conversation initially focused on wireless development, then moved into young consumers' comfort with technology and the need to meet their expectations. Jeff Hastings, President of digital-player manufacturer Rio, said, "One of the things going on has been availability of content. The ability of devices to get content that's legal and has the right DRM is critical. The expectation is that you'll be able to buy it, and it'll work anywhere, like a CD."

The music business' experience

came up toward the end of the session, as Intel VP/GM, Extended Computing Operations Peter Green said, "Nobody wants to replicate what happened in audio." Referring to the RIAA's much criticized infringement suit against a New York girl, he said, "Nobody wants to go suing 12-year-olds. That didn't solve anything." (Actually, given the huge drop in traffic at the outlaw P2Ps since the RIAA suits began, it seems to have solved things rather well.)

One of the more entertaining events at the show was Saturday's "Last Gadget Standing" panel, at which the audience voted on which of a dozen devices is likely to be around in a year. An oversize game controller from Kilowatt that requires full-body pressure to operate, a Motorola phone with Windows-driven video and e-mail capability, a huge multimedia-capable watch from Microsoft, new handheld audiovisual players by Archos and Zodiac, and XM Satellite Radio were among the products presented. Zodiac's Tapwave won the audience poll, with XM in second place by a hair.

But it was XM Chief/Programming Lee Abrams' presentation that was most interesting, as he spent his four minutes bashing broadcast radio — and delighted the crowd by doing so. He got laughs and nods of recognition throughout his presentation as he criticized radio's programming, spotloads, playlists and general basis for existence. "I've seen Abrams do this before with non-radio-industry crowds, and it's surprising how well it goes over. He's a great showman, but the fact that crowds eat it up so readily should perhaps give broadcasters pause."

Out On The Floor

Video technology dominated the CES floor, with high-definition TV displays everywhere. And the video boom isn't only in the home: In-car video, video-ready handhelds and DVD players about the size of DVDs mean consumers will soon be able to bring their video with them into venues where audio was formerly the only choice.

But the audio side was well represented: Countless manufacturers of car stereos with spine-dissolving power displayed their wares — among competition that included Porsches, Escalades, Chrysler Crossfires and countless PT Cruisers, stereo maker MTX's 18-wheeler was hands-down, the coolest vehicle on the show floor — and XM Satellite Radio and Sirius were both on hand and pitching.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 500,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, Jan. 13, 2004.

Top 10 Songs

1. **OUTKAST** Hey Ya!
2. **NO DOUBT** It's My Life
3. **BLACK EYED PEAS** Where Is The Love?
4. **DIDO** White Flag
5. **KELIS** Milkshake
6. **OUTKAST /SLEEPY BROWN** The Way You Move
7. **FOUNTAINS OF WAYNE** Stacy's Mom
8. **COLDPLAY** Clocks
9. **3 DOORS DOWN** Here Without You
10. **BEYONCÉ /JAY-Z** Crazy In Love

Top 10 Albums

1. **THE BENS** *The Bens* (EP)
2. **THE CRYSTAL METHOD** *Legion Of Boom*
3. **CHINGY** *Holidae In* (single)
4. **HOWARD SHORE** *The Lord Of The Rings: Return Of The King*
5. **NO DOUBT** *No Doubt: The Singles*
6. **SARAH McLACHLAN** *Afterglow*
7. **JACK JOHNSON** *On And On*
8. **JOHN MAYER** *Heavier Things*
9. **BLACK EYED PEAS** *Elephunk*
10. **OUTKAST** *Speakerboxxx/The Love Below*

Live365 is the largest Internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended Jan. 8, 2004 are listed below.

Top Rock

FOUNTAINS OF WAYNE Stacy's Mom
STAIN'D So Far Away
LIMPBIZKIT Behind Blue Eyes
JET Are You Gonna Be My Girl
GOOD CHARLOTTE Hold On

Top Country

SARA EVANS Perfect
TERRI CLARK I Wanna Do It All
JO DEE MESSINA I Wish
TOBY KEITH I Love This Bar
MARTINA MCBRIDE In My Daughter's Eyes

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Top Blues

BLUES IMAGE Ride Captain Ride
BUDDY JEWELL Sweet Southern Comfort
JIMMY WAYNE I Love You This Much
ELVIN BISHOP Fooled Around And Fell...
DENISE STROTHERS Nobody

XM had a bit more floor space and the tiny, attention-grabbing Roady receiver, shown installed on a gorgeous Harley-Davidson, but Sirius got the most buzz by making, literally, a lot more noise. Performers including 3 Doors Down, LeAnn Rimes, Buddy Jewell, Jonny Lang and Lynyrd Skynyrd raised the roof and brought traffic to the Sirius booth throughout the show.

RealNetworks was also on the floor, pitching Rhapsody, the RealPlayer 10 and the brand-new digital song store. Real also demonstrated some gadgets now available through technology deals with Prismoq and other companies to let members control Rhapsody's on-demand streaming away from the computer, by way of a TV remote.

Gracenote was on the scene to promote its CDDB music-identification database and some new wrinkles, including a video-ID service

and a move into taste-matching to help users find new music. Music-match (not in attendance at the CES) is still the leader in taste-matching, but it's soon going to have many more rivals; music suggestions in response to customers' demonstrated preferences are becoming increasingly important as a way for labels to push new music.

There were also plenty of makers of portable digital-music players on hand, but what most had to show was disappointing. The flash-memory players were too often just plain ugly, either garishly colored little lipstick tubes or chrome boxes that are grubby the moment they're picked up. Even the high-end Dell Digital Jukebox is not a handsome device; it's simply a gray metal box that looks like an oversize pager. Looks matter, and in this area market leaders Rio and Apple would seem to have nothing to worry about.

Kennedy Adds PD Duties At KXOA

Byron Kennedy, three-year PD of Infinity's CHR/Pop KSFM/Sacramento, has added similar duties for Rock clustermate KXOA. He replaces Steve Garland, who exited last week.

"Byron wanted to take on the challenge of growing KXOA, and I'm excited to let him do it," Infinity/Sacramento Market Manager Doug Harvill told R&R. "Howard Stern is now a big morning show in Sacramento, and our goal is to get the rest of the day to match those ratings."

In mid-2003 KXOA evolved from the "Classic Rock That Really Rocks" position to "Sacramento's Hard Rock" by adding titles from the '80s and '90s and currents/recurrents.

"This is a tremendous opportunity to branch out," said Kennedy, who has also programmed KXME/Honolulu, KTAA/Fresno and KPTY/Phoenix. "I'm looking forward to kicking ass and taking names, because I'm a sore loser. I don't plan on staying in the toilet forever."

Marks Returns To KKAT/Salt Lake

KWNR/Las Vegas PD John Marks has been named PD of KKAT/Salt Lake City, the Country station he programmed from its debut in 1985 until late 1997. He replaces Eddie Haskell, who left two weeks ago and has been named OM for Citadel/Albuquerque's FMs (see story, page 12).

Mill Creek/3 Points Media bought KKAT from Clear Channel

MARKS See Page 12

KSFN & KXNT Name Landreth PD

Jack Landreth, most recently PD at Infinity's KTSA/San Antonio, is rejoining the company as PD of Talk KSFN and News/Talk KXNT in Las Vegas, effective Jan. 20. Landreth replaces Gavin Spittle, who moved to Infinity's Talk KLLI/Dallas as PD last fall.

Landreth's 15-year broadcasting career has included stops at KNST/Tucson and WWTN/Nashville. His radio resume also includes positions with WLS and WLUP in Chicago and KFMB/San Diego.

"KXNT and KSFN have grown as fast as Las Vegas itself due to the dedication of a staff that looks

LANDRETH See Page 12

Camacho Rises To Cumulus Reg. VP

Marco Camacho has been named Regional VP for Cumulus Broadcasting's Western properties. Camacho, who has been a Regional Director and Market Manager of Cumulus' Oxnard, CA and Santa Barbara, CA stations for two years, will relocate to Atlanta and take on oversight responsibilities for stations located in 14 markets: Oxnard and Santa Barbara; Fayetteville and Ft. Smith, AR; Grand Junction, CO; Lake Charles, LA; Eugene, OR; Abilene, Amarillo, Beaumont, Killeen, Odessa and Wichita Falls, TX; and Houston, where the company owns KRWP.

Camacho succeeds the retiring David Noll, who will remain a consultant to Cumulus from his Taos, NM home. Camacho joined Cumulus in October 2001 after serving as President/CEO of Hispanic Television Network. He also oversaw El Dorado's former five-station Houston cluster.

CAMACHO See Page 12

EXECUTIVE ACTION

Daniels New Citadel/Birmingham Market Mgr.

Dale Daniels has been named Market Manager for Citadel's stations in Birmingham — News/Talk WAPI, Sports Talk WJOX, Alternative WRAX, Soft AC WYSF and Classic Rock WZRR — effective Jan. 26. He succeeds Terry Bond.

A 21-year radio veteran, Daniels most recently served as GM of Clear Channel's Little Rock cluster and as a Clear Channel Regional VP. He also spent one year as Sydney, Australia Market Manager for Clear Channel International.

"The large number of excellent radio professionals who expressed interest in this job has been impressive, and because Terry Bond has done such a tremendous job, we needed to take our time with our selection," Citadel Regional President John King said. "There is no doubt we got the best one."

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WQEN/Birmingham Appoints Chuck PD

WKXJ/Chattanooga, TN PD Tommy Chuck has been named PD at Clear Channel CHR/Pop sister WQEN (103.7 The Q)/Birmingham, effective Feb. 1. He replaces Johnny Vincent, who exits.



Chuck

"Tommy is a diamond in the rough, an amazing young man with an incredible future ahead of him," CC Regional VP/Programming Doug Hamand said. Chuck will also handle the afternoon shift at WQEN.

Chuck grew up in the radio business, working with his father, Charles Ray, and his uncle, Jim Crawford, in his hometown of Erwin, TN at WEMB & WXIS until he graduated from high school. He moved on to become Asst. PD/afternoon driver at WTXM/Knoxville and, later, PD of WVSR/Charleston, WV.

Max Media Makes Mastel Radio Pres.

Eric Mastel has been named President of Virginia Beach, VA-based Max Media's radio division. He will focus on operating the company's 15 stations and an additional 17 stations the company operates via LMAs and JSAs. He will also work with former Max Media Radio President Larry Saunders, who remains with the company in

Barnstable/Greenville, SC Ups Hendrix

Mark Hendrix has added OM duties for Barnstable's Oldies WGVC, Classic Rock WROQ and Active Rock WTPT in Greenville, SC. He continues as PD of WROQ & WTPT. Bob McLain remains PD of WGVC.

"Mark has shown excellent strategic thinking during our research projects," Barnstable/Greenville, SC GM John Shea told R&R. "He has been vital in positioning our stations successfully in the marketplace. He's also given his time and expertise to other stations in the Barnstable family and has performed very well, and he's well respected. With the challenges we're facing, it was time that we named an OM, and Mark was the obvious choice."

Hendrix has been at the Greenville stations for 2 1/2 years. He previously spent seven years at KGGG & KRKQ/Des Moines, the last three as PD.



Hendrix

Cherry Creek Sets Management Team

Dennis Goodman and Dan Gittings have been named Exec. VP/Director of Operations and Exec. VP/Director of Sales, respectively, for Cherry Creek Radio, a Denver-based radio company that is purchasing San Diego-based Commonwealth Communications' 24 stations in nine markets for a reported \$41 million.

Goodman was COO of Commonwealth and will remain based in the Tri-Cities, WA area. Gittings, who will operate from Helena, MT, was most recently Market Manager for the six-station Cumulus cluster in Odessa, TX.

Cherry Creek President/CEO Joe Schwartz said, "The hiring of these two very successful small-market radio professionals gives Cherry Creek one of the best small-market management teams in the industry. I'm proud and excited to be working with these two gentlemen."

Financing the Cherry Creek acquisitions is Arlington Capital Partners, a Washington, DC-based private equity firm. In addition to Helena and Tri-Cities, Cherry Creek's holdings include three stations in Great Falls, MT, as well as outlets in Arizona, California, Colorado, Nevada and North Dakota.

a corporate role, assisting with mergers and acquisitions.

"Eric has worked with us on and off over his 19 years in the business, and his record of success is exem-

plary," Saunders said. "Whether it's growing share or increasing margins, we have always been able to count on Eric to get the job done and deliver outstanding results."



Gittings

Reid

Continued from Page 1

Rumors abound as to Reid's next endeavor, with some speculating that he'll join Edgar Bronfman at Warner Music Group or Doug Morris at Universal Music Group.

Throughout the '80s Reid worked with Kenneth "Babyface" Edmonds, producing more than 100 top 10 hits

for such artists as Whitney Houston, Boyz II Men, Paula Abdul, Bobby Brown and The Jacksons and winning three Grammy Awards along the way.

In 1989 Reid and Edmonds formed LaFace Records as a joint venture with Arista/BMG. LaFace scored multiplatinum success throughout the '90s with TLC and Toni Braxton.

In July 2000 Reid succeeded founder Clive Davis and helped break such acts as OutKast, Avril Lavigne, Pink and Usher.

Speculation has also arisen about Arista and whether it will be folded into BMG's other labels, RCA/J and Jive, and, if so, whether the move will precede or follow the Sony-BMG merger, which is awaiting the approval of trade regulators.

Long Island

Continued from Page 3

"I am proud to be part of the Univision team and to embrace this exciting means of broadcasting in the New York radio market," WCAA PD Bryan Melendez said. "This station will bring us a com-

bined signal strength capable of reaching far more listeners."

Meanwhile, Jarad moved WLIR to WBON/Riverhead, NY's 107.1 MHz facility. WBON had been simulcasting WLIR since April 2003, and the "new" WLIR takes a decidedly more Alternative approach as

"The Box," focusing on such artists as Linkin Park, Blink-182, The Red Hot Chili Peppers, Trapt, Nirvana, Maroon 5, Beastie Boys, Audio-slave, Korn, No Doubt and Sublime. Eric Davis is handling PD duties, while Andre Ferro is Director/Operations.

to be able to work with such talented people. Gavin did a tremendous job of building the reputation of KXNT and KSNV as two of the premier Talk stations in Las Vegas. I look forward to developing and improving on what he has already accomplished."

Landreth

Continued from Page 11

forward to winning consistently," Landreth told R&R. "I'm honored. Combined with other markets we are close to finalizing, we will have tremendous reach right out of the box."

Franken

Continued from Page 3

Multicultural Radio's WNTD/Chicago. "It is an extremely significant event for Progress Media to have clearance in the third-largest media market in the country," said network President Jon Sinton. "Com-

UPDATE

Haskell Now OM Of Citadel/Albuquerque FMs

Eddie Haskell, most recently PD of KKAT/Salt Lake City, has been named to the newly created position of OM for Citadel's five FMs serving Albuquerque and nearby Santa Fe, NM: Classic Rock KBZU, Hot AC KKOB-FM, AC KMGQ, Country KRST and Alternative KTZO. He will also serve as PD of KRST.

"We're ready for Eddie," Citadel/Albuquerque VP/Market Manager Mitt McConnell quipped. "Pardon the rhyme, but it's time to boost our FMs to higher levels."

The appointment reunites Haskell with Citadel President/Programming Eric Logan. Both were PDs for Alliance's "Young Country" stations in the mid-'90s — Logan in San Francisco and Seattle, and Haskell in Detroit. Haskell has also programmed in Denver.

"Eddie's multiple-format experience in major markets is a great addition to an already strong team," Logan said. "I'm confident Eddie's leadership will further increase our share in the market."

Nathanson Elected Mapleton President

Adam Nathanson has been elected President of Mapleton Communications, which owns 27 radio stations in California and Oregon. He was previously Exec. VP of the company, in charge of operations, acquisitions, marketing and programming development.

"Adam is one of the founders of Mapleton Communications and has demonstrated his leadership in moving Mapleton forward," said former President Michael Menerey. "It is only appropriate that he will take over the reins of the company's ongoing expansion at this critical juncture, making Mapleton one of the West Coast's top radio operators."

Nathanson is a 12-year veteran of MTV International and was responsible for many of MTV's brand-building ancillary businesses, including radio syndication and *Unplugged*.

Gambling

Continued from Page 3

are overwhelmed by the outpouring of sympathy from so many people over the death of my father, and we are very grateful. It's a testament to just how many people he

touched during his long and successful career."

A private funeral service for Gambling was held in Florida earlier this week. A public memorial is scheduled for Jan. 22 at 12:30pm at New York's Brick Presbyterian Church, located at Park Avenue at East 91st Street.

Marks

Continued from Page 14

in mid-December 2003 for \$26 million and shortly thereafter returned KKAT to "K-Kat," an identity it had owned for over 16 years before abandoning it in January 2002 in favor of "K102, 12-in-a-row Country."

"KKAT is a heritage Country ra-

dio station with tremendous roots," Mill Creek/3 Points Media VP/Market Manager Randy Rogers told R&R. "Country listeners still have great memories of what K-Kat was when John was here, and we can resurrect those. If anyone was going to rebuild it, it had to be John Marks."

WMLL

Continued from Page 3

"It is very rare in radio nowadays to get to launch a brand-new concept," WMLL PD Jeff Allen said. "We

are very excited about this format."

Assisting in Red's launch is former Emmis executive Chuck Hillier, who serves as President of New Standard Communications and is consulting.

Camacho

Continued from Page 11

"Marco was the obvious choice to oversee the Western region," Cumulus COO Jon Pinch said. "He will also be a great asset in helping us recruit top people to fill some key market manager openings we

have in the region and within the company."

Camacho told R&R, "Just having this added responsibility is great, because it will allow me to have a greater impact on the company overall, which I am thrilled and excited about."

FCC ACTIONS

House Of Representatives Once Again Targets Media

The House Commerce Committee's Telecommunications & Internet subcommittee has scheduled a hearing for Jan. 28 that will focus on indecency on the television airwaves. But, if history is any indication of how things will transpire, indecency on radio will also be discussed. Then, on Feb. 4, the subcommittee will tackle the issue of competition in the communications marketplace. Witness lists for both hearings have yet to be released, but committee Chairman and subcommittee member Billy Tauzin has been an outspoken critic of the media industry.

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CHRISTINA AGUILERA The Voice Within
FIVE FOR FIGHTING 100 Years
WESTLIFE Mandy

R&B & HIP HOP

Damon Williams
G-UNIT (50 CENT) I Wanna Get To Know You
JAY-Z Dirt Off Your Shoulder
MAHOGANY Take A Look At Me Now
USHER (LIL' JON & LUDACRIS) Yeah

RAP

DJ Mecca
ROYCE DA 5'0" Hip Hop
SOULJA SLIM (JUVENILE) Bootin' Up

PROGRESSIVE

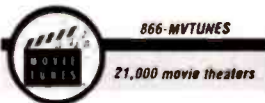
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SMOOTH JAZZ

Gary Susalis
RICHARD SMITH Latsimo

AMERICANA

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ROSIE FLORES Midnight To Moonlight
ALISON KRAUSS The Scarlet Tide
LYLE LOVETT In My Own Mind



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WEST

1. ALICIA KEYS You Don't Know My Name
2. HILARY DUFF Come Clean
3. 3T Party Tonight
4. TYNISHA KELI Conversation With God
5. NATURAL What If

MIDWEST

1. ALICIA KEYS You Don't Know My Name
2. HILARY DUFF Come Clean
3. JEWEL Intuition
4. 3T Party Tonight
5. TYNISHA KELI Conversation With God

SOUTHWEST

1. ALICIA KEYS You Don't Know My Name
2. HILARY DUFF Come Clean
3. NATURAL What If
4. JEWEL Intuition
5. 3T Party Tonight

NORTHEAST

1. ALICIA KEYS You Don't Know My Name
2. HILARY DUFF Come Clean
3. TYNISHA KELI Conversation With God
4. JOSH KELLEY Amazing
5. SARAH McLACHLAN Fallen

SOUTHEAST

1. ALICIA KEYS You Don't Know My Name
2. JEWEL Intuition
3. HILARY DUFF Come Clean
4. TYNISHA KELI Conversation With God
5. 3T Party Tonight

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VERDEZ Get Loaded
RICHARD HILMPTVIBESION Never Let Me Down...
FULL INTENTION It's Set To Groove

The Pulse
Haneen Arafat
JOHN MAYER Clarity
STAINED So Far Away

U.S. 1

Kid Kelly
DIDO White Flag
HILARY DUFF Come Clean
TWISTA Slow Jamz
JASON MRAZ You And I Both

Hip Hop Nation
Geronimo

ERICK SERMON Relentless
RED CAFE Fly As She Wanna Be
ERICK SERMON I'm Not Him

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SORAYA ISAACS No Regrets Yet

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TRAIN When I Look To The Sky
OFFSPRING Hit That
EVANESCENCE My Immortal
3 DOORS DOWN Here Without You
NEW PORNOGRAPHERS All For Swinging You Around
JACK JOHNSON Taylor
SHANIA TWAIN She's Not Just A Pretty Face
B2K (FABULOUS) Badaboom
AL GREEN I Can't Stop

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

CHR/POP

Jack Patterson
KYLIE MINOGUE Slow
BRITNEY SPEARS Toxic

CHR/RHYTHMIC
Mark Shands

ALICIA KEYS I Wanna Get To Know You

URBAN

Jack Patterson
VAN HUNT Second Of Pleasure
T.I. Rubberband Man

ALTERNATIVE
Dave Sloan

STARSAILOR Silence Is Easy
FOUNTAINS OF WAYNE Mexican Wine
LIVING END Who's Gonna Save Us

ROCK

Stephanie Mondello
3 DOORS DOWN Away From The Sun

ADULT ALTERNATIVE

Stephanie Mondello
TOBY LIGHTMAN Devils And Angels

COUNTRY

Leanne Flask
RASCAL FLATTS Mayberry
KEITH URBAN You'll Think Of Me

RHYTHMIC DANCE

Danielle Ruyschaert
KYLIE MINOGUE Slow (Synth City Remix)
JANI & LAM Drop Da Vibe (Original Mix)
BRITNEY SPEARS Toxic
CHRISTINA AGUILERA The Voice Within (Almighty Mix)
DJ FIXX I Like It (Original Breaks Mix)

RAP/HIP-HOP

Mark Shands
WESTSIDE CONNECTION Various Tracks
YING YANG TWINS Various Tracks



Artist/Title	Total Plays
CHEETAN GIRLS Cinderella	77
HILARY DUFF So Yesterday	74
D-TENT BOYS Dig It	74
RAVEN Superstition	74
HAMPTON Hampsterdance 2	73
LINDSAY LONAM Ultimate	72
LIZZIE MCGUIRE What Dreams Are Made Of	72
HILARY DUFF Why Not	72
STEVIE BROCK All For Love	63
JESSE MCCARTNEY Beautiful Soul	46
CLAY AIKEN Invisible	37
AVRIL LAVIGNE Complicated	32
STACIE ORRICO (There's Gotta Be) More To Life	32
ALL-AMERICAN REJECTS Swing, Swing	32
AVRIL LAVIGNE Sk8er Boi	32
ATOMIC KITTEN Tide Is High (Get The Feeling)	31
MICHELLE BRANCH Are You Happy Now?	31
KELLY CLARKSON Miss Independent	31
STEVIE BROCK If U Be My Baby	31
JUMPS Do Ya	31



Playlist for the week of Jan. 5-11.

AOL Radio@Network

Ron Nenni

Top Alternative
Cameo

BLINK-182 I Miss You
JET Cold Hard Bitch
LIVING END Who's Gonna Save Us Now
LINDSEY PARK Lying From You
TRAPT Echo
WHITE STRIPES I Just Don't Know What To Do With Myself

Top Country
Lawrence Kay

TRIN TRIGGS Heaven On Earth
EMERSON DRIVE Last One Standing



Phil Hall • 972-991-9200

Tom Joyner Morning Show
Vern Catron

AVANT Read Your Mind
RUBEN STUDDARD Sorry 2004



Ken Moultrie • 800-426-9082

Active Rock
Steve Young/Kristopher Jones

SMILE EMPTY SOUL Nowhere Kids
DARKNESS I Believe In A Thing Called Love

Heritage Rock
Steve Young/Kristopher Jones

RUSH Limelight

CHR

Steve Young/Josh Hostler/John Fowlkes
MARY J. BLIGE (EVE) Not Today

Rhythmic CHR

Steve Young/Josh Hostler/John Fowlkes
JAY-Z Dirt Off Your Shoulder
RUBEN STUDDARD Sorry 2004
PETEY PABLO Freek-A-Leek

Soft AC

Mike Bettelli/Teresa Cook
FIVE FOR FIGHTING 100 Years

Mainstream AC

Mike Bettelli/Teresa Cook
MARTINA MCBRIDE This One's For The Girls

The Dave Wingert Show

Mike Bettelli/Teresa Cook
MARTINA MCBRIDE This One's For The Girls

Mainstream Country
Ray Randall/Hank Aaron

CRAIG MORGAN Every Friday Afternoon
BLUE COUNTRY Good Little Girls
CAROLYN DAWN JOHNSON Simple Life
REBA MCGENTIRE Somebody

New Country

Hank Aaron
CRAIG MORGAN Every Friday Afternoon
CAROLYN DAWN JOHNSON Simple Life
CLINT BLACK Spend My Time
RASCAL FLATTS Mayberry

Lil

Ken Moultrie/Hank Aaron
GARY ALLAN Songs About Rain
DIERKS BENTLEY My Last Name

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

KELLY CLARKSON The Trouble With Love Is

Adult Contemporary
SIMPLY RED 100 Years

U.S. Country

Penny Mitchell
GEORGE STRAIT Desperately
LEANN RINES This Love
CLAY WALKER I Can't Sleep

GREAT AMERICAN COUNTRY
Jim Murphy • 303-784-8700
EMERSON DRIVE Last One Standing



Charlie Cook • 661-294-9000

Bright AC
Jim Hays
KELLY CLARKSON The Trouble With Love Is
MELISSA ETHERIDGE Breathe

Mainstream Country
David Felker
GEORGE STRAIT Desperately
RASCAL FLATTS Mayberry
REBA MCGENTIRE Somebody

Hot Country

Jim Hays
CRAIG MORGAN Every Friday Afternoon
KELLIE COFFEY Texas Plates

Young & Verna

David Felker
GEORGE STRAIT Desperately
RASCAL FLATTS Mayberry



Country Today

John Glenn
KEITH URBAN Until You Think Of Me
MARK WILLS That's A Woman
RASCAL FLATTS Mayberry
KELLIE COFFEY Texas Plates

Alternative New!

Chris Reeves • 402-952-7600
3 DOORS DOWN Away From The Sun
JET Cold Hard Bitch
PUDDLE OF MUDD Heel Over Head
ORGY The Obvious

AC Active

Dave Hunter
MELISSA ETHERIDGE Breathe
CLAY AIKEN Invisible



Scott Meyers • 888-548-8637

Nightly Tesh Show

TIM MCGRAW Tiny Dancer

Weekend Tesh Show

SHERYL CROW The First Cut Is The Deepest



MUSIC ON YAHOO!
Jay Frank • 310-526-4247

Andie

CHINGY One Call Away
COURTNEY LOVE Mono
DAMIAN RICE Cannonball
DASHBOARD CONFSSIONAL Rapid Hope Loss
INCUBUS Megalomaniac
KEITH URBAN You'll Think Of Me
KID ROCK Cold & Empty
MORAH JONES Turn Me On
RASCAL FLATTS Mayberry

Video

AFI Silver & Gold
BILLY CURRINGTON I Got A Feelin'
BAD BOY'S DA BAND Tonight
DIXIE Get It On The Floor
GARY ALLAN Songs About Rain
G-UNIT Poppin Them Thangs
INCUBUS Megalomaniac
LIL SCRAPPY Head Bussa
LOSTPROPHETS Last Train Home
PAT GREEN Wave On Wave
TRILLVILLE Neva Eva
YOUNG GUNZ No Better Love

MUSICSNIPPET.COM

Tony Lampey • 866-552-9118

Hip-Hop

T.I. Rubber Band Man
ROYCE DA 5'0" Hip Hop
SOULJA SLIM Lov Me Or Lov Me Not

72 million households

Artist	Plays
KELIS Milkshake	18
BLINK-182 Feeling This	17
NO DOUBT It's My Life	17
JAY-Z Change Clothes	17
GOOD CHARLOTTE Hold On	16
CHRISTINA AGUILERA The Voice Within	15
OUTKAST The Way You Move	15
SIMPLE PLAN Perfect	13
ZPAC UNOTORIOUS B.I.G. Runtin' (Dying To Live)	13
TRUMPET THE INSULT COMIC DOG I Keep	10
BEYONCÉ Me, Myself And I	9
CLAY AIKEN Invisible	8
ALICIA KEYS You Don't Know My Name	8
LINKIN PARK Numb	8
OUTKAST Hey Ya!	6
KANYE WEST Through The Wire	6
TWISTA (KANYE WEST & JAMIE FOXX) Slow Jamz	6
JET Are You Gonna Be My Girl	5
NICK LACHEY This I Swear	5
JESSICA SIMPSON With You	5

Video playlist for the week of Jan. 5-11.

David Cohn
General Manager

2

KANYE WEST Through The Wire	36
SEAN PAUL I'm Still In Love With You	30
JET Are You Gonna Be My Girl	30
DARKNESS I Believe In A Thing Called Love	29
JAY-Z / PHARRELL Change Clothes	28
KELIS Milkshake	26
OUTKAST The Way You Move	26
ALICIA KEYS You Don't Know My Name	23
OUTKAST Hey Ya!	23
NO DOUBT It's My Life	23
MARY J. BLIGE I'VE Not Today	21
RYAN ADAMS So Alive	20
LINKIN PARK Numb	20
ATMOSPHERE Trying To Find A Balance	19
OFFSPRING Hit That	19
BLINK-182 Feeling This	19
ZPAC UNOTORIOUS B.I.G. Runtin' (Dying To Live)	17
COLDPLAY Moses	17
TWISTA (KANYE WEST & JAMIE FOXX) Slow Jamz	17
HOBBASTANK Out Of Control	15

Video playlist for the week of Jan. 5-11.

75 million households

Paul Marszalek
VP/Music Programming

1

ADDS

PINK God Is A DJ
RUBEN STUDDARD Sorry 2004
WIDELIFE All Things (Just Keep Getting Better)

Artist	Plays
SHERYL CROW The First Cut Is The Deepest	25
3 DOORS DOWN Here Without You	24
NO DOUBT It's My Life	24
NICKELBACK Someday	23
OUTKAST Hey Ya!	23
JET Are You Gonna Be My Girl	22
MAROON 5 This Love	22
GOOD CHARLOTTE Hold On	21
ALICIA KEYS You Don't Know My Name	19
OUTKAST The Way You Move	18
JACK JOHNSON Taylor	17
KID ROCK Feel Like Makin' Love	17
BEYONCÉ Me, Myself And I	15
FIVE FOR FIGHTING 100 Years	15
MATCHBOX TWENTY Bright Lights	15
JESSICA SIMPSON With You	15
TRUMAN When I Look To The Sky	14
CHRISTINA AGUILERA The Voice Within	13
DIDD White Flag	13
FUEL Falls On Me	13
JAY-Z Change Clothes	11
HOWIE DAY Perfect Time Of Day	10
SARAH McLACHLAN Fallen	10
STAINED So Far Away	10
COUNTING CROWS She Don't Want Nobody	9
EVANESCENCE My Immortal	9
JASON MRAZ You And I Both	9
KELLY CLARKSON The Trouble With Love	6
OAVE MATTHEWS Save Me	6
TRUMAN Girl With A Pearl	6
MARY J. BLIGE I'VE Not Today	2
JOSH GROBAN You Raised Me Up	2
KELIS Milkshake	2
R. KELLY Step In The Name Of Love	2
PUDDLE OF MUDD Away From Me	2

Video playlist for the week of Jan. 5-11.

Lori Parkerson
202-380-4425

BPM (XM81)
Blake Lawrence
CANDEE JAY If I Were You
PAUL VAN DYKE Homage

THE LOFT (XM58)
Mike Marrone
COUNTING CROWS Friend Of The Devil
DAMIEN RICE Estmo
DAMIEN RICE Cannonball
DIDD Life For Rent
DIDD Sand In My Shoes
DOLorean The Light Behind My Head
DOLorean Morning Watch
DOLorean Jenny Place Your Bets
HIDD GIRLS Perfect World
JOHN GONKA Shapes
JONATHAN BROOKE Better After All
JOSH RITTER California
JOSH RITTER The Bad Actress
MATTHEW RYAN Come Home
MATTHEW RYAN Trouble Doll
MELISSA ETHERIDGE Breathe
RICKIE LEE JONES Træ On Akenford
RICKIE LEE JONES Lap Dog
RICKIE LEE JONES Ugly Man
RYAN ADAMS English Girls Approximately
RYAN ADAMS I See Monsters
RYAN ADAMS Thank You Louise
TEITUR Josephine
TORI AMOS Bliss
TORI AMOS Sweet Dreams
TWILIGHT SINGERS Papiilon

U-POP (XM29)
Ted Kelly
VICTORIA BECKHAM This Groove
STACIE ORRICO I Promise
LIBERTY X Everybody Cries
RICHARD X / HARVINE You Used To

RAW (XM66)
Leo G.
MOBB DEEP Gangstaz Roll
MASTER P Them Jeans

WATERCOLORS (XM71)
Trinity
PETER WHITE Talkin' Bout Love
DAN SIEGEL In Your Eyes
RICHARD ELLIOT Sly
DAVID SANBORN Isn't She Lovely

X COUNTRY (XM12)
Jessie Scott
DIXIE CHICKS Top Of The World Tour
RYAN ADAMS Love Is Hell Pt. 2
GUOROS Grown A Beard Soundtrack
FROGHOLLER Ratings
AN AMERICAN STARLET Duchess Of Hazard
BERNIE LEADON Mirror
WADE BOWEN & WEST 84 The Blue Light Live
JIMMY & DAVID LEE KAISER Spurock Road

XM CAFÉ (XM45)
Bill Evans
DAMIEN RICE O
THORNS Blue
KEB' MO' Keep It Simple
JONATHAN BROOKE Back In The Circus
RYAN ADAMS Love Is Hell Pt. 2

20on20 (XM20)
Kane
KELIS Milkshake
NICKELBACK Someday
LUOACRIS Stand Up
BABY BASH Suga Suga
NO DOUBT It's My Life
OUTKAST The Way You Move
OUTKAST Hey Ya!
TRAPT Headstrong
3 DOORS DOWN Here Without You
SIMPLE PLAN Perfect
CHINGY Holidæ In
CHRISTINA AGUILERA The Voice Within
LINKIN PARK Numb
PINK God Is A DJ
FUEL Falls On Me
BEYONCÉ / SEAN PAUL Baby Boy
JESSICA SIMPSON With You
EMMON F**k It
G-UNIT Stunt 101
YING-YANG TWINS ... Salt Shaker

35 million households

Cindy Mahmoud,
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

R. KELLY Step In The Name Of Love
LUOACRIS Stand Up
KANYE WEST Through The Wire
JAGGED EDGE Walked Outta Heaven
JAY-Z / PHARRELL Change Clothes
OUTKAST The Way You Move
BEYONCÉ Me, Myself And I
YING-YANG TWINS (LIL JON)... Salt Shaker
AVANT Read Your Mind
G-UNIT Stunt 101

RAP CITY TOP 10

JAY-Z / PHARRELL Change Clothes
LUOACRIS Splash Waterfalls
CASSIDY DR. KELLY Hotel
YING-YANG TWINS / LIL JON... Salt Shaker
JUVENILE (MANNIE FRESH) In My Life
KANYE WEST Through The Wire
JAY-Z Encore
T.J. Rubber Man
TWISTA (KANYE WEST & JAMIE FOXX) Slow Jamz
OUTKAST The Way You Move

Video playlist for the week of Jan. 5-11.

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

BILLY CURRINGTON I Got A Feelin'

TOP 20

Artist	TW	LW
TOBY KEITH American Soldier	50	43
ALAN JACKSON Remember When	30	20
SHANIA TWAIN She's Not Just A Pretty Face	30	20
BRAD PAISLEY Little Moments	29	26
BROOKS & DUNN You Can't Take...	29	20
SARA EVANS Perfect	28	24
CHRIS CAGLE Chicks Dig It	28	23
SHERYL CROW The First Cut Is The Deepest	28	22
KENNY CHESNEY There Goes My Life	28	20
TRACE ADKINS Hot Mama	27	25
REBA MCKENTIRE I'm Gonna Take That Mountain	27	21
MONTGOMERY GENTRY Hell Yeah	26	28
GARY ALLAN Songs About Rain	25	19
JOE NICHOLS Cool To Be A Fool	17	9
JOSH TURNER Long Black Train	16	7
BUDDY JEWELL Sweet Southern Comfort	13	8
M. STUART/M. HAGGARD Farmer's Blues	13	8
RODNEY CROWELL Earthbound	12	8
CLINT BLACK Spend My Time	12	7
ROBINELLA & THE CC STRING BAND Man...	11	8

Airplay as monitored by Mediabase 247 between Jan. 5-11.

GREAT AMERICAN COUNTRY.

Jim Murphy, VP/Programming
19 million households

ADDS

EMERSON DRIVE Last One Standing

TOP 20

ALAN JACKSON Remember When	
KENNY CHESNEY There Goes My Life	
TOBY KEITH American Soldier	
JOSH TURNER Long Black Train	
BRAD PAISLEY Little Moments	
BUDDY JEWELL Sweet Southern Comfort	
SHANIA TWAIN She's Not Just A Pretty Face	
BROOKS & DUNN You Can't Take The Honky Tonk...	
SARA EVANS Perfect	
DIERKS BENTLEY My Last Name	
WYNONNA Heaven Help Me	
JOE NICHOLS Cool To Be A Fool	
RHONDA VINCENT If Heartaches Had Wings	
BRAH McCOMAS You're In My Head	
J. TAYLOR/A. KRAUSS How's The World Treating You	
TRACE ADKINS Hot Mama	
BILLY RAY CYRUS Always Sixteen	
RUSHLOW I Can't Be Your Friend	
GARY ALLAN Songs About Rain	
BLUE COUNTRY Good Little Girls	

Information current as of Jan. 16.

POLSTAR
CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	SIMON & GARFUNKEL	\$2,395.4
2	EAGLES	\$1,178.4
3	SHANIA TWAIN	\$1,060.6
4	AEROSMITH & KISS	\$981.3
5	CHER	\$794.6
6	LUIS MIGUEL	\$641.5
7	MANA	\$550.6
8	TOBY KEITH	\$414.4
9	RED HOT CHILI PEPPERS	\$374.6
10	ALAN JACKSON	\$305.3
11	TONY HAWK'S BOOM BOOM HUCKJAM	\$284.6
12	JOHN MAYER	\$258.2
13	TRANS SIBERIAN ORCHESTRA	\$222.7
14	KORN & LIMP BIZKIT	\$207.3
15	MATCHBOX TWENTY	\$206.7

Among this week's new tours:

- BARENAKED LADIES
- FINGER ELEVEN
- PUDDLE OF MUDD
- SLIGHTLY STOOPID

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters' On-Line Listings, 800-344-7363, California 209-271-7900.

TELEVISION

TOP TEN SHOWS

Total Audience (105.5 million households)

- 1 **CSI**
- 2 **Fox NFC Playoff (Packers vs. Eagles)**
- 3 **AFC Divisional Playoff (Titans vs. Patriots)**
- 4 **Friends**
- 5 **E.R.**
- 6 **CSI: Miami**
- 7 **Everybody Loves Raymond**
- 8 **The Apprentice**
- 9 **Without A Trace**
- 10 **Law & Order**

Jan. 5-11

Adults 18-34

- 1 **Friends**
- 2 **E.R.**
- 3 **Fox NFC Playoff (Packers vs. Eagles)**
- 4 **The Apprentice**
- 5 **The Simpsons**
- 6 **AFC Divisional Playoff (Titans vs. Patriots)**
- 7 **Simple Life (Wednesday)**
- 8 **CSI**
- 9 **Fear Factor**
- 10 **The O.C.**

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 1/16

- Mandy Moore, *The Sharon Osbourne Show* (check local listings for time and channel).
- Dweezil Zappa and Lisa Loeb host *Dweezil and Lisa*, a cooking and variety series debuting on the Food Network (10pm ET/PT).
- Puddle Of Mudd, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Christina Aguilera, *Late Show With David Letterman* (CBS, check local listings for time).
- Enrique Iglesias wraps up a week as guest co-host on *Jimmy Kimmel Live* (ABC, check local listings for time).
- The Bouncing Souls, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- The Bacon Brothers, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Mandy Moore, Gavin DeGraw and The Bacon Brothers, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 1/17

- G-Unit 1/50 Cent perform and Jessica Simpson and Nick Lachey

host *Saturday Night Live* (NBC, 11:30pm).

Monday, 1/19

- Dave Navarro, *The View* (ABC, check local listings for time).
- Al Green, Jessica Simpson and Nick Lachey, *David Letterman*.
- The Strokes, *Conan O'Brien*.
- Death Cab For Cutie, *Craig Kilborn*.

Tuesday, 1/20

- Paula Abdul, *The Ellen DeGeneres Show* (check local listings for time and channel).
- Toby Keith, *Jay Leno*.
- Yeah Yeah Yeahs, *Jimmy Kimmel*.
- The Candy Butchers, *Conan O'Brien*.
- Ice Cube, *Craig Kilborn*.

Wednesday, 1/21

- Ice Cube, *Ellen DeGeneres*.
- Clay Aiken, *Jay Leno*.

Thursday, 1/22

- Sheryl Crow, *Jay Leno*.
- Phantom Planet, *David Letterman*.
- The Thrills, *Jimmy Kimmel*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Jan. 9-11

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Lord Of The Rings: Return...</i> (New Line)	\$14.20	\$312.32
2	<i>Big Fish</i> (Sony)	\$13.81	\$23.38
3	<i>Cheaper By The Dozen</i> (Fox)	\$11.75	\$101.14
4	<i>Cold Mountain</i> (Miramax)	\$7.88	\$55.34
5	<i>Something's Gotta Give</i> (Sony)	\$7.72	\$92.51
6	<i>My Baby's Daddy</i> (Miramax)*	\$7.54	\$7.54
7	<i>Chasing Liberty</i> (WB)*	\$6.08	\$6.08
8	<i>Paycheck</i> (Paramount)	\$5.14	\$46.44
9	<i>The Last Samurai</i> (WB)	\$4.55	\$97.18
10	<i>Mona Lisa Smile</i> (Sony)	\$4.38	\$56.88

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

COMING ATTRACTIONS: This week's openers include *Torque*, starring recording artist Ice Cube.

Currently in theaters is *Love Don't Cost a Thing*, starring Nick Cannon. Look sharp for KKBT/Los Angeles morning man Steve Harvey in a supporting role. The film's Hollywood soundtrack sports two tunes by Busta Rhymes — "Shorty (Put It on the Floor)" w/Chingy, Fat Joe and Nick Cannon and "Pass the Courvoisier (Part 2)" w/P. Diddy and

Pharrell Williams — as well as Jill Scott's "Comes to Light (Everything)," R. Kelly's "Ignition (Remix)," Joe Budden's "Baby Girl," Nivea's "Exgirlfriend" and Ginuwine's "How Far Will You Go." Cuts by Murphy Lee, Jazze PHA & Sleepy Brown, Melissa Schuman, Mr. Cheeks, Nicole Ray, Jeannie Ortega, Rama Duke, 3LW, Houston and Cash Take & B. Griffin complete the ST.

— Julie Gidlow



AL PETERSON

apeterson@radioandrecords.com

2004 R&R N/T Industry Achievement Award Nominees

R&R readers to determine winners

This week we recognize the final nominees for the 2004 R&R News/Talk Industry Achievement Awards. Voters will undoubtedly have a tough time choosing this year's winners because the people and stations nominated represent the very best our format has to offer. Ballots have already been mailed to R&R News/Talk subscribers in good standing with this week's issue. Winners will be announced at our awards luncheon at the R&R Talk Radio Seminar, to be held Feb. 26-28 at the Renaissance Washington, DC Hotel. Congratulations to each and every one of our 2004 nominees!

Are You Talk Radio's Next Rising Star?

At the 2004 R&R Talk Radio Seminar next month in Washington, DC some of the best ears in News/Talk radio will be seeking Talk radio's next rising star. Six finalists will be judged by a panel of Talk professionals during a special session at TRS 2004, with one winner receiving a one-hour week-end audition on WABC/New York and a one-on-one critique from WABC PD/OM Phil Boyce.



To be eligible for consideration, submit your three-to-five-minute aircheck on cassette or CD no later than Jan. 23 to:

R&R Rising Stars Of Talk Radio
Box 1113

10100 Santa Monica Boulevard, 3rd Floor
Los Angeles, CA 90067-4004

NEWS/TALK EXECUTIVE OF THE YEAR



Ed Atsinger III
Salem Communications



John Hare
ABC Radio



Joel Hollander
Infinity Broadcasting



John Hogan
Clear Channel Radio



Traug Keller
ABC Radio Networks



Kraig Kitchin
Premiere Radio Networks

NEWS/TALK GM OF THE YEAR



Greg Ashlock
KFI/Los Angeles



Bob Bruno
WOR/New York



Todd Fisher
KSTP/Minneapolis



Ed Kiernan
WBAL/Baltimore



Tim McCarthy
WABC/New York



David Meszaros
WSB/Atlanta

Continued on Page 16



SEAN HANNITY

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Continued from Page 15

NEWS/TALK PD OF THE YEAR



Robin Bertolucci
KFI/Los Angeles

Phil Boyce
WABC/New York

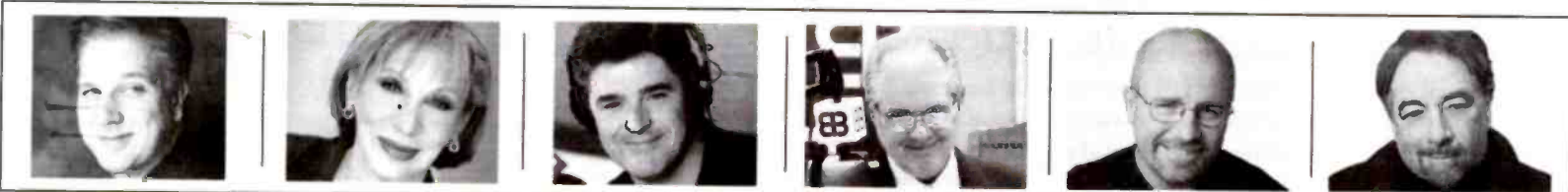
Steve Butler
KYW/Philadelphia

Ken Charles
KTRH/Houston

Jim Farley
WTOP/Washington

Kipper McGee
WDBO/Orlando

NEWS/TALK NATIONAL PERSONALITY OF THE YEAR



Glenn Beck
Premiere Radio Networks

Dr. Joy Browne
WOR Radio Network

Sean Hannity
ABC Radio Networks

Rush Limbaugh
Premiere Radio Networks

Dave Ramsey
The Lampo Group

Michael Savage
Talk Radio Network

NEWS/TALK LOCAL PERSONALITY OF THE YEAR



Curtis & Kuby
WABC/New York

Chris Baker
KPRC/Houston

Bill Handel
KFI/Los Angeles

Fred Honsberger
KDKA/Pittsburgh

Dave Ross
KIRO/Seattle

Jay Severin
WTKK/Boston

NEWS/TALK STATION OF THE YEAR



KFI/
Los Angeles

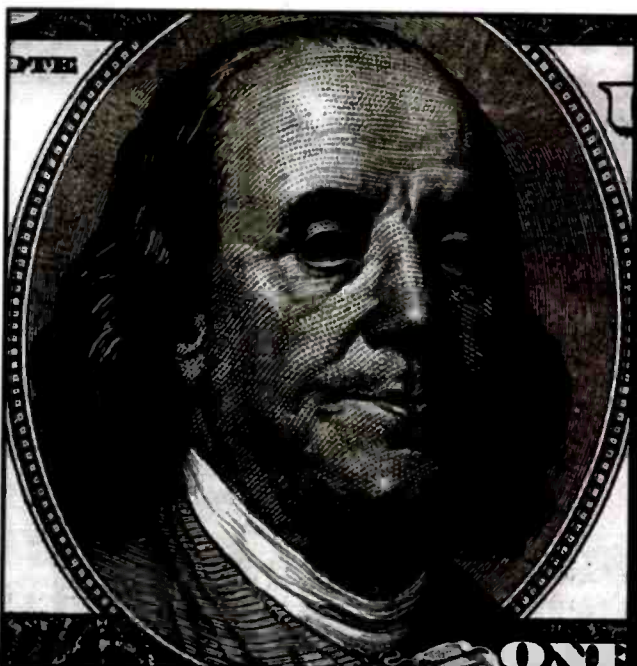
KGO/
San Francisco

WABC/
New York

WBEN/
Buffalo

WDBO/
Orlando

WINS/
New York



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A PENNY EARNED.**
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2004 R&R News/Talk National Host of the Year



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Another 'Sweet' Year

Aerosmith, Skynyrd remain top acts in 2003

Chalk up another win for Aerosmith: "Sweet Emotion," a 28-year-old record that refuses to fade in popularity, was the most played song at Classic Rock in 2003.

From January through December 2003, the song received 18,343 spins at Classic Rockers monitored by Mediabase. Aerosmith also landed two other songs in the top 10 for 2003, as the 30-year-old "Dream On" finished at No. 3 and "Walk This Way" placed at No. 7. Close behind "Sweet Emotion" at No. 2 was the Lynyrd Skynyrd classic "Sweet Home Alabama." That song received 18,122 plays — a feat that once again defied the programming concept of burn.

Soundtrack Of Life

Why are these songs still so popular, in particular "Sweet Emotion"? "It's the epitome of what Classic Rock is," says Troy Hanson, Director/Rock Programming for Clear Channel/South Florida and PD of WBCG (Big 106)/Miami. "I think 'Sweet Emotion' has been No. 1 at Classic Rock for the last 10 years. It just has a sweet, familiar riff." The track is also the most played record at Big 106.

"I think the movie *Dazed and Confused* opens with that song," Hanson says. "The '70s are the absolute core for Classic Rock. When I say that, I'm talking about '70s guitar-based rock. 'Slow Ride' by Foghat comes to mind."

Many of the top 30 songs on Mediabase's most played list at Classic Rock in 2003 came out before 1977. This makes perfect sense to Hanson.

"That is the focus of my station right there," he says.

"If you take the median age of the typical Classic Rock listener, you have a 35-to-49-year-old. This was the soundtrack of their life. We're really talking about 1971-76. I mean, look at the key records. We had *Zeppelin II* and *Frampton Comes Alive* and a couple of Bob Seger records in there."

"If you take the median age of the typical Classic Rock listener, you have a 35-to-49-year-old. This was the soundtrack of their life."

Troy Hanson

Feels Like The First Time

KCBS-FM (Arrow 93)/Los Angeles MD Clark Macy has similar ideas about why rock music of the 1970s remains popular almost 30 years lat-

er. "These songs — 'Sweet Emotion' and 'Sweet Home Alabama' — are obviously the powers, at least for this station," he says.

"I always go back to the movie *Almost Famous*, where the main character discovers his sister's record albums hidden underneath his bed and starts shuffling through them. At the theater it was fun listening to the crowd go, 'I had that one!'"

Macy also says that the songs Classic Rock seems to play in high rotation year after year connect with the audience more than anything else because it's the music of "firsts" for them.

"Whether it was one's first time driving or being with a member of the opposite sex, this music was listened to at the time," he says. "It's those types of things that bring the connection to this music."

"At Arrowfest, some of the bands played some of those songs that I had forgotten about. We went back after hearing them live and thought about putting them on the air as a spice thing. The same thing happened with the Bruce Springsteen concert, where he did some of the old stuff you don't hear anymore."

Live Leaders

The continued popularity of 1970s-era songs by bands such as Boston and ZZ Top has also had a profound influence on the end-of-year receipts for concert tours in the U.S.

"Look at how Aerosmith still bring in the crowds year after year," Macy says. "They tour every year, they sell

Classic Rock's Most Played

Here are the 30 most played songs at Classic Rock, according to Mediabase. Data includes all spins from January-December 2003.

AEROSMITH Sweet Emotion
 LYNYRD SKYNYRD Sweet Home Alabama
 AEROSMITH Dream On
 KANSAS Carry On Wayward Son
 ZZ TOP La Grange
 BOSTON More Than A Feeling
 AEROSMITH Walk This Way
 ZZ TOP Tush
 EAGLES Life In The Fast Lane
 BOSTON Peace Of Mind
 STEVE MILLER BAND The Joker
 STEPPENWOLF Magic Carpet Ride
 STEVE MILLER BAND Rock 'N Me
 EAGLES Hotel California
 QUEEN We Will Rock You/We Are The Champions
 AC/DC You Shook Me All Night Long
 STEPPENWOLF Born To Be Wild
 FREE All Right Now
 DEREK & THE DOMINOS Layla
 WHO Who Are You
 BOSTON Foreplay/Long Time
 QUEEN Bohemian Rhapsody
 EAGLES Already Gone
 BACHMAN-TURNER OVERDRIVE You Ain't Seen Nothing Yet
 BAD COMPANY Bad Company
 GEORGE THOROGOOD Bad To The Bone
 HEART Magic Man
 ROLLING STONES Miss You
 DIRE STRAITS Sultans Of Swing
 BOB SEGER Turn The Page

out their shows, and they still command an audience.

"Last year The Rolling Stones and Boston were touring. Fleetwood Mac did, too, after a long absence. And all did well. There's now talk of a Yes show here in L.A., and maybe the return of The Rolling Stones in late summer. Cha-ching!"

The release of greatest-hits CDs from The Steve Miller Band and Bob Seger & The Silver Bullet Band also show that the popularity of some of Classic Rock's core artists remains strong.

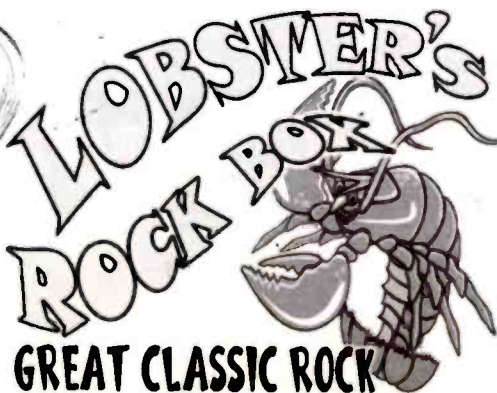
So why has there been no burn on so many of the songs we've heard so often? For Hanson, it's the quality of the current rock product — or lack thereof — that is leading people to Classic Rock.

"With the state of new rock still in a bit of a funk, Classic Rock is that old, familiar pair of blue jeans that you love to wear," he says. "It's that comfortable T-shirt that you've known and worn and that will never die."

"I can never hear 'You Shook Me All Night Long' or 'Sweet Emotion' enough. Those are great songs. It's a true testament to just how great rock was back then — and I program an Alternative station as well."

Macy says, "Those records were hot, and they were great at the time, and that sound still lives today — and not just on the radio. How many times do we hear them in commercials and in movies? And all those bands are touring. It's good old-fashioned rock 'n' roll, and it's what the artists of today grew up listening to."

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A Perry Capital Corporation

Ratings

Continued from Page 1

2003 for the first time — fell 4.5%, with a 6.6-6.3 trend. Most of WNEW's gains came in weeks 9-12 of the fall survey, which reflect the final two weeks of November and the first two weeks of December.

WNEW altered its playlist on Sept. 12, when it moved in a more mainstream AC direction and downplayed its "102.7 Blink" monitor. A change to all holiday favorites came on Nov. 13, and a return to AC under a new name — "Mix 102.7" — came on Dec. 26.

In Los Angeles, where Emmis CHR/Rhythmic KPWR rose 4.8-5.1 to remain at No. 1, Clear Channel AC KOST climbed 3.5-3.7 with its all-holiday presentation. That compares to a 3.4-3.9 move in fall 2002 with all Christmas music.

Over in Chicago, WGN-AM repeated at No. 1 with a 7.2-5.9 move, and WGCI-FM dipped 6.3-5.5 to remain at No. 2. AC WLIT, one of two Chicago stations to adopt a holiday-music format, finished in a seventh-place tie with a 2.9-4.0 jump — a 40% gain. AC competitor WNNB dipped 2.0-1.9

with its version of all-Christmas programming.

In Philadelphia WBEB returned to the top spot with all-Christmas programming, rising 48% with a 5.0-7.4 move. WSNI also featured all holiday music and rose 2.7-4.0, finishing in seventh place 12+. Detroit's all-Christmas station, ACWNIC, soared 3.5-5.3 for a 51% gain and fourth-place finish. The No. 1 spot went to Urban WLJB, which jumped 5.1-6.1.

San Diego's top station in the fall was News/Talk KOGO, while News/Talk WBZ continued to lead the pack in Boston.

Los Angeles

Station (Format)	Su '03	Fa '03
KPWR-FM (CHR/Rhythmic)	4.8	5.1
KFI-AM (Talk)	4.2	4.7
KROQ-FM (Alternative)	4.7	4.4
KOST-FM (AC)	3.5	3.7
KLVE-FM (Spanish AC)	3.4	3.5
KSCA-FM (Reg. Mex.)	4.0	3.5
KKBT-FM (Urban)	3.3	3.4
KTWV-FM (Smooth Jazz)	3.5	3.4
KIIS/KVVS (CHR/Pop)	3.7	3.2
KLAX-FM (Reg. Mex.)	3.0	3.0
KRTH-FM (Oldies)	2.9	3.0

Chicago

Station (Format)	Su '03	Fa '03
WGN-AM (News/Talk)	7.2	5.9
WGCI-FM (Urban)	6.3	5.5
WBBM-AM (News)	4.4	5.0
WVAZ-FM (Urban AC)	4.9	4.9
WLS-AM (News/Talk)	4.0	4.8
WNUA-FM (Smooth Jazz)	3.9	4.4
WBBM-FM (CHR/Rhythmic)	4.1	4.0
WLIT-FM (AC)	2.9	4.0
WOJO-FM (Reg. Mex.)	3.0	3.5
WUSN-FM (Country)	4.4	3.5

Continuously updated ratings results: www.radioandrecords.com

Emmis

Continued from Page 1

\$65.4 million. On a pro forma basis, net revenue slid 1%. Emmis' radio division saw revenue up 15%, to \$75.5 million; on a pro forma basis, it was up 5%.

Looking ahead to Q4, Emmis expects domestic revenue to grow between 4%-6%, to \$60 million-\$61.1 million. The company also predicts total radio revenue (including international radio) will range from \$63 million-\$64.2 million. For fiscal 2004, Emmis predicts domestic radio revenue of \$270.4 million-\$271.5 million and total radio revenue of \$284.3 million-\$285.5 million.

Emmis CFO Walter Berger said during a conference call last week that effective inventory control by the company's managers led to ad-rate growth in the low- to mid-single-digit range during the quarter, even though Emmis' stations were left

saddled with some unsold ad inventory. "I think that is very, very telling about the businesses that we're running, and it shows the strength of the markets that we're in," Berger said.

Emmis Radio President Rick Cummings said he has seen signs that his competitors are also having luck driving up ad rates and that pacings for the early part of 2004 are strong.

Meanwhile, in a Q&A session posted on the company's website, Emmis Chairman/CEO Jeff Smulyan bragged that his company's New York cluster "has done a wonderful job of coming back from a challenging period," noting that WQCD & WRKS landed in the top 10 among adults 25-54 in the fall Arbitron.

Smulyan also singled out WQHT/New York for its success in battling a direct format competitor: Clear Channel's WWPR. "New York made this comeback because

everything's working: sales, ratings performance, management and a sound focus at each of the three stations," he said.

Smulyan also praised KPWR/Los Angeles for a No. 1 finish 12+ and in the 18-34 demo during the fall book but admitted that Emmis' Chicago operations present "more of a challenge." However, he said, "We're staying ahead of our direct format competitor and expecting things to turn around with a good team."

Smulyan also talked up the company's recently acquired Austin cluster, whose purchase drew the ire of Wall Street for adding debt to Emmis' balance sheet. "Austin has just been textbook," he said. "The stations that were doing well are doing even better, and the ones that needed help have gotten it. The keys have been buying some great stations and inheriting a good staff and giving it the tools to do better."

Snow

Continued from Page 1

Sunday, the weekly public-affairs program on Fox's broadcast TV network. As host of the show for the past seven years, Snow has interviewed numerous world and U.S. leaders, including National Security Advisor Condoleezza Rice, Secretary of State Colin Powell, Secretary of Defense Donald Rumsfeld, Senate Minority Leader Tom Daschle, Sen. Joseph Lieberman, Pakistani President Pervez Musharraf and former Israeli Prime Minister Benjamin Netanyahu.

Before joining Fox News in 1996 Snow was a nationally syndicated

columnist with the *Detroit News*. His newspaper career also included stints at *USA Today* and the *Washington Times*. In 1991 he took a sabbatical from journalism to work at the White House for President George H. W. Bush. Snow first served as deputy assistant to the president for communications and director of speechwriting and later became deputy assistant to the president for media affairs.

To register for the 2004 R&R Talk Radio Seminar, being held Feb. 26-28 at the Renaissance Washington, DC Hotel, fill out the form on Page 2 or log on to www.radioandrecords.com and click on "Conventions/Seminars."

Woods

Continued from Page 1

Clancy Woods to the SBS family and look forward to capitalizing on his general-market expertise to execute our aggressive sales-growth plan in New York," SBS President/CEO Raul Alarcon Jr. said. "Clancy's proven track record in radio bodes well for our ability to effectively monetize our New York cluster's spectacular ratings performance."

Woods said, "SBS is a story of passion and entrepreneurial spirit that has created a leader in Spanish-language media. Our task now is to use that same passion to make our phenomenal audience delivery available to more customers."

Conway Elected Ruler Of Bonneville/S.F.

Mere seconds before R&R went to press we received word that KOIT-AM & FM/San Francisco PD/Station Manager **Bill Conway** had been promoted to VP/Sr. PD of Bonneville's San Francisco cluster, which includes Classical KDFC and Country KZBR. According to Bonneville Sr. VP/KOIT GM Chuck Tweedle, Conway will continue to manage KOIT in addition to his new responsibilities.



An easily excitable Bill Conway.

City Of Brotherly Love, My Ass

Last week Beasley's new CHR/Rhythmic **WLDW (Wild 96.5)/Philadelphia** was on the receiving end of a C&D love note from Clear Channel over the use of the term "Wild." Naturally, it took the Clifton-consulted station about eight minutes to react, and they turned potential lemons into lemonade: The jocks immediately began to refer to WLDW as "the station formerly known as 'Wild'" and played an obnoxious buzzer every time the word was used on the air.

The station also began airing a series of subtle promos like this "memo" from Wild GM **Dave Donahue**: "People, the giant conglomerate that's trying to take over the world, Clear Channel Communications, owner of WIOQ (Q102) and WJSL (Power 99), is claiming they own the word 'wild.' They've also threatened a lawsuit if we don't stop using their word. So please turn to page 844 in your Webster's Dictionary and erase the word 'wild,' and please refrain from using it under penalty of law. And keep listening to 96.5, the station formerly known as 'Wild,' for other words that are owned by the Clear Channel conglomerate. Here are a couple of words that we suggest they should own as soon as possible: 'F**k you.' Thank you." Stay tuned — this one is about to get Wild-er.

Time Wounds All Heels

Or something like that.... It appears that **Brian Wilson** and **Big Don O'Brien** have put aside their differences — they've now re-teamed in afternoons at Infinity Oldies **WQSR/Baltimore**. It was well documented that both guys were less than fond of each other when they did mornings



O'Brien, left, with new best friend Brian.

at the late **WBSB (B104)/Baltimore** from 1984-88. "We're calling this our 20th anniversary, and we haven't spoken in 16 years," O'Brien told the *Baltimore Sun*. Most recently O'Brien had been doing nights at **WQSR**, while Wilson had been running a successful

Talk radio vacation-relief service. How long the reunion will last is anyone's guess — which should make for some great radio.

Not Your Average Plain Jayn

KLLC (Alice @ 97.3)/San Francisco PD John Peake finally hired an Asst. PD/MD: Meet **Jayn**, former Asst. PD/MD/midday talent at **KNRK/Portland, OR**. "Thankfully, we sold the stick shift!" says Jayn, who replaces **The Madden**, now doing nights downstairs at sister **KITS (Live 105)**. Speaking of **KNRK**, midday guy **JC** left abruptly last week to finish school in the Bay Area.

The Programming Dept.

• After nearly four years as PD of Bonneville Hot AC simulcast **WWZZ & WWVZ/Washington**, **Mike Edwards** exits. Asst. PD/MD/afternoon driver **Sean Sellers** is handling PD duties as GM **Joel Oxley** heads up the search committee.



Why is this man smiling?

• **WFLY (FLY 92)/Albany, NY** PD/afternoon driver **Donnie Michaels** (pictured) says so long to snow as he packs his [swim] trunks and heads to **WHYI (Y-100)/Miami** to become Asst. PD/midday talent. **FLY MD/night jock John Fox** is covering programming duties for now.

• **Don Gosselin**, PD of Clear Channel Rocker **WIOT/Toledo**, takes on interim PD duties at sister **AC WRVF**, replacing **Beth Michaels**, who steps down to focus on her airshift. "It's a great way to get in touch with my feminine side," says Gosselin.

• Former **KTTB/Minneapolis** PD/morning guy **Scrap**

R&R Timeline

1 YEAR AGO

- **Thomas Mottola** steps down as Chairman/CEO of Sony Music Entertainment after 14 years.
- **Allen Kepler** named VP/Smooth Jazz Programming for Clear Channel Radio.
- **Maurice Gibb**, co-founder of The Bee Gees, dies at 53.
- **Steve Jones** appointed VP/GM for ABC News Radio.



Allen Kepler

5 YEARS AGO

- **Dave Allan** elevated to VP/GM of **WUSL/Philadelphia**.
- **Scott Elberg** promoted to VP/GM of **WKTU/New York**.
- **Mark Snider** tapped as head of Top 40 promotion at **V2 Records**.



Scott Elberg

10 YEARS AGO

- **Ted Edwards** named PD of **WNEW/New York**.
- **Roger Wimmer** rejoins Cox Broadcasting to start a new research company.
- **Missy Worth** elevated to Sr. VP at **Columbia Records**.
- **Ed Scarborough** rejoins **WMXJ/Miami** as PD.



Missy Worth

15 YEARS AGO

- **Rich Piombino** promoted to OM at **WMMS/Cleveland**.
- **Joel Salkowitz** named Regional VP/Programming and OM of **WQHT/New York**; **Steve Ellis** promoted to PD.
- **Gary Fisher** named VP/GM at **WHTZ/New York**.

20 YEARS AGO

- **Tom Casey** named OM for **Transtar Satellite Network's** new Country format.
- **Tom Bigby** named PD at **KLUV/Dallas**.

25 YEARS AGO

- **Jim Jeffries** named VP/National Promotion at **Phonogram/Mercury Records**.
- **WDRQ/Detroit** flips to **Disco**.
- **Quincy McCoy** named National Pop Promotion Director for **Fantasy Records**.

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Jackson resurfaces as PD of Clear Channel CHR/Rhythmic WBTT/Ft. Myers. Jackson replaces Ron "JoMama Johnson" Shepard, now PD of new CC Urban WBTP/Tampa.

- Stripes are apparently in fashion at WEUP/Huntsville, AL, as PD Steve Murry is upped to OM. His old PD stripes are passed down to afternoon driver Big Ant.

- Howie Marcus is named Format Manager for Sirius Dance channels The Beat and The Rave.

- Tony Cortez, night jock on Clear Channel's KXXM (Mix 96.1)/San Antonio, adds MD stripes.

Formats You'll Flip Over

- Clear Channel Country WRBY (Bob 102.5)/Utica, NY flips to Hot AC as "Mix 102.5," leaving PD Mike Walsh on the beach. OM Stew Schantz, who already programs clusterbuddies Rocker WOUR and CHR Pop WSKS & WSKU, adds Mix PD duties to his already full schedule. New call letters are pending, mostly because R, B and Y don't come close to spelling "Mix."

- Federated Media relaunches Rocker WBYP/Ft. Wayne, IN as "98-9 The Bear" with a new look and revamped lineup: Turner Watson and Tommy Collins, who did middays and afternoons, respectively, at WXNR/Greenville, NC, join for mornings. Cristi Cattle, who did nights at WKLQ/Grand Rapids, joins for middays.

Quick Hits

- WNEW (Mix 102.7)/New York hires Lynn Hoffman from VHI and Gregg Daniels from WBMX/Boston for mornings. Rick Stacy shifts from mornings to afternoons, while Yvonne Velasquez will do nights.

- WIOQ/Philadelphia PD Todd Shannon writes another chapter in the infamous R&R Leap o' the Week book by snagging Mo Bounce for nights from the night shift at Triad CHR/Pop WHTF (Hot 104.9)/Tallahassee, FL. "Mo's first break on Q102 offended my wife, the mother of a 13-year-old," Shannon tells ST. "At that point I knew I had my guy." Mr. Bounce will replace *The Freak Show*, which recently transferred to mornings at sister WKST/Pittsburgh. Speaking of which, former WKST morning jock Pike



Lynn Hoffman — Daniels sold separately.

moves to nights, while some character named Beaver is now doing overnights.

- Across the street at Greater Media Hot AC WMWX/Philadelphia, the deck gets shuffled: Joe Mama segues from afternoons to mornings, replacing Glenn Kalina, who exited Dec. 24 when his contract expired. Charlie Maxx moves from nights to middays, and Brian Murphy moves from middays to afternoons. Nights remain open, while overnights are being handled by bilingual broadcaster "Jose Segue."

- Nights are open at Jefferson-Pilot's WSTR (Star 94)/Atlanta as Nikki Nite exits (not to be confused with the other Nikki Nite at Entercom/Greenville, SC).

- On the heels of the announcement that Rich Kaminski was returning for middays at WPLJ/New York comes word that the artist formerly known as Christine Taylor has joined for nights under the name Christine Richie. She replaces Jamie Lee, who remains aboard as a part-timer.

- Tom Megalis & Rick Eberhart, a.k.a. *The Buzzard Morning Show*, have gone bye-bye at WMMS/Cleveland. The station is focusing on music in the morning until a replacement is named.

- After almost 18 years at WAPE/Jacksonville, afternoon driver Trane exits.

- Afternoon guy Ditch and night dude Ricker swap shifts at Entercom Active Rocker KISW/Seattle.

- Doc & Tommy exit nights at Emmis CHR/Pop WNOU/Indianapolis, which cites budgetary issues. Doc Miller was also MD.

- WKCI (KC101)/New Haven, CT midday talent Samantha Stevens exits. MD/night jock Kerry Collins is filling the shift TFN and is first in line for the gig, according to PD Chaz Kelly. Expect the infamous rotating Wheel of Meat™ at night for now.

- WPHH (Power 104.1)/Hartford taps Spank for nights from sister WKKV (V100)/Milwaukee.

- Night jock Bruno exits Beasley Classic Rocker KKLZ/Las Vegas after seven years.

- Sybl D'Angelo crosses the country from WDAQ/Danbury, CT to do mornings at KCDU (101.7 *The Beach*)/Monterey. She replaces Becca Diaz.

- Congrats to Dick Clark's *New Year's Rockin' Eve*, which racked up some nice numbers for its 2003-04 edition, picking up 8% more viewers than the previous airing for a total of 20.83 million people. This latest ABC-delivered *Rockin'*

Eve, the third-most-watched edition ever, was seen by more people than the combined audiences of *The Tonight Show With Jay Leno* on NBC, CBS's *Late Show With David Letterman* and Fox's *America's Party* that night. Here's to another year with the ageless Mr. Clark!

Talk Topics

- Dan Weiner is upped from GSM to Station Manager at Clear Channel sports simulcast KXTA/Los Angeles and XTRA-AM/Tijuana-San Diego.

- ESPN's Dan Patrick is picked up by WTEM/Washington. Premiere's *Jim Rome Show*, which had been simulcast on WTEM and sister WWRC, is now heard exclusively on WWRC.

- Laura Ingraham is now heard on a reported 210 stations since moving her daily show from Westwood One and re-launching with TRN last September. Ingraham is set to appear on the TRS 2004 Roundtable at next month's R&R Talk Radio Seminar in Washington, DC.

- WTAM-AM/Cleveland sports-talk host Chuck Galeti was found guilty of DUI, drug possession and other assorted charges. The *Cleveland Plain Dealer* reports that Galeti's DUI conviction was his third, meaning he could face mandatory jail time of up to one year. Galeti, 38, was driving drunk last August when he ran off the road, blasted a roadside mailbox, slammed into a telephone pole and left the scene.

What's Your Beef?

With mad cow disease the talk of the Pacific Northwest, leave it to radio to come up with a wacky promotional angle to encourage listeners to hang with beef. KFFM/Yakima, WA crashed the recent Cattlemen's Beef Rally in exotic Mabton, WA, proud home of America's first mad cow! Morning host Reesha Cosby, of *Reesha & The Morning Playhouse*, reports that their pro-beef T-shirts were all the rage at the event, which drew over 2,600 people, complete with protesters who showed up dressed as — you guessed it — mad cows! Our suggestion: Get a life.



Reesha says, 'Beef is our friend.'

Would You Like Career Guidance From Some of the Most Influential Leaders in the Broadcasting Business?

Radio Ink's Most Influential Women in Radio group (MIW's) is soliciting inquiries from women throughout the radio industry who would like to be mentored for 2004 by this group of 43 dynamic female radio executives.

If you're interested, please write a letter stating why you would like to be mentored by the MIW's, what your experience in radio is to date, where you are presently employed, in what position and any contact info, including your email address.

The MIW's will review every letter and choose four applicants to be mentored by the group for the year 2004. Each mentee will have "all-access" to each of the MIW's throughout the year, as well as several opportunities to meet with them face to face.



Deadline for receipt of letters is February 13, 2004

Letters and any additional information should be emailed to:

Joan E. Gerberding, President
MIW Spokesperson
Radiojoan@aol.com

For more information on the MIW's, go to:
www.RadioMIW.com



The Real Making The Video

Palm hails visionary video directors with new DVDs

At their worst, music videos come off as nothing more than cheap commercials — cheap, in this case, having nothing to do with production costs, which can soar into the millions for hackneyed efforts that do nothing to enhance the songs. We've all seen them — the kind of videos that make you welcome that *Real World/Road Rules* marathon.

At their best, however, music videos are moving canvases that enhance the whole experience. Having grown up on MTV (I actually saw that famed Apollo launch and the subsequent Buggles pronouncement that "Video Killed the Radio Star"), I'm a music video junkie.

I Want My MTV

Much like today's youth are turning to the Internet for new music, many music lovers from my generation turned on the TV for new music. We found Duran Duran's adventurous videos and discovered an old man by the name of Peter Gabriel who wowed us with the animated "Sledgehammer" clip. And how far would A-Ha have gotten if it wasn't for the video to "Take on Me."

Of course, I was, for lack of a better term, pissed when reality shows and *House of Style*-type features nudged videos onto MTV's back burner, but in the last year or two I've had a handful of options thanks to my DirecTV remote: MTV2, Fuse and VHI Classic. And the DVD of the latest videos that comes with my monthly Cornerstone player is a prized possession.

There has been a cartload of great videos since Herbie Hancock's "Rockit" walked away with the Moonman at MTV's first Video Music Awards back in '84. This past year alone boasted a bumper crop: Missy "Misdemeanor" Elliott continues to work with directors who push the often stale hip-hop clip in exciting new directions. Floetry's "Floetic" was another great example, and the artist collective known as Shynola directed amazing videos for Queens Of The Stone Age's "Go With the Flow," The Rapture's "House of Jealous Lovers" and Junior Senior's "Move Your Feet." And let's not forget Mark Romanek's lenswork on Johnny Cash's cover of "Hurt" — more of a poignant short film than a video.

For this editor at least, video didn't kill the radio star. In fact, it continues

to add a whole new dimension to my favorite songs and artists while introducing me to music I may not have understood on first listen.

The Directors Series

For any fan of music videos, Palm Pictures' ongoing Directors Label series of DVDs is a must. The first three installments honor the work of landmark video directors Spike Jonze, Chris Cunningham and Michel Gondry with double-sided DVDs featuring music videos, shorts and commercials handpicked by the directors, as well as audio and video commentaries from featured artists and collaborators. Each DVD also contains a 52-page companion book of photographs, storyboards, treatments, drawings and interviews.



Michel Gondry

Of the three, Jonze is the most recognizable name, having directed The Beastie Boys' '70s-cop-show-inspired "Sabotage," Weezer's trip back to *Happy Days* in "Buddy Holly" and Fatboy Slim's encounter with a flying Christopher Walken in "Weapon of Choice," among many others.

Besides directing the films *Being John Malkovich* and *Adaptation*, Jonze also spent time in front of the camera as the spaz leading the Torrance Community Dance Group in Slim's "Praise You" and had parts in films like *Three Kings* and *Jackass*.

Cunningham, on the other hand, is perhaps the most underground of the three. His dark, nightmarish videos for Aphex Twin are among his most visually unsettling work, but he also lensed Madonna's gothic "Frozen," and his stunning depiction of robotics in Bjork's "All Is Full of Love" is a jaw-dropping achievement.

Raising The Bar

Gondry may occupy the space between Jonze and Cunningham when it comes to fame, but his video work, and certainly his DVD, is perhaps the most involved. The French director started down the video path while in

art school, lensing videos for the band he drummed in, Oui Oui.

From there he's raised the bar when it comes to short-form music videos. His work with the Chemical Brothers, Bjork, Daft Punk, Kylie Minogue, The Rolling Stones and others has made him one of the most acclaimed and sought-after directors in the industry.

Turn on MTV or Fuse, and you can witness his genius in The White Stripes' "Hardest Button to Button," where he creates a visual echo of Jack and Meg White's bash 'n' stomp blues. That cool Lego video for "Fell in Love With a Girl" was his too. He also turned Dave Grohl into a heavy-handed hero in the 1997 Foo Fighters clip "Everlong."

"Everybody thinks that's the best video we ever made," Grohl notes on the DVD. "We've done a lot of music videos, and that's the one everybody thinks is the best, to this day. We've tried to make videos that can top that one, but I don't think we'll ever do it — unless we make another video with Michel."

Video Vs. Film

Following up on his 2002 feature film debut, *Human Nature*, Gondry is currently working on *Eternal Sunshine of the Spotless Mind*, starring Jim Carrey, Kate Winslet, Kirsten Dunst and Elijah Wood. So is the acclaimed director abandoning the short-form music video? "No, no, no, no," he tells R&R in a French accent thicker than 3-day-old bouillabaisse. "I want to do more videos. I like music, and I love to show its relationship to the band."

Gondry's passion is apparent throughout the DVD, particularly in the autobiographical 75-minute documentary *I've Been 12 Forever*, which recounts everything from his childhood to his present-day role as director. "It was very traumatizing in a way, but I'm very glad I did it," he says of the documentary.

The videos were less painful to assemble. "Putting it all together was nice, especially seeing how they kind of connect with each other," Gondry says. "When I did the commentary, I really had a good time creating those little animations and finding the logic behind everything I was doing — finding a little bit of what I was putting in my work from me."

Gondry notes that when he first started directing music videos, it was very difficult to gain an artist's trust.



THEIR LIFE IS BETTER THAN YOURS Not only did Star Trak/Arista artist Kelis sweeten up Sirius' national broadcast studios with her Grammy-nominated hit single "Milkshake," she brought actual milkshakes for the staff. Shrugging off their New Year's diet resolutions are (l-r) Sirius' Ralph McDaniels, Kelis and Sirius' Jay Wright and Geronimo.

While it's easier now, he believes that honesty is the best policy in dealing with artists when putting their music on video.

"I was always upfront and told the truth," he says of his early work. "I was trying to be honest. If I don't like an idea that's proposed, I just say no and explain why. Then, if something is good, I'll use it. I've generally had a really good relationship with people I've worked with."

Serving The Song

One of Gondry's most enduring and fruitful relationships has been with Icelandic singer Bjork, with whom Gondry has directed seven videos, including "Bachelorette," "Army of Me" and her solo breakthrough, "Human Behavior." Their understanding of each other seems almost telepathic.

"We have some similarity in our upbringing," Gondry says. "We have a similar sense of humor with things. I remember when she saw one of my very first videos she was cracking up. Nobody had ever reacted to them before, so it was encouraging to see that — maybe I'm funny after all."

video, but it's very difficult as well, because you want to do it better," Gondry says.

"When you have this trust, you don't want to disappoint. It's pressure, but then you do better work. Conversely, if the record company or the band is a control freak, then you kind of lose a little bit of motivation or involvement."

When it comes to the labels, Gondry is adamant that they not interfere with his vision. "I try to resist some of the demands of the record companies, which don't have a very long-term vision," he says.

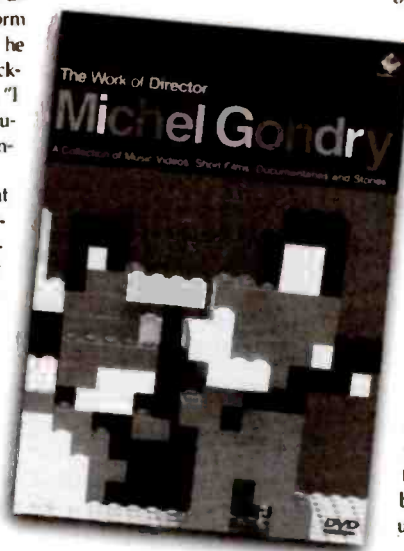
"I serve more the purpose of the song and the artist. I try to use the medium to expand the songs — to find what's behind the music. I try to use the space for creativity. I really need to have contact with the singer or the band, because it's them that we shoot, not the label. I want them to be reflected in the video on my terms so I can reflect who I think they are."

The Stuff Of Dreams

As for his inspiration, that's a subject Gondry struggles with throughout *I've Been 12 Forever*. "In doing the commentary, I found my answer," he says. "As I was growing up I was confused by that — what's inspiration and what's not? I don't know. Sometimes I feel good with an idea I have. It's about how much you pull from yourself as well. It's something unconscious. You don't want to explain it too much."

If it wasn't evident from hallucinatory videos like The Chemical Brothers' "Let Forever Be," dreams are a major influence on Gondry's work. "Yeah, I dream vividly," he says. "I sleep very little, but I dream a lot. I've been exploring dreams. I try to have a book to write in by the bed. It takes a lot of effort to wake up, but sometimes it's good to do it."

When it comes to his music videos, I'd have to say that Gondry's work with The White Stripes, Bjork and The Chemical Brothers is the stuff of dreams — inventive, edgy visuals that bring a new dimension to the next generation of music fans. Asked for his favorite, Gondry keeps it simple: "Generally, it's the last one where I don't fuck up."



And Gondry doesn't hide his jealousy when he sees Bjork working with other directors on videos. "Of course, I can't stand it," he says. "I'll send some hitmen."

Working with the same artists is both satisfying and stressful. "It's very rewarding to be asked to do another

THE INDUSTRY'S NO. 1 RETAIL CHART January 16, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
8	1	JOSH GROBAN	Closer	143/Reprise	107,530	+29%
5	2	ALICIA KEYS	The Diary Of Alicia Keys	J	99,062	-3%
1	3	OUTKAST	Speakerboxxx/The Love Below	Arista	98,547	-34%
3	4	NO DOUBT	The Singles 1992-2003	Interscope	90,888	-12%
4	5	SHERYL CROW	Very Best Of	A&M/Interscope	87,313	-15%
11	6	TOBY KEITH	Shock'n Y'all	DreamWorks	76,708	-3%
2	7	VARIOUS	Now That's What I Call...Vol. 14	Columbia	71,774	-36%
14	8	RUBEN STUDDARD	Souful	J	63,383	-7%
6	9	EVANESCENCE	Fallen	Wind-up	61,963	-31%
12	10	LINKIN PARK	Meteora	Warner Bros.	55,113	-25%
29	11	BEYONCE	Dangerously In Love	Columbia	52,168	+5%
7	12	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	51,312	-40%
19	13	ALAN JACKSON	Greatest Hits Vol.2	Arista	49,298	-13%
15	14	BRITNEY SPEARS	In The Zone	Jive	46,842	-30%
16	15	SARAH MCLACHLAN	Afterglow	Arista	45,265	-32%
9	16	G-UNIT	Beg For Mercy	G Unit/Interscope	42,575	-49%
18	17	NICKELBACK	Long Road	Roadrunner/IDJMG	41,488	-33%
24	18	ROD STEWART	Great American Songbook 2	J	39,820	-25%
20	19	WESTSIDE CONNECTION	Terrorist Threats	Hoo Bangin/Capitol	37,777	-32%
10	20	BLINK 182	Blink 182	Geffen	37,693	-54%
13	21	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	37,394	-48%
21	22	RED HOT CHILI PEPPERS	Greatest Hits	Warner Bros.	37,314	-32%
17	23	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	37,295	-42%
32	24	JESSICA SIMPSON	In This Skin	Columbia	37,268	-23%
28	25	DIDO	Life For Rent	Arista	37,076	-26%
25	26	COLDPLAY	Rush Of Blood To The Head	Capitol	35,349	-31%
39	27	NORAH JONES	Come Away With Me	Blue Note/Virgin	34,461	-23%
33	28	CHINGY	Jackpot	DTP/Capitol	34,028	-30%
35	29	THE EAGLES	The Very Best Of	Elektra/WSM	33,243	-30%
36	30	JUVENILE	Juve The Great	Cash Money/Universal	33,148	-30%
-	31	DARKNESS	Permission To Land	Atlantic	32,890	-
37	32	3 DOORS DOWN	Away From The Sun	Republic/Universal	32,224	-29%
23	33	TUPAC	Tupac Resurrection	Interscope	31,582	-41%
38	34	MICHAEL JACKSON	Number Ones	Epic	31,445	-30%
26	35	SIMPLE PLAN	No Pads No Helmets... Just Balls	Lava	29,758	-42%
22	36	KORN	Take A Look In The Mirror	Epic	28,323	-47%
27	37	CLAY AIKEN	Measure Of A Man	Rca	28,146	-44%
40	38	SOUNDTRACK	Return Of The King	Reprise	27,669	-38%
50	39	HOOBASTANK	The Reason	Island/IDJMG	27,563	-18%
-	40	JET	Get Born	Elektra/EEG	26,728	-
44	41	BIG TYMERS	Big Money Heavyweights	Cash Money/Universal	26,122	-33%
45	42	KELIS	Tasty	Star Trak/Arista	25,926	-30%
30	43	NELLY	Da Derry Versions-Reinvention	Fo' Reel/Universal	25,678	-48%
49	44	AVANT	Private Room	Geffen	25,625	-29%
31	45	THE OFFSPRING	Splinter	Columbia	24,556	-50%
-	46	COUNTING CROWS	Films About Ghosts: Best Of...	Geffen	23,965	-
-	47	SHANIA TWAIN	Up	Mercury/IDJMG	23,330	-
-	48	MUSIQ	Soulstar	Def Jam/IDJMG	23,293	-
-	49	AUDIOSLAVE	Audioslave	Epic/Interscope	23,133	-
43	50	CHEETAH GIRLS	Soundtrack	Walt Disney	22,114	-44%

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ON ALBUMS

Groban Grabs No. 1

It's 2004 — do you know where your teen idol is?

143/Reprise crooner Josh Groban makes Warner Bros.' Tom Whalley and producer David Foster very happy men as he leapfrogs to the No. 1 spot on this week's album chart, edging out J's Alicia Keys by less than 10,000 units. Groban's to-



Josh Groban

tal sales are up 29% over the previous week — due, at least in part, to a promotion with Target — for a total of more than 107,000. His is the only title over 100,000 this week.

Last week's leaders, Arista's OutKast, drop to No. 3, and a pair of Interscope great-hits albums, from No Doubt (No. 4) and A&M's Sheryl Crow (No. 5), round out the top five.

The rest of the top 10 includes DreamWorks Nashville's Toby Keith (No. 6), Columbia's Now Vol. 14 (No. 7), HITS cover guy



Beyoncé

J's Ruben Studdard (No. 8), Wind-up's Evanescence (No. 9) and WB's Linkin Park (No. 10). Interscope, J and Warner Bros. each have two records apiece in the top 10.

The highest-charting newcomers are Atlantic's The Darkness, tongue-in-cheek British metallers who debut at No. 31, and Elektra/EEG's Aussie garage rockers Jet, who come in at No. 40.

Columbia's Beyoncé is the only other sales gainer for the week, up 5% and moving 29-11 on the chart.



Darkness

The first big release week of the new year isn't expected until next month, when Epic's Incubus, Columbia's Harry Connick Jr. and Five For Fighting and BNA/RCA Label Group Nashville's Kenny Chesney come out on Feb. 3. The year gets off to its real start with the Grammys on Feb. 8, followed by the release of Norah Jones' latest, *Feels Like Home*, on Feb. 10. Some retail pundits predict Jones could go over 600,000 in first-week sales.



Jet



MIKE TRIAS

mtrias@radioandrecords.com

GOING FOR ADDS

R&R January 16, 2004

Decisions, Decisions

Was one of your New Year's resolutions to be more decisive? If so, next week you'll have the perfect chance to test yourself. The labels are offering a plethora of titles to all the formats, including nine to Smooth Jazz and more than 20 to Triple A.

Literally everything is Going for Adds at Pop next week. **Three Days Grace** bless Pop with their Rock, Active Rock and Alternative hit "(I Hate) Everything About You." The boys will embark on a Canadian tour with Nickelback on Jan. 19 that will last through the end of February. Meanwhile, **Fefe Dobson** goes for adds at Pop and Hot AC with "Everything," the second single from her eponymous debut album. The song also appears on the soundtrack to the MTV film *The Perfect Score*, starring Erika Christensen, Scarlett Johansson, Chris Evans and Darius Miles and hitting theaters Jan. 30. Dobson, a 19-year-old Canadian, is currently opening for Justin Timberlake in the U.K. through the end of the month.



Fefe Dobson

Jay-Z takes on Rhythmic and Urban with "Dirt Off Your Shoulder," the second single from his swan-song CD, *The Black Album*. The Timbaland-produced joint has already climbed to No. 38* and No. 43* on R&R's CHR/Rhythmic and Urban charts, respectively. The legendary rapper is up for six Grammy Awards this year.



Usher

Not to be outdone, Usher marks his return to radio with a little help from Lil Jon and Ludacris. "Yeah," the lead single from his March 26 release, *Confessions*, officially goes for adds at Rhythmic and Urban next week; however, it has already rocketed to No. 14* and No. 30* on R&R's Rhythmic and Urban

charts, respectively, after debuting last week. Usher will reportedly be getting help on *Confessions* from producers The Neptunes, Jimmy Jam & Terry Lewis, Jermaine Dupri and R. Kelly.

Ill Nino have their own *Confession* to offer, and "This Time's for Real," the latest single from the album, hits Rock, Active Rock and Alternative next week. Says vocalist Cristian Machado about the CD, "The album is about coming clean with your thoughts, your past experiences and within yourself. It's about telling the truth not only to others, but also to yourself." Ill Nino will be opening for Sevendust (who happen to be Going for Adds at Rock, Active Rock and Alternative next week with "Broken Down") on their national tour through Feb. 15.

Blindside come to tackle the three formats as well, with "All of Us," the lead single from their Feb. 24 album, *About a Burning Fire*. Christian Lindskog (vocals), Tomas Naslund (bass), Marcus Dahlstrom (drums) and Simon Grenhed (guitar) got their start in Stockholm, Sweden, performing as Underfree in 1994. Blindside recently shot the video for "All of Us" in Bucharest, Romania, where they destroyed most of the rented equipment for the shoot (in typical Blindside fashion), including an antique leather-coated drum kit that dated back to the country's Communist era.

Speaking of videos, **Fountains of Wayne**, the band who brought you "Stacy's Mom," are ready to bring a smirk to their fans' faces with the video for "Mexican Wine." Chris Applebaum directed the clip, and in it the band spoof *American Idol*, Jay-Z's "Big Pimpin'" video and Duran Duran's "Rio" video. Though "Mexican Wine," which is arriving at Alternative and Triple A next week, is from the New York-based quartet's third album, *Welcome Interstate Managers*, they have been nominated for a Grammy for Best New Artist and also for Best Pop Performance by a Duo or Group.



Fountains Of Wayne

— Mike Trias

R&R Going For Adds

Week Of 1/19/04

CHR/POP

FEFE DOBSON Everything (Island/IDJMG)
KELLY OSBOURNE w/**MOZZY OSBOURNE** Changes (Sanctuary/SRG)
OFFSPRING Hit That (Columbia)
SARAH CONNOR Bounce (Epic)
THREE DAYS GRACE (I Hate) Everything About You (Jive)

CHR/RHYTHMIC

BABY DREW Disco Lady (Universal)
DAVID BANNER Crank It Up (SRC/Universal)
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
SARAH CONNOR Bounce (Epic)
TIFFANY VILLARREAL You, Yourself & You (Universal)
USHER (LUDACRIS & LIL JON) Yeah (Arista)

URBAN

I-20 Fightin' In The Club (Priority/Capitol)
BABY DREW Disco Lady (Universal)
DAVID BANNER Crank It Up (SRC/Universal)
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
KEYSHIA COLE I/EVE Never (Geffen)
SLEEPY BROWN (JOUTKAST) I Can't Wait (Interscope)
TIFFANY VILLARREAL You, Yourself & You (Universal)
USHER (LUDACRIS & LIL JON) Yeah (Arista)

URBAN AC

BEYONCÉ Me, Myself And I (Columbia)
CARL THOMAS She Is (Bad Boy/Universal)
GERALD LEVERT Wear It Out (Elektra/EEG)
HIL ST. SOUL Pieces (Shanachie)
SPOOKS Don't Be Afraid (Koch)

COUNTRY

BILLY CURRINGTON I Got A Feelin' (Mercury)
CHRIS LEDOUX Horsepower (Capitol)
DAVID LEE MURPHY Loco (Audiom)
EMERSON DRIVE Last One Standing (DreamWorks)
TRINI TRIGGS Heaven On Earth (Curb)

AC

KENNY LOGGINS I Miss Us (All The Best)
SIMPLY RED You Make Me Feel Brand New (simplyred.com)

HOT AC

FEFE DOBSON Everything (Island/IDJMG)
KELLY OSBOURNE w/**MOZZY OSBOURNE** Changes (Sanctuary/SRG)

SMOOTH JAZZ

EUGE GROOVE Livin' Large (Narada)
FORTUNE VINSON CRUISE You're The One (FVC)
JEFF KASHWA Show Me Love (Native Language)
NORAH JONES Sunrise (Blue Note/EMC)
PAUL BROWN 24/7 (GRP/VMG)
PAUL JACKSON JR. Walkin' (Blue Note/EMC)
PETE BELASCO Deeper (Compendia)
RONNIE LAWS Everlasting (HDH)
WILL DOWNING A Million Ways (GRP/VMG)

ROCK

AUTOMATIC BLACK Go Your Way (Arista)
BIG HEAD TODD & THE MONSTERS Imaginary Ships (Sanctuary/SRG)
BLINDSIDE All Of Us (Elektra/EEG)
DROPBOX Wishbone (Universal)
ILL NINO This Time's For Real (Roadrunner/IDJMG)
JOSH TODD Shine (Todd Entertainment)
LO-PRO Sunday (Geffen)
SEVENDUST Broken Down (TVT)

ACTIVE ROCK

AUTOMATIC BLACK Go Your Way (Arista)
BLINDSIDE All Of Us (Elektra/EEG)
DROPBOX Wishbone (Universal)
ILL NINO This Time's For Real (Roadrunner/IDJMG)
JOSH TODD Shine (Todd Entertainment)
LO-PRO Sunday (Geffen)
SEVENDUST Broken Down (TVT)
WHITE STRIPES I Just Don't Know What To Do With Myself (V2)

ALTERNATIVE

AUTOMATIC BLACK Go Your Way (Arista)
BLINDSIDE All Of Us (Elektra/EEG)
BLUE OCTOBER Calling You (Universal)
DIZZEE RASCAL Fix Up, Look Sharp (XL/Matador)
DROPBOX Wishbone (Universal)
FOUNTAINS OF WAYNE Mexican Wine (S-Curve/EMC)
ILL NINO This Time's For Real (Roadrunner/IDJMG)
LAGUARDIA Holy Ghost (Universal)
LIVING END Who's Gonna Save Us? (Reprise)
LO-PRO Sunday (Geffen)
PHANTOM PLANET Big Brat (Epic)
SEVENDUST Broken Down (TVT)
TRAVIS Love Will Come Through (Epic)
ZEBRAHEAD Rescue Me (Egg/Columbia/Red Ink)

TRIPLE A

AIR Cherry Blossom Girl (Astralwerks/EMC)
ANI DIFRANCO Educated Guess (Righteous Babe)
BIG HEAD TODD & THE MONSTERS Imaginary Ships (Sanctuary/SRG)
BRUCE COCKBURN Put It In Your Heart (True North/Rounder)
BUCHANAN Plans (Ultimatum)
FOUNTAINS OF WAYNE Mexican Wine (S-Curve/EMC)
IVAN MEVILLE Nothin' Bout Love (Compendia)
JEN CHAPIN Me Be Me (Hybrid)
JOHN WESLEY HARDING Negative Love (DRT Ent.)
LISA GERRARD & PATRICK CASSIDY Immortal Memory (4AD/Beggars)
LOS LONELY BOYS Real Emotions (Or)
MOUNTAIN GOATS You Shall All Be Healed (4AD/Beggars)
PHIL ROY Amazing (Or)
POLYPHONIC SPREE Light And Day (Hollywood)
RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)
SCOTT MILLER Amtrak Crescent (Sugar Hill)
SHANE NICHOLSON Nice To Be Here (Virt)
TEITUR You're The Ocean (Universal)
TRAVIS Love Will Come Through (Epic)
VAN HUNT Dust (Capitol)
VARIOUS ARTISTS Sweetheart (Hear Music)
WHEAT I Met A Girl (Arista/Columbia)

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



Kidd Lets Kids Be Kidds

A look inside Kraddick's annual trip to Disney World

For 10 years KHKS (106.1 Kiss FM)/Dallas-based syndicated morning guy Kidd Kraddick has been taking kids with chronic or terminal illnesses and those who have suffered catastrophic injuries to Disney World through his nonprofit organization, Kidd's Kids, which is now in its 13th year of existence. I talked with Kraddick about the charity and the trips it puts together.

"It's been at Kiss since '93," Kraddick says. "We took six kids on a plane to Sea World in San Antonio and came back the same day. It's gone from that to being four days and four nights in Orlando and traveling on a chartered jet. We stay at the Dolphin or the Swan hotels on the property, and we do two live shows from there. The families get everything paid for."

While many might link the Kidd's Kids trip to something put together by the Make-a-Wish Foundation or A Wish With Wings, Kraddick says the support the kids get by taking the trip with a group of people in similar situations is what sets his organization apart.

"Those other charities, I think they're wonderful, I really do," he says. "Our difference is that they get to go with other families who are in the same situation, and we think that's a dynamic that makes it cool."

"Our trip can be as many as 250 people, because we take the brothers and sisters and Mom and Dad. If the family wants to hang with us and go with us to the park, that's great. If they want to have their own family vacation in Disney World, that's great too."

"One of the biggest benefits is for the kids to be able to see other kids like themselves, for the siblings to see oth-

er siblings like themselves and for the moms and dads to be able to talk to other parents who are going through the same thing."

The Selection Process

Kraddick has removed himself from the process of selecting trip participants, but he does help solicit applications. "First, we go on the air and let our listeners know that we're accepting applications," he says. "They phone, fax or e-mail, and we send an application out to them."

"Just in case they don't listen, we actually go to the local hospitals in the markets we are in, distribute applications there and encourage the nurses and doctors to get their patients involved and see if they fit the criteria."

"Our selection committee — experts in the insurance and medical fields — go through between 600 and 1,500 applications and choose the kids who are sick enough but not too sick. Then we call the families. In a lot of cases I and [co-hosts] Kelly Rasberry and Big Al get to personally call the families, which is cool."

Every November Kraddick and company gather everyone at the Dallas/Ft. Worth Airport for the excursion. The organization charters a plane from American Airlines, and Disney World

generously donates some of the tickets used by the families.

Kraddick is quick to point out, however, that the trip — which runs approximately \$4,000-\$5,000 per person — is completely supported by listener donations and that the organization does not have corporate sponsors.

Making A Difference

Kraddick relates an interesting and uplifting tradition that has sprung up over the years and now takes place at the beginning of each trip: "Before we get on the plane, we have a huge reception at the American Airlines terminal, and everyone forms this receiving line on each side, so it looks kind of like when you're coming out of the tunnel at a football game."

"We announce each kid's name, and the kid and the family go down this tunnel of people while everyone cheers. It's, without a doubt, the most emotional thing you'll ever see. The kids who can kind of walk but not really, they'll do everything they can not to get down that tunnel in a wheelchair. You have kids who take 15 minutes to get from one end of the terminal to the jetway while everyone is cheering them on, and it's unbelievably moving."

As for how Kidd's Kids came about, Kraddick says, "My wife was pregnant with our first and only child. About six months in, she went back for her final sonogram, and the OB told us she didn't want to alarm us, but it was pretty clear to her that our baby had a twisted femur, which meant the child probably wouldn't develop the ability to walk."

"I can't even describe the way our lives changed in the next three months. I was buying books on how to handle children with disabilities, and some of the joy was zapped out of it. I started to feel what an enormous challenge this was going to be."

"By some miracle or whatever, our child was born fine, but I remember thinking, 'I'll never forget what those three months felt like; I'll use the radio to let people know that I'll never forget.' I can't turn a blind eye to it anymore; I was living it — for just a couple of months, but that was enough for me to have a crystal-clear picture of what it must be like."

"This is a stupid job. You go on the air, you make a few jokes, you make people laugh, and, at 10am, you have nothing to show for what you've done that day. I can't quantify my existence at all."



Kidd Kraddick and one of his kids.

"But for one week in November we can quantify our existences and say, 'If we didn't have the listeners, we wouldn't have the money. If we didn't have the money, we wouldn't be able

to do the trip.' It kind of makes us feel like grownups for a week."

For more information on Kidd's Kids, please visit www.kiddskids.com.

Get To Know ... Dylan Sprague



Dylan Sprague

Your fancy-ass title: "OM/PD/afternoon driver at WWWQ (Q100)/Atlanta."

Most recent ratings highlight: "Placing No. 3 18-34 — behind two Urbans."

Brief career recap: "WNCI/Columbus, OH, 1992-94; KJYO/Oklahoma City, 1994-96; KATT & KYIS/Oklahoma City, 1996-97; KMXV/Kansas City, 1997-2002; Q100, 2002-present."

Whatever possessed you to get into this business? "The usual stuff. I love music. I pretended I was a DJ in my bedroom as a kid."

Early influences, people who helped

shape your destiny: "The guy who hired me first and gave me a shot — and now the guy I'm paid to beat up — Dan Bowen. Kelly Nash let

Continued on Page 29

CHR/Pop Top 10 List

Now that all the Christmas music is gone, at least until Labor Day, we decided to take a look at the top 10 most played songs at the biggest CHR/Pop station in America's largest market, WHTZ (Z100)/New York. Here's Z100's top 10 from Dec. 31, 2003-Jan. 6, 2004, courtesy of our good friends at Mediabase.

Last Week	This Week	ARTIST/Title	Plays
	1	OUTKAST Hey Ya!	82
3	2	BABY BASH Suga Suga	75
5	3	NO DOUBT It's My Life	75
4	4	LUDACRIS Stand Up	74
2	5	3 DOORS DOWN Here Without You	70
7	6	KELIS Milkshake	61
8	7	NICKELBACK Someday	58
6	8	LASGO Alone	57
10	9	TRAPT Headstrong	55
11	10	STACIE ORRICO (There's Gotta Be) More To Life	48

Kevin Casey: A Reflection

By Quincy McCoy

VP/Radio Programming, MTV Radio Interactive

Veteran broadcaster Kevin Casey passed away Jan. 6 after a long battle with cancer. He was 50. Casey's distinguished career included stops at the legendary WHYI (Y-100)/Miami, where he was known as "Fast Bobby Hart," and the late WBJW (BJ105)/Orlando.



Kevin Casey

Casey's last gig was hosting middays at Entercom's '80s simulcast WOLI & WOLT/Greenville, SC, but he had to leave the station last September due to his illness. Quincy McCoy shares his thoughts about his friend and mentor.

Continued on Page 29

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	OUTKAST Hey Ya! (Arista)	9229	+450	755941	16	125/0
2	2	BABY BASH Suga Suga (Universal)	7699	+630	632375	19	113/1
5	3	OUTKAST The Way You Move (Arista)	7130	+1083	546365	8	121/0
4	4	NICKELBACK Someday (Roadrunner/IDJMG)	7013	+667	521310	15	125/1
3	5	3 DOORS DOWN Here Without You (Republic/Universal)	6864	-121	536066	22	121/0
7	6	NO DOUBT It's My Life (Interscope)	6332	+625	514992	11	125/0
6	7	SIMPLE PLAN Perfect (Lava)	6214	+403	455972	16	126/0
8	8	KELIS Milkshake (Star Trak/Arista)	5854	+924	458293	6	115/1
9	9	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	5151	+482	419165	12	111/0
11	10	TRAPT Headstrong (Warner Bros.)	4443	+53	373529	24	113/0
10	11	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	4345	-247	293768	20	123/0
12	12	CHRISTINA AGUILERA The Voice Within (RCA)	4331	+358	314500	9	126/0
13	13	JESSICA SIMPSON With You (Columbia)	4291	+662	369779	8	116/3
18	14	LINKIN PARK Numb (Warner Bros.)	3875	+810	259219	7	111/2
14	15	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	3785	+245	239822	10	102/0
21	16	EAMON F**k It (I Don't Want You Back) (Jive)	3200	+671	242173	10	95/4
15	17	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3187	-136	235488	21	101/0
20	18	STAIN'D So Far Away (Flip/Elektra/EEG)	3024	+238	211566	19	93/0
16	19	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2999	-142	228410	28	120/0
17	20	CLAY AIKEN Invisible (RCA)	2969	-110	208029	12	113/0
22	21	DIDO White Flag (Arista)	2764	+273	203171	13	83/3
24	22	PINK God Is A DJ (Arista)	2509	+260	156084	5	95/5
30	23	EVANESCENCE My Immortal (Wind-up)	2455	+591	152898	4	91/15
27	24	BEYONCE' Me, Myself And I (Columbia)	2407	+462	173210	6	93/4
25	25	FUEL Falls On Me (Epic)	2398	+257	117305	12	108/2
23	26	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	2260	-89	166244	13	95/0
28	27	GOOD CHARLOTTE Hold On (Epic)	2254	+345	144460	6	104/6
31	28	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2208	+363	146513	5	87/3
32	29	KELLY CLARKSON The Trouble With Love Is (RCA)	2138	+470	141516	6	100/6
26	30	MATCHBOX TWENTY Bright Lights (Atlantic)	1919	-57	123887	19	86/0
33	31	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	1668	+184	77618	5	87/1
29	32	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	1622	-255	89484	18	115/0
34	33	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1579	+196	97643	4	55/5
35	34	JC CHASEZ Some Girls (Dance With Women) (Jive)	1533	+190	84970	3	84/6
36	35	MARY J. BLIGE f/EVE Not Today (Geffen)	1443	+224	60447	2	74/2
38	36	ALICIA KEYS You Don't Know My Name (J)	1345	+273	74201	3	87/9
45	37	BRITNEY SPEARS Toxic (Jive)	1297	+559	113183	2	106/70
37	38	MYA Fallen (A&M/Interscope)	1231	+142	78467	2	69/7
42	39	NICK CANNON Gigolo (Jive)	1137	+279	72837	2	41/9
41	40	KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	1110	+104	47833	5	71/2
40	41	JASON MRAZ You And I Both (Elektra/EEG)	1105	+92	53950	4	70/0
39	42	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1050	+13	36669	3	54/3
43	43	JAGGED EDGE Walked Outta Heaven (Columbia)	1023	+181	65544	2	44/5
Debut	44	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	912	+373	61642	1	50/15
48	45	WIDELIFE w/ SIMONE DENNY All Things (Just Keep Getting Better) (Capitol)	778	+137	36624	2	52/5
49	46	RUBEN STUDDARD Sorry 2004 (J)	772	+133	36911	2	58/6
Debut	47	SWITCHFOOT Meant To Live (Red Ink/Columbia)	680	+161	44619	1	60/13
47	48	SARAH MCLACHLAN Fallen (Arista)	672	+20	44474	2	35/2
Debut	49	KYLIE MINOGUE Slow (Capitol)	655	+289	52589	1	63/16
44	50	BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	638	-195	47493	12	100/0

128 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BRITNEY SPEARS Toxic (Jive)	70
MAROON 5 This Love (Octone/J)	56
HILARY DUFF Come Clean (Buena Vista/Hollywood)	44
BLACK EYED PEAS Hey Mama (A&M/Interscope)	31
KIMBERLEY LOCKE 8th World Wonder (Curb)	23
KYLIE MINOGUE Slow (Capitol)	16
EVANESCENCE My Immortal (Wind-up)	15
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	15
KID ROCK Cold And Empty (Top Dog/Atlantic)	15
SWITCHFOOT Meant To Live (Red Ink/Columbia)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OUTKAST The Way You Move (Arista)	+1083
KELIS Milkshake (Star Trak/Arista)	+924
LINKIN PARK Numb (Warner Bros.)	+810
EAMON F**k It (I Don't Want You Back) (Jive)	+671
NICKELBACK Someday (Roadrunner/IDJMG)	+667
JESSICA SIMPSON With You (Columbia)	+662
BABY BASH Suga Suga (Universal)	+630
NO DOUBT It's My Life (Interscope)	+625
EVANESCENCE My Immortal (Wind-up)	+591
BRITNEY SPEARS Toxic (Jive)	+559

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STACIE ORRICO (There's Gotta Be More To Life (Forefront/Virgin)	2784
LIZ PHAIR Why Can't I? (Capitol)	2737
MAROON 5 Harder To Breathe (Octone/J)	2578
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	2509
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2365
50 CENT In Da Club (Shady/Aftermath/Interscope)	1918
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1917
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1723
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1622
EVANESCENCE Bring Me To Life (Wind-up)	1503
MATCHBOX TWENTY Unwell (Atlantic)	1475
R. KELLY Ignition (Jive)	1343
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	1266
SEAN PAUL Get Busy (VP/Atlantic)	1204
KELLY CLARKSON Miss Independent (RCA)	1154
CHINGY Right Thurr (DTP/Capitol)	1149
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1075
3 DOORS DOWN When I'm Gone (Republic/Universal)	1010
EMINEM Lose Yourself (Shady/Interscope)	798
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	781
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	755
NELLY Hot In Herre (Fo' Reel/Universal)	674
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	647
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	647
SIMPLE PLAN Addicted (Lava)	642

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January 16, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
4	1	NICKELBACK Someday (Roadrunner/IDJMG)	2839	+306	65525	16	49/1
2	2	NO DOUBT It's My Life (Interscope)	2811	+178	66106	11	49/0
1	3	OUTKAST Hey Ya! (Arista)	2732	+19	67182	13	48/0
5	4	SIMPLE PLAN Perfect (Lava)	2506	+74	59252	14	48/1
3	5	3 DOORS DOWN Here Without You (Republic/Universal)	2408	-220	54335	23	48/0
6	6	BABY BASH Suga Suga (Universal)	2397	+47	57338	17	45/0
10	7	OUTKAST The Way You Move (Arista)	2069	+460	48059	7	46/2
8	8	CHRISTINA AGUILERA The Voice Within (RCA)	2044	+225	46094	9	48/0
14	9	KELIS Milkshake (Star Trak/Arista)	1769	+424	40240	5	43/1
9	10	TRAPT Headstrong (Warner Bros.)	1656	-41	35263	27	40/0
7	11	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1656	-244	36794	19	42/1
13	12	JESSICA SIMPSON With You (Columbia)	1617	+256	38240	7	46/1
17	13	DIDO White Flag (Arista)	1382	+184	30064	15	42/1
19	14	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	1369	+191	30856	10	43/1
22	15	LINKIN PARK Numb (Warner Bros.)	1339	+410	29044	8	47/3
12	16	CLAY AIKEN Invisible (RCA)	1320	-138	31823	10	37/1
20	17	STAIN'D So Far Away (Flip/Elektra/EEG)	1211	+92	26389	20	38/2
15	18	SANTANA f/ALEX BAND Why Don't You & I (Arista)	1141	-167	26070	28	32/0
16	19	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	1084	-202	23945	14	35/0
23	20	PINK God Is A DJ (Arista)	1030	+163	26052	5	38/2
24	21	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	994	+138	21830	12	39/1
21	22	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	926	-117	22744	10	34/1
30	23	EVANESCENCE My Immortal (Wind-up)	850	+229	19044	6	38/11
29	24	EAMON F**k It (I Don't Want You Back) (Jive)	828	+201	18488	6	28/4
25	25	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	788	-40	19105	15	26/0
18	26	MATCHBOX TWENTY Bright Lights (Atlantic)	749	-444	16193	20	24/1
32	27	GOOD CHARLOTTE Hold On (Epic)	720	+217	16612	4	37/7
27	28	FUEL Falls On Me (Epic)	688	+43	15922	7	32/3
28	29	KELLY CLARKSON The Trouble With Love Is (RCA)	654	+11	14092	6	30/1
35	30	ALICIA KEYS You Don't Know My Name (J)	620	+167	15213	3	35/7
31	31	BEYONCE' Me, Myself And I (Columbia)	601	+71	11727	5	32/7
33	32	KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	541	+40	12772	13	32/1
36	33	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	518	-273	12765	17	21/0
37	34	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	460	+64	9794	7	27/2
34	35	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	449	-17	8970	7	27/0
40	36	MYA Fallen (A&M/Interscope)	444	+135	9541	2	32/9
38	37	MARY J. BLIGE f/EVE Not Today (Geffen)	425	+61	9257	3	24/2
Debut	38	BRITNEY SPEARS Toxic (Jive)	409	+258	7549	1	37/24
41	39	JASON MRAZ You And I Both (Elektra/EEG)	344	+55	8030	5	20/1
43	40	JC CHASEZ Some Girls (Dance With Women) (Jive)	313	+68	8126	2	19/2
47	41	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	287	+118	6280	2	23/10
46	42	RUBEN STUDDARD Sorry 2004 (J)	227	+57	5030	2	13/1
50	43	JAGGED EDGE Walked Outta Heaven (Columbia)	204	+50	4887	2	11/2
45	44	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	189	-8	4402	2	9/0
49	45	SARAH MCLACHLAN Fallen (Arista)	187	+27	4214	2	12/2
Debut	46	KYLIE MINOGUE Slow (Capitol)	186	+109	6609	1	16/6
Debut	47	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	166	+95	3642	1	20/9
36	48	ENRIQUE IGLESIAS Addicted (Interscope)	163	-253	3103	11	8/0
Debut	49	WIDELIFE W/ SIMONE DENNY All Things (Just Keep Getting Better) (Capitol)	158	+30	5870	1	12/3
Debut	50	BLINK-182 Feeling This (Geffen)	150	+7	2901	1	13/1

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 1/4 - Saturday 1/10.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Hey Mama (A&M/Interscope)	25
BRITNEY SPEARS Toxic (Jive)	24
KIMBERLEY LOCKE 8th World Wonder (Curb)	17
EVANESCENCE My Immortal (Wind-up)	11
KID ROCK Cold And Empty (Top Dog/Atlantic)	11
HILARY DUFF Come Clean (Buena Vista/Hollywood)	11
M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	10
MAROON 5 This Love (Octone/J)	10
MYA Fallen (A&M/Interscope)	9
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	9
GOOD CHARLOTTE Hold On (Epic)	7
ALICIA KEYS You Don't Know My Name (J)	7
BEYONCE' Me, Myself And I (Columbia)	7
KYLIE MINOGUE Slow (Capitol)	6
EAMON F**k It (I Don't Want You Back) (Jive)	4
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OUTKAST The Way You Move (Arista)	+460
KELIS Milkshake (Star Trak/Arista)	+424
LINKIN PARK Numb (Warner Bros.)	+410
NICKELBACK Someday (Roadrunner/IDJMG)	+306
BRITNEY SPEARS Toxic (Jive)	+258
JESSICA SIMPSON With You (Columbia)	+256
EVANESCENCE My Immortal (Wind-up)	+229
CHRISTINA AGUILERA The Voice Within (RCA)	+225
GOOD CHARLOTTE Hold On (Epic)	+217
EAMON F**k It (I Don't Want You Back) (Jive)	+201
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+191
DIDO White Flag (Arista)	+184
NO DOUBT It's My Life (Interscope)	+178
ALICIA KEYS You Don't Know My Name (J)	+167
PINK God Is A DJ (Arista)	+163
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+138
MYA Fallen (A&M/Interscope)	+135
M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	+118
KYLIE MINOGUE Slow (Capitol)	+109
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+95
STAIN'D So Far Away (Flip/Elektra/EEG)	+92
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+88
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+77
SIMPLE PLAN Perfect (Lava)	+74
HILARY DUFF Come Clean (Buena Vista/Hollywood)	+73
BEYONCE' Me, Myself And I (Columbia)	+71
JC CHASEZ Some Girls (Dance With Women) (Jive)	+68
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	+64
MAROON 5 This Love (Octone/J)	+63
MARY J. BLIGE f/EVE Not Today (Geffen)	+61



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Evan Harley
MD, KRUF/Shreveport, LA

It's never easy balancing your playlist with the right amount of rock, pop and hip-hop, but that remains our goal here at KRUF/Shreveport, LA. PD Chris Callaway (he made sure I mentioned his name this time) and I try to pick songs that, for the most part, are going to work for our female listeners and their daughters. • Some songs testing well now are Fefe Dobson's "Take Me Away," Liz Phair's "Why Can't I," Trapt's "Headstrong," No Doubt's "It's My Life" and OutKast's "Hey Ya!" Also, Santana's "Why Don't You and I" is still testing well after 10 months in rotation. • Some new songs that we are excited about and which are getting good response after short airplay include Sheryl Crow's "The First Cut Is the Deepest" and Kylie Minogue's "Slow." We're getting big phones, especially from the younger set, on Baby Bash and Franky J's "Suga Suga," Eamon's "Don't Want You Back," Limp Bizkit's "Behind Blue Eyes," Lil Jon & The Eastside Boyz's "Get Low" and Chingy's still-strong "Holiday Inn." • And a record that definitely deserves mention, because it gets big phones from every demo even though we haven't tested it yet, is Evanescence's "My Immortal." Word!

Arista's **OutKast** rule R&R's CHR/Pop chart with two songs in the top three — "Hey Ya!" retains No. 1*, and "The Way You Move" grabs Most Increased Plays this week, with 1,083 additional plays, to jump 5-3*. **Baby Bash** holds at No. 2* ... Rounding out the top 10 are **No Doubt** and **Simple Plan**, who swap spaces to move 7-6* and 6-7*, respectively; **Kells** at No. 8*; **Ludacris** featuring **Shawna** at No. 9*; and **Trapt**, who finally break into the top 10 as "Headstrong" rises 11-10* ... **Linkin Park**'s "Numb" moves up 18-14* ... **Eamon** moves into the top 20 with "F**k It," which comfortably jumps 21-16* ... **Evanescence** score big with "My Immortal," which goes 30-23* ... All rising in the 20s are **Beyoncé** (27-24*), **Good Charlotte** (28-27*), **Sheryl Crow** (31-28*) and **Kelly Clarkson** (32-29*) ... Lots of bullets in the 30s, with big movers including **Britney Spears**, whose "Toxic" rockets 45-37*, and **Nick Cannon**, who takes "Gigolo" up 42-39*. Britney also picks up Most Added honors this week for Jive, as her track grabs a remarkable 70 adds ... Chart debuts this week come from **Twista** featuring **Kanye West & Jamie Foxx**, **Switchfoot** and **Kylie Minogue**.

— Keith Berman, Radio Editor

CHR/Pop
ON THE RADIO

ON THE RISE

ARTIST: **Lucky Boys Confusion**LABEL: **Elektra/EEG**By **MIKE TRIAS**/ASSOCIATE EDITOR

Although Lucky Boys Confusion's "Hey Driver" sounds more like a summer anthem than a mellow midwinter tune, that hasn't prevented listeners from showing their love for the song. "Hey Driver" is quickly gaining attention at Pop radio with its catchy chorus and hyper attitude.

Stubby (frontman, singer, songwriter), Adam Krier (guitar, vocals, co-songwriter), Joe Sell (guitar), Jason Schultejeann (bass) and Ryan Fergus (drums) comprise this rowdy young bunch of rockers who hail from Chicago. Formed in 1997, Lucky Boys Confusion released an independent EP titled *What Gets Me High* during their first year together and kept things going with the EP *Growing out of It* a year later. Like many up-and-coming bands, LBC busted their butts on the indie tour circuit, quickly gaining notoriety for their live shows. Elektra soon caught wind of their act, and in 2001 the label released the boys' major-label debut, *Throwing the Game*.

Last October Lucky Boys Confusion continued their growth as a band when they released their sophomore album, *Commitment*. "I was 19 and Adam was 17 when we wrote the songs for *Throwing the Game*," says Stubby. "There's a big difference in maturity and growth on this record. We survived a pretty tough year last year, a lot of soul-searching — both business and personal. I was never a believer in adversity bringing out the best in you, but it's amazing how a lot of bad stuff can make you a better writer."

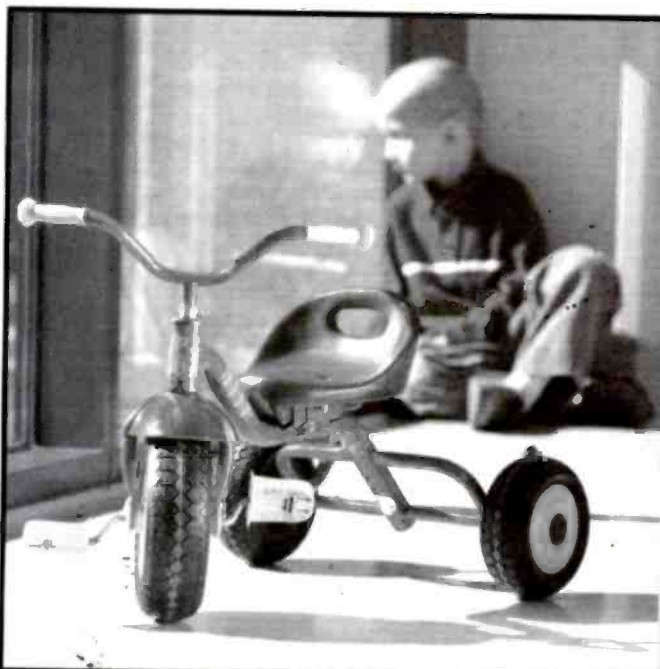
Adds Krier about the Michael "Miguel" Happoldt-produced *Commitment*, "The title means so many things to us — the commitment between us and our fans, our commitment to each other. We started out so young and have been through so much. I think the key to this record is that we

shed some of our influences and learned to trust our instincts more. We're dedicating it to the people who stuck with us."

As for the current single, Stubby explains, "It came to me out of a short story I was writing. I had a case of writer's block, so I took a line from the story and put it to a melody I'd written. It reflects how I was feeling last year — wondering what I would do if I could just hit the road. No responsibilities, just pack up my backpack and hit the ground running."

When it was time to record, Krier believed that the song could use some gang vocals for effect. He proceeded to contact his network of fellow musicians in the Los Angeles area, and members of Lit, Yellowcard, Long Beach Dub All-Stars and Over It answered the call. Strangely enough, the result of the collaborative chorus is not just a bunch of yelling. Everyone is relatively in tune — in other words, the usual straggling guy who couldn't keep the pitch if his life depended on it fails to rear his ugly head in "Hey Driver." Despite the shouted, in-tune hook (which is a good thing, if you think about it), the song still screams "beer commercial!"

Lucky Boys Confusion literally take their act on the road in the video for "Hey Driver." They perform inside a rolling bus, complete with instruments and a disco ball, for a busload of rabid fans. As for when these road warriors will actually hit the road for shows, look for touring to resume in February.



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AT JAMES TOMAS CENTER



**America's Best Testing CHR/Pop Songs 12+
For The Week Ending 1/16/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MAROON 5 Harder To Breathe (Octone/J)	4.82	3.95	94%	35%	3.81	4.12	4.28
CHRISTINA AGUILERA The Voice Within (RCA)	4.02	3.90	94%	28%	4.23	3.97	3.98
JESSICA SIMPSON With You (Columbia)	4.00	3.97	89%	17%	4.10	4.29	3.70
3 DOORS DOWN Here Without You (Republic/Universal)	3.99	3.97	98%	43%	3.87	4.04	4.22
LINNKIN PARK Numb (Warner Bros.)	3.99	4.05	85%	16%	4.20	4.02	3.91
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3.97	3.92	95%	33%	4.03	3.98	3.93
SIMPLE PLAN Perfect (Lava)	3.93	3.92	94%	35%	4.29	3.95	3.67
TRAPT Headstrong (Warner Bros.)	3.90	3.90	91%	35%	4.02	3.88	3.79
MICKELBACK Someday (Roadrunner/IDJMG)	3.90	3.92	90%	29%	3.83	4.02	3.90
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	3.88	3.87	95%	26%	4.00	3.90	3.88
GOOD CHARLOTTE Hold On (Epic)	3.98	-	78%	17%	4.39	3.89	3.31
OUTKAST The Way You Move (Arista)	3.85	3.95	90%	27%	3.83	3.89	3.98
OUTKAST Hey Ya! (Arista)	3.81	3.98	97%	48%	3.66	3.79	3.78
LIZ PHAIR Why Can't I? (Capitol)	3.78	3.75	98%	38%	3.87	3.77	3.88
SANTANA/ALEX BAND Why Don't You & I (Arista)	3.77	3.76	92%	38%	3.82	3.95	4.02
MATCHBOX TWENTY Bright Lights (Atlantic)	3.74	3.76	88%	25%	3.59	3.78	4.06
FUEL Falls On Me (Epic)	3.72	3.68	57%	14%	3.82	3.90	4.03
NO DOUBT It's My Life (Interscope)	3.71	3.88	97%	38%	3.55	3.59	3.73
CLAY AIKEN Invisible (RCA)	3.71	3.58	90%	31%	3.88	3.85	3.78
STAINED So Far Away (Flip/Elektra/EEG)	3.71	3.74	80%	25%	3.54	3.77	3.79
OIDO White Flag (Arista)	3.62	3.67	79%	24%	3.41	3.67	3.78
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3.58	3.58	98%	55%	3.88	3.37	3.29
LUDACRIS I\$HAWWNA Stand Up (Def Jam South/IDJMG)	3.56	3.67	98%	37%	3.55	3.82	3.88
PINK God Is A DJ (Arista)	3.53	3.57	74%	17%	3.58	3.59	3.42
LN' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.50	3.83	89%	44%	3.55	3.89	3.19
BABY BASH Suga Suga (Universal)	3.49	3.77	82%	47%	3.41	3.64	3.85
BEYONCÉ I\$EAN PAUL Baby Boy (Columbia)	3.48	3.85	98%	64%	3.33	3.24	3.62
KELIS Milkshake (Star Trak/Arista)	3.28	3.38	93%	45%	3.31	3.31	2.85
CHINGY I\$SHOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	3.24	3.44	91%	43%	3.34	3.48	3.12

Total sample size is 416 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.

New & Active

G UNIT Stunt 101 (Interscope)
Total Plays: 630, Total Stations: 13, Adds: 0

YOUNGBLOODZ (LN' JON) Damn! (Arista)
Total Plays: 601, Total Stations: 21, Adds: 0

LUCKY BOYS CONFUSION Hey Driver (Elektra/EEG)
Total Plays: 458, Total Stations: 34, Adds: 2

SARAH CONNOR Bounce (Epic)
Total Plays: 380, Total Stations: 23, Adds: 12

HILARY DUFF Come Clean (Buena Vista/Hollywood)
Total Plays: 329, Total Stations: 59, Adds: 44

DEFAULT (Taking My) Life Away (TVT)
Total Plays: 290, Total Stations: 24, Adds: 0

BLACK EYED PEAS Hey Mama (A&M/Interscope)
Total Plays: 277, Total Stations: 45, Adds: 31

KID ROCK Cold And Empty (Top Dog/Antarctic)
Total Plays: 274, Total Stations: 30, Adds: 15

YING YANG TWINS (LN' JON)... Salt Shaker (TVT)
Total Plays: 242, Total Stations: 17, Adds: 10

DAVE MATTHEWS Save Me (RCA)
Total Plays: 232, Total Stations: 24, Adds: 0

Songs ranked by total plays

Dylan Sprague

Continued from Page 25

me shadow him at WKCI (KC101)/New Haven, CT one time. I always wanted to rhyme like Broadway Bill Lee."

Most influential radio station growing up: "The old WOHT (Hot 103) in New York, when they were slammin' wicky-wicky dance music."

First exciting radio gig: "WNCI. Walking into One Nationwide Plaza to work was a like a religious experience."

Family: "Wife, Ali; daughters, Alexis and Abigail."

What stations are preset in your car right now? "Q100, WNNX (99X), WSB-AM, WFOX (97.1 Jamz) and WSTR (Star 94)."

What CDs are in your car player right now? "Airchecks."

Hobbies: "TiVo."

Guilty pleasure: "Nick and Jessica."

Secret passion: "Sleep."

Name the one gadget you can't live without: "TiVo."

Wheels: "Chevy Tahoe."

Favorite sports team: "Kansas City Chiefs."

Favorite food: "Pizza."

Favorite local restaurant: "Aria."

Favorite cereal: "Fruit Loops."

Favorite junk food: "Pizza."

Favorite city in the world: "Las Vegas."

Favorite vacation destination: "Any warm sandy beach sounds good."

Favorite TV show: "24. Or Without a Trace. Or Curb Your Enthusiasm. No, wait, Arrested Development."

What's the last movie you saw? "Finding Nemo three times in a row — I have kids."

Last movie you rented? "Anger Management."

Read any good books lately? "Arbitron fall '03."

Favorite non-trade publication: "Entertainment Weekly."

What current radio stations, other than your own, do you admire, and why?

"KMXV — it sounds amazing every time I'm back. They have the pulse of that city. Also KRBE/Houston and WHTZ (Z100)/New York."

Optional wacky anecdote? "I don't have any anecdotes. Does that make me lame?"

Kevin Casey

Continued from Page 25

If it wasn't for Fast Bobby Hart, I never would have had a career in radio. Period. I was working 7pm-midnight at WTLB/Utica, NY around 1970. Fast, a.k.a. Timothy Hart, was a part-timer who was in love with radio.

I was fascinated by it, but I had a lot of doubts about my chances of moving up to a midsize or major market. I didn't have the vision, but Timmy did. We became friends. We hung out on each other's shifts, exchanged airchecks and talked radio.

One day Timmy got a job at WAVZ/New Haven, CT and was gone. A few weeks later I left WTLB and became a regular citizen, doing a nine-to-five job. About three months later, just as the boredom was reaching its peak, I got a phone call from John Long, then-PD of WAVZ.

Timmy, who was now known as "Fast Bobby," had given him an aircheck of me. Long offered me the 10pm-2am shift on "The New Waves." My self-doubt hadn't improved, so I thanked him for the offer and declined.

Fast Bobby called and convinced me that I should at least meet with John and come hear the station, so I packed my lack of confidence in the car and went. The first voice I heard on the station was Bobby Rich doing afternoon drive. He was cookin', as we used to say. He was followed by Mason "Lee" Dixon, who was burning hot. My VOJ

(Voice of Judgment) instantly screamed, "You can't work with these guys! You're not good enough!"

I met Bobby at the front door of the station, shaking my head and saying, "Hey, these guys are good. I don't belong here." He laughed, took me by the arm and told me (lies, probably) how everyone loved my aircheck and was excited that I was coming aboard.

To make a long story short, I took the gig, which led to a boost in my self-confidence, self-discovery, bigger opportunities and other lifelong relationships with people — but none more important than the years I spent with Fast Bobby.

While we were at Y-100, Bobby came to live with my family. We continued to mentor each other over the years, then, somehow, sadly, we lost touch. But I knew our friendship and love for each other remained.

I have a collage of my life that I have been building for years, full of photos, newspaper and magazine clippings of people, places and things close to my heart. In the center of the collage is a snapshot of the "Y-Guys" circa 1976: Robert W., Earl The Pearl, Mark Shands, Doctor Dave Dunaway, Cramer Hass, Bill Tanner, Fast Bobby and me.

I left the "Y" in 1977, and I've had a radio career that most folks can only dream about. But I owe it all to my friend Timothy — Fast Bobby — Kevin Casey Hart. May God rest his soul. Hey, Fast, I'll see you in the Invisible City. Save me a good shift!



PART TWO OF A TWO-PART SERIES

Westside Connected

Ice Cube, WC and Mack 10 put the spotlight on the West

In last week's column I began my interview with The Westside Connection (Ice Cube, WC and Mack 10) by discussing some of the reasons for the group's seven-year hiatus, their success as solo artists and some of the issues they address on their new album, *Terrorist Threats*. This week we discuss the music coming out of the West Coast and the lack of support it tends to get from radio, and the guys recall the time they spent in the studio recording the new album.

R&R: What was it like working in the studio again with each other on this album?

IC: It was a ball. It was like old times. I always look at myself as the quarterback. I look at Dub as my tailback and workhorse, and I look at Mack as my flossy wide receiver. I'll be the one to put the plan together. Dub comes in and makes sure it's gutter enough, and Mack comes in and makes sure it's flossy enough. I think it's the perfect blend.

We argue with each other lyrics, topics and hooks. We go into the studio, and the first four or five hours are dedicated to work. As the project starts to come together and as the lyrics get laid down, we break out the drinks and hang out. We invite the homies down to create that atmosphere to finish these records off.

WC: It felt good. It's like when you ball with each other and that's your team. The guys went on and got their rings and did their solo thing, then they call you six or seven years later, and you back out on the court. You know everyone is coming to see you get down, and you got to be on top of your game, but you're feeling good, because you around guys you know can handle the weight.

Mack 10: It felt good to be back in there with dudes who are on the same level as you. Recently, I've been working with a lot of young artists. I love working with young artists, because I want to develop them and keep this West Coast shit going, but I forgot how easy it was

working with dudes who already know shit.

R&R: What's your favorite track on the album, and do you believe there will be any West Coast classics on it?

WC: I think that "So Many Rappers in Love" will be a classic. "Gangsta Nation" will be a classic, too, once we give it a little bit more time to sink in.

IC: As far as classics, that is yet to be determined. That's an audience

through some shit, if it don't kill you, it's going to make you stronger.

R&R: Do you believe that this album is better than *Bow Down*?

WC: It's hard to compare, because it's two different times. I wouldn't want to do a *Bow Down* album from '96 in today's rap game. It wouldn't stick. It was a different sound back then, production-wise, and the topics and issues we rapped about were different.

R&R: You guys have made comments that there are a lot of hip-hop songs that contain R&B being played on radio and that's killing hip-hop. Why is that?

IC: Hip-hop is a follow-the-leader type of game. Whoever is doing the best record, people will try to copy and emulate that. I think a few groups were starting to win with the slow love rap, and everybody kind of jumped on that bandwagon. Radio felt that it was easy and friendly to play. It all started after the death of Biggie and 2Pac. That's when things started to switch. Comical rappers like Ludacris, who I like, but I'm just saying that is the direction the industry started to go with.

There are benefits to going pop. Keeping it hard and underground is definitely the hard way to go. It's against the grain of what's accepted out there on a mainstream level. Plus, people see the success of artists like Nelly, and they want that. He's winning with it, so I can see some artists seeing that and wanting to change their flavor. But still, the origin and essence of the music is street and spitting straight from the heart.

WC: Some of these records nowadays, you don't know if they are R&B records or rap records. There's nothing wrong with dudes who can get down and bring it on that sentimental love tip. Me, personally, I don't mind hearing LL Cool J and a couple of other artists get down, but — goddamn — not song after song and every other artist coming. What happened to artists like Public Ene-

my, Eric B. & Rakim, N.W.A. and KRS-One?

Right now there isn't enough originality in the game. I remember the times when artists had to have a show. If you didn't have a show, people wasn't with you, and you felt that onstage. You had to bring it. It was real and competitive. I haven't seen a show or heard a rap record that's made me want to go home and write. I remember when Run-DMC used to perform, they used to have everybody on their toes. Back then rap music was a movement; right now it's just a video and a song.

R&R: I've heard many individuals comment on the lack of hot new artists breaking through and making it big from the West Coast. Do you believe that's true?

WC: I think it's true. A lot of it has to do with people involved with radio, video and the record industry. When you have more people with open ears at record labels, you'll start seeing more new artists coming up off the West Coast. They've handcuffed the mixers nowadays by only giving them a certain amount of "gimme" records.

I also blame the artist on the West Coast, because we're so cliqued off, and we only fuck with people in our camp a lot of times. Loyalty is a muthafucka in this rap game. It's hard for us to get out there and spend time breaking in new artists, because we really don't know where they stand. A lot of artists on the West Coast need to start unifying and stop being so cliquish.

Mack 10: There's a lack of new West Coast artists because the record companies have been acting like assholes to them. They haven't been giving them any light. There hasn't been any light on the West Coast. We haven't been out, and nobody else has been really representing. Dudes counted us out. It was damn near like West Coast rap was dead.

IC: The rest of the country don't give West Coast artists a shot. They don't even give the artists who have been around a shot, let alone the new artists. I think it starts with the West Coast DJs. Everywhere around the country, DJs pump their hometown and their hometown artists. West Coast DJs don't do that; they pump everyone else. If our DJs would whoop and holler about our new groups and support and play them on the radio, it would filter out to the rest of the country. You can't be hot if you're not hot in your hometown. The radio stations, the DJs and the industry here are doing nothing to make youngsters think West Coast artists are hot. That is one of the problems, and it goes on from there.

R&R: I'm sure there are a tremendous number of talented young rappers on the West Coast. Why haven't they been able to break through and hold it down for the West Coast like you guys did when you first started rapping?

IC: The style we like on the West Coast is gangsta. You have a hard time cracking L.A. or the West Coast without being gangsta. That isn't necessarily what everybody else wants or is looking for in the rest of the country. There are West Coast influences all over the country, but it's just borrowed, not saluted. Eminem and 50 Cent would not be as big as they are without that West Coast sound. The West Coast is strong, but nothing new is coming, because it seems like the older groups are doing more dominant and better music. There is our crew, Dre's clique and Snoop's clique, and that's basically it. You have Xzibit up in there, too, but for the most part, that is it.

"I always look at myself as the quarterback. I look at Dub as my tailback and workhorse, and I look at Mack as my flossy wide receiver."

Ice Cube



Westside Connection

Mack 10: Everyone is brainwashed. If you aren't from the South or East, your shit isn't happening. But with this Westside Connection record, we hit everyone in the mouth. I think doors will continue to open. If the new Westside Connection continues to do well, doors will open. You have to shine the light back on the West again.

R&R: Can we expect more albums in the future from Westside Connection, and will we have to wait so long again?

Mack 10: I'm going to keep pouring gas on this fire. We are going to come right back with another Westside Connection album.

R&R: Are there any other projects you guys are involved in as a group or as individuals that you would like to share with us?

WC: You can grab my DVD, *Bandana Swingin' — All That Glitters Ain't Gold*. It's about the game. All that glitters is gold from the outside, but from behind the scenes all that glitters ain't gold, and I want to show ya'll what goes on behind the scenes.

IC: I got a movie called *Torque*, a motorcycle movie, coming out this week. I got *Barbershop 2* coming out in February, and I star in *Triple X*, which comes out in July.



January 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	KELIS Milkshake (Star Trak/Arista)	5254	+66	582658	14	80/0
2	2	OUTKAST Hey Ya! (Arista)	4847	+75	504827	13	57/0
4	3	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	4833	+860	535146	6	82/0
3	4	OUTKAST The Way You Move (Arista)	4277	+10	522317	18	73/0
5	5	JAGGED EDGE Walked Outta Heaven (Columbia)	4060	+79	472604	16	73/0
9	6	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3744	+460	364887	8	74/3
6	7	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3647	-298	441301	20	78/0
10	8	ALICIA KEYS You Don't Know My Name (J)	3564	+361	425161	7	77/2
11	9	NICK CANNON Gigolo (Jive)	3444	+245	303612	10	76/0
7	10	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3056	-331	384878	25	76/0
13	11	WESTSIDE CONNECTION Gangsta Nations (Capitol)	3006	+246	327943	11	68/3
8	12	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	2994	-293	282593	19	77/0
14	13	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	2653	-81	369685	13	62/0
25	14	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	2566	+1143	332341	2	71/4
12	15	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2558	-310	322162	35	76/0
19	16	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	2437	+359	246231	6	66/4
15	17	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	2406	-230	202441	19	62/0
16	18	BABY BASH Suga Suga (Universal)	2382	-41	317586	30	56/0
21	19	CASSIDY f/R. KELLY Hotel (J)	2290	+263	294683	11	71/6
20	20	BEYONCE' Me, Myself And I (Columbia)	2278	+267	228684	9	62/4
17	21	G UNIT Stunt 101 (Interscope)	1909	-278	256785	11	72/0
28	22	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	1677	+361	135389	3	71/6
23	23	MARY J. BLIGE I'VE Not Today (Geffen)	1579	+81	141345	5	65/2
22	24	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	1518	-421	144377	9	68/0
27	25	B2K f/FABOLOUS Bada Boom (Epic)	1509	+165	138780	4	54/2
24	26	BOW WOW f/JAGGED EDGE My Baby (Columbia)	1379	-36	174248	10	52/0
38	27	J-KWON Topsy (So So Def/Arista)	1378	+473	134225	2	65/63
26	28	BABY BASH Shorty Doowop (Universal)	1354	-10	122293	9	38/0
32	29	AVANT Read Your Mind (Geffen)	1202	+52	145712	9	38/2
29	30	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	1200	-84	143531	12	24/3
34	31	EAMON F**k It (I Don't Want You Back) (Jive)	1187	+141	94486	7	31/5
35	32	PETEY PABLO Freak-A-Leek (Jive)	1156	+152	122530	2	45/10
33	33	MARQUES HOUSTON Pop That Booty (T.U.G./EEG)	1120	-24	76759	6	52/1
31	34	R. KELLY Step In The Name Of Love (Jive)	1094	-105	187446	15	59/0
42	35	CHINGY One Call Away (DTP/Capitol)	1092	+354	95135	2	63/25
37	36	T.I. Rubber Band Man (Grand Hustle/Anti)	1041	+75	83182	3	45/6
30	37	MYA Fallen (A&M/Interscope)	998	-219	70656	10	57/0
41	38	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	975	+202	121765	2	4/2
36	39	OBIE TRICE The Set Up (Shady/Aftermath/Interscope)	889	-123	72417	6	52/0
39	40	RYAN DUARTE You (Universal)	862	+20	107741	7	39/0
45	41	RUBEN STUDDARD Sorry 2004 (J)	809	+190	62935	2	44/3
43	42	JUVENILE In My Life (Cash Money/Universal)	726	+63	68306	3	27/4
40	43	ASHANTI Rain On Me (Murder Inc./IDJMG)	721	-75	63890	20	55/0
44	44	BIG TYMERS f/R. KELLY Gangsta Girl (Cash Money/Universal)	697	+45	51860	3	37/3
46	45	B. RHYMES, F. JOE, CHINGY AND N. CANNON Shorty... (Hollywood)	560	-24	58369	3	31/0
48	46	TRILLVILLE Neva Eva (BME/Warner Bros.)	555	+51	49073	5	17/1
-	47	SEAN PAUL I'm Still In Love With You (VP/Anti)	489	+74	150672	6	21/4
Debut	48	G UNIT Wanna Get To Know You (Interscope)	487	+114	92885	1	26/18
50	49	WARREN G Let's Go (It's A Movement) (MSC)	482	+4	13963	7	31/0
Debut	50	BUBBA SPARXXX Back In The Mudd (Beatclub/Interscope)	477	+67	12260	1	32/5

Most Added*

www.rradds.com

ARTIST TITLE (LABEL/S)	ADDS
J-KWON Topsy (So So Def/Arista)	63
MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	57
CHINGY One Call Away (DTP/Capitol)	25
2PAC f/EMINEM One Day At A Time (Amaru/Interscope)	23
G UNIT Wanna Get To Know You (Interscope)	18
BLACK EYED PEAS Hey Mama (A&M/Interscope)	17
PETEY PABLO Freak-A-Leek (Jive)	10
MARIO WINANS I Don't Wanna Know (Independent)	8
MASTER P Them Jeans (New No Limit/Koch)	7

Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+1143
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+860
J-KWON Topsy (So So Def/Arista)	+473
YING YANG TWINS f/LIL' JON... Salt Shaker (TVT)	+460
ALICIA KEYS You Don't Know My Name (J)	+361
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	+361
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	+359
CHINGY One Call Away (DTP/Capitol)	+354
BEYONCE' Me, Myself And I (Columbia)	+267
CASSIDY f/R. KELLY Hotel (J)	+263

New & Active

- MASTER P Them Jeans (New No Limit/Koch)
Total Plays: 451, Total Stations: 27, Adds: 7
- GEMINI Crazy For You (Universal)
Total Plays: 401, Total Stations: 22, Adds: 1
- YOUNG GUNZ No Better Love (Def Jam/IDJMG)
Total Plays: 391, Total Stations: 32, Adds: 5
- LIL SCRAPPY Head Bussa (BME/Reprise)
Total Plays: 306, Total Stations: 20, Adds: 2
- JIN Learn Chinese (Ruff Ryders/Virgin)
Total Plays: 302, Total Stations: 26, Adds: 4
- BEENIE MAN f/MS. THING Dude (Virgin)
Total Plays: 268, Total Stations: 10, Adds: 3
- MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)
Total Plays: 168, Total Stations: 57, Adds: 57
- FEDERATION Hiphpy (Virgin)
Total Plays: 166, Total Stations: 18, Adds: 4
- 2PAC f/EMINEM One Day At A Time (Amaru/Interscope)
Total Plays: 144, Total Stations: 23, Adds: 23
- DRAG-ON Bang Bang Boom (Ruff Ryders/Virgin)
Total Plays: 139, Total Stations: 9, Adds: 0

Songs ranked by total plays

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

85 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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January 16, 2004

RANK ARTIST TITLE LABEL

- 1 KELIS Milkshake (Star Trak/Arista)
- 2 YING YANG TWINS Salt Shaker (TVT)
- 3 USHER f/LUDACRIS Yeah (Arista)
- 4 LUDACRIS Stand Up (Def Jam South/IDJMG)
- 5 LIL' JON & EASTSIDE BOYZ Get Low (TVT)
- 6 TWISTA f/K. WEST & J. FOXX Slow Jamz (Atlantic)
- 7 CASSIDY f/R. KELLY Hotel (J)
- 8 ALICIA KEYS You Don't Know My Name (J)
- 9 OUTKAST The Way You Move (Arista)
- 10 WESTSIDE CONNECTION Gangsta Nation (Capitol)
- 11 NICK CANNON Gigolo (Jive)
- 12 YOUNGBLOODZ f/LIL' JON Damn! (Arista)
- 13 J-KWON Tippy (So So Def/Arista)
- 14 JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
- 15 OUTKAST Hey Ya (Arista)
- 16 KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
- 17 G-UNIT Stunt 101 (Interscope)
- 18 2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Death Row/Interscope)
- 19 TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)
- 20 MURPHY LEE f/J. DUPRI Wat Da Hook Gon' Be (Fo' Reel/Universal)
- 21 JAY-Z Change Clothes (Roc-A-Fella/IDJMG)
- 22 CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)
- 23 PETEY PABLO Freak-A-Leek (Jive)
- 24 BEYONCE' Me, Myself And I (Columbia)
- 25 R. KELLY Step In The Name Of Love (Jive)
- 26 JUVENILE In My Life (Cash Money/Universal)
- 27 JAGGED EDGE Walked Outta Heaven (Columbia)
- 28 BRAVEHEARTS f/LIL' JON Quick To Back Down (Columbia)
- 29 MARY J. BLIGE f/EVE Not Today (Geffen)
- 30 B2K f/FABOLOUS Badaboom (Epic)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/4-1/10 ©2004, R&R, Inc.



PHAT MIX SIX

- J'KWON Tippy (So So Def/Arista)
- MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
- JAY-Z Dirt Off Your Shoulders (Roc-A-Fella/IDJMG)
- USHER f/LIL' JON & LUDACRIS Yeah (Arista)
- PETEY PABLO Freak-A-Leek (Jive)
- SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)

ON THE RECORD

This Week's Hottest Music Picks

Lucas

Asst. PD/MD, WWL/Harrisburg

Young Gunz's "No Better Love" (Roc-A-Fella/IDJMG): Let me get a little old skool on ya and say this one is funky and fresh. They surprised everyone with the first single, and this one will prove they are for real. Great sound.

Chingy's "One Call Away" (DTP/Capitol): This will be a smash and solidify his position on Rhythmic radio as a core artist.

B2K's "Bada Boom" (Epic): Feels like "Bump, Bump, Bump" part two.

Zac Davis

PD, WVD/Welbourne

Bubba Sparxxx's "Back in the Mudd" (Beatclub/Interscope): Like nothing else out there right now. I like it. It's unique, and that hook is infectious.

Mario Winans featuring P. Diddy's "I Don't Wanna Know" (Bad Boy/Universal): Pretty hot. Cool to hear the Fugees line reused.

Usher featuring Lil Jon & Ludacris' "Yeah" (Arista): Every girl I know loves this song. *Smash!*

J-Kwon's "Tippy" (Arista): I like this one; I feel like I'm at a pep rally when I hear this.

Diane Fox

MD, KVVU/Stockton

Ruben Studdard's "Sorry 2004" (J): This is the anthem for 2004. He's coming with heat in the new year. Play this and watch the reaction from your listeners. Great hook, great sound and a strong artist — home run!

Pete Pablo's "Freak-A-Leek" (Jive): This shit is so catchy, it's crazy in the clubs and crazy with our nighttime audience. Top five phones at night.

Usher featuring Lil Jon & Ludacris' "Yeah": Usher is one of the core artists for

this format. You would be crazy insane not to place this. Usher, Luda and Lil Jon — this is a no-brainer.

Jahiem featuring Jadakiss' "Diamond in da Ruff" (Divine Mill/WB): We've had major success with Jaheim in the past, and I think this is no different. If you are looking for 25+, this R&B record is for you.

Bob Lewis

PD, KISV/Bakersfield

Chingy's "One Call Away": According to Tony Monte at Capitol, my add is "One Call Away." Another smash from Chingy!

Usher featuring Lil Jon & Ludacris' "Yeah": Has 50 spins, is No. 2 phones. Another no-brainer from Arista.

Frankie J's "Be Home Soon" (Columbia): Perfect fit if you're trying to get the ladies, as I am. What I lack in good looks, I make up in great songs. Can I make you a mix tape, ma'am?

Mario Cristal

MD, WVCB/Providence

Mario Winans featuring P. Diddy's "I Don't Wanna Know": The track is familiar, and Mario sounds hot.

J-Kwon's "Tippy": This has an eclectic beat that just makes you wanna move. He's a new artist who I feel will have staying power if he continues to break away from the norm.

Jayaro

PD, KSNB/Sacramento

Usher featuring Lil Jon & Ludacris' "Yeah": This is bananas! It sounds good and is already reacting at the club.

J-Kwon's "Tippy": Has a lot of potential; my mixers absolutely love it.

Pete Pablo's "Freak-A-Leek": It's smashing hard now, especially with the Latin females.

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America's Best Testing CHR/Rhythmic Songs 12+
For The Week Ending 1/16/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
OUTKAST The Way You Move (Arista)	4.28	4.28	98%	25%	4.15	4.25	4.43
OUTKAST Hey Ya! (Arista)	4.18	4.18	98%	37%	3.98	4.18	4.38
LUDACRIS #SHAWNNA Stand Up (Def Jam South/RJMG)	3.98	4.16	98%	38%	3.98	3.98	3.93
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.97	4.80	98%	48%	4.11	3.93	3.82
BABY BASH Suga Suga (Universal)	3.96	4.08	93%	33%	4.03	3.97	3.98
MYA Fallen (A&M/Interscope)	3.92	3.95	81%	13%	3.97	3.94	3.73
CASSIOY (R. KELLY Hotel JJ)	3.92	3.78	64%	10%	3.94	4.06	3.68
TWISTA (KANYE WEST & JAMIE FOXX) Slow Jamz (Atlantic)	3.90	3.89	51%	9%	3.83	4.09	3.49
BEYONCÉ #SEAN PAUL Baby Boy (Columbia)	3.89	3.89	99%	50%	3.75	3.82	3.96
JAGGED EDGE Walked Outta Heaven (Columbia)	3.83	3.81	73%	20%	3.88	3.87	3.77
MURPHY LEE (#JERMANNE DUPIN) Wat Da Hook Gon Be (Fo' Real/Universal)	3.82	3.82	75%	21%	3.98	3.72	3.72
CHINGY (#SNOOP DOGG & LUDACRIS) Holla In (DTP/Capitol)	3.81	3.96	98%	39%	4.04	3.81	3.42
MARY J. BLIGE #VEVE Not Today (Geffen)	3.78	3.77	61%	10%	3.58	3.82	3.83
KANYE WEST Through The Wire (Roc-A-Fella/RJMG)	3.78	3.99	49%	10%	3.79	3.99	3.43
ZPAC (#NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	3.77	3.81	72%	21%	3.82	3.78	3.47
YOUNGBLOODZ #LIL' JON Damn! (Arista)	3.76	3.82	75%	25%	3.78	3.87	3.62
AVANT Read Your Mind (Geffen)	3.78	-	51%	12%	3.62	3.85	3.58
BOW WOW (#JAGGED EDGE) My Baby (Columbia)	3.73	3.83	58%	12%	3.88	3.65	3.40
ALICIA KEYS You Don't Know My Name (J)	3.70	3.97	82%	24%	3.41	3.74	3.75
BEYONCÉ #Me, Myself And I (Columbia)	3.68	3.67	82%	18%	3.64	3.67	3.56
NICK CANNON Gigolo (Jive)	3.68	3.76	72%	18%	3.64	3.83	3.32
KELIS Milkshake (Star Trak/Arista)	3.67	3.79	98%	41%	3.77	3.54	3.70
WESTSIDE CONNECTION Gangsta Nations (Capitol)	3.66	3.93	58%	11%	3.61	3.76	3.56
G UNIT Stunt 101 (Interscope)	3.60	3.80	75%	28%	3.63	3.58	3.47
MARQUES HOUSTON Pop That Booty (T.U.G./EFG)	3.57	-	45%	9%	3.70	3.58	3.45
R. KELLY Step In The Name Of Love (Jive)	3.56	3.61	76%	29%	3.46	3.46	3.64
YING YANG TWINS #LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3.52	3.68	62%	16%	3.70	3.51	3.33

Total sample size is 595 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

HEAD RUSH

ARTIST: Jin
LABEL: Ruff Ryders/Virgin
By GIBBY TRIMM/Assistant Editor



At the start of every new year people like to try something new and different. In the case of Ruff Ryders and Virgin, it looks like they're ready to introduce a fresh new face to the rap game. Enter Jin, a Chinese-American rapper who has earned a reputation as a vicious freestyler. "Learn Chinese" is Jin's first foray into written rhymes and is already creating a buzz at Rhythmic and Urban.

The 21-year-old Jin Aeyung is different from many rappers not only because of his ethnicity, but also his upbringing. Born in Miami to hard-working middle-class parents who immigrated to the U.S., Jin grew up working in his family's Chinese restaurant, not on the streets. In his pre-teen years he discovered hip-hop and quickly began slaying opponents in rap battles. Jin then decided to save up money and fly to New York on the weekends to take his rhymes to the big boys' playground. Soon he appeared on Freestyle Friday on BET's 106 and Park. He won seven weeks in a row, earning him both induction to the show segment's Hall of Fame and a record deal with Ruff Ryders.

Produced by Wyclef Jean and Jerry "Wonder" Duplessis, "Learn Chinese" borrows its beat from James Brown's "Blind Man Can See It," a sample first popularized by Das EFX with their hit "They Want EFX." The single is our first look at Jin's debut album, *The Rest Is History*, slated for release on March 23. Jin will be hitting the road on a promo tour this February, as well as attending the NBA All-Star Weekend in Los Angeles.

Reporters

<p>61.1 Black Eyed Peas "I Gotta Feeling" (A&M)</p> <p>61.2 Chris Brown "Yo On" (Jive)</p> <p>61.3 Sean Paul "Rocka Dem" (Jive)</p> <p>61.4 Outkast "Hey Ya!" (Arista)</p> <p>61.5 Lil' Jon & The Eastside Boyz "Get Low" (TVT)</p> <p>61.6 Baby Bash "Suga Suga" (Universal)</p> <p>61.7 Mya "Fallen" (A&M/Interscope)</p> <p>61.8 Cassioy "Hotel JJ" (R. Kelly)</p> <p>61.9 Twista "Slow Jamz" (Atlantic)</p> <p>61.10 Beyoncé "Baby Boy" (Columbia)</p> <p>61.11 Jagged Edge "Walked Outta Heaven" (Columbia)</p> <p>61.12 Murphy Lee "Wat Da Hook Gon Be" (Fo' Real/Universal)</p> <p>61.13 Chingy "Holla In" (DTP/Capitol)</p> <p>61.14 Mary J. Blige "Not Today" (Geffen)</p> <p>61.15 Kanye West "Through The Wire" (Roc-A-Fella/RJMG)</p> <p>61.16 Zpac "Runnin' (Dying To Live)" (Amaru/Interscope)</p> <p>61.17 Youngbloodz "Damn!" (Arista)</p> <p>61.18 Avant "Read Your Mind" (Geffen)</p> <p>61.19 Bow Wow "My Baby" (Columbia)</p> <p>61.20 Alicia Keys "You Don't Know My Name" (J)</p> <p>61.21 Beyoncé "Me, Myself And I" (Columbia)</p> <p>61.22 Nick Cannon "Gigolo" (Jive)</p> <p>61.23 Kelis "Milkshake" (Star Trak/Arista)</p> <p>61.24 Westside Connection "Gangsta Nations" (Capitol)</p> <p>61.25 G Unit "Stunt 101" (Interscope)</p> <p>61.26 Marques Houston "Pop That Booty" (T.U.G./EFG)</p> <p>61.27 R. Kelly "Step In The Name Of Love" (Jive)</p> <p>61.28 Ying Yang Twins "Salt Shaker" (TVT)</p>	<p>61.29 Wu "Killa" (Capitol)</p> <p>61.30 Outkast "The Way You Move" (Arista)</p> <p>61.31 Lil' Jon & The Eastside Boyz "Get Low" (TVT)</p> <p>61.32 Baby Bash "Suga Suga" (Universal)</p> <p>61.33 Mya "Fallen" (A&M/Interscope)</p> <p>61.34 Cassioy "Hotel JJ" (R. Kelly)</p> <p>61.35 Twista "Slow Jamz" (Atlantic)</p> <p>61.36 Beyoncé "Baby Boy" (Columbia)</p> <p>61.37 Jagged Edge "Walked Outta Heaven" (Columbia)</p> <p>61.38 Murphy Lee "Wat Da Hook Gon Be" (Fo' Real/Universal)</p> <p>61.39 Chingy "Holla In" (DTP/Capitol)</p> <p>61.40 Mary J. Blige "Not Today" (Geffen)</p> <p>61.41 Kanye West "Through The Wire" (Roc-A-Fella/RJMG)</p> <p>61.42 Zpac "Runnin' (Dying To Live)" (Amaru/Interscope)</p> <p>61.43 Youngbloodz "Damn!" (Arista)</p> <p>61.44 Avant "Read Your Mind" (Geffen)</p> <p>61.45 Bow Wow "My Baby" (Columbia)</p> <p>61.46 Alicia Keys "You Don't Know My Name" (J)</p> <p>61.47 Beyoncé "Me, Myself And I" (Columbia)</p> <p>61.48 Nick Cannon "Gigolo" (Jive)</p> <p>61.49 Kelis "Milkshake" (Star Trak/Arista)</p> <p>61.50 Westside Connection "Gangsta Nations" (Capitol)</p> <p>61.51 G Unit "Stunt 101" (Interscope)</p> <p>61.52 Marques Houston "Pop That Booty" (T.U.G./EFG)</p> <p>61.53 R. Kelly "Step In The Name Of Love" (Jive)</p> <p>61.54 Ying Yang Twins "Salt Shaker" (TVT)</p>	<p>61.55 Wu "Killa" (Capitol)</p> <p>61.56 Outkast "The Way You Move" (Arista)</p> <p>61.57 Lil' Jon & The Eastside Boyz "Get Low" (TVT)</p> <p>61.58 Baby Bash "Suga Suga" (Universal)</p> <p>61.59 Mya "Fallen" (A&M/Interscope)</p> <p>61.60 Cassioy "Hotel JJ" (R. Kelly)</p> <p>61.61 Twista "Slow Jamz" (Atlantic)</p> <p>61.62 Beyoncé "Baby Boy" (Columbia)</p> <p>61.63 Jagged Edge "Walked Outta Heaven" (Columbia)</p> <p>61.64 Murphy Lee "Wat Da Hook Gon Be" (Fo' Real/Universal)</p> <p>61.65 Chingy "Holla In" (DTP/Capitol)</p> <p>61.66 Mary J. Blige "Not Today" (Geffen)</p> <p>61.67 Kanye West "Through The Wire" (Roc-A-Fella/RJMG)</p> <p>61.68 Zpac "Runnin' (Dying To Live)" (Amaru/Interscope)</p> <p>61.69 Youngbloodz "Damn!" (Arista)</p> <p>61.70 Avant "Read Your Mind" (Geffen)</p> <p>61.71 Bow Wow "My Baby" (Columbia)</p> <p>61.72 Alicia Keys "You Don't Know My Name" (J)</p> <p>61.73 Beyoncé "Me, Myself And I" (Columbia)</p> <p>61.74 Nick Cannon "Gigolo" (Jive)</p> <p>61.75 Kelis "Milkshake" (Star Trak/Arista)</p> <p>61.76 Westside Connection "Gangsta Nations" (Capitol)</p> <p>61.77 G Unit "Stunt 101" (Interscope)</p> <p>61.78 Marques Houston "Pop That Booty" (T.U.G./EFG)</p> <p>61.79 R. Kelly "Step In The Name Of Love" (Jive)</p> <p>61.80 Ying Yang Twins "Salt Shaker" (TVT)</p>	<p>61.81 Wu "Killa" (Capitol)</p> <p>61.82 Outkast "The Way You Move" (Arista)</p> <p>61.83 Lil' Jon & The Eastside Boyz "Get Low" (TVT)</p> <p>61.84 Baby Bash "Suga Suga" (Universal)</p> <p>61.85 Mya "Fallen" (A&M/Interscope)</p> <p>61.86 Cassioy "Hotel JJ" (R. 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Monitored Reporters
96 Total Reporters
85 Total Monitored
11 Total Indicator



'Press One To Make Your Request'

Are automated request lines the voicetracking of 2004?

We live in a world of convenience — automated bank machines on every corner, automated phone lines that help us find the movie we want to see and then allow us to pre-purchase our tickets, even automated TV with new features like On Demand that allow us to watch any show at any time with a click of our remote.

I guess it should come as no surprise, then, that some radio stations are using an automated request line service. The question is, with so many stations already utilizing voicetracking, are these lines taking us one step further away from the listeners, or are they a convenient new tool that can not only gather research information, but also help programmers serve their listeners better?

I have to admit that this story started out with a different tone when I embarked on my interviews. I had a preconceived idea of what programmers would think of this automated request line service and a preconceived idea of what the service offered. Let me explain why.

One night while trying to track down some information, I called a request line hoping to ask the jock a question about his new gig. Instead of the jock I got an automated request line that said, "If you want to make a request, press one. If you want to answer our question of the day, press two."

VooDoo Magic

This inspired me to investigate what Urban programmers across the country thought about the new service. I was shocked to find that many were either already using it or considering implementing it at their station. I was even more shocked after I spoke with J. Scott Hamilton, CEO of Radio VooDoo, the company that created and provides the service to radio, because he made me a believer.

Explaining the purpose of the service and how it works, Hamilton says, "In most businesses, companies pay a great deal of money to have the opportunity to listen to their customers firsthand and gather information about them.

"In radio, you have your customers, the listeners, calling you and telling you what they want. For years radio has, in essence, been ignoring a large percentage of those customers simply by not utilizing request lines to the fullest extent."

Hamilton walked me through a demo of the service. My first misconception was that the line is automated 24 hours a day. It certainly can be, but you can also choose to turn it on

only in certain dayparts. Also, it only kicks in after a specified number of rings or when all lines are busy, so your listeners are always getting through to the station, even when the jock isn't picking up the phone or is busy on other lines.

The prompts can be voiced by your jocks, or you can have artists voice them. Hamilton says Alicia Keys has voiced the prompts for WVAZ/Chicago. The key is, the station totally controls the recording for the service. It's set up like a voice-mail box and can be changed at your command.

Beyond what you can put out on your automated line is what you can pull in from it. The amount of research information you can extract is mind-blowing.

Caller profile programs can give you everything from name, address, ZIP code and age to how many times the person has called in a week or a month. There are also programs to pull up most requested songs over any given period of time, and you can look at specific song trends in requests.

You can even test a song with hooks provided by Radio VooDoo through a quick survey on the automated line that callers can opt to take part in. Callers can also record their requests, which a station can then pull and play on air. These recorded requests are pulled by song title by the jock.

New Services

Hamilton says his company serves over 100 stations in all formats and that the hip-hop audience is the most responsive. "This demo tends to be more open to automated programs, because they've grown up with them," he says. "They're also very passionate about the music, so it's a very active request audience."

Hamilton cites WQHT (Hot 97)/New York, KKBT (The Beat)/Los Angeles, WVEE (V103)/Atlanta, WVAZ (V103)/Chicago and KPRS/Kansas City as some of his clients currently using or testing the program.

Now, though, Hamilton has taken the service to the next level, hoping to find ways for stations to utilize it as an NTR source and not just a research tool or listener service. "It's a

program that appeals to and can be used by all parts of the radio station — programming, sales and promotions," he says.

He cites several new applications that some stations have initiated, including a sponsored entertainment and nightclub feature and a ring-tone-for-purchase feature, the revenue from which Radio VooDoo splits with the station.

"Why send your listeners to some other website for those services when you can send them to your own, and make money from it?" Hamilton asks. "You also have the subconscious association of your station every time that person's cell phone rings."

Pimpin' The Phones

Many of the programmers I spoke with agree that the automated request line service has merit. WGCI/Chicago Asst. PD/MD Tiffany Green says, "I only see the benefits and positives when using a service like this. While our jocks love to talk with the listeners, this way the station can still listen to those people who can't get through on the request lines.

"The biggest complaint we get from listeners is that they either can't get through to the station or the line is busy. Most listeners just want to be heard, and they feel like they are getting through, even if it is a voice-mail.

"And if your station is using voicetracking, this is a great way to handle the phones. We're testing the service on [Urban AC] WVAZ/Chicago, but I think there's an even greater need for it with the younger demo, because they are more active on the phone lines, and they are probably more open to the whole automated thing since they've grown up with it."

Brian Wallace, PD of WHHH & WTLC/Indianapolis, agrees, adding, "The pros would include the ability to actually have an accurate accounting of your requests. Your jocks are often taking care of the business at hand, and they may not be able to constantly handle the phones, so you're losing a large percentage of the people calling in.

"I probably would not use it for a daypart such as nights, though, when listener interaction, at least at my station, is at its peak."

Terry Base, OM of Citadel's Charleston cluster, admits that he was not a believer at first. "I was reluctant to use this service before I realized its potential," he says. "I would rather have this as a backup to my jocks picking up the phone,



CHILLIN' IN CHI-TOWN J Records' Alicia Keys celebrated the success of her No. 1 record "You Don't Know My Name" in Chicago recently. Seen here (l-r) are WGCI-AM/Chicago PD Sandra Robinson and Asst. PD/MD Tiffany Green; Keys; WGCI & WVAZ/Chicago OM Elroy Smith; J Records rep Allan Cole; Keys' manager, Jeff Robinson; and WVAZ Asst. PD/MD Armando Rivers.

though, than have the listeners hang up because they can't get through. After all, it can't be more of a negative than a busy signal.

"I've also been able to see all the cool ways to use it and the information you can pull from it. I don't think listeners would be shocked to get this when they call a station. In fact, most people are used to it now, because automated phone service is a way of life — you get it when you call the bank, your insurance company, the phone company, everywhere.

"The only disadvantage or problem I see with a service such as this is if you didn't apply it well from the local level. As the PD, you have to get behind it and explain it thoroughly to your staff so that they will also believe in it. You don't want to just turn it on and use it as a voice-mail; you have to make it interactive for the listener."

Possible Pitfalls

Ron "Sugar Bear" Williams echoes those thoughts, saying, "I definitely see the advantage, but I would never be totally automated. I like my jocks to have some kind of interaction with the listener. I wouldn't want them to start relying on this or get lazy and not pick up the phone because they know the computer will do it for them.

"Besides, there are always those

listeners who are just calling in to say hi and talk. At the same time, the jock's first priority is to concentrate on their show, not sit around and chat on the phone, so I can see the value."

Williams points out another consideration, saying, "While it might be appealing to have a service like this, I also know that these type of things cost money [Radio VooDoo is actually available by barter], and I have to be very conscious of spending only when it's necessary. And I have to ask myself, 'If we worked a little harder, could we gather this same information ourselves?'"

Cost isn't the only concern. Some PDs wonder if people aren't more annoyed by automation, no matter how common it is, than accepting of it. Vinny Brown, PD of WBLS/New York asks, "Will listeners become more agitated by the amount of work they have to do in order to make a simple request? Will they hang out on the phone long enough to actually give their response, or will they hang up? Will listeners' patience expire with these services?"

"But it does beg the question: Could we be doing a better job of serving our listeners personally?"

For more information on Radio VooDoo, contact J. Scott Hamilton at 413-458-1222 or jsh@radiovoodoo.com.

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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	ALICIA KEYS You Don't Know My Name (J)	4117	+225	598589	10	69/0
3	2	TWISTA (KANYE WEST & JAMIE FOXX) Slow Jamz (Atlantic)	3485	+505	456335	7	67/0
7	3	BEYONCE' Me, Myself And I (Columbia)	3150	+406	444826	10	57/0
2	4	AVANT Read Your Mind (Geffen)	3065	+56	423599	20	63/0
4	5	OUTKAST The Way You Move (Arista)	2987	+52	400950	17	62/0
6	6	KELIS Milkshake (Star Trak/Arista)	2887	+129	400650	12	53/0
5	7	JAGGED EDGE Walked Outta Heaven (Columbia)	2808	-35	423303	22	61/0
8	8	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	2667	+84	376220	9	68/0
11	9	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	2245	+293	250910	7	58/2
9	10	R. KELLY Step In The Name Of Love (Jive)	2023	-151	271786	24	68/0
12	11	OUTKAST Hey Ya! (Arista)	2002	+239	274881	6	48/1
10	12	YOUNGBLOODZ (LIL' JON) Damn! (Arista)	1833	-170	232093	27	61/0
16	13	RUBEN STUDDARD Sorry 2004 (J)	1828	+350	216805	3	62/5
14	14	LUDACRIS (SHAWNNA) Stand Up (Def Jam South/IDJMG)	1572	-73	202082	19	66/0
15	15	MURPHY LEE (JERMAINE DUPRI) Wat Da Hook Gon Be (Fo' Reel/Universal)	1564	-3	151843	19	46/0
17	16	MARY J. BLIGE (EVE) Not Today (Geffen)	1529	+77	141955	5	63/0
13	17	G UNIT Stunt 101 (Interscope)	1497	-210	135761	12	62/0
23	18	JUVENILE In My Life (Cash Money/Universal)	1495	+226	141548	5	42/0
22	19	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	1477	+201	186414	2	60/3
26	20	YING YANG TWINS (LIL' JON & THE EASTSIDE BOYZ) Salt Shaker (TVT)	1437	+203	160231	7	52/0
18	21	JOE More & More (Jive)	1434	+32	156672	15	64/0
25	22	T.I. Rubber Band Man (Grand Hustle/Arista)	1429	+188	131342	4	56/3
19	23	MUSIQ Forthenight (Def Soul/IDJMG)	1331	-66	133722	11	55/0
20	24	CHINGY (SNOOP DOGG & LUDACRIS) Holiday In (DTP/Capitol)	1282	-72	117002	17	62/0
21	25	NICK CANNON Gigolo (Jive)	1249	-80	127958	13	57/0
27	26	BOW WOW (JAGGED EDGE) My Baby (Columbia)	1159	+44	129840	11	45/1
29	27	TRILLVILLE Neva Eva (BME/Warner Bros.)	1088	+95	89341	9	41/2
24	28	2PAC (NOTORIOUS B.I.G.) Runnin' (Dying To Live) (Amaru/Interscope)	1078	-168	134485	13	53/0
28	29	BIG TYMERS (R. KELLY) Gangsta Girl (Cash Money/Universal)	1055	-32	100471	6	50/0
39	30	USHER (LUDACRIS & LIL' JON) Yeah (Arista)	988	+390	186435	2	1/0
31	31	GINUWINE Love You More (Epic)	940	+23	116144	15	34/1
30	32	MARQUES HOUSTON Pop That Booty (T.U.G./EEG)	934	-49	104629	6	44/0
35	33	B2K (FABOLOUS) Bada Boom (Epic)	898	+78	128534	5	41/1
34	34	OBIE TRICE The Set Up (Shady/Aftermath/Interscope)	790	-35	77955	7	41/0
33	35	MONICA Knock Knock (J)	771	-108	93753	18	44/0
32	36	ASHANTI Rain On Me (Murder Inc./IDJMG)	739	-153	79178	20	59/0
38	37	WESTSIDE CONNECTION Gangsta Nations (Capitol)	729	+103	63629	4	39/2
37	38	PETEY PABLO Freek-A-Leek (Jive)	722	+79	49561	3	46/7
36	39	MYA Fallen (A&M/Interscope)	682	-97	64219	8	44/0
44	40	CASSIDY (R. KELLY) Hotel (J)	666	+111	102763	3	33/12
40	41	BRAVEHEARTS (LIL' JON) Quick To Back Down (Columbia)	546	-40	41992	7	39/0
48	42	112 Right Here For U (Def Soul/IDJMG)	529	+65	52926	2	36/0
50	43	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	527	+73	84596	2	0/0
42	44	TOO SHORT (LIL' JON) Shake That Monkey (Short/Jive)	506	-65	45781	14	46/0
43	45	MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	505	-61	91648	13	49/0
45	46	CEE-LO I'll Be Around (LaFace/Arista)	499	-17	49483	8	36/0
47	47	GLENN LEWIS Back For More (Epic)	476	+8	39607	2	25/0
49	48	CARL THOMAS She Is (Bad Boy/Universal)	451	-10	42314	5	30/0
Debut	49	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	444	+271	64226	1	54/20
41	50	JA RULE Clap Back (Murder Inc./IDJMG)	429	-153	36091	13	56/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	57
J-KWON Tippy (So So Def/Arista)	40
2PAC (MEMMEM) One Day At A Time (Amaru/Interscope)	40
CHINGY One Call Away (DTP/Capitol)	34
MASTER P Them Jeans (New No Limit/Koch)	33
DJ KAY SLAY (THREE 6 MAFIA) Who Gives A F**k... (Columbia)	25
YOUNG GUNZ No Better Love (Def Jam/IDJMG)	20
FEDERATION Hyphy (Virgin)	18
CASSIDY (R. KELLY) Hotel (J)	12
LIL SCRAPPY Head Bussa (BME/Reprise)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TWISTA (KANYE WEST & JAMIE FOXX) Slow Jamz (Atlantic)	+505
BEYONCE' Me, Myself And I (Columbia)	+406
USHER (LUDACRIS & LIL' JON) Yeah (Arista)	+390
RUBEN STUDDARD Sorry 2004 (J)	+350
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	+293
YOUNG GUNZ No Better Love (Def Jam/IDJMG)	+273
OUTKAST Hey Ya! (Arista)	+239
JUVENILE In My Life (Cash Money/Universal)	+226
ALICIA KEYS You Don't Know My Name (J)	+225
YING YANG TWINS (LIL' JON) ... Salt Shaker (TVT)	+203

New & Active

- JAJAHEIM (JADAKISS) Diamond In The Ruff (Divine Mill/Warner Bros.)**
Total Plays: 410, Total Stations: 31, Adds: 7
- M. BLEEK (T.I. AND T. DADDY) Round Here (Roc-A-Fella/IDJMG)**
Total Plays: 399, Total Stations: 19, Adds: 1
- JIN Learn Chinese (Ruff Ryders/Virgin)**
Total Plays: 390, Total Stations: 36, Adds: 2
- BAD BOY'S DA BAND Tonight (Bad Boy/Universal)**
Total Plays: 360, Total Stations: 26, Adds: 0
- MASTER P Them Jeans (New No Limit/Koch)**
Total Plays: 344, Total Stations: 36, Adds: 33
- LIL SCRAPPY Head Bussa (BME/Reprise)**
Total Plays: 331, Total Stations: 37, Adds: 11
- CHINGY One Call Away (DTP/Capitol)**
Total Plays: 307, Total Stations: 49, Adds: 34
- J-KWON Tippy (So So Def/Arista)**
Total Plays: 304, Total Stations: 42, Adds: 40
- JS Love Angel (DreamWorks)**
Total Plays: 267, Total Stations: 21, Adds: 0
- DRAG-ON Bang Bang Boom (Ruff Ryders/Virgin)**
Total Plays: 265, Total Stations: 30, Adds: 0

Songs ranked by total plays

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

70 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 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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

tha JUMP Off



DJ Phantom

DJ Phantom
Mixer, WGCI/Chicago

My motive in rocking a party is to first take care of the ladies. If I don't make the ladies act up, then the party won't pop. Speaking of "Poppin'," **Marques Houston's** "Pop That Booty" (T.U.G./EEG/Elektra) is a sure play for the ladies in the club. • My second choice is "Dirt off the Shoulders" by **Jay-Z** (Roc-A-Fella/Def Jam/IDJMG). I use this track to educate the newcomers to hip-hop, because Jay-Z is an educator. • "In My Life" by **Juvenile & Manny Fresh** (Cash Money/Universal) is another club banger for everybody. Last but not least, **Bravehearts** featuring **Lil Jon's** "Quick to Back Down" (Columbia) can set off any party at any point.

Marie Tolsen-Perry
Marketing Director, WPHI/Philadelphia



I'm starting my second week with WPHI, and everything is falling into place. Right now we're promoting a couple of events and a new show. **DC Todd**, a 17-year veteran of the market, is hosting a new late-night slow jam show called *Love Land*. It's a combination music and talk program. DC has a different topic or theme for each show, and listeners are encouraged to call in and take part. We're cross-promoting the new show in all dayparts and planning a special event for the show. • Our morning show, hosted by **Jonesy**, is holding a weekend ski trip in February called *Grown Folks Ski Weekend*. Listeners can either purchase tickets for the weekend or win them on air. The weekend will include skiing, of course (although a lot of folks who come don't ski!), a show by **Big Daddy Kane**, comedy by **Mo'Nique** and a *Pajama Party* hosted by **Jonesy's Pussy Cats**. • Also in 2004 we'll continue our *Behind the Beats* series. These intimate gatherings give listeners the opportunity to meet their favorite artists in a small venue. You can only win tickets, and we usually have about 100-150 people take part. In the past we've had **B2K**, **Musiq**, **112**, **Monica**, **Bow Wow**, **Lil Kim**, **Tyrese**, **Damon Dash**, **The Roots**, **Marques Houston** and others. We try to hold at least one per quarter. • In February we are producing "Black History Moment" vignettes. Doing them in-house allows us to customize the vignettes to things that are pertinent to this community and make them more in-depth. We're also embarking on a voter-registration campaign and planning a career development workshop for young people. This isn't something where they just bring in a resume and set up job interviews. Instead, this is a workshop that can help young people prepare for the job market by learning how to write a resume, as well as how to dress and act for an interview and more. One of my goals in joining the Radio One team is to help develop more NTR events like this.



STUDIO STATS

ARTIST: Missy Elliott
LABEL: Gold Mind/Elektra/EEG
CURRENT PROJECT: *This Is Not A Test*
IN STORES: Now
CURRENT SINGLE: "I'm Really Hot"



The Album: On her fifth album in six years, Elliott joined forces once again with longtime writing and producing partner **Timbaland**. The album features 14 tracks and a number of guest performances by Elliott's friends and past collaborators, including **Jay-Z** (on "Wake Up"), **Mary J. Blige** (on "Baby Girl"), **R. Kelly** (on "Dat's What I'm Talking About"), **Elephant Man** (on "Keep It Movin'") and labelmate **Fabulous**. She even touches on a gospel sound with the help of **The Clark Sisters** on "I'm Not Perfect." Elliott also states that this album continues her effort to pay homage to the old-school hip-hop she grew up on, and it includes several songs that could be considered more socially conscious than her past work. But she accomplishes this while still providing a thumping beat and hip-hop grind.

the business side when she partnered with **Elektra Records** to create her own label, **Gold Mind**, of which she is President/CEO. That label has launched the career of songstress **Tweet**, and features Elliott as its marquee star.

Hometown: Portsmouth, VA

Personal Stats: Elliott first made it on the music scene as one quarter of the girl group **Sista**, who were discovered by **Jodeci's DeVante** in 1992. But the hip-hop world stood up and took notice when Elliott was heard on **Gina Thompson's** "The Things You Do," providing the guest solo rap, which featured her distinctive "hee haw."

Elliott has also left her mark as an artist who communicates her creativity visually: She has earned 17 MTV video nominations, and her first video, 1997's "The Rain (Supa Dupa Fly)," ranked No. 15 on MTV's Greatest Videos of All Time. Other accolades include two Grammy Awards, two BET awards and five Lady of Soul/Soul Train Awards, and she's twice been named *Rolling Stone's* Best Female Hip-Hop Artist of the Year. Since the start of her career as a solo artist six years ago, Elliott has sold almost 12 million albums, making her the best-selling female rap artist of all time.

Past Successes: Elliott made a name for herself long before making it as an artist by producing mega hits for artists such as **702**, **Aaliyah**, **Lil Mo**, **Janet Jackson**, **Whitney Houston**, **Christina Aguilera**, **Justin Timberlake**, **Destiny's Child** and more. She took her music to

Discography: *Supa Dupa Fly* (1997); *Da Real World* (1999); *Miss E ... So Addictive* (2001); *Under Construction* (2002); *This Is Not A Test* (2003).

See Her: On MTV's *Punk'd*, Jan. 8; On *Air With Ryan Seacrest*, Jan. 16; and in an ad campaign for the Gap with **Madonna**.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WFRW/Baltimore, MD*
PD: Tim White
AP/MD: Keith Fisher
1 BIRTHDAY

WLXC/Columbia, SC*
PD: Tony Williams
BIRTHDAY

WFLM/Ft. Pierce, FL*
PD: Billy James
PD/MD: Tony Beer
No Adds

KHGL/Lafayette, LA*
PD: John Kauril
BIRTHDAY

WOLH/Mobile, AL*
PD: Steve Combs
PD/MD: Don London
BIRTHDAY
BOITTELL, JORDAN

WYFL/Meriden, VA*
PD: Bob Lamb
PD/MD: Don London
7 BIRTHDAY

KOLM/Lewis, MO*
PD: Chuck Atkins
PD: Eric Reynolds
PD: Taylor J
No Adds

WYHR/Washington, DC*
PD: David A. Williams
70 ANNI
9 BIRTHDAY
BOITTELL, JORDAN

KDKL/Salt Lake, LA*
PD/MD: Ryan Nelson
BIRTHDAY

WVDM/Columbia, SC*
PD: Mike Lee
7 BIRTHDAY

WQMG/Greensboro, NC*
PD/MD: AC Stone
4 BIRTHDAY
FRYMAN, BACU

KOKY/John Rock, AR*
PD: Jon Becker
PD: Mark Byers
PD: James Hamilton
1 BIRTHDAY

WQOK/Nashville, TN*
PD: Steve Cobbin
BIRTHDAY

WCFB/Ocala, FL*
PD: Steve Williams
PD: Joe Perry
12 BIRTHDAY
BOITTELL, JORDAN

WQED/Toronto, ON*
PD: Steve Lee
PD: David Brown
7 BIRTHDAY

WQBA/Washington, DC*
PD: Kelly Brown
PD: Mike Chase
No Adds

WBHM/Birmingham, AL*
PD: Jay Smith
AP/MD: David Johnson
No Adds

WACH/Columbus, GA
PD: Brian Waters
PD/MD: Susan Rushmore
PD: Ed Lewis
No Adds

QDAR/Houston, TX*
PD: Tom Calmes
PD/MD: Tom Calmes
7 RUBEN STUDDARD

KJLM/Las Angeles, CA*
PD/MD: Jonathan Russell
1 BIRTHDAY

WYBC/New Haven, CT*
PD: Wayne Schmidt
PD: Joe Castillo
AP/MD: Angelo Malinzo
No Adds

WDAS/Philadelphia, PA*
PD: Tom Williams
PD: Joe Williams
AP/MD: Jo Gombis
1 BIRTHDAY
BOITTELL, JORDAN

WQED/Toronto, ON*
PD: Steve Lee
PD: David Brown
7 BIRTHDAY

WQBA/Washington, DC*
PD: Kelly Brown
PD: Mike Chase
No Adds

WMGL/Charleston, SC*
PD: Terry Bass
AP/MD: Melinda Parker
BIRTHDAY

WFRN/Dayton, OH*
PD: J.D. Kauer
1 BIRTHDAY

WTLG/Indianapolis, IN*
PD: Brian Wallace
AP/MD: Geoff Adams
BIRTHDAY

KJMS/Memphis, TN*
PD: Steve Collier
70 RUBEN STUDDARD
BIRTHDAY
WILL COBBING
MURPHY, MARY

WYLD/New Orleans, LA*
PD: Carl Beator
PD: AJ Appleberry
No Adds

WFXX/Raleigh, NC*
PD: Cy Young
AP/MD: Jack Berry
BIRTHDAY

WQED/Toronto, ON*
PD: Steve Lee
PD: David Brown
7 BIRTHDAY

WQBA/Washington, DC*
PD: Kelly Brown
PD: Mike Chase
No Adds

WBAN/Charlotte*
PD/MD: Tom Avery
1 BIRTHDAY

WMDX/Detroit, MI*
PD: Jim Helling
PD: Jonathan Williams
AP/MD: David Brown
PD: Steve Lee
BIRTHDAY

WJXJ/Jackson, MS*
PD/MD: Steve Brown
15 BIRTHDAY

WHOT/Miami, FL*
PD: David Brown
AP/MD: Kevin Vaughn
No Adds

WYBC/New York, NY*
PD: John Miller
PD: Tony Bentley
PD: Julie Gostiza
No Adds

WJLS/Richmond, VA*
PD/MD: Kevin Gombis
1 BIRTHDAY
WILL HERT

WQED/Toronto, ON*
PD: Steve Lee
PD: David Brown
7 BIRTHDAY

WVAZ/Chicago, IL*
PD/MD: Dave Smith
AP/MD: Amanda Rivers
No Adds

WUKS/Fayetteville, NC*
PD: David Davis
PD: Colin Pea
BIRTHDAY

WJOL/Jacksonville, FL*
PD/MD: EJ Brooks
1 BIRTHDAY

WJVA/Johnson, WI*
PD/MD: Lou Jones
70 RUBEN STUDDARD
1 BIRTHDAY

WYBC/New York, NY*
PD: John Miller
PD: Tony Bentley
PD: Julie Gostiza
No Adds

WYBE/Manassas, VA*
PD/MD: Matt Ford
15 BIRTHDAY

WQED/Toronto, ON*
PD: Steve Lee
PD: David Brown
7 BIRTHDAY

WZAK/Cleveland, OH*
PD/MD: Kim Johnson
PD: Kelly Smith
BIRTHDAY

WZZF/Min, MN*
PD: James Jackson
1 BIRTHDAY
SLA

KOLM/Kansas City, MO*
PD: Tony Lane
PD: Tony Williams
BIRTHDAY

WYBC/New York, NY*
PD: John Miller
PD: Tony Bentley
PD: Julie Gostiza
No Adds

WYBC/New York, NY*
PD: John Miller
PD: Tony Bentley
PD: Julie Gostiza
No Adds

WYBE/Manassas, VA*
PD/MD: Matt Ford
15 BIRTHDAY

WQED/Toronto, ON*
PD: Steve Lee
PD: David Brown
7 BIRTHDAY

*Monitored Reporters

46 Total Reporters

42 Total Monitored

4 Total Indicator

Did Not Report, Playlist Frozen (1):
WRBV/Macon, GA

R&R URBAN AC TOP 30

January 16, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ALICIA KEYS You Don't Know My Name (J)	1232	-17	153914	10	42/0
3	2	R. KELLY Step In The Name Of Love (Jive)	1082	-20	149715	35	21/0
2	3	GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	1058	-58	143010	19	39/0
4	4	JOE More & More (Jive)	944	+49	112849	13	40/0
5	5	AVANT Read Your Mind (Geffen)	876	+135	88021	13	38/1
6	6	KEM Love Calls (Motown/Universal)	787	+27	122032	49	32/0
7	7	MUSIQ Forthenight (Def Soul/IDJMG)	682	-40	82827	9	33/0
9	8	LUTHER VANDROSS Think About You (J)	678	+90	73702	8	39/1
8	9	SMOKIE NORFUL I Need You Now (EMI Gospel)	616	-82	60841	39	34/0
14	10	RUBEN STUDDARD Sorry 2004 (J)	597	+133	66486	3	32/4
11	11	WILL DOWNING A Million Ways (GRP/VMG)	583	+33	40557	15	33/1
10	12	DWELE Find A Way (Virgin)	583	+17	62396	26	40/0
12	13	LUTHER VANDROSS Dance With My Father (J)	515	-5	75888	35	39/0
13	14	ARETHA FRANKLIN Wonderful (Arista)	505	+12	71233	14	29/0
15	15	ERYKAH BADU Back In The Day (Motown)	484	+11	40585	11	27/2
17	16	OUTKAST The Way You Move (Arista)	417	+18	67448	5	7/0
16	17	MICHAEL JACKSON One More Chance (Epic)	379	-70	44631	11	23/0
18	18	JAGGED EDGE Walked Outta Heaven (Columbia)	363	+31	34105	7	21/0
20	19	ASHANTI Rain On Me (Murder Inc./IDJMG)	340	+25	47450	12	17/0
19	20	JAEHEM Backlight (Divine Mill/Warner Bros.)	285	-42	27185	18	23/0
21	21	VAN HUNT Seconds Of Pleasure (Capitol)	283	+2	15881	7	25/3
24	22	JAVIER Beautiful U R (Capitol)	257	+53	18909	2	22/0
23	23	KEM Matter Of Time (Motown)	229	+18	25357	9	18/0
22	24	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)	212	-17	19656	20	22/0
25	25	AL GREEN I Can't Stop (Blue Note/EMC)	199	-5	10209	4	17/0
-	26	SILK Side Show (Liquid 8)	198	+25	10849	4	21/1
27	27	MANHATTANS Turn Out The Stars (Love-Lee)	193	+8	7920	17	10/0
26	28	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	192	+5	17048	4	14/0
30	29	BRIAN MCKNIGHT Back Seat (Gettin' Down) (Motown)	175	+2	10865	2	16/1
-	30	FLOETRY Getting Late (DreamWorks)	172	+7	29445	20	13/0

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

FREDDIE JACKSON Natural Thing (Martland)
Total Plays: 110, Total Stations: 10, Adds: 0

MARY MARY Dance, Dance, Dance (Integrity)
Total Plays: 76, Total Stations: 12, Adds: 2

BABYFACE The Loneliness (Arista)
Total Plays: 87, Total Stations: 27, Adds: 27

MONTELL JORDAN Bottom Line (Koch)
Total Plays: 14, Total Stations: 7, Adds: 3

Songs ranked by total plays

Most Added

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ARTIST TITLE LABEL(S)	ADDS
BABYFACE The Loneliness (Arista)	27
RUBEN STUDDARD Sorry 2004 (J)	4
VAN HUNT Seconds Of Pleasure (Capitol)	3
MONTELL JORDAN Bottom Line (Koch)	3
ERYKAH BADU Back In The Day (Motown)	2
MARY MARY Dance, Dance, Dance (Integrity)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVANT Read Your Mind (Geffen)	+135
RUBEN STUDDARD Sorry 2004 (J)	+133
LUTHER VANDROSS Think About You (J)	+90
OUTKAST Hey Ya! (Arista)	+75
JENNIFER LOPEZ Ain't It Funny (Epic)	+73
BEYONCE' Me, Myself And I (Columbia)	+70
HEATHER HEADLEY I Wish I Wasn't (RCA)	+58
MAURICE MANNING Closer To You (Independent)	+58
JAVIER Beautiful U R (Capitol)	+53
JOE More & More (Jive)	+49

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HEATHER HEADLEY I Wish I Wasn't (RCA)	489
TAMIA Officially Missing You (Elektra/EEG)	387
JAEHEM Put That Woman First (Divine Mill/Warner Bros.)	349
FLOETRY Say Yes (DreamWorks)	258
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	257
KINDRED Far Away (Epic)	240
LUTHER VANDROSS Take You Out (J)	225
RUBEN STUDDARD Superstar (J)	225
YOLANDA ADAMS The Battle Is The Lords (Verity)	191
R. KELLY I'll Never Leave (Jive)	190

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

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Country Cares Turns 15

St. Jude and Country radio celebrate a beautiful partnership

This weekend Country radio personalities, programmers, artists and label staffers are gathering in Memphis to celebrate life, hope and the children of St. Jude. It's all part of preparations to carry the message home as hundreds of Country Cares for St. Jude Kids radiothons take place in the coming weeks and months.

They'll also be celebrating the 15th anniversary of a partnership unlike any other in the radio and music worlds. Together, Country radio, the country recording industry and St. Jude have raised millions of dollars. More importantly, millions of lives have been touched by the medical advancements made possible by this union and by the human stories told by Country radio during the radiothons. It truly has been a match made in heaven.

It seemed fitting to fete this milestone anniversary by recalling the radiothons' early days to better appreciate where we are now and put in perspective what has been accomplished.

A Country Radio Challenge

Although March marks the 15th anniversary of the Country Radio Seminar speech by Alabama's Randy Owen that galvanized the industry by turning the radiothons into a concerted effort, the fact is that radio stations had been holding charity events for St. Jude for a number of years.

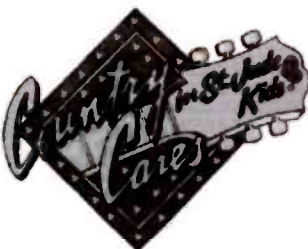
Early radiothons were conducted at various formats, but the best results came from Country stations. WWKA (K92)/Orlando raised almost \$500,000 between 1986 and 1989. A Jacksonville Country outlet, WCRJ (now WROO), collected more than \$70,000 in 42 hours one year. And WYAY/Atlanta set a record by piling up \$534,000 in its first year and broke that record the next year by generating more than \$1 million.

In fact, WYAY's radiothon was the catalyst for Owen's involvement in St. Jude. In 1987 WYAY personality Rhubarb Jones was conducting the station's first radiothon, and he asked his old buddy and former college classmate Owen to join him on the air. Later Owen was at an Atlanta banquet for St. Jude attended by hospital founder Danny Thomas and ran the radiothon that past him. Thomas immediately embraced the project.

"It's a natural," wrote Thomas in a letter soliciting artists' help, "because St. Jude kids and country music have so much in common. The music speaks straight to the heart, remind-

ing us of the importance of love and laughter in the face of pain, the deep meaning of simple joys, the value of courage, the necessity of faith against huge odds."

Owen, in a keynote speech at the 1989 CRS, issued a challenge to Country radio. He said, "Because of our visibility we have an opportunity to do a tremendous amount of good for organizations like St. Jude that really help. For me, it's more than an opportunity — it's an obligation."



The Fantasy Concert

Owen's words set things in motion. It wasn't long before Alabama ombudsman Greg Fowler, Jones and then-WOW/Omaha PD Gene Bridges, who responded to Owen's seminar challenge, started to work in conjunction with the Russ Reid Company, a Los Angeles-based production firm that specialized in fundraising telethons.

Their efforts resulted in a debut radiothon unlike anything that has come since. The idea was to present a Fantasy Concert that affiliated Country stations would air simultaneously. The 12-hour concert was set to air Nov. 19, 1989, between 9am and 9pm, with Jones hosting live from the lobby of St. Jude Hospital.

Six other personalities from around the country acted as virtual MCs, bringing artists "onstage" and entertaining the crowd of radio listeners. Lending their talents were Coyote Calhoun of WAMZ/Louisville; Mac Daniels, then at KPLX/Dallas; Bob Hooper of WESC/Greenville, SC; Charlie Douglas, then at TNNR; Jack Daniels, at WKIS/Miami at the time; and Ken Cooper, who was doing mornings at KZLA/Los Angeles.

Bridges acted as the fantasy backstage interviewer. The show featured a couple of celebrity interviews each hour, and there were a few stories about parents and children each half-hour.

Forty-five artists donated concert tapes to the cause, including Clint Black, Glen Campbell, Rosanne Cash, Earl Thomas Conley, The Gatlin Brothers, Crystal Gayle, Waylon Jennings, The Judds, Patty Loveless, Barbara Mandrell, Reba McEntire, Buck Owens, Kenny Rogers, Randy Travis, Conway Twitty and Steve Wariner.

Among the stations carrying the Fantasy Concert that first year were WSOC/Charlotte; WUBE/Cincinnati; KPLX/Dallas; KZLA/Los Angeles; WKIS/Miami; WCMS/Norfolk; KXXY/Oklahoma City; WIL/St. Louis; and WTHI/Terre Haute, IN.

The show sounded great, but the 800-plus affiliates raised a relatively meager \$1.2 million. While nothing to sneeze at, certainly, it was less than expected from an event of that magnitude.

In the aftermath there was some talk about abandoning the entire idea because of a feeling that it just didn't work. However, it was decided that the concept was valid, but perhaps the national Fantasy Concert wasn't personal or local enough to generate the kinds of funds everyone thought possible.

Hitting Close To Home

It was then that the idea, still in place today, of a series of local radiothons was born. The notion of having local personalities tell the story of St. Jude kids under the Country Cares banner, with recorded interviews with parents and kids and informational support from St. Jude, better suited the bond Country radio enjoyed with its listeners.

However, by 1991 only about 66 stations held radiothons. At the time many PDs were skeptical about dedicating 24 or 48 straight hours to a non-local charity. Some feared that stories of kids with cancer were just too heavy for a long stretch of time and that the event didn't fit the format. But the concept sure worked for the 66 stations that held radiothons: They raised more than \$5.4 million in 1991.

Those stations proved that locally produced radiothons were the way to go. As the idea took hold, St. Jude's role evolved to include holding seminar weekends. Previously, participating stations had sent their personalities to St. Jude Hospital for two days



COUNTRY CARES Here's Alabama's Randy Owen with some of the St. Jude kids.

of orientation. The seminar weekends brought the local Country radio personalities who would be anchoring the radiothons to Memphis in a group for a weekend.

They toured the hospital and talked to doctors, parents and patients. PDs overseeing successful radiothons would share their methods for creating compelling radio while also outlining the mechanics and the logistics of radiothons for the other PDs.

Records Joins The Cause

Along the way the record companies joined the partnership. They weren't heavily involved in the early years because, quite honestly, some of the early organizers were concerned that the labels would turn the seminar weekend into a showcase event that would divert the focus from where it belonged — on the kids.

But folks also knew that in order to reach the level everyone knew the project could and should be at, the labels and artists had to be in. Led by Bill Mayne, who was then VP/Promotion at Warner Bros., a committee came up with the guidelines for label participation. The result was a Friday-night seminar-weekend reception with artists and label reps with no music involved.

As artists and labels became more involved and more aware of St. Jude and Country Cares, more and more artists made themselves available to join Country stations during the radiothons. Without question, artist involvement helped Country Cares reach heights it would never have achieved without them.

Another very special part of the seminar weekend has been the songwriter guitar pulls. Randy Owen is a BMI writer, and, to show the company's support of Randy's efforts, one year BMI/Nashville's Roger Sovine brought a group of songwriters to Memphis in a van to trade songs and quips after Saturday night's banquet. It's a tradition that continues to this day. Owen serves as the MC for the night, and it's al-

ways a special moment when he closes the show by singing the Alabama hit "Angels Among Us."

\$200 Million And Counting

In addition to the vast sums of money raised by Country radio over the last 15 years, there is another legacy left by the efforts of the many volunteers who have honed the radiothons into finely crafted radio programming: The Country Cares model is now reaching into other formats.

St. Jude has a Spanish-language-format program called Promesa Y Esperanza (Promise and Hope) that began in '97 and has more than 60 stations participating. St. Jude also continues a Radio Cares for St. Jude Kids program that encompasses other formats, including AC, Oldies, Urban, Gospel and Rock.

A prime example of the potential for multiformat radiothons came just last month in Chicago, when Regional Mexican WLEY drew in \$937,815 in pledges, and then, just two weeks later, WUSN attracted a record-setting \$1.3 million.

We'll end this abbreviated historical perspective on Country radio's involvement with St. Jude with a look at where the effort is today. This year St. Jude expects about 215 Country stations to hold radiothons. The goal is to better last year's \$24 million in pledges. Or, better yet, to break 2001's record of \$26.2 million.

Everyone involved through the years should be incredibly proud of the fact that, since 1989, Country Cares for St. Jude Kids has raised an amazing \$200 million. That money has been a key factor in the steep rise in survival rates among children stricken with cancer.

So, happy anniversary to everyone who has ever been part of Country Cares. The union of Country and St. Jude is truly an amazing story, one that will hopefully go on at least another 15 years.

If you would like to get involved, call Teri Watson at Country Cares in Nashville at 615-320-9466.

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Building The Opry Brand

Gaylord's Pete Fisher steers for growth

The past year was one of significant change for the Grand Ole Opry, both physically and philosophically. From major renovations and continued production upgrades to the syndicated radio show launch and the TV show's switch to Great American Country, the venerable institution continues to evolve. For VP/GM Pete Fisher, now in his fifth year on the job, the moves reveal a broader transition.

The Radio Cornerstone

"Much of what we've done over the past couple years has been heavily focused on the content, artist participation and production values," Fisher says. "Now we're in the process of branching out and really growing distribution. We see the Opry brand as central to providing value to artists, the industry, the city and Gaylord Entertainment."

The Opry has a number of distribution channels, including flagship 650 WSM-AM/Nashville, which is also carried on Sirius. Westwood One syndicates America's Grand Ole Opry Weekend on 210 stations and Armed Forces Radio, and GAC now carries the televised portion of the Opry.

Distribution is what first established the Opry as the cornerstone of country music. Clear channel WSM-AM was, at the Opry's peak, the best music-distribution system in the nation. Not surprisingly, Fisher continues to see radio as a key component.

"The syndicated radio show is a big step," he says. "And it seems to be catching on. We're partnering with Westwood One and working to grow the affiliate base. It's important that we properly communicate that the Grand Ole Opry is relevant in every market."

"Contrary to what people's perceptions might be, the syndicated radio show is primarily contemporary. Like everything we do, we try to have an eye toward the tradition of country music, so we have a couple of Opry Classics performances during the

two-hour show. But most of what you'll hear are performances by today's biggest stars recorded live on the Opry stage."



Pete Fisher

Fisher is aware of the balance the show must strike. "The only way for syndication to work is to have major-market participation. It has to be a show that a programmer in Chicago would play."

"To successfully present the Grand Ole Opry, there are some things we have to pay attention to, like preserving the tradition. But we have to do that on a platform that attracts the 18-54-year-old audience."

Great American Opry

Perhaps the biggest Opry headline of 2003 was when the show's televised segment left CMT for GAC. "The contract for Grand Ole Opry Live came to a close on Sept. 30," Fisher says. "GAC approached us with an opportunity to continue as a weekly series. We continued our discussions with CMT, but we needed that weekly frequency. It's important to the artists, the Opry, the industry and the city."

Moving to GAC preserved that 52-week presence and also doubled the weekly airings to six, including a primetime slot on Tuesdays. At the same time, the Opry was able to extend its relationship with CMT Canada. Nevertheless, the television show has experienced a marked decrease in the number of homes in which it is available.

"Currently, we're in 34 million homes," Fisher says. "Historically, the

Opry TV program has been a catalyst for distribution growth. When we moved from TNN to CMT we went from 78 million to 48 million homes, but when we left CMT it was up to 68 million homes. GAC is beginning to see that same growth cycle happen. A lot of viewers are calling their cable systems

and satellite providers saying, 'I want my Opry.'

"GAC is really taking advantage of having country music's most famous brand on the network, and we are committed to helping that network grow. We have a great relationship with CMT, but for country music to have a second television platform that we project will reach 50 million homes in two to three years, that will be a very strong position for us and country music as a whole."



LET'S GO BUNGEE Little Jimmy Dickens invites Trace Adkins to join the Opry cast and reportedly contracts a case of altitude sickness in the process.

Career Waypoint

Furthering the Opry's success means providing value to listeners, viewers and patrons, but also to the artists who drive those customers' interest. Fisher says the approach is twofold. First, renovations, expansion and technical improvements continue to make the Opry a world-class experience for fans and artists. Second, it is crucial that an Opry performance be a key component in building a career.

"We're continuing to reinforce production values, because we recognize how important it is for the artist to have a great performance environment," Fisher says. Improvements include a new JBL VerTec house sound system, a new broadcast console with total recall, a new lighting system, a total-recall monitor console and a new front-of-house console.

More significant, perhaps, than the technology is the expertise that has been retained to create an unparalleled audio environment. World-renowned producer and engineer George Massemburg was brought in last year as an

Connecting The Dots

Opry Live links country's generations

With less than four weeks to prepare for the first GAC installment of *Grand Ole Opry Live*, production company High Five Entertainment had two choices: sink or swim. But with a clear vision for the Opry's televised portion, High Five and its President, Martin Fischer, embraced the challenge of bringing new vitality and a greater sense of realism to the program.

"We were brought on by Pete Fisher and Gaylord because we saw a potential direction that made sense to them," Fischer says. "And that was to bring the audience closer to experiencing what the Opry is really like."

Bringing that texture to viewers meant shifting the youth-centered philosophy of CMT. "The idea of looking back, in the show's previous incarnation, was not as interesting as looking forward," Fischer says. "If we've changed anything, it's bringing the very viable new artists and superstars up onstage, but not to the exclusion of the legends."

The first manifestation of that philosophy was the creation of a two-minute Opry Spotlight segment. "It can be as diverse as a piece on Jean Shepard right down to a historical look at all the places the Opry has been," Fischer says. "A lot of people aren't aware that it once emanated from the Belcourt Theatre."

Another strategy has been to give viewers a greater sense of what happens in and around the Opry. "We recently started a show at Tootsie's and led in to the back door of the Ryman," Fischer says. "When Del McCoury was inducted we started in his dressing room as he was rehearsing. If we're telling the story of a legend, we try to do it in the voice of a contemporary artist. There's that connection point."

Fischer has also been encouraged by the working relationship with Pete Fisher and the Opry staff. "Their commitment to giving the artist a fun but safe place to perform is what impresses me," he says. "They're upgrading everything, and that challenges us as well."



Martin Fischer



GRAND OLE TIME Martina McBride laughs with Grand Ole Opry Live host Nan Kelley during the televised portion of the Opry.

An Authentic All-American

Fisher hopes that the improvements to the environment, presentation and distribution will up the incentive for artists playing the Opry. "It's no secret that the Opry's heyday was when it was the best thing artists could do for their careers," he says. "We have to grow the value proposition to the artist, because we're competing with Friday- and Saturday-night paychecks on the road."

Ultimately, these efforts are aimed at bolstering the relevance of a singularly American icon. "We invested a great deal in research last year and discovered that the Grand Ole Opry brand has 92% aided awareness across the nation," Fisher says. "And that awareness is spread very evenly throughout the country."

"Those surveyed also view it in terms of very high-quality attributes, like 'legendary,' 'all-American' and 'authentic.' That represents a great opportunity not only for the Opry, but also for the artists, the industry and, through our syndicated show, Country radio."



GOT GOO GOOS? The new, 2,400-square-foot Grand Ole Opry gift shop.



SPEEDING TICKETS The new Opry box office was added last year.

audio consultant, and just this week the Opry announced the hiring of Steve Gibson as Musical Director, as well as Steve Marcantonio as audio engineer for Grand Ole Opry Live.

Physical improvements include the addition of a 2,400-square-foot retail store, a 2,000-square-foot box office and renovation of all concession stands and bathrooms. Exterior and lobby lighting have also been upgraded. Fisher points out that in the past five years "as much capital has been invested in the Opry-house as it took to build the building — \$13 million in 1974."



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	TOT. AUD. (M)	WEEKS ON CHART	TOTAL ADDS
1	1	KENNY CHESNEY There Goes My Life (BNA)	14566	1080	4712	+331	438955	15868
2	2	ALAN JACKSON Remember When (Arista)	14254	1617	4506	+510	429146	38835
3	3	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	12786	1784	4103	+498	362290	28040
5	4	TERRI CLARK I Wanna Do It All (Mercury)	10531	1223	3339	+314	314515	30912
7	5	TOBY KEITH American Soldier (DreamWorks)	10451	1366	3237	+460	319645	30886
8	6	TIM MCGRAW Watch The Wind Blow By (Curb)	10181	1162	3168	+389	306172	26179
6	7	RODNEY ATKINS Honesty (Write Me A List) (Curb)	9599	343	3080	+71	265135	6246
10	8	TRACY BYRD Drinkin' Bone (RCA)	9225	1050	3158	+308	247687	22990
11	9	BRAD PAISLEY Little Moments (Arista)	8825	713	2822	+190	266720	17910
9	10	SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	8627	438	2791	+145	252141	8448
14	11	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	7741	795	2444	+241	230240	20063
15	12	JIMMY WAYNE I Love You This Much (DreamWorks)	7323	891	2466	+276	201753	13115
16	13	TRACE ADKINS Hot Mama (Capitol)	7035	817	2346	+191	190006	6381
18	14	SARA EVANS Perfect (RCA)	6726	606	2111	+192	192221	12070
17	15	JO DEE MESSINA I Wish (Curb)	6701	335	2075	+42	190507	960
19	16	JOSH TURNER Long Black Train (MCA)	5800	271	1868	+107	143634	1357
20	17	BUDDY JEWELL Sweet Southern Comfort (Columbia)	5326	735	1818	+241	146781	16892
22	18	CLINT BLACK Spend My Time (Equity Music Group)	4968	480	1534	+145	134186	9438
21	19	JOE NICHOLS Cool To Be A Fool (Universal South)	4723	234	1483	+186	121836	1476
23	20	KEITH URBAN You'll Think Of Me (Capitol)	4394	687	1362	+186	125111	15810
24	21	GARY ALLAN Songs About Rain (MCA)	4346	748	1358	+178	119543	19571
25	22	BLUE COUNTRY Good Little Girls (Asylum/Curb)	4004	484	1211	+86	109929	10097
26	23	CRAIG MORGAN Every Friday Afternoon (BBR)	3880	324	1252	+91	114515	8869
27	24	DIERKS BENTLEY My Last Name (Capitol)	3223	188	1042	+82	92928	7891
28	25	CAROLYN DAWN JOHNSON Simple Life (Arista)	3046	328	980	+76	85691	9974
39	26	RASCAL FLATTS Mayberry (Lyric Street)	2933	1826	888	+552	81874	53870
29	27	KELLIE COFFEY Texas Plates (BNA)	2815	91	929	+25	87151	-1320
30	28	BRIAN MCCORMAS You're In My Head (Lyric Street)	2577	12	835	+23	64805	-3642
32	29	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	2211	320	731	+64	58050	9680
Breaker	30	PATTY LOVELESS On Your Way Home (Epic)	1803	258	661	+70	40318	3884
34	31	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope/Mercury)	1771	153	485	+42	49337	2470
33	32	JAMES OTTO Days Of Our Lives (Mercury)	1741	-17	619	-58	40635	-1851
Breaker	33	CLAY WALKER I Can't Sleep (RCA)	1697	139	552	+59	38345	2278
37	34	PAT GREEN Guy Like Me (Republic/Universal South)	1275	118	362	+48	34234	5605
43	35	BIG & RICH Wild West Show (Warner Bros.)	1111	433	319	+184	28829	7935
38	36	SONYA ISAACS No Regrets Yet (Lyric Street)	1063	47	395	+15	22746	1457
40	37	LEANN RIMES This Love (Asylum/Curb)	1015	111	334	+38	25647	3352
44	38	RACHEL PROCTOR Didn't I (BNA)	846	263	315	+80	17873	7705
Debut	39	REBA MCENTIRE Somebody (MCA)	839	758	271	+235	19438	17017
41	40	KENNY ROGERS Handprints On The Wall (Dreamcatcher)	802	-38	350	-23	18546	-452
42	41	MARK WILLS That's A Woman (Mercury)	740	45	296	+21	13876	-933
Debut	42	DAVID LEE MURPHY Loco (Audiom)	527	404	140	+96	12786	9435
45	43	GEORGE STRAIT Honk If You Honky Tonk (MCA)	524	76	114	+38	13625	2317
Debut	44	GEORGE STRAIT Desperately (MCA)	444	247	90	+45	10404	4419
Debut	45	WYNONNA Flies On The Butter (You...) (Curb)	412	233	108	+81	6082	1814
47	46	CROSS CANADIAN RAGWEED Constantly (Universal South)	365	30	42	+4	9876	1402
46	47	CHAD BROCK You Are (BBR)	340	-19	132	-1	6325	-1423
48	48	REBECCA LYNN HOWARD I Need A Vacation (MCA)	309	-4	124	+8	7429	-691
49	49	MERCYME I Can Only Imagine (INO/Curb)	292	30	57	+18	10587	351
50	50	LORRIE MORGAN Do You Still Want To Buy Me... (Image/Quarterback)	270	62	126	+32	4890	-1246

Most Added

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ARTIST TITLE LABEL(S)	ADDS
REBA MCENTIRE Somebody (MCA)	34
BIG & RICH Wild West Show (Warner Bros.)	30
JEFF BATES I Wanna Make You Cry (RCA)	21
RASCAL FLATTS Mayberry (Lyric Street)	15
KEITH URBAN You'll Think Of Me (Capitol)	11
DIERKS BENTLEY My Last Name (Capitol)	11
EMERSON DRIVE Last One Standing (DreamWorks)	10
RHONDA VINCENT If Heartaches Had Wings (Rounder)	10
CLAY WALKER I Can't Sleep (RCA)	9
PAT GREEN Guy Like Me (Republic/Universal South)	9

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
RASCAL FLATTS Mayberry (Lyric Street)	+1816
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+1782
ALAN JACKSON Remember When (Arista)	+1617
TOBY KEITH American Soldier (DreamWorks)	+1366
TERRI CLARK I Wanna Do It All (Mercury)	+1223
TIM MCGRAW Watch The Wind Blow By (Curb)	+1159
KENNY CHESNEY There Goes My Life (BNA)	+1080
TRACY BYRD Drinkin' Bone (RCA)	+1050
JIMMY WAYNE I Love You This Much (DreamWorks)	+882
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+795

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RASCAL FLATTS Mayberry (Lyric Street)	+552
ALAN JACKSON Remember When (Arista)	+510
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+498
TOBY KEITH American Soldier (DreamWorks)	+460
TIM MCGRAW Watch The Wind Blow By (Curb)	+389
KENNY CHESNEY There Goes My Life (BNA)	+331
TERRI CLARK I Wanna Do It All (Mercury)	+314
TRACY BYRD Drinkin' Bone (RCA)	+308
JIMMY WAYNE I Love You This Much (DreamWorks)	+276

Breakers

PATTY LOVELESS
On Your Way Home (Epic)
5 Adds • Moves 35-30

CLAY WALKER
I Can't Sleep (RCA)
9 Adds • Moves 36-33

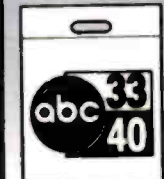
Songs ranked by total plays

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

112 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 1/4-1/10. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (M)	± AUD. (M)	WEEKS ON	TOTAL ADDS
1	1	KENNY CHESNEY There Goes My Life (BNA)	5923	187	4329	+147	131219	3967	12	111/0
2	2	ALAN JACKSON Remember When (Arista)	5772	435	4252	+278	127379	10343	18	111/0
3	3	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	5690	385	4218	+282	125375	8935	17	109/0
4	4	RODNEY ATKINS Honesty (Write Me A List) (Curb)	4923	198	3842	+160	108047	3732	27	109/0
5	5	BRAD PAISLEY Little Moments (Arista)	4520	293	3381	+195	100884	6592	18	111/0
7	6	TERRI CLARK I Wanna Do It All (Mercury)	4490	453	3376	+353	98700	8980	19	110/1
8	7	TIM MCGRAW Watch The Wind Blow By (Curb)	4388	415	3282	+322	97556	9074	11	110/0
10	8	TOBY KEITH American Soldier (DreamWorks)	4303	604	3239	+468	93659	12633	7	108/2
6	9	TRACY BYRD Drinkin' Bone (RCA)	4221	156	3172	+84	93892	3945	22	106/0
9	10	SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	4074	132	3078	+123	89702	2937	13	109/1
14	11	JIMMY WAYNE I Love You This Much (DreamWorks)	3766	252	2757	+174	83946	5916	20	109/0
13	12	TRACE ADKINS Hot Mama (Capitol)	3757	178	2715	+138	82838	4847	17	109/2
15	13	MARTHA MCBRIDE In My Daughter's Eyes (RCA)	3568	288	2682	+222	77804	5571	8	108/2
18	14	SARA EVANS Perfect (RCA)	3419	442	2481	+324	74043	8669	16	108/1
16	15	JO DEE MESSINA I Wish (Curb)	3138	-55	2273	-105	70641	-1518	24	98/0
20	16	BUDDY JEWELL Sweet Southern Comfort (Columbia)	2907	294	2105	+208	64284	5842	12	105/7
19	17	JOSH TURNER Long Black Train (MCA)	2675	-44	2022	-4	59924	-387	26	91/8
21	18	GARY ALLAN Songs About Rain (MCA)	2630	351	1965	+235	58630	6635	8	105/5
23	19	KEITH URBAN You'll Think Of Me (Capitol)	2328	393	1749	+302	51074	8681	5	102/8
22	20	JOE NICHOLS Cool To Be A Fool (Universal South)	2311	155	1797	+122	48094	2700	17	87/0
25	21	CLINT BLACK Spend My Time (Equity Music Group)	2037	204	1468	+136	46721	4437	11	90/12
17	22	LONESTAR Walking In Memphis (BNA)	2018	-1243	1374	-852	43374	-23574	23	74/0
28	23	DIERKS BENTLEY My Last Name (Capitol)	1848	160	1405	+129	39611	3164	11	82/7
29	24	BLUE COUNTRY Good Little Girls (Asylum/Curb)	1836	187	1357	+139	41474	3975	13	84/8
26	25	CRAIG MORGAN Every Friday Afternoon (BBR)	1805	28	1298	+14	39617	471	22	80/2
30	26	CAROLYN DAWN JOHNSON Simple Life (Arista)	1637	316	1254	+227	35477	6522	6	85/6
36	27	RASCAL FLATTS Mayberry (Lyric Street)	1414	598	1078	+449	31931	13819	2	90/36
31	28	BRIAN MCCOMAS You're In My Head (Lyric Street)	1394	91	995	+55	31660	2170	15	63/1
32	29	KELLIE COFFEY Texas Plates (BNA)	1182	70	928	+49	24301	1397	14	67/3
33	30	CLAY WALKER I Can't Sleep (RCA)	1133	107	812	+80	25936	2622	5	62/5
34	31	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	1121	202	819	+131	23935	3590	11	59/9
37	32	PATTY LOVELESS On Your Way Home (Epic)	943	166	736	+114	20021	2806	9	60/8
39	33	PAT GREEN Guy Like Me (Republic/Universal South)	918	312	696	+245	19666	6398	2	68/24
35	34	JAMES OTTO Days Of Our Lives (Mercury)	828	19	668	+13	17201	7	13	49/2
40	35	MARK WILLIS That's A Woman (Mercury)	641	45	519	+35	12934	946	7	43/1
38	36	KENNY ROGERS Handprints On The Wall (Dreamcatcher)	593	-89	440	-86	12824	-1397	12	41/1
41	37	SONYA ISAACS No Regrets Yet (Lyric Street)	578	103	409	+89	12439	1945	7	38/2
47	38	REBA MCENTIRE Somebody (MCA)	469	245	371	+197	9547	4985	2	42/28
44	39	LEANN RIMES This Love (Asylum/Curb)	468	116	365	+81	9543	2818	4	34/3
46	40	BIG & RICH Wild West Show (Warner Bros.)	377	121	271	+94	7752	2226	2	32/18
45	41	LORRIE MORGAN Do You Still Want To Buy Me... (Image/Quarterback)	364	23	300	+13	6714	404	9	26/0
50	42	RACHEL PROCTOR Didn't I (BNA)	305	117	227	+87	6523	2679	3	21/6
Debut	43	EMERSON DRIVE Last One Standing (DreamWorks)	292	180	202	+112	6100	3885	1	22/13
49	44	CHAD BROCK You Are (BBR)	212	-4	193	-6	4489	-149	3	15/0
-	45	MEMARIE Leave Me Alone (Capitol Music)	206	35	182	+27	3378	630	2	16/0
Debut	46	BILLY CURRINGTON I Got A Feelin' (Mercury)	153	32	152	+29	2374	500	1	15/5
Debut	47	DAVID LEE MURPHY Loco (Audiom)	149	98	120	+78	2862	1687	1	12/9
Debut	48	GEORGE STRAIT Desperately (MCA)	133	122	115	+105	2289	2029	1	14/13
Debut	49	RHONDA VINCENT If Heartaches Had Wings (Rounder)	130	50	97	+27	2577	1101	1	8/2
Debut	50	JEFF BATES I Wanna Make You Cry (RCA)	121	56	103	+41	2548	1031	1	12/7

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 1/4 - Saturday 1/10.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
RASCAL FLATTS Mayberry (Lyric Street)	36
REBA MCENTIRE Somebody (MCA)	28
PAT GREEN Guy Like Me (Republic/Universal South)	24
BIG & RICH Wild West Show (Warner Bros.)	18
EMERSON DRIVE Last One Standing (DreamWorks)	13
GEORGE STRAIT Desperately (MCA)	13
CLINT BLACK Spend My Time (Equity Music Group)	12
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	9
DAVID LEE MURPHY Loco (Audiom)	9

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH American Soldier (DreamWorks)	+604
RASCAL FLATTS Mayberry (Lyric Street)	+598
TERRI CLARK I Wanna Do It All (Mercury)	+453
SARA EVANS Perfect (RCA)	+442
ALAN JACKSON Remember When (Arista)	+435
TIM MCGRAW Watch The Wind Blow By (Curb)	+415
KEITH URBAN You'll Think Of Me (Capitol)	+396
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+385
GARY ALLAN Songs About Rain (MCA)	+351
PAT GREEN Guy Like Me (Republic/Universal South)	+314

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH American Soldier (DreamWorks)	+460
RASCAL FLATTS Mayberry (Lyric Street)	+449
TERRI CLARK I Wanna Do It All (Mercury)	+353
SARA EVANS Perfect (RCA)	+324
TIM MCGRAW Watch The Wind Blow By (Curb)	+322
KEITH URBAN You'll Think Of Me (Capitol)	+302
ALAN JACKSON Remember When (Arista)	+279
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+262
PAT GREEN Guy Like Me (Republic/Universal South)	+245
GARY ALLAN Songs About Rain (MCA)	+235



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES January 16, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of December 7-13, 2003.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH I Love This Bar (DreamWorks)	41.5%	78.5%	12.5%	98.5%	3.3%	4.3%
KENNY CHESNEY There Goes My Life (BNA)	37.0%	73.3%	17.0%	97.8%	5.5%	2.0%
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	34.0%	68.0%	17.3%	94.3%	7.3%	1.0%
JIMMY WAYNE I Love You This Much (DreamWorks)	33.8%	73.0%	18.5%	97.8%	5.0%	1.3%
TERRI CLARK I Wanna Do It All (Mercury)	33.0%	69.8%	22.0%	97.3%	3.8%	1.8%
GEORGE STRAIT Cowboys Like Us (MCA)	32.5%	71.0%	20.0%	99.0%	5.3%	2.8%
TRACY BYRD Drinkin' Bones (RCA)	32.5%	71.0%	18.0%	98.3%	5.3%	4.0%
CHRIS CAGLE Chicks Dig It (Capitol)	32.3%	66.3%	20.3%	98.0%	7.8%	3.8%
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	32.3%	69.3%	20.0%	97.8%	7.8%	0.8%
TOBY KEITH American Soldier (DreamWorks)	32.0%	70.0%	17.0%	96.0%	7.3%	1.8%
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	31.0%	68.5%	18.8%	97.5%	9.0%	3.3%
ALAN JACKSON Remember When (Arista)	31.0%	69.3%	15.3%	92.3%	6.3%	1.5%
DIAMOND RIO Wrinkles (Arista)	30.3%	68.0%	22.3%	95.8%	5.0%	2.5%
BLUE COUNTY Good Little Girls (Asylum/Curb)	29.8%	67.5%	20.0%	96.3%	7.3%	1.5%
JO DEE MESSINA I Wish (Curb)	28.0%	67.8%	20.3%	95.8%	5.3%	2.5%
BRAD PAISLEY Little Moments (Arista)	28.0%	71.5%	18.0%	95.8%	5.5%	0.8%
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	27.8%	63.5%	20.5%	93.5%	8.0%	1.5%
TIM MCGRAW Watch The Wind Blow By (Curb)	27.5%	64.0%	19.5%	92.0%	7.5%	1.0%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	27.3%	63.5%	20.5%	90.5%	4.8%	1.8%
TRACE ADKINS Hot Mama (Capitol)	27.0%	61.8%	17.8%	96.8%	13.5%	3.8%
JOSH TURNER Long Black Train (MCA)	26.8%	63.3%	19.0%	92.3%	8.0%	2.0%
CRAIG MORGAN Every Friday Afternoon (BBR)	26.3%	68.8%	20.8%	96.5%	4.3%	2.8%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	25.8%	60.8%	23.8%	95.3%	9.8%	1.0%
CLINT BLACK Spend My Time (Equity Music Group)	25.0%	60.8%	22.3%	90.8%	6.3%	1.5%
BRIAN MCCOMAS You're In My Head (Lyric Street)	24.8%	58.3%	23.0%	89.3%	6.5%	1.5%
DIERKS BENTLEY My Last Name (Capitol)	24.0%	61.8%	20.8%	87.5%	4.3%	0.8%
KELLIE COFFEY Texas Plates (BNA)	23.5%	63.5%	26.0%	96.3%	6.3%	0.5%
JOE NICHOLS Cool To Be A Fool (Universal South)	22.5%	62.3%	20.8%	92.8%	8.5%	1.3%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	22.0%	65.5%	19.5%	91.5%	5.0%	1.5%
SARA EVANS Perfect (RCA)	22.0%	58.0%	24.8%	93.8%	9.0%	2.0%
CAROLYN DAWN JOHNSON Simple Life (Arista)	21.3%	50.5%	23.5%	84.8%	8.8%	2.0%
PATTY LOVELESS On Your Way Home (Epic)	20.8%	52.5%	19.3%	78.8%	6.5%	0.5%
GARY ALLAN Songs About Rain (MCA)	20.3%	52.3%	25.3%	85.0%	6.5%	1.0%
JAMES OTTO Days Of Our Lives (Mercury)	18.8%	55.5%	21.8%	84.3%	5.3%	1.8%
KEITH URBAN You'll Think Of Me (Capitol)	15.8%	48.8%	19.0%	74.0%	5.5%	0.8%
KENNY ROGERS Handprints On The Wall (Dreamcatcher)	15.5%	53.3%	24.0%	87.0%	8.3%	1.5%
LEANN RIMES This Love (Asylum/Curb)	14.8%	45.3%	18.8%	71.5%	6.5%	1.0%
SONYA ISAACS No Regrets Yet (Lyric Street)	14.0%	42.8%	23.5%	71.0%	4.5%	0.3%
CLAY WALKER I Can't Sleep (RCA)	13.5%	44.3%	16.8%	72.0%	9.8%	1.3%
PAT GREEN Guy Like Me (Republic/Universal South)	13.0%	45.5%	18.8%	68.5%	4.0%	0.3%

**CALLOUT AMERICA®
HOT SCORES**

Password of the Week: Baldrica.
Question of the Week: What kind of gifts did you give the most of this past Christmas?

Total
Toys/games: 30%
Music, CDs, cassettes: 6%
Money, gift certificates: 26%
Electronics, CD players, computers: 9%
Clothing: 29%

P1
Toys/games: 26%
Music, CDs, cassettes: 7%
Money, gift certificates: 24%
Electronics, CD players, computers: 9%
Clothing: 34%

P2
Toys/games: 37%
Music, CDs, cassettes: 2%
Money, gift certificates: 30%
Electronics, CD players, computers: 10%
Clothing: 21%

Male
Toys/games: 32%
Music, CDs, cassettes: 5%
Money, gift certificates: 29%
Electronics, CD players, computers: 7%
Clothing: 27%

Female
Toys/games: 27%
Music, CDs, cassettes: 6%
Money, gift certificates: 22%
Electronics, CD players, computers: 11%
Clothing: 34%

25-34
Toys/games: 34%
Music, CDs, cassettes: 3%
Money, gift certificates: 18%
Electronics, CD players, computers: 8%
Clothing: 37%

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... 1/3 each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2004 R&R Inc. © 2004 Bullseye Marketing Research Inc..

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Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
ALAN JACKSON Remember When (Arista)	4.39	4.40	98%	15%	4.41	4.43	4.39
KENNY CHESNEY There Goes My Life (BNA)	4.30	4.25	98%	19%	4.25	4.38	4.16
BRAD PAISLEY Little Moments (Arista)	4.22	4.23	97%	16%	4.22	4.25	4.21
TOBY KEITH American Soldier (DreamWorks)	4.21	4.33	95%	16%	4.22	4.28	4.19
TOBY KEITH I Love This Bar (DreamWorks)	4.12	4.11	100%	34%	4.15	4.14	4.16
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	4.07	4.07	99%	27%	4.07	4.08	4.07
GEORGE STRAIT Cowboys Like Us (MCA)	4.07	4.09	96%	26%	4.11	4.04	4.15
TERRI CLARK I Wanna Do It All (Mercury)	4.03	4.07	96%	25%	4.03	4.02	4.04
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	4.03	4.06	92%	18%	4.06	4.18	3.97
JIMMY WAYNE I Love You This Much (DreamWorks)	4.02	3.95	92%	21%	4.02	4.24	3.86
KEITH URBAN You'll Think Of Me (Capitol)	4.02	-	82%	7%	4.00	4.20	3.86
BUDDY JEWELL Sweet Southern Comfort (Columbia)	3.98	4.04	88%	12%	4.00	4.03	3.98
TRACY BYRD Drinkin' Bone (RCA)	3.97	3.99	98%	28%	3.95	3.97	3.94
SARA EVANS Perfect (RCA)	3.97	4.04	98%	28%	3.97	3.98	3.98
RODNEY ATKINS Honesty (Write Me A List) (Curb)	3.98	3.99	91%	24%	3.95	4.14	3.82
DIAMOND RIO Wrinkles (Arista)	3.95	4.00	88%	23%	3.93	4.11	3.81
TIM MCGRAW Watch The Wind Blow By (Curb)	3.95	3.98	88%	28%	3.94	4.10	3.78
CLINT BLACK Spend My Time (Equity Music Group)	3.95	3.98	79%	11%	3.98	3.97	3.98
GARY ALLAN Songs About Rain (MCA)	3.94	3.98	70%	11%	3.92	3.93	3.91
JOE NICHOLS Cool To Be A Fool (Universal South)	3.93	3.95	85%	15%	3.92	3.98	3.89
JO DEE MESSINA I Wish (Curb)	3.92	3.95	88%	22%	3.93	4.01	3.87
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	3.90	4.01	84%	18%	3.88	4.00	3.88
BLUE COUNTY Good Little Girls (Asylum/Curb)	3.90	3.98	82%	9%	3.88	3.97	3.79
DIERKS BENTLEY My Last Name (Capitol)	3.89	4.02	75%	11%	3.88	3.88	3.88
CRAIG MORGAN Every Friday Afternoon (BBR)	3.89	4.01	70%	15%	3.90	4.05	3.80
CHRIS CAGLE Chicks Dig It (Capitol)	3.85	3.90	98%	34%	3.79	3.87	3.74
JOSH TURNER Long Black Train (MCA)	3.83	3.92	84%	23%	3.83	3.88	3.80
LONESTAR Walking In Memphis (BNA)	3.77	3.81	99%	36%	3.73	3.91	3.60
TRACE ADKINS Hot Mama (Capitol)	3.77	3.88	91%	22%	3.78	3.97	3.66

Total sample size is 529 respondents. Total average favorability estimates are based on a scale of 1-5, (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

EMERSON DRIVE Last One Standing (DreamWorks)
Total Plays: 76, Total Stations: 15, Adds: 10

JEFF BATES I Wanna Make You Cry (RCA)
Total Plays: 61, Total Stations: 27, Adds: 21

RHONDA VINCENT If Heartaches Had Wings (Rounder)
Total Plays: 26, Total Stations: 11, Adds: 10

CHRIS LEDOUX Horsepower (Capitol)
Total Plays: 19, Total Stations: 10, Adds: 0

Songs ranked by total plays

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C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "19 Somethin'" — Mark Wills

5 YEARS AGO

- No. 1: "Spirit Of A Boy, Wisdom Of A Man" — Randy Travis

10 YEARS AGO

- No. 1: "I Want To Be Loved Like That" — Shenandoah

15 YEARS AGO

- No. 1: "Song Of The South" — Alabama

20 YEARS AGO

- No. 1: "The Sound Of Goodbye" — Crystal Gayle

25 YEARS AGO

- No. 1: "Tulsa Time" — Don Williams

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TOBY KEITH I Love This Bar (DreamWorks)	2855
GEORGE STRAIT Cowboys Like Us (MCA)	2413
CHRIS CAGLE Chicks Dig It (Capitol)	2294
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	2236
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	2074
MONTGOMERY GENTRY Hell Yeah (Columbia)	2025
PAT GREEN Wave On Wave (Republic/Universal South)	1860
RASCAL FLATTS I Melt (Lyric Street)	1850
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	1736
GARY ALLAN Tough Little Boys (MCA)	1782

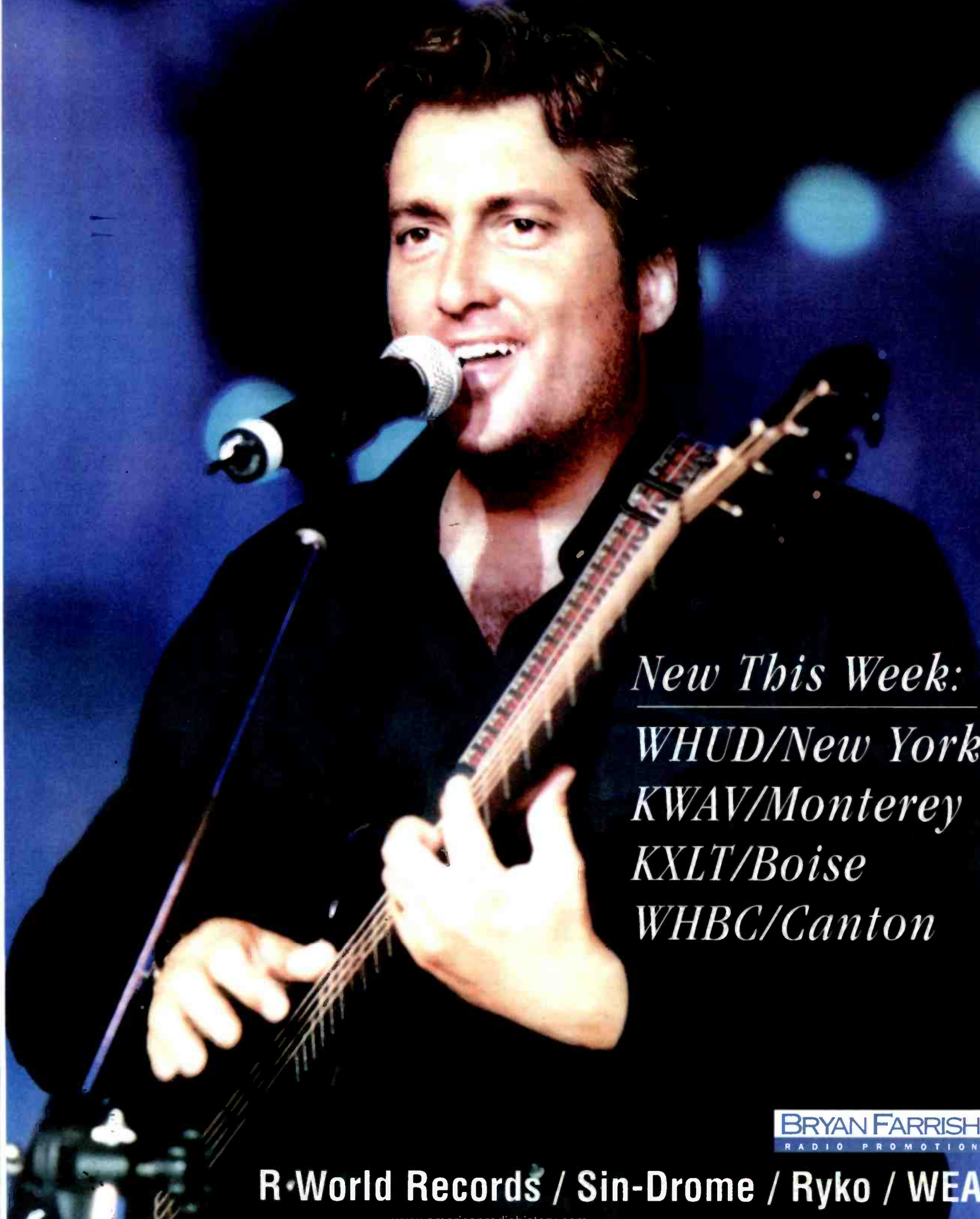
Table listing radio stations across various states including Alabama, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, and Wyoming. Each entry includes station call letters, frequency, and reporter information.

Monitored Reporters
224 Total Reporters
112 Total Monitored
112 Total Indicator
Did Not Report, Playlist Frozen (6):
KBRN/Anchorage, AK
KRRR/Alexandria, LA
WPAW/Panama City, FL
WTCM/Traverse City, MI
WXFL/Florence, AL



Burke Roney

Let It All Come Down



New This Week:

WHUD/New York
KWAV/Monterey
KXLT/Boise
WHBC/Canton

BRYAN FARRISH
RADIO PROMOTION

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A Metrosexual Media Mogul In The Making

Continued from Page 1

guy. I remember when I was 20. I was nowhere near as focused. Even then Ryan knew what he wanted to do. He had a plan."

The Guy In Charge

Seacrest calls me from home as he's packing for a trip to Vegas to tape Fox-TV's New Year's Eve show. He comments right away on how weird this whole thing is, our paths crossing again in a different time with us in different capacities. His other phone rings. It's a Fox producer warning him that it's snowing in Vegas. A lot. Seacrest instructs them to shoot footage of the snow. He is now the guy in charge, not the talent worried about freezing during the broadcast.

We hired Seacrest at KYSR 10 years ago for weekend nights, and he was quickly promoted to weeknights. In 1997 I paired him with co-host Lisa Fox in afternoon drive, where they dominated the ratings for over five years. As the show began to grow, we hired Lane, who had left the station and subsequently become well known for coaching talent, to help develop their characters.

"Ryan has always had a strong desire to succeed, and he grew very quickly," Lane says. "We worked a lot on building the show around Ryan's character. He started spoofing himself as this somewhat superficial guy who was charming and exceedingly likable primarily because he didn't take himself too seriously."

Seacrest describes his character: "For the last six years my bit on the radio has been my highlights, my eyebrows, my tanning. Now there's a name for it that people recognize: metrosexual. The lesson for any talent is that you have to figure out who you are and then pick stories to tell that reinforce your character to people. That's what people will remember."

Ryan At The Bat

Seacrest sounds remarkably calm, considering the month he's having. Not only is he debuting as Casey Kasem's replacement as host of *American Top 40*, but the nationally syndicated TV show he produces and hosts, *On Air*, debuted this week, and the pop culture phenomenon *American Idol*, which he hosts, begins its third season Jan. 19.

Seacrest is fully aware that the real challenge is just beginning. "I've always wanted to be that guy — you know, that guy who gets to host the New Year's Eve show on TV or the Billboard Music Awards," he says. "My drive was always 'Give me the opportunity!'"

"Well, now I have the opportunities I've always wanted, but now I have to prove that I can do it. Like with *American Top 40*, I feel the pressure to make it compelling for another 30 years. I still don't feel like I've made it."

Seacrest has always believed that radio is a great place to hone the necessary hosting skill of being able to talk off the cuff, but he's never felt radio is the stepchild of television.

"It has been the catalyst for all my success," he says of radio. "I view it

with radio and television supporting each other."

The Fox people and the Clear Channel people — specifically, Clear Channel CEO John Hogan, Sr. VP/Programming Tom Owens and VP/Programming Sean Compton, as well as Premiere Radio President/COO Kraig Kitchin — are all very enthusiastic about Seacrest's cross-promotion ideas.

"Ryan is an extraordinary talent who has worked hard to earn the opportunities he has gotten," Hogan says. "He's a radio guy who is poised to use the talent, energy and personality that have worked so well in radio in his new TV show. He is amazing in his ability to balance the workload, the acclaim and the ability to stay grounded."

Feet On The Ground

And how do you stay grounded when you're host of one of the biggest shows on TV, *American Idol*, as well as its spinoff, *American Juniors*; you're named one of the 50 Most Beautiful People by *People* magazine; you guest-host for legendary KIIS morning talent Rick Dees; you're a correspondent for *The Tonight Show With Jay Leno*; and you've got hosting and production credits on your new brainchild, a nationally syndicated infotainment and variety show? Well, you aim higher, at building a new brand of television show.

not just as a steppingstone to other things. I'm extremely proud to have AT40 cleared on KIIS/Los Angeles. PD John Ivey paved the way for the show to be cleared in all of the top 25 markets.

"And Casey Kasem could not have been any sweeter. He is entrusting me with the brand that he has built, and to have his support — one of the biggest pop personalities in radio ever — is huge. He's happy because he knows that he is passing the show on to someone who takes it seriously and wants to see it continue for 30 more years."

A Cross-Promotion Bonanza

At Hollywood & Highland, the Hollywood entertainment complex where Seacrest's new live TV show, *On Air*, will shoot daily, Clear Channel is building a brand-new radio studio from scratch, where Ryan will produce AT40. The television and radio shows will synergize as often as possible through cross-promotions with local affiliates.

"It's so great now, with the credibility of *American Idol* behind me, to have executives in the meetings open to my ideas," he says. "I'm really proud of the way we're going to incorporate fundamental things from radio into TV."

"For instance, on a Friday TV show I'll say, 'Check out *American Top 40* this weekend to win tickets when Brad Pitt is a guest on the show.' And then on AT40 I'll do a radio segment that's localized to have listeners call in to win tickets."

"We're also talking about tying the top five songs of the week in to Monday's show, featuring the chart and maybe doing some kind of call-in contest. Fox could easily have said, 'We don't do it that way.' At AT40, too, they've adopted the attitude of 'We're making the change. Let's go for it.' And it's all going to happen together,

"The lesson for any talent is that you have to figure out who you are and then pick stories to tell that reinforce your character to people. That's what people will remember."

Ryan Seacrest

Turning The Page

As overexposed as he may seem right now, Seacrest has said no to other opportunities. "My priority has to be the syndicated show, where I have to prove myself every day," he says. "I have to be accepted into people's homes. I'm intense, I'm hard on myself. Even though it's just entertainment, the stakes are extremely high. If the show fails, it's not off the radar. I want it to be the best."

Due to this intense commitment and focus, Seacrest has given up his plum afternoon drive gig at Star 98.7. Bruce James, the station's Traffic Manager and one of the few employees who remembers when the 20-year-old bushy-haired college kid was hired, reminisced at Seacrest's going-away party about the days when Ryan would sneak his books into the studio and do his homework during music sweeps.

The part of his radio gig that Seacrest will miss most is the relationships, especially with co-host Lisa Fox, with whom he laughed day after day for years. "She is not just a co-worker," he says. "We became great friends."

"But she's not just a friend either; she is the most generous, thoughtful person I know. It was tough for me to turn the page, but it was time. And it's a great opportunity for her to figure out what she wants. I'll definitely help her any way I can."

One More Goal

His duties as permanent fill-in host for KIIS's Rick Dees also had to be put aside, but doing morning radio is still a goal. "If the opportunity ever arises to do a morning drive radio program, you better believe I'll have a big sign that reads 'Pick me! Pick me!'" Seacrest says.

"As a radio guy at heart, I would do everything to make it work. There would be nothing more exciting for me, after following Casey Kasem, than to step into a big morning gig. When I was 12 I was already practicing being a DJ by imitating Casey: 'And the countdown rolls on...'"

Seacrest's mom, Connie, bought him his first mixer from Radio Shack after a DJ at a party explained how to cross-fade. And how proud of her son is she? "Oh, she cries all the time," Seacrest says.

And I am proud that my very last piece of business at Star 98.7, with the station manager hovering in my doorway, was to send Seacrest and his staff a congratulatory note on the phenomenal job he did handling a live broadcast, interview and performance with Elton John — flat-ironed hair and fancy shirt notwithstanding.

money to build a full studio for him at photo-op-friendly Hollywood & Highland, which houses shops, clubs, restaurants and the Kodak Theatre, home of the Academy Awards.

The studio will have windows onto the street, and the complex features a plaza that will hold 5,000 for free concerts by A-listers like Enrique Iglesias, who will perform live on the first show.

We joke that this marks a big improvement for the tourists wandering around Hollywood, whose only star sighting up to now has been the guy dressed like Superman who charges you a dollar to take his picture.

A 'Fan-Centric' Show

On Air is an entertainment news-magazine with live interviews and performances, and it incorporates a lot of elements of radio — specifically, elements of Seacrest's popular radio show. Forsaking the standard talk-show monologue, the show will open with the top entertainment news story of the day — the "water-cooler topic." There is one main entertainment news correspondent, former *Telemundo* entertainment reporter and Eden's Crush member Rosanna Tavares, as well as several other reporters around the country.

Seacrest admits that it's not *World News Tonight*. "It will air around 5pm as counterprogramming to local news, and for a culture that's into the lifestyle of celebrity, it will be compelling," he says. "It will be a very 'fan-centric' show, using radio's contesting model. Each week we'll give away something money can't buy, like the opportunity to be the backstage correspondent for *On Air* at a Sting concert."

"We will have viewers and the studio audience as an integral part of the show, asking guests questions and doing some of the interviews. It brings a more organic feel to the show. We'll even take live phone calls and text messages. I don't feel that I have to ask all the questions myself anymore. Something I learned from radio is how and when to go into and get out of a phone call."

Premiere's Kitchin believes that it's this casual confidence that attracts people to Seacrest. "Ryan has an extemporaneous style and an honest, self-effacing personality that listeners and viewers find refreshing," Kitchin says.

"His youth is buoyed by his professionalism. His excitement for entertainment is balanced by his appreciation for what's been accomplished by others before him."



"If the opportunity ever arises to do a morning drive radio program, you'd better believe I'll have a big sign that reads 'Pick me! Pick me!'"

Ryan Seacrest

Seacrest seems proud that his name is not in the title of *On Air*. This is not the Seacrest I know, but he's a producer now. He wants the *On Air* brand to exist beyond him, like *Entertainment Tonight*. He is genuinely thrilled that he has a full "Ryan Seacrest Productions" card in the end-of-show credits, a first for him.

Fox obviously believes in the show and in Seacrest. It shelled out the

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	TRAMM Calling All Angels (Columbia)	2326	+132	201107	27	100/2
1	2	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2290	-8	218972	36	115/0
2	3	UNCLE KRACKER / DOBIE GRAY Drift Away (Lava)	2250	+40	218492	44	104/0
4	4	MATCHBOX TWENTY Unwell (Atlantic)	2125	-22	220101	34	99/0
6	5	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	1758	+38	148941	16	100/1
5	6	SIMPLY RED Sunrise (simplyrad.com)	1644	-82	114422	26	90/2
7	7	COUNTING CROWS Big Yellow Taxi (Geffan/Interscope)	1618	-20	148448	35	93/0
8	8	CELINE DION Have You Ever Been In Love (Epic)	1519	-7	131384	37	108/0
9	9	LUTHER VANDROSS Dance With My Father (J)	1516	+38	154023	30	99/0
11	10	JOSH GROBAN You Raise Me Up (143/Reprise)	1402	-5	117976	11	95/4
10	11	MERCYME I Can Only Imagine (MCA/Curb)	1402	-24	82331	35	88/1
13	12	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1318	+121	159769	14	79/7
12	13	CLAY AIKEN Invisible (RCA)	1254	+6	118095	12	88/2
14	14	DIDO White Flag (Arista)	1205	+134	141600	14	75/9
15	15	SARAH MCLACHLAN Fallen (Arista)	1075	+74	94188	13	58/2
17	16	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	917	+288	69233	10	61/2
16	17	TIM MCGRAW Tiny Dancer (Curb)	724	+36	26841	12	72/5
19	18	ROD STEWART / CHER Bewitched, Bothered And Bewildered (J)	531	+18	41566	10	66/3
26	19	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	499	+205	47222	2	40/20
21	20	CHRISTINA AGUILERA The Voice Within (RCA)	459	+40	21308	7	55/8
22	21	SANTANA / ALEX BAND Why Don't You & I (Arista)	425	+35	67296	9	29/4
20	22	CELINE DION Stand By Your Side (Epic)	413	-19	22232	15	39/0
23	23	HALL & OATES Getaway Car (U-Watch)	402	+18	13374	11	60/10
24	24	BURKE ROMNEY Let It All Come Down (R World/Rykla)	302	-61	3797	10	41/4
25	25	SEAL Waiting For You (Warner Bros.)	273	-35	14320	18	25/0
30	26	3 DOORS DOWN Here Without You (Republic/Universal)	260	+77	52576	3	17/4
27	27	BANGLES Something That You Said (Koch)	221	-13	6500	3	28/2
28	28	ELTON JOHN The Heart Of Every Girl (Epic)	206	-5	10896	5	29/3
-	29	JOHN MAYER Bigger Than My Body (Aware/Columbia)	157	+24	6606	5	8/0
-	30	SUZY K. Gabriel (Vellum)	150	+17	2016	1	30/5

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

ABENAA Song 4 U (Nkumini)
Total Plays: 100, Total Stations: 22, Adds: 2

MARTINA MCBRIDE This One's For The Girls (RCA)
Total Plays: 99, Total Stations: 29, Adds: 19

RUBEN STUDDARD Sorry 2004 (J)
Total Plays: 96, Total Stations: 20, Adds: 4

Songs ranked by total plays

Most Added

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	20
MARTINA MCBRIDE This One's For The Girls (RCA)	19
HALL & OATES Getaway Car (U-Watch)	18
BABYFACE The Loneliness (Arista)	16
DIDO White Flag (Arista)	9
CHRISTINA AGUILERA The Voice Within (RCA)	8
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	7
TIM MCGRAW Tiny Dancer (Curb)	5
SUZY K. Gabriel (Vellum)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
M. MCDONALD Ain't No Mountain High Enough (Motown)	+298
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+205
DIDO White Flag (Arista)	+134
TRAMM Calling All Angels (Columbia)	+132
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+121
REGIE HAMM Babies (Refugee/Universal South)	+84
3 DOORS DOWN Here Without You (Republic/Universal)	+77
GABRIELLE Out Of Reach (Go Beat/Universal)	+76
SARAH MCLACHLAN Fallen (Arista)	+74
MARIAH CAREY Through The Rain (Monar/IDJMG)	+65

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

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PD, KPLZ/Seattle



The Seattle radio market may be the wildest in the country, with four stations undergoing huge format flips. In December KNDD and KYPT both flipped to Classic Alternative. KLSY changed its entire airstaff last year, and KISW became a true Active Rock. • In September our station, KPLZ (Star 101.5), made an equally radical change without fanfare. The airstaff and 70% of the

music remained the same, but the texture and approach on the station is radically different for Hot AC. For years KPLZ has been a top-five biller and has finished top five in most female demographics. Now the goal is to be top five in adult demographics and top three in billing. • To do this, we worked with FMR Research to rethink the Hot AC format and bring it back to its roots. The new textural approach was tested in

two markets I consult and saw 50% growth over a six-month period. In September we launched on KPLZ with the hope of seeing 20% growth.—• Will it work? We started with a 3.0 adults 25-54; if we finish fall with a 3.6 or higher and top two in women, it worked! My first thought whenever I make a change is, how this will affect my staff and play better to their strengths? From the music director to the air talent, your people are the key to programming a great radio station — not music, not branding, not research. (Since I am half of *The Kent & Alan Morning Show*, this approach is in my best interest too!) • The new textural approach to Hot AC may be the next phase in our format, and the beauty is, you don't have to fire people or blow up a station to see growth.

At AC, Columbia's Elaine Locatelli can cross one New Year's resolution off her list, as *Train* goes all the way to No. 1 this week with "Calling All Angels," bumping Shania Twain and Uncle Kracker to Nos. 2 and 3, respectively ... Aware/Columbia's *Five For Fighting* gets Most Added with 20 stations, inching out RCA's *Martina McBride*, whose new single, "This One's for the Girls" came in with 19 ... And *Michael McDonald's* "Ain't No Mountain High Enough" climbs 17-16* (+298) ... On the Hot AC side, *3 Doors Down* (Republic/Universal) continue their reign, holding on to No. 1 with a bullet for the fifth week, +124 splns ... *Matchbox Twenty* climb 3-2*, and *Sheryl Crow* persists with "The First Cut Is the Deepest," moving 5-4* ... The Most Added race was neck and neck this week. *Maroon 5* (Octone/J) had 42 stations add "This Love," giving them the edge over *John Mayer's* new single, "Clarity," which had 41.



— Angela Perrelli, AC/Hot AC Editor

artist activity

ARTIST: **Nelly Furtado**

LABEL: **DreamWorks**

By **MIKE TRIAS**/ASSOCIATE EDITOR



Besides the music, the other thing that amazes me about some of today's most successful artists is their work ethic. I recently had a chance to talk with Nelly Furtado about her album *Folklore*, which came out just two months after she gave birth to Nevis (pronounced Nee-vis), her daughter with bandmember DJ Lil Jaz. Apparently, the life-changing experience enhanced her artistry in ways she did not expect.

"I was pregnant for a lot of the recording of the album," she says. "It definitely made me a little more reflective and more chilled out. When you have something that big going on in your personal life, the music is more like an afterthought, so all that sophomore pressure [of following up her debut album. *Whoa, Nelly!*] totally floated away."

Folklore was co-produced by Furtado and Track And Field — the producers behind her successful debut — with Mike Elizondo and Lil Jaz contributing their talents on certain tracks. Of her musical growth on this project Furtado says, "There's a musical fluidity to *Folklore*. There's musical maturity. The sound is a lot warmer and smoother, and the album plays down better from top to finish. It's more like a mood record. My voice also sounds a lot better — textured and mature."

On *Folklore* Furtado continued to draw upon her various cultural and ethnic backgrounds to produce a sound that is fresh and unique. She hopes the result will help people open their ears to different styles of music. "For people who don't really listen to world music or anything sung in another language, *Folklore* is like a safe introduction to that world," she says. "It's obviously

not world music, per se, but it is influenced by a lot of things, and it has that sensibility and diversity about it. It's an international pop album."

The album is filled with Furtado's usual mix of upbeat and midtempo tracks, and "Explode," featuring Mike Einziger of Incubus on guitars, is one song in particular that she is especially proud of. "I feel like I brought a sense of urgency to the track, and the music really takes on a vibe," she says. "It's really high-octane." Other highlights on the album include "Island of Wonder," featuring Brazilian folk legend Caetano Veloso, and the CD's lead single, "Powerless (Say What You Want)."

"Powerless" is all about how I felt growing up in Victoria, BC as a Portuguese-Canadian girl," she says. "It's about your experience in the world; your personal identity; how you identify with images you see in magazines, television, billboards, etc.; and trying to make sense of it all. It's about celebrating who you are and making diversity your strength. It's about inspiring people to not look at the world so pessimistically."

"I think people feel like they are grains of sand and that their pain doesn't really matter or count in the greater good. In 'Powerless' I'm saying that it does."

"Try" is a leading contender to be the next single from *Folklore*, and it would mark the first time Furtado has gone to radio with a ballad. In the meantime, she will continue to test the song and raise her family on the road. "Like the family Von Trapp!" she laughs.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	3 DOORS DOWN Here Without You (Republic/Universal)	3952	+124	269505	22	94/0
3	2	MATCHBOX TWENTY Bright Lights (Atlantic)	3671	+93	254040	22	95/0
2	3	SANTANA (ALEX BAND) Why Don't You & I (Arista)	3638	0	264938	30	94/0
5	4	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3525	+139	242522	15	96/1
4	5	DIOO White Flag (Arista)	3445	+56	258640	25	91/0
6	6	SARAH MCLACHLAN Fallen (Arista)	3034	+45	214484	17	93/0
7	7	NO DOUBT It's My Life (Interscope)	2951	+42	218475	11	93/1
8	8	NICKELBACK Someday (Roadrunner/IDJMG)	2764	+163	173874	16	88/3
9	9	TRAIN When I Look To The Sky (Columbia)	2438	+97	155537	11	96/2
10	10	MATCHBOX TWENTY Unwell (Atlantic)	2088	-119	159763	47	96/0
11	11	TRAIN Calling All Angels (Columbia)	1944	-122	138663	39	91/0
14	12	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1787	+118	110189	8	81/2
12	13	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	1750	-101	95413	17	78/0
15	14	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	1672	+21	76946	13	75/0
13	15	LIVE Heaven (Radioactive/Geffen)	1645	-62	110871	34	71/1
16	16	STAIN'D So Far Away (Flip/Elektra/EEG)	1558	+21	69073	21	53/0
17	17	JASON MRAZ You And I Both (Elektra/EEG)	1503	+85	88456	13	67/0
18	18	EVANESCENCE My Immortal (Wind-up)	1428	+96	66490	7	63/10
21	19	OUTKAST Hey Ya! (Arista)	1111	+115	81746	6	29/8
20	20	COUNTING CROWS She Don't Want Nobody Near (Geffen)	1043	+38	53758	9	62/3
29	21	MELISSA ETHERIDGE Breathe (Island/IDJMG)	891	+275	62449	3	72/29
22	22	HOWIE DAY Perfect Time Of Day (Epic)	854	-51	41287	15	50/3
25	23	FUEL Falls On Me (Epic)	830	+63	27085	9	39/1
24	24	CLAY AIKEN Invisible (RCA)	817	+44	51770	8	29/0
30	25	LIZ PHAIR Extraordinary (Capitol)	680	+86	38911	3	54/12
28	26	DAVE MATTHEWS Save Me (RCA)	639	+5	33208	9	43/1
27	27	NELLY FURTAOO Powerless (Say What You Want) (DreamWorks)	625	-48	31068	12	44/0
31	28	SIMPLE PLAN Perfect (Lava)	589	+84	18222	5	32/1
26	29	SEAL Waiting For You (Warner Bros.)	567	-113	23169	19	39/0
33	30	KELLY CLARKSON The Trouble With Love Is (RCA)	416	+36	13181	5	28/0
32	31	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	377	-20	22758	20	19/0
35	32	JEWEL 2 Become 1 (Atlantic)	304	+26	10945	5	25/2
34	33	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	283	-58	16943	9	14/0
36	34	BEN HARPER Diamonds On The Inside (Virgin)	250	-3	5488	7	22/0
Debut	35	JOHN MAYER Clarity (Aware/Columbia)	235	+89	17125	1	46/41
37	36	DEFAULT (Taking My) Life Away (TVT)	230	+12	6438	2	22/4
39	37	TRAPT Headstrong (Warner Bros.)	227	+14	9150	8	6/0
38	38	CHRISTINA AGUILERA The Voice Within (RCA)	220	+4	20771	2	12/1
40	39	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	212	0	6164	4	16/0
Debut	40	MAROON 5 This Love (Octone/J)	211	+69	12102	1	46/42

Most Added*

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
MAROON 5 This Love (Octone/J)	42
JOHN MAYER Clarity (Aware/Columbia)	41
MELISSA ETHERIDGE Breathe (Island/IDJMG)	29
TOBY LIGHTMAN Devils And Angels (Lava)	18
KID ROCK Cold And Empty (Top Dog/Atlantic)	15
LIZ PHAIR Extraordinary (Capitol)	12
EVANESCENCE My Immortal (Wind-up)	10
BOB GUINEY Girlfriend (Wind-up)	10
OUTKAST Hey Ya! (Arista)	8

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MELISSA ETHERIDGE Breathe (Island/IDJMG)	+275
NICKELBACK Someday (Roadrunner/IDJMG)	+163
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+139
3 DOORS DOWN Here Without You (Republic/Universal)	+124
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+118
OUTKAST Hey Ya! (Arista)	+115
TRAIN When I Look To The Sky (Columbia)	+97
EVANESCENCE My Immortal (Wind-up)	+96
MATCHBOX TWENTY Bright Lights (Atlantic)	+93
JOHN MAYER Clarity (Aware/Columbia)	+89

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

98 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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America's Best Testing Hot AC Songs 12 +
For The Week Ending 1/16/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 18-34	Women 18-24	Women 25-34
MATCHBOX TWENTY Bright Lights (Atlantic)	4.87	4.18	95%	28%	4.84	4.82	4.87
3 DOORS DOWN Here Without You (Republic/Universal)	4.95	4.17	88%	43%	4.13	4.13	4.13
MATCHBOX TWENTY Unwell (Atlantic)	4.83	4.08	98%	48%	4.98	3.99	4.25
NICKELBACK Someday (Roadrunner/IDJMG)	4.81	4.17	97%	27%	3.89	3.97	4.83
EVANESCENCE My Immortal (Wind-up)	4.81	4.83	78%	10%	4.07	4.84	4.14
JASON MRAZ You And I Both (Elektra/EEG)	3.98	3.98	79%	10%	3.94	3.95	3.93
SANTANA (ALEX BAND) Why Don't You & I (Arista)	3.88	4.08	95%	48%	3.89	4.88	3.88
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	3.95	4.04	95%	25%	3.84	3.78	3.87
FUEL Falls On Me (Epic)	3.95	4.11	88%	14%	4.01	3.88	4.25
SIMPLE PLAN Perfect (Lava)	3.93	3.99	88%	23%	3.82	3.87	4.82
TRAIN When I Look To The Sky (Columbia)	3.83	4.05	74%	10%	3.83	3.80	3.88
LIVE Heaven (Radioactive/Geffen)	3.88	3.87	83%	29%	3.88	3.81	4.84
SARAH MCLACHLAN Fallen (Arista)	3.82	3.83	88%	22%	3.95	4.11	3.88
DIDO White Flag (Arista)	3.79	3.81	94%	32%	3.83	4.88	3.81
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.78	3.78	82%	31%	3.82	3.88	3.88
JOHN MAYER Bigger Than My Body (Aware/Columbia)	3.74	3.83	98%	37%	3.74	3.80	3.82
HOWIE DAY Perfect Time Of Day (Epic)	3.72	3.81	58%	13%	3.88	3.74	3.88
NO DOUBT It's My Life (Interscope)	3.78	3.84	97%	34%	3.87	3.80	3.78
COUNTING CROWS She Don't Want Nobody Near (Geffen)	3.70	3.88	45%	8%	3.83	3.84	3.21
OUTKAST Hey Ya! (Arista)	3.87	3.88	93%	43%	3.81	3.88	3.52
TRAIN Calling All Angels (Columbia)	3.88	3.74	98%	47%	3.71	3.81	3.88
STAINED SO FAR AWAY (Flip/Elektra/EEG)	3.88	3.83	88%	31%	3.81	3.58	3.87
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3.82	3.83	52%	12%	3.48	3.52	3.19
LIZ PHAIR Extraordinary (Capitol)	3.88	-	48%	11%	3.84	3.87	3.58
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3.58	3.55	98%	58%	3.18	3.15	3.28
NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	3.54	3.81	74%	21%	3.88	3.85	3.51
DAVE MATTHEWS Save Me (RCA)	3.53	3.77	52%	13%	3.88	3.83	3.32
CLAY AIKEN Invisible (RCA)	3.48	3.58	98%	31%	3.38	3.38	3.45
SEAL Waiting For You (Warner Bros.)	3.47	3.58	72%	21%	3.37	3.31	3.47

Total sample size is 484 respondents. Total average favorability estimates are 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 818-377-5388. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

TOBY LIGHTMAN Devils And Angels (Lava)
Total Plays: 63, Total Stations: 20, Adds: 18

BOB GUNNEY Girlfriend (Wind-up)
Total Plays: 24, Total Stations: 11, Adds: 10

KID ROCK Cold And Empty (Top Dog/Atlantic)
Total Plays: 8, Total Stations: 15, Adds: 15

Songs ranked by total plays

Indicator

Most Added

OUTKAST Hey Ya! (Arista)

EVANESCENCE My Immortal (Wind-up)

AVRIL LAVIGNE I'm With You (Arista)

AVRIL LAVIGNE Complicated (Arista)

MELISSA ETHERIDGE Breathe (Island/IDJMG)

CALLING Wherever You Will Go (RCA)

JESSICA SIMPSON With You (Columbia)

LINKIN PARK Numb (Warner Bros.)

MORAN JONES Sunrise (Blue Note/EMC)

Reporters

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*Monitored Reporters

109 Total Reporters

98 Total Monitored

11 Total Indicator



A Comeback For Streaming

Rethinking practical possibilities for Internet product distribution

Online radio may be young, but Internet broadcasting is entering the mainstream, and online radio listening is growing dramatically. According to the most recent Arbitron/Edison Media study (July 2003), Internet radio already has a weekly cume of 19 million listeners 12+ — 8% of Americans — and approximately 631,000 people are listening at any given time. Typically, listeners spend five hours and 35 minutes a week listening to online audio. Even after most radio stations dropped their streams because of added costs and red tape, listening to online radio continued to rise steadily.

Today 75% of Americans have Internet access. The study revealed that over the last three years the number of Americans listening to Internet audio during the previous month jumped from 5% to 17% of the population.

Fifty million Americans have used Internet audio or video in the past month — 21% of the population. Ten percent of Smooth Jazz P1s have gone to a station website in the past month.

A lot of listening is going to Internet-only radio stations, too, but in this column we'll focus on terrestrial radio streaming.

Explosive Growth

Jones Radio Networks Smooth Jazz OM Steve Hibbard observes that streaming is becoming more important for radio because of two realities. "The first is radio's reliance on listening in the workplace," he says. "The second is the rapidly increasing use of computers and high-speed Internet connections, especially by more affluent people. Computer access at work has grown from 17% to 31% in four years.

"Many listeners may not have Internet connections and sound cards on the job — not yet, anyway — but there are other people who probably can't get your on-air signal in their building. Streaming increases the chance that a core listener can hear you at work. By being more available, you're allowing someone who loves your station to listen as much as possible. Some of your P2s will become P1s.

"Meanwhile, the use of the Internet only continues to grow. The number of Americans with some access to the Internet increased by 50% over

the last four years, to 75% of the population. Homes with broadband have risen from 7% to 18% of households in just the last two years.



Steve Hibbard

"The Internet is the most competitive of radio dials, where stations can be heard around the world. But if you choose not to be on that dial at all, you will be giving up listeners by default. AM and FM broadcasters already are."

Being Local Counts

"You're a local station, and that should be of value to listeners in your market, no matter how they receive your signal," Hibbard continues. "Forty-six percent of Internet-audio users listen online to local stations most. Two years ago that number was even higher, at 56%, before many stations discontinued streaming.

"Research shows that weekly Internet-audio users like the job that terrestrial radio is doing nearly as much as the general population does. Still, radio competition on the Internet — as well as from satellite radio — should make us look hard at what we're doing on the air. Internet streams range from good to terrible, and they come in every musical flavor, but for many Internet-only stations, lack of commercials is the main hook.

"How do you compare? Is your station distinguished mainly by being the only Country or Oldies station in town? Do you bond with the community? Even better, is your station highly skillful or unique in programming and presenting your format's music?"

"Infinity Broadcasting recently announced that they would begin streaming some of their stations for

the very first time. They're looking first at the company's stations that offer the most unique programming. The big companies have the added opportunity of selling Internet radio inventory nationally, or even targeting different spots to listeners in different areas."

At-Work Listening

Hibbard says that among the first stations to add streaming will be those with formats that are most suited to at-work listening, as well as those with signal problems. "These stations have the most to gain — in workplace listening and in holding core listeners throughout the day," he says.

"Four of JRN's 24-hour Smooth Jazz format affiliates, each of them in this very situation, are streaming their audio online now, and each says the practice is beneficial and cost-effective. More reasonable rates for the digital rights to stream music are arriving, and the technology is here to replace a station's spots with separate commercials on the Internet, if desired or required.

"It's true that streaming isn't CD-quality — actually, neither are MP3 audio, IBOC or even FM or satellite radio. We've all noticed plenty of ugly audio on Internet streams, but that will change.

"With the growing demand for Internet radio, the sound quality will continually improve. Streams will be upgraded, and far more Internet users will have high-speed connections. Sixteen percent of them plan to add broadband service this year."

"Streaming was once a novelty, but we in radio need to be right there as technology advances, because at this point streaming is product distribution."

Allen Kepler

"Streaming is the perfect complement to a station's website. The site is a visual ad for the station, and the audio stream greatly increases the number of hits. An earlier study found that the most desired website feature is being able to listen to the station online."

Steve Hibbard

Quality Audio

"Right now audio quality is an area where a station can really gain an advantage over other Internet-radio outlets," Hibbard continues. "Streaming can already sound very good.

"One way to maximize your listeners' experience is to offer two streams, one optimized for dialup connections and the other for broadband users. The Internet-only station smoothjazz.com does this well, actually offering four options with two different players.

"With all music radio, technical quality is always an important issue, one that has even been overlooked by quite a few FMs. Sound quality should be a critical issue in choosing a provider and getting your stream set up.

"Of course, streaming is the perfect complement to a station's website. The site is a visual ad for the station, and the audio stream greatly increases the number of hits. An earlier study found that the most desired website feature is being able to listen to the station online.

"Some stations have tied their stream in with a 'What's Playing Now' display. Some sites even let visitors click on the song to buy the CD from a retailer, with the station getting a piece of the action on every sale.

"Just as satellite radio is making inroads mainly in cars, Internet radio is moving into the workplace, as well as into homes. Terrestrial broadcasters still have the opportunity to get in on the ground floor of this new medium."

Group Decisions

Streaming is the subject of great scrutiny by group owners. Indeed, several of the most successful Smooth Jazz stations — Infinity's KTWV (The Wave)/Los Angeles and Clear Channel's WNUA/Chicago, KKSF/San Francisco, WLVE (Love 94)/Miami and KYOT/Phoenix — stream, presumably because they can afford to, or perhaps because they can't afford not to.

Jefferson-Pilot leaves the decision to stream up to individual stations, along with development of a monetary model to pay for it, says KJCD/Denver PD Mike Fischer. "Streaming has become more affordable, but it's still a cost," he says.

"The question is whether the potential of streaming is worth the cost and from what source you pull that money. It's certainly cheaper for Talk stations, because they don't have to pay royalties on songs like music formats do.

"Right now streaming is a luxury, and it seems that right now radio isn't operating in the sphere of luxury. But streaming is great for punching buildings if your signal can't penetrate or employees aren't allowed to listen to radio, but they have computers and headphones."

"The Internet is the most competitive of radio dials, where stations can be heard around the world. But if you choose not to be on that dial at all, you will be giving up listeners by default."

Steve Hibbard

According to the Arbitron/Edison study, the number of Americans with residential broadband Internet access has tripled since January 2001. Furthermore, one out of six plans to convert from dialup access to broadband during the coming year.

Broadcast Architecture President Allen Kepler views the emergence of broadband as highly significant. He says, "Compared to overall radio listening, Internet listening is still spotty, except in high-density buildings, like downtown Chicago, where you can't pick up WNUA.

"But as more and more offices get high-speed Internet connections, the usage will continue to grow online. Streaming was once a novelty, but we in radio need to be right there as technology advances, because at this point streaming is product distribution."

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	DAVE KOZ Honey-Dipped (Capitol)	871	-21	114015	19	39/1
2	2	JAZZMASTERS Puerto Banus (Trippin 'N' Rhythm)	868	+43	105859	21	40/2
3	3	PRAFUL Sigh (Rendezvous/N-Coded)	782	-14	90874	25	38/2
4	4	MINDI ABAIR Flirt (GRP/VMG)	642	-7	51704	25	33/1
5	5	CHRIS BOTTI Indian Summer (Columbia)	622	+40	84990	16	41/2
7	6	NICK COLIONNE High Flyin' (3 Keys Music)	562	+36	70888	14	37/3
6	7	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	554	+21	52817	30	31/2
9	8	RICK BRAUN Green Tomatoes (Warner Bros.)	501	+7	63595	23	34/1
8	9	DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	495	-10	47363	16	36/1
11	10	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	466	+22	54170	20	33/2
13	11	KIM WATERS The Ride (Shanachie)	448	+46	52495	8	37/1
10	12	KENNY G. Malibu Dreams (Arista)	434	-25	44931	26	26/2
12	13	SEAL Touch (Warner Bros.)	399	-10	31820	12	30/3
14	14	LEE RITENOUR Inner City Blues (GRP/VMG)	382	+3	45242	15	30/1
17	15	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	372	+22	30658	10	31/4
18	16	RICHARD ELLIOT Sly (GRP/VMG)	371	+22	54423	6	34/4
15	17	DAVID BENOIT Watermelon Man (GRP/VMG)	358	+3	36832	12	32/1
16	18	SIMPLY RED Sunrise (simplyred.com)	341	-12	27985	21	24/2
19	19	STEVE COLE Everyday (Warner Bros.)	323	+7	35176	13	31/4
20	20	MARC ANTOINE Funky Picante (Rendezvous)	287	+14	20849	14	28/3
21	21	PAMELA WILLIAMS Afterglow (Shanachie)	269	+22	32123	14	21/1
23	22	BASS X Vonni (Liquid 8)	235	+22	19005	9	20/2
22	23	DOWN TO THE BONE Cellar Funk (Narada)	228	+5	18805	6	23/1
24	24	KIRK WHALUM Do You Feel Me (Warner Bros.)	218	+12	22550	9	19/0
25	25	RICHARD SMITH Sing A Song (A440)	196	-1	8475	5	19/1
27	26	HIROSHIMA Revelation (Heads Up International)	185	0	16843	9	16/1
26	27	BRIAN CULBERTSON Serpentine Fire (Warner Bros.)	164	-26	11828	10	16/0
28	28	GREGG KARUKAS Riverside Drive (N-Coded)	146	-8	22034	16	13/0
29	29	NAJEE Eye 2 Eye (N-Coded)	115	+7	17171	3	15/3
30	30	RIPPINGTONS Bella Luna (Peak)	104	+6	4712	5	8/0

41 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

SPYRO GYRA Cape Town Love (Heads Up International)
Total Plays: 96, Total Stations: 12, Adds: 2

BRIAN BROMBERG Bobblehead (A440)
Total Plays: 84, Total Stations: 11, Adds: 2

JEFF GOLUB Pass It On (GRP/VMG)
Total Plays: 81, Total Stations: 12, Adds: 3

SPECIAL EFX Ladies Man (Shanachie)
Total Plays: 81, Total Stations: 10, Adds: 2

VOODOO VILLAGE Memphis Underground (40 West)
Total Plays: 74, Total Stations: 6, Adds: 0

PETER WHITE Talkin' Bout Love (Columbia)
Total Plays: 80, Total Stations: 22, Adds: 20

YULARA City Of Joy (Higher Octave)
Total Plays: 54, Total Stations: 4, Adds: 0

IMPROMPTU 2 Mocha Soul (Big3)
Total Plays: 51, Total Stations: 6, Adds: 0

JEFF LORBER Under Wraps (Narada)
Total Plays: 42, Total Stations: 5, Adds: 1

ERIC MARIENTHAL Uptown (Peak)
Total Plays: 41, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
PETER WHITE Talkin' Bout Love (Columbia)	20
PAUL TAYLOR Steppin' Out (Peak)	10
HIL ST. SOUL For The Love Of You (Shanachie)	10
PAUL BROWN 24/7 (GRP/VMG)	9
RICHARD ELLIOT Sly (GRP/VMG)	4
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	4
STEVE COLE Everyday (Warner Bros.)	4
DAVID SANBORN Isn't She Lovely (GRP/VMG)	4
NORAH JONES Sunrise (Blue Note/EMC)	4
DAN SIEGEL /BONEY JAMES In Your Eyes (Native Language)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PETER WHITE Talkin' Bout Love (Columbia)	+55
KIM WATERS The Ride (Shanachie)	+46
JAZZMASTERS Puerto Banus (Trippin 'N' Rhythm)	+43
CHRIS BOTTI Indian Summer (Columbia)	+40
NICK COLIONNE High Flyin' (3 Keys Music)	+36
PAUL TAYLOR Steppin' Out (Peak)	+31

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PAUL JACKSON, JR. It's A Shame (Blue Note)	282
LUTHER VANDROSS Dance With My Father (J)	278
CHUCK LOEB eBop (Shanachie)	239
RONNY JORDAN At Last (N-Coded)	184
M. MCDONALD I Heard It Through... (Motown/Universal)	147
PAUL TAYLOR On The Move (Peak)	143
DAVID SANBORN Comin' Home Baby (GRP/VMG)	130
JEFF LORBER Gigabyte (Narada)	127
RICHARD ELLIOT Corner Pocket (GRP/VMG)	110
CHELI MINUCCI Kickin' It Hard (Shanachie)	109
URBAN KNIGHTS Got To Give It Up (Narada)	97
WALTER BEASLEY Precious Moments (N-Coded)	93
STEVE OLIVER Positive Energy (Native Language)	77
EUGE GROOVE Rewind (Warner Bros.)	62
SPYRO GYRA Getaway (Heads Up)	50
RICK DERRINGER Free Ride (Big3)	43

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

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PART ONE OF A TWO-PART SERIES

Christian-Rock Specialty Shows

Tapping into an 'invisible' marketplace for underserved rock listeners

Of all the demographic data that Rock program directors typically search through, how many seek answers to questions of listeners' faith? While some might assume that rock fans don't have religious leanings, unless the question is asked of the demo, there isn't any way to know for certain.

Faith has crossed over into music to a greater degree than ever before. I spoke with programmers of five radio stations that have Christian-rock specialty programs to learn more about what they do and why they do it. The first two are featured here; the rest will appear in next week's column.

WKLQ/Grand Rapids

**Listen In,
Sundays, 7:30-9am**

In addition to hosting *Listen In*, Frank Jenks is an all-around swing player in Citadel's Grand Rapids cluster. His outlook on life was the impetus for *Listen In*, which has been running on WKLQ for 10 years.

WKLQ PD Darrin Arriens explains: "Frank's programming philosophy for the show is that it's about life more than anything else. His angle is that too many people are down on life; too many people think that life sucks; too many people think that rock music is angry and dark. Sure, some of it is, but he finds tracks from many bands on our regular playlist that have positive motivation and truth in them."

Jenks had a "can do" attitude about being able to make a difference, and that was the reason the show got started. "It was a personal goal of his, because he had seen that negative mind-set so often," says Arriens. "It motivated him to find a solution. His thought process was, 'What can I do as someone who has access to a radio station and an audience every day to send out a positive message or optimistic thinking?'"

Besides the music, Jenks airs interviews with the artists discussing the lyrics. "He makes the show topical," Arriens says. "For example, last week his topic was 'What are you going to do in a positive manner for the year?' The next topic is 'Wishing your life away,' where he'll advise that, instead of just wishing for something, you should actually make a plan and take action.

"Sometimes he'll do a show based on callers, and he'll either play a phone call or read an e-mail from a listener, like the guy who e-mailed him and said, 'Man, that Staind song you played just nailed me in the chest, and I am going to change my life and turn it around.' He uses listener interaction to show an action plan that works for people."

An Easygoing Attitude

Fear not, Jenks steers clear of anything that might make him sound like motivational guru Tony Robbins. "It's very listener-friendly on both the music side and in Frank's delivery," says Arriens. "It's not a pushy show. It's very non-threatening to listen to."

Listen In attracts more than just PIs, according to Arriens. "We definitely pull in different people, as well as our normal audience," he says. "There are so many people who are into spirituality or inspiration or Christianity who would never call your radio station normally, but if they hear something that's positive, it brings them out of the woodwork. I'd say these are people who probably do listen to the station somewhat, but this is their particular niche."

On the other side of the coin, are there any negatives? "That's what has been so incredible about this show," says Arriens. "When I was here the first time, 10 years ago, the show was on. Then and now I've never heard a single complaint about it. It's amazing. I think a lot of that has to do with the music content."

Here is the playlist reported on Jan. 2: 3 Doors Down's "Away From the Sun," Shinedown's "Fly From the Inside," Trapt's "These Walls," Revis' "Your Wall," Blindside's "Caught a Glimpse," Evanescence's "Everybody's Fool," Staind's "How About You," Metallica's "Invisible Kid" Slick Shoes' "Now's the Time," Dakona's "Richest Man," Thousand Foot Krutch's "Phenomenon," R.E.M.'s "Bad Day," P.O.D.'s "Will You," Neal

Morse's "Oh Lord My God," Tait's "Numb," Sleeping At Last's "Say," Kutless' "Treason," Live's "Sanctity of Dreams," MXPX's "Well Adjusted," Living Colour's "Song Without Sin," Yellowcard's "Believe," Good Charlotte's "Movin' On," Vertical Horizon's "Echo," Linkin Park's "Easier to Run" and Smile Empty Soul's "Silhouettes."

Clearly, Jenks does his homework. Arriens says, "From all of these bands, you can find one song — or five songs — off a CD that has a message with a deeper meaning for the band and, in turn, probably the audience as well. Frank likes to say, 'At *Listen In*, we rock on purpose.' It's a play on words and a cool slogan."

"One reason the show has been here for a decade is because it is mass-appeal. Frank Jenks spends a lot of time putting together a great show and does a nice job with it."

Darrin Arriens

Jenks does the show with the mindset of using music as a life application, not just a string of songs. "The show touches on all facets of life," Arriens says. "When *The Matrix* came out Frank aired a clip from the movie where Keanu Reeves had to choose between the red pill or the blue pill, each representing a different life decision. Frank is able to connect something like that to a message on the air.

"He uses examples from movies, sports, the Super Bowl. One reason the show has been here for a decade is because it is mass-appeal. He spends a lot of time putting together a great show and does a nice job with it."

"For me, the biggest compliments come from listeners who aren't Christians. They say, 'Hey, I'm not a Christian, I don't go to church, but I heard your show, and a lot of the bands were really good.'"

Jamie Markley

WWCT/Peoria, IL

Set It Off, Sundays, 7-8am

WWCT PD Jamie Markley programs and hosts *Set It Off*, which was named after the P.O.D. song, "Set It Off" is still just a baby, having debuted last September.

"One of the features of the show that people seem to like is the inclusion of secular artists," says Markley. "It could be a Creed song, 'Presence of the Lord' by Blind Faith or songs that sometimes may not have a Christian meaning, such as 'Light My Way' by Audioslave. When I read the lyrics to that song, I thought, 'Whoa, Chris, where are you coming from?' And though I don't know where Chris Cornell was coming from when he wrote that song, I can adapt it to what it means to me and my own faith. I got a good reaction to it on the air."



Jamie Markley

Markley explains how he makes a song like that work: "During the show I said, 'I'm not saying that Chris Cornell is a professing Christian, but when you read the lyrics, you can take what you want from them, and this is what I take.'"

Despite Rock being a format of rebels — or maybe because of it — the Christian moniker doesn't open many doors. Markley spells it out: "There are bands signed to Christian labels that a lot of people will turn a deaf ear to because they're on a Christian label. But if you put 'Savior' by Skillet on an Active Rock station, I know it'd do very well. It's a great song."

"There are a lot of bands out there who people don't know are Christians and who have crossed over: Chevelle, P.O.D., Switchfoot, etc. On *Set It Off* I try to play bands that have crossed that fit the regular format of the radio station along with some bands that you won't hear anywhere else."

"A lot of towns have a Christian radio station, but it's Talk or AC, and it's not going to play the rock bands. This show gives an outlet for these bands, and if a PI is tuning in on a Sunday morning, he'll still hear music that he recognizes and is familiar with."

A Better Choice For Listeners

For years Markley had wanted to put a Christian-rock show on WWCT, but he was concerned that members of the staff or management would

think that it was a personal issue and not beneficial for the station. That all changed when he realized that the program could generate revenue.

"It occurred to me that a show like this would certainly be better for the PIs than the infomercials we were selling on Sunday mornings," he says. "I was able to find clients who thought it was a great concept and would support it. I had three sponsors within the first two weeks of the show." Those clients were an auto-glass store, an athletic club and Acme Books and Comics, which sells used books, CDs, DVDs, etc.

Not limiting the playlist to Christian artists allows for a wider base of music. "Sometimes I'll explain why I'm playing a particular song, sometimes I don't," Markley says. "I call the show 'the positive rock radio show,' and that allows me to play whatever I want that fits, regard-

less of whether a band says they're a Christian band or not."

As for listener reaction, Markley says, "When I get feedback, those who listen to the show like it and say it's great to finally have something like it on. For me, the biggest compliments come from listeners who aren't Christians. They say, 'Hey, I'm not a Christian, I don't go to church, but I heard your show, and a lot of the bands were really good.' Also, at the church I go to a lot of the parents tell their kids to listen to my show, so a lot of compliments come from there too."

Here's a recent *Set It Off* playlist: Stereo Motion's "Tip of My Tongue," Skillet's "Savior," P.O.D.'s "Find My Way," Switchfoot's "Meant to Live," 12 Stones' "Broken," Third Day's "Nothin' at All," Sanctus Real's "Say It Loud," Lifehouse's "Hanging by a Moment," Leaderdogs' "Pollinate," Kutless' "Tonight," Pillar's "Further From Myself," Big Dismal's "Reality" and King's X's "Over My Head."

"My dream would be to have a radio station programmed like this full-time," says Markley.

TALK BACK TO R&R!

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

Call me at 310-788-1668

or e-mail:

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January 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NICKELBACK Figured You Out (Roadrunner/IDJMG)	574	+29	31784	9	23/1
5	2	AUDIOSLAVE I Am The Highway (Interscope/Epic)	437	+31	21273	15	22/1
3	3	PUDDLE OF MUDD Away From Me (Geffen)	434	+2	19171	12	24/0
2	4	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	418	-34	19527	11	18/0
4	5	STAINO So Far Away (Flip/Elektra/EEG)	416	-35	26478	28	22/0
6	6	LINKIN PARK Numb (Warner Bros.)	397	+1	21477	13	20/0
7	7	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	339	-24	19706	29	22/0
9	8	TRAPT Still Frame (Warner Bros.)	332	-11	18397	22	17/0
10	9	THREE DAYS GRACE (I Hate) Everything About You (Jive)	328	-3	14271	12	15/0
8	10	A PERFECT CIRCLE Weak And Powerless (Virgin)	325	-32	19377	21	16/0
11	11	OFFSPRING Hit That (Columbia)	255	-27	18103	8	15/1
13	12	GODSMACK Re-Align (Republic/Universal)	236	+5	9863	6	14/0
15	13	JET Are You Gonna Be My Girl (Elektra/EEG)	234	+3	11448	17	16/1
12	14	NICKELBACK Someday (Roadrunner/IDJMG)	231	-39	13724	22	19/0
14	15	GODSMACK Serenity (Republic/Universal)	229	-9	15977	27	16/0
17	16	DEFAULT (Taking My) Life Away (TVT)	220	-8	8626	10	16/0
16	17	STAINO How About You (Flip/Elektra/EEG)	218	-7	12579	7	18/0
19	18	SEETHER Gasoline (Wind-up)	211	0	7755	18	13/0
21	19	TAMTRIC Hey Now (Maverick/Reprise)	209	+29	10627	2	18/1
18	20	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	206	-12	7397	7	16/0
25	21	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	166	+15	7077	2	8/0
22	22	INCUBUS Megalomaniac (Epic)	163	+18	6956	2	14/0
26	23	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	151	+6	7803	4	15/2
28	24	CHEVELLE Closure (Epic)	149	+14	5290	12	12/0
24	25	KID ROCK Feel Like Makin' Love (Top Dog/Atlantic)	148	-5	5456	11	10/0
27	26	KORN Right Now (Epic)	132	+5	3213	9	10/0
30	27	HOOBASTANK Out Of Control (Island/IDJMG)	132	0	2915	9	11/0
29	28	P.O.D. Will You (Atlantic)	130	-4	2931	13	15/0
-	29	SHINEDOWN 45 (Atlantic)	117	-1	5365	4	12/1
-	30	SEVENDUST Enemy (TVT)	114	-5	2350	16	11/0

Most Added

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ARTIST TITLE LABEL(S)	ADDS
3 DOORS DOWN Away From The Sun (Republic/Universal)	6
FUEL Million Miles (Epic)	5
TESLA Caught In A Dream (Sanctuary/SRG)	5
DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	2
COURTNEY LOVE Mono (Virgin)	2
SEVENDUST Broken Down (TVT)	2
APARTMENT 26 Give Me More (Atlantic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+31
NICKELBACK Figured You Out (Roadrunner/IDJMG)	+29
TAMTRIC Hey Now (Maverick/Reprise)	+29
A PERFECT CIRCLE The Outsider (Virgin)	+29
COURTNEY LOVE Mono (Virgin)	+26
OFFSPRING The Worst Hangover Ever (Columbia)	+23
INCUBUS Megalomaniac (Epic)	+18
3 DOORS DOWN When I'm Gone (Republic/Universal)	+17
WHITE STRIPES Seven Nation Army (Third Man/V2)	+16
SKRAPE Stand Up (RCA)	+16

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Headstrung (Warner Bros.)	247
WHITE STRIPES Seven Nation Army (Third Man/V2)	209
BLACK LABEL SOCIETY Stillborn (Spitfire)	186
3 DOORS DOWN When I'm Gone (Republic/Universal)	179
AUDIOSLAVE Like A Stone (Interscope/Epic)	175
FOO FIGHTERS Times Like These (Roswell/RCA)	161
3 DOORS DOWN Here Without You (Republic/Universal)	156
LINKIN PARK Faint (Warner Bros.)	150
FOO FIGHTERS All My Life (Roswell/RCA)	131
FUEL Falls On Me (Epic)	118

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25 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

- A PERFECT CIRCLE** The Outsider (Virgin)
Total Plays: 107, Total Stations: 11, Adds: 0
- FUEL** Million Miles (Epic)
Total Plays: 94, Total Stations: 14, Adds: 5
- BLINK-182** Feeling This (Geffen)
Total Plays: 54, Total Stations: 4, Adds: 0
- CHEAP TRICK** My Obsession (Big3)
Total Plays: 42, Total Stations: 6, Adds: 1
- COURTNEY LOVE** Mono (Virgin)
Total Plays: 41, Total Stations: 4, Adds: 2

- SKRAPE** Stand Up (RCA)
Total Plays: 38, Total Stations: 4, Adds: 1
- SMILE EMPTY SOUL** Nowhere Kids (Lava)
Total Plays: 36, Total Stations: 3, Adds: 0
- ELEMENT EIGHTY** Broken Promises (Universal)
Total Plays: 30, Total Stations: 3, Adds: 0
- LOSTPROPHETS** Last Train Home (Columbia)
Total Plays: 23, Total Stations: 3, Adds: 1
- 3 DOORS DOWN** Away From The Sun (Republic/Universal)
Total Plays: 20, Total Stations: 8, Adds: 6

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM*
FM 93.9
FM 97.5
FM 99.1
FM 107.5
FM 108.3
FM 109.3
FM 109.7
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KOOJ/Baton Rouge, LA*
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WKLC/Charleston, WV
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WRKR/Kalamazoo, MI
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WWCT/Peoria, IL
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KCAL/Riverside, CA*
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KSJQ/San Jose, CA*
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WKLT/Traverse City, MI
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FM 200.7

KJOC/Beaumont, TX*
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KNCN/Corpus Christi, TX*
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WDHA/Morrisstown, NJ*
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FM 196.7
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KFZZ/Odessa, TX
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FM 156.7
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FM

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LINKIN PARK Numb (Warner Bros.)	2146	+39	103470	15	63/1
2	2	PUDDLE OF MUDD Away From Me (Geffen)	1959	+44	88385	12	62/1
3	3	THREE DAYS GRACE (I Hate) Everything About You (Live)	1926	+23	82208	32	61/1
4	4	NICKELBACK Figured You Out (Roadrunner/IDJMG)	1823	+87	85150	9	61/1
5	5	TRAPT Still Frame (Warner Bros.)	1487	-31	67531	28	60/1
7	6	OFFSPRING Hit That (Columbia)	1471	+96	58333	9	62/3
8	7	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1467	+93	68633	16	63/2
6	8	SEETHER Gasoline (Wind-up)	1449	-19	60767	21	58/1
9	9	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1273	-48	55541	12	50/2
12	10	INCUBUS Megalomaniac (Epic)	1243	+157	48034	2	63/5
10	11	SEVENDUST Enemy (TVT)	1080	-82	44105	20	50/2
14	12	CHEVELLE Closure (Epic)	1040	+33	38453	17	58/1
18	13	GODSMACK Re-Align (Republic/Universal)	1032	+114	42688	8	61/2
16	14	STAIN'D How About You (Flip/Elektra/EEG)	1027	+58	40892	9	61/2
11	15	KORN Right Now (Epic)	975	-147	35614	13	58/1
17	16	HOOBASTANK Out Of Control (Island/IDJMG)	970	+3	34708	12	54/0
13	17	STAIN'D So Far Away (Flip/Elektra/EEG)	947	-90	43174	28	61/1
20	18	JET Are You Gonna Be My Girl (Elektra/EEG)	921	+64	34578	18	54/4
15	19	A PERFECT CIRCLE Weak And Powerless (Virgin)	863	-140	46878	22	52/1
23	20	A PERFECT CIRCLE The Outsider (Virgin)	852	+78	28848	6	59/1
24	21	TANTRIC Hey Now (Maverick/Reprise)	788	+108	26424	3	51/5
21	22	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	776	-81	28040	8	50/1
22	23	P.O.D. W# You (Atlantic)	710	-85	25278	15	45/0
25	24	SHINEDOWN 45 (Atlantic)	706	+53	25288	12	43/1
27	25	METALLICA The Unnamed Feeling (Elektra/EEG)	584	+27	15632	4	57/2
28	26	SMILE EMPTY SOUL Nowhere Kids (Lava)	582	+51	13322	9	49/1
30	27	FUEL Million Miles (Epic)	562	+79	17788	3	42/5
29	28	LOSTPROPHETS Last Train Home (Columbia)	537	+35	12073	4	50/2
26	29	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	483	-114	21125	11	36/1
31	30	SKRAPE Stand Up (RCA)	398	+18	6208	10	37/2
35	31	AFI Silver And Cold (DreamWorks)	362	+44	7188	8	28/1
36	32	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	357	+58	8613	7	28/3
33	33	ELEMENT EIGHTY Broken Promises (Universal)	339	-3	7989	13	35/0
40	34	KORN Y'All Want A Single (Immortal/Epic)	330	+106	13883	2	36/8
34	35	40 BELOW SUMMER Self Medicate (Razor & Tie)	325	-7	5598	11	26/1
32	36	KID ROCK Feel Like Makin' Love (Top Dog/Atlantic)	319	-35	7209	11	28/0
38	37	BLINK-182 Feeling This (Geffen)	276	+20	4070	7	19/0
37	38	DEFAULT (Taking My) Life Away (TVT)	271	-29	9813	12	23/0
39	39	STATIC-X The Only (Warner Bros.)	230	-9	12372	17	15/0
41	40	THRICE Stare At The Sun (Island/IDJMG)	229	+18	4080	5	19/0
43	41	LO-PRO Sunday (Geffen)	202	+42	6268	2	28/9
44	42	SWITCHFOOT Meant To Live (Red Ink/Columbia)	138	-4	4116	2	11/0
Debut	43	DAMAGEPLAN Save Me (Elektra/EEG)	133	+63	5900	1	17/1/3
Debut	44	SEVENDUST Broken Down (TVT)	132	+112	8634	1	22/1/3
46	45	JET Cold Hard Bitch (Elektra/EEG)	126	+3	15332	2	7/3
49	46	FINGER ELEVEN One Thing (Wind-up)	118	+13	4108	16	11/1
50	47	FOO FIGHTERS Darling Nikki (Roswell/RCA)	115	+24	2682	2	3/1
42	48	MEMENTO Saviour (Columbia)	114	-67	1740	12	12/0
47	49	MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)	95	-22	2186	17	14/0
Debut	50	IGGY POP Little Know It All (Virgin)	90	0	1892	1	7/0

Most Added

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
3 DOORS DOWN Away From The Sun (Republic/Universal)	22
APARTMENT 26 Give Me More (Atlantic)	16
SEVENDUST Broken Down (TVT)	13
DAMAGEPLAN Save Me (Elektra/EEG)	13
TRAPT Echo (Warner Bros.)	11
LO-PRO Sunday (Geffen)	9
KORN Y'All Want A Single (Immortal/Epic)	8
ILL NINO This Time's For Real (Roadrunner/IDJMG)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
INCUBUS Megalomaniac (Epic)	+157
GODSMACK Re-Align (Republic/Universal)	+114
SEVENDUST Broken Down (TVT)	+112
TANTRIC Hey Now (Maverick/Reprise)	+108
KORN Y'All Want A Single (Immortal/Epic)	+106
OFFSPRING Hit That (Columbia)	+96
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+93
NICKELBACK Figured You Out (Roadrunner/IDJMG)	+87
FUEL Million Miles (Epic)	+79
A PERFECT CIRCLE The Outsider (Virgin)	+78

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Liberate (Reprise)	851
LINKIN PARK Faint (Warner Bros.)	799
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	760
TRAPT Headstrong (Warner Bros.)	703
CHEVELLE Send The Pain Below (Epic)	622
GODSMACK Serenity (Republic/Universal)	621
SHINEDOWN Fly From The Inside (Atlantic)	568
MUDVAYNE Not Falling (Epic)	550
AUDIOSLAVE Like A Stone (Interscope/Epic)	539
LINKIN PARK Somewhere I Belong (Warner Bros.)	538

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

64 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.



ALL OF US
THE PREMIERE SINGLE AND VIDEO FROM THEIR

New this week: WAQX WZBH

Already on: KLFX WZOR KRQR

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AIRING ON MUSIC CHOICE FEBRUARY 16 - 29

ALBUM IN STORES FEBRUARY 24

PRODUCED BY HOWARD BENSON. MIXED BY CHRIS LIND ALLEN. MANAGEMENT: TIM M. COOK. THE BFLY/CORRE MANAGEMENT LLC.
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America's Best Testing Active Rock Songs 12+
For The Week Ending 1/16/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
LINKIN PARK Numb (Warner Bros.)	4.23	4.16	99%	26%	4.05	4.01	4.11
DISTURBED Liberate (Reprise)	4.20	4.22	93%	25%	4.11	3.93	4.35
THREE DAYS GRACE (I Hate) Everything About You (Live)	4.17	4.14	95%	24%	3.90	3.89	3.91
LINKIN PARK Faint (Warner Bros.)	4.13	4.01	99%	34%	4.06	3.92	4.25
KORN Right Now (Epic)	4.11	4.17	88%	16%	4.05	3.90	4.25
SEVENDUST Enemy (TVT)	4.09	4.09	81%	15%	4.15	4.14	4.17
GODSMACK Re-Align (Republic/Universal)	4.09	4.12	80%	10%	4.02	3.90	4.18
SHINEDOWN 45 (Atlantic)	4.07	3.84	54%	5%	4.18	4.07	4.33
TRAPT Still Frame (Warner Bros.)	4.04	3.85	94%	29%	3.91	3.79	4.08
HOOBASTANK Out Of Control (Island/IDJMG)	4.03	4.03	85%	13%	3.96	3.90	4.04
A PERFECT CIRCLE Weak And Powerless (Virgin)	4.00	4.04	87%	22%	3.85	3.83	3.88
SMILE EMPTY SOUL Nowhere Kids (Lava)	3.98	3.82	60%	8%	3.92	4.09	3.73
A PERFECT CIRCLE The Outsider (Virgin)	3.98	4.05	59%	8%	4.02	4.09	3.94
STAIN'D So Far Away (Flip/Elektra/EEG)	3.93	3.90	97%	41%	3.63	3.43	3.89
SEETHER Gasoline (Wind-up)	3.93	3.91	81%	17%	3.87	3.76	4.02
STAIN'D How About You (Flip/Elektra/EEG)	3.93	3.79	81%	16%	3.72	3.61	3.85
NICKELBACK Figured You Out (Roadrunner/IDJMG)	3.87	3.78	84%	19%	3.77	3.46	4.12
PUDDLE OF MUDD Away From Me (Geffen)	3.86	3.84	92%	20%	3.70	3.46	4.00
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.84	3.74	89%	28%	3.98	3.81	4.19
CHEVELLE Closure (Epic)	3.84	3.75	85%	21%	3.73	3.77	3.67
OFFSPRING Hit That (Columbia)	3.82	3.80	90%	21%	3.80	3.74	3.87
INCUBUS Megalomaniac (Epic)	3.77	—	61%	8%	3.74	3.69	3.83
NICKELBACK Someday (Roadrunner/IDJMG)	3.76	3.77	98%	40%	3.51	3.20	3.91
P.O.D. Will You (Atlantic)	3.74	3.68	89%	26%	3.61	3.75	3.44
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.66	3.65	90%	28%	3.51	3.56	3.45
STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	3.57	3.61	76%	21%	3.70	3.48	3.96
METALLICA The Unnamed Feeling (Elektra/EEG)	3.47	3.60	62%	16%	3.54	3.51	3.57
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	3.45	3.48	85%	28%	3.55	3.27	3.90

Total sample size is 486 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

- APARTMENT 26** Give Me More (Atlantic)
Total Plays: 86, Total Stations: 21, Adds: 16
- COURTNEY LOVE** Mono (Virgin)
Total Plays: 75, Total Stations: 13, Adds: 5
- ILL NINO** This Time's For Real (Roadrunner/IDJMG)
Total Plays: 44, Total Stations: 12, Adds: 6
- 3 DOORS DOWN** Away From The Sun (Republic/Universal)
Total Plays: 35, Total Stations: 25, Adds: 22
- TRAPT** Echo (Warner Bros.)
Total Plays: 16, Total Stations: 11, Adds: 11

Songs ranked by total plays

Indicator

Most Added

- SEVENDUST** Broken Down (TVT)
- APARTMENT 26** Give Me More (Atlantic)
- LO-PRO** Sunday (Geffen)
- TRAPT** Echo (Warner Bros.)
- TANTRIC** Hey Now (Maverick/Reprise)
- FUEL** Million Miles (Epic)
- 3 DOORS DOWN** Away From The Sun (Republic/Universal)
- ILL NINO** This Time's For Real (Roadrunner/IDJMG)

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

R&R, c/o Cyndee Maxwell,
10100 Santa Monica Blvd., 3rd Floor,
Los Angeles, CA 90067

Email: cmxw@radioandrecords.com

Reporters

<p>WQDR Albany, NY PD: Chris Walker 1. APARTMENT 26 2. SEVENDUST 3. LINKIN PARK</p> <p>KZOK Amarillo, TX PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. KORN</p> <p>WWNV Appleton, WI PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WCHZ Augusta, GA PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KRFR Bakersfield, CA PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KRFR Bakersfield, CA PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WYFF Baltimore, MD PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WCFR Bismarck, ND PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Birmingham, NY PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WAAF Boston, MA PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WXXR Chattanooga, TN PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p>	<p>KROR Chico, CA PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WMMR Cleveland, OH PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KLLO Colorado Springs, CO PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WZLX Columbus, OH PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KCCS Corpus Christi, TX PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KEGL Dallas, TX PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KBPB Denver, CO PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Des Moines, IA PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WRFQ Detroit, MI PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WGBF Evansville, IN PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p>	<p>WYNN Flint, MI PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KRZR Fresno, CA PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WBYN Ft. 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SEVENDUST 3. LINKIN PARK</p> <p>WJLD Madison, WI PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WGBR Manchester, NH PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KFRQ Manchester, NH PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KFRQ Manchester, NH PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WZLX Milwaukee, WI PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WXXR Minneapolis, MN PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KMPJ Las Vegas, NV PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WXXR Lexington, KY PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KRZL Lincoln, NE PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>KDJE Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p>	<p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p>	<p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. LINKIN PARK</p> <p>WQDR Little Rock, AR PD: Mike Smith 1. 3 DOORS DOWN 2. SEVENDUST 3. 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Monitored Reporters
84 Total Reporters
64 Total Monitored
20 Total Indicator
Did Not Report, Playlist Frozen
(1): KNRQ/Eugene, OR

ON THE RECORD

With **Doug Palmieri**
Asst. PD, WHJY/Providence



What has happened to the rock star? Remember him? A bigger-than-life character who drank and drugged too much, got arrested too much and had sex with as many borderline underage girls as humanly possible. A creature of such voracious appetites he would make Caligula blush. Someone whose photos from *Creem*, *Kerrang* and *Circus* magazines would plaster the walls of both high school girls and boys. You know who I mean — the Robert Plants, Diamond David Lee Roths, Micks and Keiths and Aerosmiths. • It seems that in the last 10 years they have become rare. Rap and hip-hop own the rock-star image. Rock hasn't had icons due such adulation since Axl Rose and Slash. Instead, rock seems to have image-conscious destined-to-be-crossover artists. The average fan wouldn't even recognize most bands if they were sitting on his head. • In the '80s and early '90s bands like AC/DC, The Scorpions, Metallica and Dio were selling out the local arena in 15 minutes, and all of the shows were over-the-top extravaganzas. Now bands with four hits on one record can only sell out if they do shed tours with four other bands. • Where is the flash? Most musicians look like the kid pumping unleaded at the local Gas and Gulp. Kid Rock has certainly stepped up, and, let's face it, getting smooth up in Pamela Anderson grants instant rock stardom. But it's not enough. • Don't get me wrong. Musically, there are plenty of talented bands out there. But who is the next Morrison, Hendrix or Clapton? I want to hear about TVs being thrown out hotel windows, groupies with Great Danes and such psychotic infighting that the police are called to the recording studio. The genre needs to step up and give us the rock gods of tomorrow.

Linkin Park's fourth week at No. 1 on "Numb" boosts Warner Bros.' plan for world domination ... **Godsmack** rally as "Re-Align" edges up to No. 13 ... "Megalomaniac" by **Incubus** hits top 10 ... **3 Doors Down** aren't through with the format, as "Away From the Sun" is No. 1 Most Added ... Thirteen early adds each for **Sevendust** and **Damageplan** make a great impression ... Active Rock is not messing around, as four additional bands get early nods: **Trapt** ("Echo"), **Lo-Pro** ("Sunday"), **Thousand Foot Krutch** ("RawkFist") and **Sloth** ("Dead Generation") ... On the Rock side, **3 Doors Down** take the Most Added lead, followed by **Fuel** ("Million Miles") and **Tesla** ("Caught in a Dream"). The favorable early reaction to **Tesla** brings good news for the format. **MAX PIX: LO-PRO "Sunday" (413/Geffen)**

Rock/Active Rock
ON THE RADIO

— *Cyndee Maxwell, Active Rock/Rock Editor*

Record Of The Week

ARTIST: **Amazing Device**
TITLE: **The Quiet Room**
LABEL: **Tribunal Records**

Don't ignore them cause they're indie — New York City-based **Amazing Device** have a 2002 TV appearance on *Farmclub.com*, opening dates for David Lee Roth and a street team that has more than 100 members. But, more importantly, the band has songs. Formed in 1999 under the moniker **Further**, **Amazing Device** have built up a solid following in the Tri-State Area, and the indie release *The Quiet Room* shows why. Solid, straightforward riffs that ring clean soar hand in hand with the accomplished vocals of Aaron Wilson. We recommend checking out the album opener, "Secret," where Wilson tag teams with **Lostprophets** frontman Ian Watkins to deliver an energetic blast of post-hardcore pop metal. It's already pulled No. 1 phones at college heavyweight WSOU in Jersey, it just might do the same at commercial radio, given the chance.



— *Frank Correia, Rock Specialty Editor*

active
INSIGHT

ARTIST: **Blindside**

LABEL: **Elektra/EEG**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



If the devil is the most popular muse for rock musicians, fire is a close second. Dokken rocked out with "Into the Fire," Def Leppard had *Pyromania*, and Firehouse... OK, bad example. Either way, the hottest chemical reaction going has a longstanding relationship with all things rock, be it lyrical inspiration, onstage pyrotechnics or an arena full of raised Bic lighters.

So when it came time for Swedish rockers **Blindside** to follow up their excellent 2002 Elektra debut, *Silence*, what better title than *About a Burning Fire*? After 11 months on the road supporting the sounds of *Silence*, you know that they were just, ahem, burning to record new material. And if you've seen the group live, you know they can light it up. At a House of Blues show here in L.A., I saw guitarist **Simon** stage dive into the crowd, six-string and all, to be caught by a throng of devoted fans. He didn't miss a note.

With *Fire*, **Blindside** continue to bring that type of passion. Producer Howard Benson (P.O.D.) returns to helm the effort, and ex-Smashing Pumpkin **Billy Corgan** turns in a searing guitar performance on "Hooray, It's L.A." *Fire* shows the group spreading into exciting new directions, like the edgy "Swallow," where the group channels the post-hardcore rhythms of groups like **Quicksand**. Mean-

while, the title track is a crushing affair of screamo vocal antics, disjointed rhythms and brimstone guitars.

"All of Us" is radio's first taste of *Fire*. **Simon** punctuates his subtle guitar lines with solid hits of distortion, while the rhythm section — drummer **Marcus** and bassist **Tomas** — dynamically builds to the chorus. And at a time when every whiny wimp with access to **Pro Tools** is flying that emo banner, vocalist **Christian** shows 'em how it's done with the aching tones of the chorus — so much so that his emotions got the better of him during the recording process.

"We had this super-expensive microphone not designed for hands-on, if you know what I mean," he says. "But, suddenly, I was just holding it like I do live, and I kind of went into my own world. We're very proud of that song. It's about how everyone searches for a safe place in this world, but a lot of people end up looking in all the wrong places." Shouldn't be long before this one catches fire.

R&R TOP 20 SPECIALTY ARTISTS

1. **DAMAGEPLAN** (Elektra) "New Found Power"
2. **DEVILDRIVER** (Roadrunner/IDJMG) "I Could Care Less"
3. **KORN** (Epic) "Y'all Want A Single"
4. **HATEBREED** (Universal) "This Is Now"
5. **SEVENDUST** (TVT) "Enemy"
6. **VADER** (Metal Blade) "When Darkness Calls"
7. **MASTADON** (Relapse) "March Of The Fire Ants"
8. **MY RUIN** (Century Media) "Made To Measure"
9. **DREAM THEATER** (Elektra/EEG) "As I Am"
10. **SOIL** (J) "Cross My Heart"
11. **ILL NINO** (Roadrunner/IDJMG) "This Time's For Real"
12. **ELEMENT EIGHTY** (Republic/Universal) "Broken Promises"
13. **SOILWORK** (Nuclear Blast) "Light The Torch"
14. **MORBIO ANGEL** (Earache) "Cleansed In Pestilence"
15. **FIVE FOOT THICK** (Eclipse) "Ducked Out"
16. **APARTMENT 26** (Atlantic) "Give Me More"
17. **MOST PRECIOUS BLOOD** (Trustkill) "The Great Red Shift"
18. **BLINDSIDE** (Elektra/EEG) "All Of Us"
19. **MOONSPELL** (Century Media) "The Southern Deathstyle"
20. **CROWN** (Metal Blade) "Face Of Destruction"

Ranked by total number of shows reporting artist.



MAX TOLKOFF
mtolkoff@radioandrecords.com

The Architect

Jacobs Media's Dave Beasing goes deep to explain the winds of change

In the movie *The Matrix: Reloaded* there is a point when Neo finally comes face to face with the dude responsible for creating the Matrix. He is known simply as the Architect. No need for guns, black sunglasses or a menacing appearance of any kind, just a neatly bearded man dressed in white quietly sitting in a chair in an empty room. As that image appeared on the screen I inadvertently screamed, "My God! It's Dave Beasing!" and was promptly escorted from the theater.

Just over a year and a half ago the brain trust at Jacobs Media helped the brain trust at Jefferson-Pilot develop a new approach to the Alternative format — at least for San Diego.

Thanks to XTRA-FM (91X) and the city's proximity to Los Angeles, San Diego's populace had been exposed to, and educated in the ways of, left-of-center broadcasting for more than 20 years. In that time a number of competitors to 91X have come and gone.

Most notable was XHRM (The Flash), which tried a sort of greatest-hits-of-91X approach back in the early '90s. It worked for a little while, whittling away at 91X's ratings just enough to make The Flash annoying, but it never even came close to beating XTRA.

But I digress. The Jacobs Media/Jefferson-Pilot Manhattan Project was designed to be something different. Did any of the principals assume that this new design would be a slam-dunk out of the box? Not really. But everyone had kept an eye on what market veteran Mike Halloran (ex-91X, ex-Flash PD) did with a little peashooter up the road in Carlsbad, way north of San Diego, KPFD.

With only a handful of watts, aimed mostly at north San Diego County, it made quite an impact in the San Diego book overall and created huge street buzz and word of mouth. It was Alternative in its purest form: eclectic, broad, diverse, and you never knew what to expect next — the hallmark of the early years of 91X.

KPFD also took a more adult approach to the format. Was it Triple A? No. Was it backward-baseball-cap, on-the-verge-of-Active Alternative? No. It was something no one had a name for, but it resonated with listeners.

It referred to itself on the air as independent radio, and, naturally, for various reasons too numerous to mention here, it was too good to last. However, the effort did not go unnoticed by others in the market.



Dave Beasing

The Stage Is Set

Fast forward to the future. Jefferson-Pilot wanted to make a move with KBZT, a struggling, all-over-the-place '80s outlet. They brought on Jacobs Media as consultant and hired Garrett Michaels as

PD and Mike Halloran as Asst. PD/MD/afternoon guy, and the next thing you know, ratings started to happen. Not an instant ground swell like the first explosion of 91X in the winter book of 1983, but nice steady growth with each trend.

Now, more than a year later, the fall 12+ numbers for KBZT are 2.8, up from 2.6 in the summer. At 91X 12+ is 2.5, up from 2.3 in the summer. Neither station is setting the market on fire, but you can see where the battle lines are being drawn.

And it looks like the upstart KBZT has staying power, which has not gone unnoticed by the rest of the industry. Now, a few words from the Architect himself, who, by the way, tells me that the term "neo-Alternative" is what everyone would like to use now.

R&R: Let's talk philosophically about what is clearly going to be a shift in the format this year. Can you start with the big picture?

DB: Alternative is at a crossroads. I hate to say it, but there is a lack of passion for a lot of the new music out there in this format. There is passion for some of it, but not for a lot of the stuff. I think the capper for me was when I was moderating a focus group, and I had an 18-year-old

preach to me that Puddle Of Mudd is a cheap Nirvana rip-off and I should just play Nirvana. This was coming from an 18-year-old. He was then cheered by his peers in the room.

Some stations may choose to go more Active, while others may need to reclaim Alternative gold, but we are reassessing everything, station by station, market by market. And that includes the messages and delivery between songs. I've conducted dozens of focus groups to nail down the language of the audience, and I've written more station imaging in the past year than in all my previous years in this business put together.

R&R: What makes this viable in markets other than ones where there's been a heritage Alternative station? Can this be replicated in the Midwest or the East in markets that don't go any farther back than the mid-'90s?

DB: Gold-based Alternative is going to be difficult in a market that doesn't have a history of the music. If a market has not been playing this music since the '80s, as in Seattle, as in San Diego, I think it's going to be difficult for there to be enough familiar gold for a station to really lean on it.

"They want more variety. I'm hearing more demand for greater breadth and depth in the format than I heard a few years ago from all ages."

However, there's more to this than just a shift in the gold percentage. A Mediabase monitor only gives you part of the story. These stations have a vibe between the records that says "Alternative," in that they don't sound like other stations up the dial. These stations represent a change in values — being willing to take chances, respecting the music, not hyping the presentation.

The writing that's required so as not to set off an Alternative listener's bullshit detector is pretty tricky. Most Alternative stations haven't sounded like an alternative to the rest of FM for a long time now.

R&R: Although if we consider that we're now 10 years removed from the early '90s and that a lot of stations started up in '91, '92, we are mining mostly from the '90s, so maybe it can work in most of those markets.

DB: Maybe it can in some markets. There's not room in most markets for both a current-based and a gold-based Alternative station. In fact, even in markets that have a lot of Alternative heritage, it may be debatable whether there's really enough room for both long-term. We'll see.

What may end up happening in a lot of markets is that the current-based station will reconsider its current/recurrent/gold ratio and decide whether being 60% or 70% recurrent is truly the best way to serve even its existing audience. At the same time, though, they need to figure out how to stop sounding like Top 40 between the records and start representing the values of their core audience.

R&R: Why do you think there's a warmer reception for this idea now than there was a couple of years ago, when people were fooling around with '80s-based Alternative formats?

DB: A lot of things happened. The current music has probably, on average, gone downhill. Also, there is a real problem getting younger people to use radio. There's a lot of competition for the attention of the younger audience. And, let's face it, our industry has taken some public-relations knocks for being consolidated, commercialized and out of touch with the young people on the streets. You can disagree with that, but that's a common perception out there.

When you do a hit-based Rock format in that environment, there's a tendency for some people to think you're not really playing genuine hits, but that you're playing what someone up some corporate ladder wants you to play and that they have less-than-honorable reasons for you to play those songs.

R&R: Have the mainstream Alternative stations in this country been too current and too unfamiliar? Is this a backlash? Why do they want to hear recurrences and golds for the most part, or do they just want a more eclectic mix?

DB: They want more variety. I'm hearing more demand for greater breadth and depth in the format than I heard a few years ago from all ages. They want to hear us branch out again, experiment with some new sounds and take some risks — and that also means taking risks with the gold. But you have to be very careful. You still have to play your share of familiar music — we know that — but they're asking us to surprise them now and then. In a careful way, there's an opportunity to do that.

What I hear in market after market when I ask them to describe what the big Alternative stations are in

their town is that they're Alternative, but they'll qualify it somehow by saying it's mainstream Alternative or Alternative hits or pop Alternative or semi-Alternative. They've become disillusioned with these radio stations and think they are not truly outside the mainstream anymore.

R&R: Are the good ratings raising a few eyebrows? Has everybody been watching what's been going on down in San Diego?

"It's not just that beer companies are threatening not to buy radio stations with high underage audiences, it's also that we've not found a good way of convincing more advertisers who want to reach under-21s that radio is the way to do it."

DB: Absolutely. Because I consult KBZT (FM 94.9)/San Diego and KNDD (The End)/Seattle, I've had phone calls from everywhere about gold-based Alternative — including from a market that is so small that it's not Arbitron-rated — asking whether they could and should do it. I told that station no, by the way. So it has now officially acquired format du jour status.

R&R: Finally, is this a beer-dollar thing? The FTC cap on the number of teens that stations have, is that having an impact as well? Are people moving because they're afraid to lose the beer money and now they want to skew older?

DB: That's definitely a factor, but it's not just beer money. Let's face it: Radio has not done a good job, as an industry, of positioning itself as a great medium with which to reach younger people. There are exceptions to that, but for the most part radio is still thought of by way too many ad agencies as an add-on medium aimed at 25-54 or even older.

Where MTV and many other channels and magazines and other media are making lots of money reaching a younger audience, radio is way behind as an industry in positioning itself that way. It's not just that beer companies are threatening not to buy radio stations with high underage audiences, it's also that we've not found a good way of convincing more advertisers who want to reach under-21s that radio is the way to do it.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	LINKIN PARK Numb (Warner Bros.)	3138	+65	228341	18	75/0
4	2	JET Are You Gonna Be My Girl (Elektra/EEG)	2574	+95	198117	18	77/1
2	3	OFFSPRING Hit That (Columbia)	2567	-27	165366	9	81/0
3	4	THREE DAYS GRACE (I Hate) Everything About You (Jive)	2507	-50	169283	29	72/1
7	5	INCUBUS Megalomaniac (Epic)	2245	+200	185252	2	80/3
5	6	BLINK-182 Feeling This (Geffen)	2089	-111	140153	13	74/0
6	7	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2061	-120	106544	26	65/0
8	8	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1905	+50	127966	15	73/0
10	9	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	1729	-11	107570	9	76/0
9	10	PUDDLE OF MUDD Away From Me (Geffen)	1674	-157	88879	12	66/0
12	11	CHEVELLE Closure (Epic)	1627	+5	104150	16	66/0
11	12	TRAPT Still Frame (Warner Bros.)	1579	-127	87150	26	57/0
13	13	HOOBASTANK Out Of Control (Island/IDJMG)	1553	-12	84185	12	66/0
16	14	NICKELBACK Figured You Out (Roadrunner/IDJMG)	1458	+139	73974	7	56/1
14	15	STAINED How About You (Flip/Elektra/EEG)	1432	+20	91878	8	72/1
18	16	LOSTPROPHETS Last Train Home (Columbia)	1324	+150	103798	4	69/3
15	17	STAINED So Far Away (Flip/Elektra/EEG)	1213	-112	92997	29	70/0
20	18	FINGER ELEVEN One Thing (Wind-up)	1206	+91	77151	11	58/3
19	19	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	1198	+47	69187	18	53/0
21	20	FOO FIGHTERS Darling Nikki (Roswell/RCA)	1194	+103	80464	10	45/6
26	21	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1092	+162	70257	7	57/6
23	22	AFI Silver And Cold (DreamWorks)	1003	+44	63279	8	57/3
25	23	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	983	+51	45334	6	43/3
27	24	A PERFECT CIRCLE The Outsider (Virgin)	974	+77	43399	6	62/6
22	25	OUTKAST Hey Ya! (Arista)	890	-79	65271	18	37/0
24	26	KORN Right Now (Epic)	875	-68	53348	13	49/0
28	27	SMILE EMPTY SOUL Nowhere Kids (Lava)	826	+30	29269	8	50/0
29	28	CRYSTAL METHOD Born Too Slow (V2)	775	+53	38899	5	50/0
44	29	COURTNEY LOVE Mono (Virgin)	694	+301	48605	2	59/6
30	30	P.O.D. Will You (Atlantic)	668	-44	35665	15	44/0
37	31	BLINK-182 I Miss You (Geffen)	649	+161	88092	3	44/19
32	32	GODSMACK Re-Align (Republic/Universal)	624	+14	26109	6	37/2
38	33	YELLOWCARD Ocean Avenue (Capitol)	570	+92	31941	2	52/8
31	34	DISTILLERS Drain The Blood (Sire/Reprise)	555	-80	18038	9	44/0
36	35	NO DOUBT It's My Life (Interscope)	540	+32	51113	8	19/1
35	36	IGGY POP Little Know It All (Virgin)	530	-42	26419	10	37/0
34	37	STROKES 12:51 (RCA)	516	-68	47790	17	31/0
33	38	COLDPLAY Moses (Capitol)	497	-99	32097	11	36/0
39	39	RANCID Red Hot Moon (Hellcat/Warner Bros.)	465	-9	28534	7	35/0
41	40	DASHBOARD CONFSSIONAL Rapid Hope Loss (Vagrant)	430	+15	15101	3	33/0
45	41	FUEL Million Miles (Epic)	426	+42	17390	2	30/4
40	42	DEFAULT (Taking My) Life Away (TVT)	384	-47	25884	10	23/0
43	43	THRICE Stare At The Sun (Island/IDJMG)	378	-26	12048	5	32/1
42	44	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	372	-37	15827	4	28/1
48	45	BRAND NEW Sic Transit Gloria...Glory Fad (Triple Crown/Razor & Tie)	356	+40	19607	3	25/2
Debut	46	WHITE STRIPES I Just Don't Know What To Do With Myself (Third Man/V2)	352	+169	52745	1	37/13
47	47	EVANESCENCE My Immortal (Wind-up)	293	-30	11721	5	18/0
Debut	48	KORN Y'All Want A Single (Immortal/Epic)	270	+38	14696	1	19/0
Debut	49	TO MY SURPRISE Get It To Go (Roadrunner/IDJMG)	232	+15	7144	1	20/1
50	50	SEVENDUST Enemy (TVT)	220	-37	9725	18	15/0

81 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
STROKES Reptilia (RCA)	26
PHANTOM PLANET Big Brat (Daylight/Epic)	20
3 DOORS DOWN Away From The Sun (Republic/Universal)	20
BLINK-182 I Miss You (Geffen)	19
TRAPT Echo (Warner Bros.)	17
APARTMENT 26 Give Me More (Atlantic)	15
WHITE STRIPES I Just Don't Know What To Do... (Third Man/V2)	13
YELLOWCARD Ocean Avenue (Capitol)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COURTNEY LOVE Mono (Virgin)	+301
INCUBUS Megalomaniac (Epic)	+200
WHITE STRIPES I Just Don't Know What To Do... (Third Man/V2)	+169
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	+162
BLINK-182 I Miss You (Geffen)	+161
LOSTPROPHETS Last Train Home (Columbia)	+150
NICKELBACK Figured You Out (Roadrunner/IDJMG)	+139
FOO FIGHTERS Darling Nikki (Roswell/RCA)	+103
JET Are You Gonna Be My Girl (Elektra/EEG)	+95
YELLOWCARD Ocean Avenue (Capitol)	+92

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Faint (Warner Bros.)	1190
WHITE STRIPES Seven Nation Army (Third Man/V2)	1073
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1006
A PERFECT CIRCLE Weak And Powerless (Virgin)	946
TRAPT Headstrong (Warner Bros.)	909
AUDIOSLAVE Like A Stone (Interscope/Epic)	781
QUEENS OF THE STONE AGE No One Knows (Interscope)	775
CHEVELLE Send The Pain Below (Epic)	754
FOO FIGHTERS All My Life (Roswell/RCA)	683
FOO FIGHTERS Times Like These (Roswell/RCA)	667

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

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ON THE RECORD

With **Joe Don "Baker" Thurmond**
PD, KLGE/Wannahawkaologie, HI

Wow, Max, you must be scraping the bottom of the barrel if you're soliciting On the Records from a station in market No. 2,567. Forget Arbitron. Forget Zagat. We aren't even rated in this year's *Who's Who in American Hamlets, Shantytowns & Wide Spots in the Road*. • Music that's getting great reaction from both our listeners (hey, Ma!) right now is anything from



Mantovani Plays Nirvana and my entire Bachman-Turner Overdrive bootlegs collection, which I threw in the changer for a few days last month when I had to run into town for booze. • Stuff we're looking forward to is the new Under-

pants Machine record, the first release from The Jehovah's Waitresses and indoor plumbing. We did a charity event over at the Hard Rock Cafe with local metal band Soiled Fraulein that raised over \$17.50 for the lead singer's legal defense fund. (He was totally framed — that could have been anybody's ass in the surveillance footage!) • Let's see ... what else usually goes into these things? Ah, yes: Max, you are rather corpulent, and I do not respect you.

Is this the way it's going to be all year?

Linkin Park at No. 1? OK, fine ... Wow, **Jet** slide into the No. 2 slot this week. Fantastic job by both radio and Elektra for not letting up on the pressure. *This* is what sets us apart from other formats, boys and girls! ... **Incubus** go 7-5 after only three weeks ... **Audioslave's** "I Am the Highway" is the only other song in the top 10 still climbing, which opens up the field for a great *Lord of the Rings*-type battle in the weeks to come ... The rest of the action is in the mid-teens to low 20s ... **Nickelback** really take charge in the beginning of the year, moving 16-14 ... **Lostprophets** continue to climb, going 18-16 ... Have you noticed the quiet rise of **Finger Eleven**? Up from 20 to 18 this week ... Right on their heels are **Story Of The Year**, **Foo Fighters**, **AFI**, **Limp Bizkit** and **A Perfect Circle** ... Keep an eye on: **Brand New**, **Yellowcard**, **No Doubt**, **Blink-182** and the new **Dashboard Confessional** track. They're all going up ... New to the chart this week: **The White Stripes**, **Korn** and **To My Surprise** ... Most Added: **The Strokes**, **Phantom Planet**, **3 Doors Down**, **Blink-182**, **Trapt** ... Most Should Be Added: **Lo Pro**, **Atmosphere**, **Courtney Love**, **Blue October**, **The Thrills**, **Michael Andrews** featuring **Gary Juels**.



— Max Tolkoff, Alternative Editor

COMING RIGHT UP

ARTIST: **Courtney Love**

LABEL: **Virgin**

By **FRANK CORREIA**/ALTERNATIVE SPECIALTY EDITOR



It's been said that even had publicity is good, as long as they spell your name right. And it's probably safe to say that former Hole frontwoman and widow of Kurt Cobain Courtney Love has never seen her name misspelled in the 10,324,864,016 news articles she's appeared in. Wait, that number just went up by 214 articles. The old adage is more of a religion to Ms. Love.

With a rap sheet longer than those of most gangsta rappers, Love winds up in the spotlight even when she's not courting it. And the recent headlines have proven that you can't spell Courtney without "court." Let's look at the past few months in Love's life:

- **October:** Love is arrested on Oct. 2 for being under the influence of a controlled substance. Hours after posting bail she is rushed to a Los Angeles-area hospital for a drug overdose. On Oct. 10 she loses custody of Frances Bean Cobain, her daughter with Kurt, and has to appear in court to regain custody. A warrant is issued for her arrest on Oct. 22 for felony possession of substances stemming from the Oct. 2 incident. That week she turns herself in and is released on her own recognizance.

- **November:** Love posts a strange diatribe on her website regarding her love life, her ex-boyfriends and missing money from Frances Bean's account. The rant is quickly removed. Love soon after appears in court to plead not guilty to felony charges

- **December:** Love's attorney reveals that Love has been in rehab for two weeks. The singer is then spotted at two separate L.A. clubs and joins one local band onstage for a few songs before rushing back to rehab.

Quite a holiday season, no? Oh, yeah, and let's not forget what happened in January: "Mono," the first single from Love's upcoming album, *America's Sweetheart*, soundly infected the Alternative panel. Some 53 Alternative stations added the track out of the box, and Love's comeback single landed at No. 44 its first week out. Is it any wonder, really? Listen to the guitar crunch, the rallying cries, the filth and fury that is Courtney Love. The *New York Times* sums it up thusly: "In short, it's Courtney Love at her best."

Whether or not Love pulls her personal life together remains to be seen, but one thing's for certain: When it comes to music, Courtney Love's back in the game.

TALK BACK TO R&R!

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

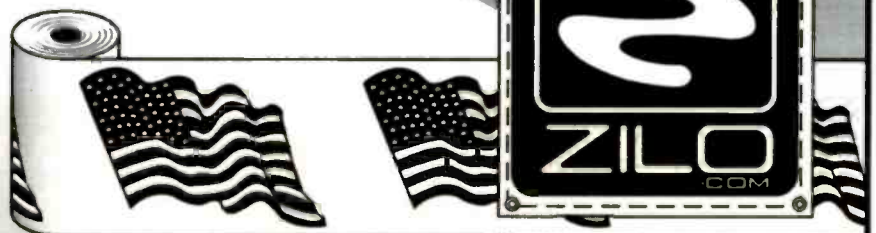
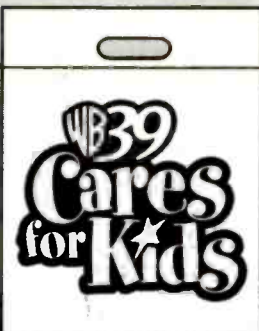
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**America's Best Testing Alternative Songs 12 +
For The Week Ending 1/16/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Numb (Warner Bros.)	4.26	4.30	99%	28%	4.14	4.11	4.16
LINKIN PARK Faint (Warner Bros.)	4.25	4.23	98%	31%	4.23	4.12	4.29
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	4.21	4.00	78%	10%	3.88	3.97	4.00
THREE DAYS GRACE (I Hate) Everything About You (Live)	4.15	4.03	97%	28%	3.98	3.90	4.03
SWITCHFOOT Meant To Live (Road Ink/Columbia)	4.14	4.12	94%	21%	4.00	3.97	4.02
HOOBASTANK Out Of Control (Island/DJMG)	4.13	4.05	96%	13%	3.96	3.91	3.99
AFI Silver And Cold (DreamWorks)	4.05	3.91	92%	7%	4.04	3.90	4.12
FINGER ELEVEN One Thing (Wind-up)	4.04	3.95	48%	5%	4.05	3.90	4.20
TRAPT Still Frame (Warner Bros.)	4.01	4.02	95%	30%	3.95	3.94	3.95
OFFSPRING Hit That (Columbia)	3.93	3.97	92%	21%	3.73	3.90	3.95
STAIN'D So Far Away (Flip/Elektra/EEG)	3.92	3.79	97%	48%	3.82	3.85	3.81
BLINK-182 Feeling This (Geffen)	3.91	3.88	93%	24%	3.74	3.80	3.72
STAIN'D How About You (Flip/Elektra/EEG)	3.89	3.78	77%	14%	3.88	3.72	3.86
LOSTPROPHETS Last Train Home (Columbia)	3.89	-	45%	4%	3.74	3.81	3.81
INCUBUS Megalomaniac (Epic)	3.85	-	90%	8%	3.75	3.80	3.73
CHEVELLE Closure (Epic)	3.83	3.73	82%	21%	3.80	3.75	3.82
SMILE EMPTY SOUL Nowhere Kids (Lava)	3.82	-	54%	9%	3.83	3.38	3.75
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.80	3.72	84%	23%	3.82	3.76	3.85
NICKELBACK Figured You Out (Roadrunner/DJMG)	3.80	3.65	82%	18%	3.74	3.84	3.80
FOO FIGHTERS Darling Nikki (Roswell/RCA)	3.79	3.94	57%	10%	3.85	3.90	3.83
PUDDLE OF MUDD Away From Me (Geffen)	3.75	3.72	91%	22%	3.86	3.59	3.69
JET Are You Gonna Be My Girl (Elektra/EEG)	3.74	3.70	91%	30%	3.65	3.38	3.78
A PERFECT CIRCLE The Outsider (Virgin)	3.72	-	48%	8%	3.72	3.65	3.78
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	3.68	3.74	86%	22%	3.61	3.61	3.60
P.O.D. Will You (Atlantic)	3.68	3.61	84%	22%	3.58	3.53	3.60
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.66	-	86%	23%	3.83	3.37	3.77
OUTKAST Hey Yal (Arista)	3.60	3.60	96%	44%	3.68	3.55	3.74
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.55	3.53	82%	26%	3.64	3.44	3.75
KORN Right Now (Epic)	3.30	3.38	75%	24%	3.34	3.29	3.38

Total sample size is 492 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. MIGHTY SIX NINETY (Unsigned) "With You"
2. STARSAILOR (Capitol) "Silence Is Easy"
3. THEY WALK IN LINE (Unsigned) "All Mine"
4. BLINDSIDE (Elektra/EEG) "All Of Us"
5. DECEMBERISTS (Kill Rock Stars) "The Bachelor & The Bride"
6. THE SHINS (Sub Pop) "Kissing The Lipless"
7. NO MOTIV (Vagrant) "Into The Darkness"
8. THE STILLS (Vice) "Still In Love Song"
9. THE WHITE STRIPES (V2) "The Hardest Button To Button"
10. DEATH CAB FOR CUTIE (Barsuk) "The New Year"
11. JET (Elektra/EEG) "Are You Gonna Be My Girl"
12. EARL SLICK (Sanctuary/SRG) "Believe"
13. COURTNEY LOVE (Virgin) "Mono"
14. ANTI-FLAG (Fat Wreck Chords) "Turncoat"
15. APARTMENT 26 (Atlantic) "Give Me More"
16. COHEED & CAMBRIA (Equal Vision) "A Favor House Atlantic"
17. THE DARKNESS (Atlantic) "I Believe In A Thing Called Love"
18. THE STROKES (RCA) "Reptilia"
19. HIM (Universal) "Join Me In Death"
20. CELDWELLER (Position) "I Believe You"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: South
TITLE: *With the Tides*
LABEL: Kinetic



Following up their impressive 2001 debut, *From Here On In*, the U.K. trio known as South return with an album as big as an ocean: *With the Tides*. The songs on this 12-track expedition don't just ring through the headphones, they engulf the listener with an almost magical ebb 'n' flow, where soft harmonics and delicate atmospheres lift and sway against the inviting vocals of Joel Cadbury. "Motiveless Crime" brims with lush string arrangements, while "Same Old Story" displays a beautiful tension with U2-like dynamics. "Loosen Your Hold" is a shimmering gem that manages to wrap both banjo and harpsichord around a gripping melody. South may find the calm waters between Radiohead's weighty art rock and Coldplay's pop sensibilities, but *With the Tides* shows a unique band ready to sail into the mainstream under their own steam.

— Frank Correia, Rock Specialty Editor

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GOING FOR ADDS

Stations and their adds listed alphabetically by market

Reporters

WHRL Albany, NY*
 DM: John Cooper
 PD: Lisa Biele
 1 LD-PRO
 BLINK-182

KTZO Albuquerque, NM*
 PD: Scott Sorenson
 MD: Dan Haffey
 17 A PERFECT CIRCLE
 13 FOO FIGHTERS
 5 BLINK-182
 1 COURTNEY LOVE
 3 DOORS DOWN
 APARTMENT 26

WHNL Atlanta, GA*
 DM: Leslie Coon
 PD: Chris Williams
 MD: Jay Harve
 No Adds

WJSE Atlantic City, NJ*
 PD: Al Paronetto
 3 DOORS DOWN
 APARTMENT 26
 STROKES
 SEVENLUST
 NO MOTIV

KROX Austin, TX*
 DM: Jill Carver
 PD: Mandy Leo
 MD: Tolly Hama
 1 COURTNEY LOVE
 STAND
 YELLOWCARD
 A PERFECT CIRCLE

WRAX Birmingham, AL*
 PD: Susan Groves
 MD: Mark Lindsay
 3 DOORS DOWN
 TRAPT
 TO MY SURPRISE
 APARTMENT 26
 DEXTER FREEDISH

KQXR Boise, ID*
 PD/MD: Jacqui Jackson
 TRAPT
 WHITE STRIPES
 FINGER ELEVEN
 STROKES

WBCN Boston, MA*
 DM: Tony Baranoff
 PD: Steve Siro
 APD/MD: Steven Siro
 TRAPT
 WHITE STRIPES
 YELLOWCARD
 APARTMENT 26
 STROKES
 BLINK-182

WFHX Boston, MA*
 PD/MD: Paul Orzick
 APO: Keith Davis
 11 ATROSPHERE
 10 STROKES
 9 PHANTOM PLANET
 1 CURSIVE

WEDG Buffalo, NY*
 PD: Lanny Stone
 3 DOORS DOWN

WHYZ Burlington*
 DM: Matt Gracia
 MD: Christine Puskas
 JET
 PHANTOM PLANET
 STROKES
 BLINK-182

WAVF Charleston, SC*
 PD: Dave Rouse
 APD/MD: Susan Down
 11 BLINK-182
 6 INCUBUS
 DAMEN RICE

WFND Charlotte*
 PD: Jack Daniel
 APD/MD: Kristin Hoenes
 1 3 DOORS DOWN
 1 LD-PRO
 1 DEXTER FREEDISH
 NO DOUBT
 LOSTPROPHETS
 TANTRIC
 TRAPT
 GOODSMACK
 DARKNESS

WXOZ Chicago, IL*
 PD: Mike Stone
 MD: Shary Blumstein
 19 BLINK-182
 18 STROKES

WZZM Chicago, IL*
 PD: Bill Gamble
 APO: Steve Levy
 MD: James VanDusen
 1 DAMAGEPLAN
 1 CROSSFADE
 AUDIOSLAVE
 SEVENLUST
 KID ROCK
 OFFSPRING

WAQZ Cincinnati, OH*
 PD/MD: Jeff Hagan
 5 BRAND NEW
 5 A PERFECT CIRCLE

WXTM Cleveland, OH*
 PD: Dan Henson
 APO: Dan Henson
 MD: Paul Scherer
 No Adds

WARQ Columbia, SC*
 PD: Dave Stewart
 MD: Dave Ferra
 6 3 DOORS DOWN
 2 APARTMENT 26
 2 STROKES
 BLINK-182
 TRAPT

WVCD Columbus, OH*
 DM: Randy Harley
 PD: Andy Stone
 MD: Jack DeWitt
 WHITE STRIPES
 THRILLS
 YELLOWCARD
 PHANTOM PLANET
 STROKES
 COURTNEY LOVE

KDGE Dallas, TX*
 PD: Duane Delaney
 APO/MD: Alan Ivy
 CHOMSKY
 RYAN ADAMS
 BLINK-182

WREG Dayton, OH*
 PD: Steve Blumstein
 MD: Beamer
 No Adds

KTCL Denver, CO*
 PD: Mike O'Connor
 APO: Rich Rubin
 MD: MH Jordan
 25 BLINK-182
 23 INCUBUS

CIMX Detroit, MI*
 PD: Harry Brodzicki
 APO: Tracy Cannon
 MD: Matt Franklin
 1 311
 BLINDSIDE

KHRQ El Paso, TX*
 DM: Mike Prout
 PD/MD: Jose Garcia
 CHOMSKY
 3 DOORS DOWN
 APARTMENT 26
 PHANTOM PLANET
 STROKES
 BLINK-182

KJMA Fayetteville, AR
 PD/MD: Dave Jordan
 26 FINGER ELEVEN
 20 CRYSTAL METHOD
 14 WHITE STRIPES
 11 BLINK-182
 11 YELLOWCARD
 5 COURTNEY LOVE

KFRR Fresno, CA*
 PD: Chris Squires
 MD: Reverend
 2 THREE DAYS GRACE

WJIX FL Myers, FL*
 DM/MD: John Zia
 APO: Pat Madari
 MD: John Zia
 3 FOO FIGHTERS
 WHITE STRIPES
 PHANTOM PLANET

WXTW FL Wayne, IN*
 DM: AJ Felton
 PD: Don Walker
 APO: Matt Jericho
 MD: Greg Travis
 1 STROKES
 BLINK-182
 3 DOORS DOWN
 TRAPT
 APARTMENT 26
 PHANTOM PLANET

WGRD Grand Rapids, MI*
 PD: Bobby Duncan
 MD: Michael Loy
 1 19 WHEELS

WXDN Greenville, NC*
 PD: Jeff Sanders
 3 DOORS DOWN
 TRAPT

WEDQ Hagerstown
 APD/MD: Dave Roberts
 1 LIZ PHAIR
 1 FUEL
 1 APARTMENT 26
 1 KORN

KUCD Honolulu, HI*
 PD: James Hagan
 36 HOODASTANK
 JET

KTJZ Houston, TX*
 PD: Tracy Roberts
 APO: Eric Schmitt
 MD: Don Jackson
 7 NOVEL BACK
 3 DOORS DOWN

WRZX Indianapolis, IN*
 PD: Scott Jamison
 MD: Michael Young
 1 FINGER ELEVEN
 1 BLINDSIDE
 DROPOFF

WFLA Jacksonville, FL*
 DM: Carl Austin
 PD: Bob Matthews
 APO/MD: Chad Chumley
 No Adds

WRZL Johnson City*
 PD: Mark Williams
 PHANTOM PLANET
 STROKES

KRZB Kansas City, MO*
 PD: Greg Berpan
 APO: Lutz
 MD: James Likens
 WHITE STRIPES
 AFI
 STROKES

WHFZ Knoxville, TN*
 PD: Anthony Priddy
 MD: Dustin Matthews
 1 LIMP BIZKIT
 1 YELLOWCARD
 APARTMENT 26

KFTL Lafayette, LA*
 PD: Scott Payne
 MD: Chris Oliver
 3 DOORS DOWN
 FUEL
 BLINK-182

KXTE Las Vegas, NV*
 PD: Dave Whittington
 APO/MD: Chris Riley
 1 GOODSMACK
 FUEL
 SEVENLUST
 PUDDLE OF MUDD

KLEC Little Rock, AR*
 PD: MD: Adam
 TRAPT
 APARTMENT 26
 PHANTOM PLANET
 STROKES

KROQ Los Angeles, CA*
 PD: Ernie Wiggins
 MD: Mike Powers
 18 OFFSPRING
 4 POSTAL SERVICE
 A PERFECT CIRCLE

WLRS Louisville, KY*
 PD: Lance Hale
 APO/MD: Aimee Fitzgerald
 2 FOO FIGHTERS
 1 WHITE STRIPES
 YELLOWCARD
 COURTNEY LOVE

WMFS Memphis, TN*
 PD: Rob Cressman
 MD: Sydney Holton
 1 AFI
 SHINEDOWN
 3 DOORS DOWN

WZTA Miami, FL*
 PD: Troy Hanson
 THIRCE
 FUEL
 TANTRIC

WLUM Milwaukee, WI*
 PD: Tommy White
 MD: James Blumstein
 7 HOODASTANK
 1 STROKES
 TRAPT

WHYG Monmouth, NJ*
 PD: Daria Smith
 15 JACK JOHNSON
 3 3 DOORS DOWN
 5 INCUBUS
 DARKNESS
 LOSTPROPHETS

KMBY Monterey, CA*
 PD/MD: Simon Atlas
 1 WHITE STRIPES
 1 STROKES
 BLINK-182
 3 DOORS DOWN

WBUZ Nashville, TN*
 DM: Jim Patrick
 PD/MD: Russ Schoech
 5 SEVENLUST
 1 STROKES
 PHANTOM PLANET
 NO MOTIV

KKND New Orleans, LA*
 PD: Dan
 3 APARTMENT 26
 SEVENLUST

WXRW New York, NY*
 PD: Robert Cross
 MD: Mike Papp
 No Adds

WRRV Newburgh, NY
 PD/MD: Andrew Bero
 3 DOORS DOWN
 DARKNESS
 LD-PRO
 LOSTPROPHETS

WROX Norfolk, VA*
 PD: Michele Diamond
 MD: Mike Powers
 TRAPT
 LD-PRO
 PHANTOM PLANET
 STROKES

KORX Odessa, TX
 PD/MD: Michael Todd
 7 GOOD CHARLOTTE
 7 MICHAEL ANDREWS IGARY
 JULES
 7 STARSAILOR
 7 BLINK-182
 7 NO MOTIV

KHRT Oklahoma City, OK*
 DM: Bill Hurley
 PD: Jimmy Baroda
 36 FOO FIGHTERS
 LD-PRO
 PHANTOM PLANET

WJRR Orlando, FL*
 DM: Adam Cook
 PD: Paul Lynch
 APO: Rick Lovett
 MD: Brian Dickman
 6 AFI
 3 COURTNEY LOVE
 1 LOSTPROPHETS

WOCL Orlando, FL*
 PD: Bobby Davis
 3 DOORS DOWN
 DAVE MATTHEWS
 RYAN ADAMS
 BLINK-182

WPLY Philadelphia, PA*
 PD: Jim McGuire
 MD: Dan Fera
 5 STROKES
 3 PHANTOM PLANET
 FINGER ELEVEN

KEDJ Phoenix, AZ*
 DM: Bill Cahill
 MD: John McCrea
 APO: David Air Dove
 MD: Bobby Nash
 5 DEXTER FREEDISH
 2 FORAMAT
 BLINK-182

KZOM Phoenix, AZ*
 PD/MD: Kevin Monahan
 25 TRAPT
 WHITE STRIPES
 PHANTOM PLANET
 3 DOORS DOWN

WXDX Pittsburgh, PA*
 PD: John Muschella
 MD: Vinnie F.
 No Adds

WCTY Portland, ME
 MD: Mike Sadowski
 PD: Herb Ivy
 MD: Bruce Jones
 3 REACTART
 3 DOORS DOWN
 TRAPT
 PHANTOM PLANET
 STROKES
 BLINK-182
 NO MOTIV

KNRK Portland, OR*
 PD: Mike Hamilton
 APO: James Cooley
 1 TRAPT
 OUTCAST
 STROKES

WBRU Providence, RI*
 PD: Seth Resler
 MD: Andy Yan
 13 JAM BUNKI
 2 DEATH CAB FOR CUTIE
 2 STROKES
 8 DROPPICK MURPHY'S
 5 KILL HARMAM
 FOO FIGHTERS
 SOMETHING CORPORATE

WVWL Providence, RI*
 PD: Kevin Mays
 MD: Bryan Slater
 14 TRAPT
 3 LD-PRO

KRZO Reno, NV*
 DM: Bob Brooks
 PD: Jeremy Smith
 APO/MD: Matt Dinkels
 1 TRAPT
 1 DARKNESS
 BLINK-182

WDTL Richmond, VA*
 PD: Mike Blumstein
 18 COURTNEY LOVE
 8 BLINK-182
 TRAPT
 PHANTOM PLANET

WRXL Richmond, VA*
 DM: Bill Cahill
 MD: Corey Anagnostis
 2 DARKNESS
 FUEL

KCXL Riverside, CA*
 DM/MD: Keith James
 APO/MD: David James
 3 LL BWO
 1 DIRTY

WZNE Rochester, NY*
 DM/MD: John McCrea
 MD: Jeff Santolano
 25 PEARL JAM
 1 3 DOORS DOWN
 1 APARTMENT 26
 PHANTOM PLANET
 STROKES

KWOD Sacramento, CA*
 DM: Curtis Johnson
 PD: Ron Bonca
 MD: Marco Collins
 6 A PERFECT CIRCLE
 4 APARTMENT 26
 4 STROKES
 1 YELLOWCARD

KCPX Salt Lake City, UT*
 DM: Keith Adams
 PD: Tom McClain
 26 TRAPT
 1 WHITE STRIPES
 PHANTOM PLANET

KXRS Salt Lake City, UT*
 DM: Alan Hagan
 PD: Todd Hoyer
 MD: Arlie Fobler
 3 HOODASTANK
 WHITE STRIPES
 BRAND NEW

KBZT San Diego, CA*
 PD: Garrett Michaels
 APO/MD: Michael Halloran
 A PERFECT CIRCLE
 JET
 STROKES
 PEARL JAM

XTRA San Diego, CA*
 PD: Jim Richards
 MD: Shary Williams
 7 WHITE STRIPES
 3 DEATH CAB FOR CUTIE
 2 STROKES
 2 JET
 1 PHANTOM PLANET
 YELLOWCARD
 MICHAEL ANDREWS IGARY JULES
 LOUIS XIV

WISN Tampa, FL*
 PD: Scott
 APO: Paul Lorge
 No Adds

KITS San Francisco, CA*
 PD: Sean Donery
 APO: Spud
 MD: Aaron Asatoun
 No Adds

KCNL San Jose, CA*
 PD: John Abers
 23 MARQUEE 5
 STROKES
 3 DOORS DOWN
 MICHAEL ANDREWS IGARY JULES

KJEE Santa Barbara, CA
 PD: Edwin Gutierrez
 MD: Oshaza
 9 TRAPT
 9 STROKES
 MICHAEL ANDREWS IGARY JULES
 LD-PRO
 TO MY SURPRISE

KNDD Seattle, WA*
 PD: Phil Manning
 APO: Jim Ketter
 No Adds

WVFS Washington, DC*
 PD: Lisa Warden
 APO: Bob Warden
 MD: Pat Ferraro
 No Adds

WVOC Washington, DC*
 PD: Jonathan Fynn
 MD: Douglas Fynn
 5 STROKES
 FOO FIGHTERS
 LIMP BIZKIT

WVFL Washington, NC
 PD: Keith
 MD: Mike Kennedy
 MD: Mike Kennedy
 2 3 DOORS DOWN
 2 AUTOMATIC BLACK
 1 APARTMENT 26

WVFL Syracuse, NY*
 DM: Bill Grzesinski
 PD/MD: Abbe Weber
 1 STROKES
 BLINK-182
 3 DOORS DOWN
 APARTMENT 26
 PHANTOM PLANET

WFSM Wilmington, NC
 PD: Keith
 MD: Mike Kennedy
 MD: Mike Kennedy
 2 3 DOORS DOWN
 2 AUTOMATIC BLACK
 1 APARTMENT 26

Monitored Reporters
 89 Total Reporters

81 Total Monitored

8 Total Indicator



New & Active

- DAVE MATTHEWS** Save Me (RCA)
 Total Plays: 216, Total Stations: 21, Adds: 1
- LD-PRO** Sunday (Geffen)
 Total Plays: 198, Total Stations: 20, Adds: 5
- TRAPT** Echo (Warner Bros.)
 Total Plays: 195, Total Stations: 22, Adds: 17
- S.T.U.N.** Annihilation Of The Generations (Geffen)
 Total Plays: 185, Total Stations: 17, Adds: 0
- JET** Cold Hard Bitch (Elektra/EEG)
 Total Plays: 153, Total Stations: 11, Adds: 5

- RYAN ADAMS** So Alive (Lost Highway/IDJMG)
 Total Plays: 123, Total Stations: 9, Adds: 2
- STROKES** Reptilia (RCA)
 Total Plays: 122, Total Stations: 30, Adds: 26
- METALLICA** The Unnamed Feeling (Elektra/EEG)
 Total Plays: 104, Total Stations: 11, Adds: 0
- PHANTOM PLANET** Big Brat (Daylight/Epic)
 Total Plays: 92, Total Stations: 24, Adds: 20
- 3 DOORS DOWN** Away From The Sun (Republic/Universal)
 Total Plays: 88, Total Stations: 22, Adds: 20

Songs ranked by total plays

Indicator

Most Added*

- 3 DOORS DOWN** Away From The Sun (Republic/Universal)
- BLINK-182** I Miss You (Geffen)
- NO MOTIV** Into The Darkness (Vagrant)
- COURTNEY LOVE** Mono (Virgin)
- DARKNESS** I Believe In A Thing Called Love (Must...Destroy/Atlantic)
- TRAPT** Echo (Warner Bros.)
- APARTMENT 26** Give Me More (Atlantic)
- STROKES** Reptilia (RCA)
- MICHAEL ANDREWS IGARY JULES** Mad World (Down Up Down)
- LD-PRO** Sunday (Geffen)



Dumping Ground Or Proving Ground?

A look at the amount of product promoted to Triple A radio

It is often said that if a label isn't sure where to chase a certain project, it can always service it to Triple A radio. Although there may be a kernel of truth in that, the fact is that many of the contemporary music formats on the dial today are very narrow in the type of music they program, while Triple A remains, by and large, much more open-minded to a broader variety of musical styles.

Vanguard VP/Promotion & Marketing Art Phillips asked me to do a bit of research for him at the end of last year for a company presentation he was preparing. In the process, I discovered that approximately 560 different songs officially went for adds at Triple A in 2003. Of those, 137 charted on the monitored top 30 airplay chart, 75 cracked the top 15, and 11 reached No. 1.

I began to wonder how this compared to other contemporary music formats that Triple A shares artists or audience with. I took a look at the CHR/Pop, Country, AC, Hot AC, Smooth Jazz, Rock, Active Rock and Alternative formats.

I only compared information on the monitored side, because several of these formats do not currently have an indicator chart. It is also important to note that many of these formats have weekly airplay charts that are larger than top 30; however, I compared Triple A to them based on the top 30 slots of each chart.

The Raw Data

To get started, I grabbed copies of all the R&R Going for Adds docu-

ments from last year and started counting. Based on this, 256 songs went for airplay at CHR/Pop in 2003, Country had 168, AC had 125, Smooth Jazz had 198, Hot AC had 195, Rock had 277, Active Rock had 261, and Alternative had 305, compared to Triple A's 561.

On average, CHR/Pop had 5.12 songs going for adds weekly, Country had 3.36, AC had 2.5, Smooth Jazz had 3.96, Hot AC had 3.9, Rock had 5.54, Active Rock had 5.22, Alternative had 6.1, and Triple A had a whopping 11.2 songs per week.

Next, I looked at the weekly charts. Of the 256 songs that went for adds at CHR/Pop, 132 reached top 30, 85 made it to top 15, and 14 were No. 1. At Country, 136 of 168 songs reached top 30, 88 went top 15, and 22 hit No. 1. At AC, 84 of 125 songs reached top 30, 57 made top 15, and seven went to No. 1. At Smooth Jazz, 109 of 198 songs reached top 30, 56 cracked the top 15, and 13 went No. 1. These are the contemporary music formats that Triple A has the least in common with.

At the formats that can be considered close cousins to Triple A, Hot AC saw 114 of 195 songs reach top 30, 47

go top 15 and only five reach the top slot. Rock had 277 songs going for adds, with 130 reaching top 30, 61 achieving top 15, and 15 going to No. 1. At Active Rock, 123 of 261 songs went top 30, 62 broke top 15, and 15 went to No. 1. And, finally, of Alternative's 305 songs, 130 achieved top 30 status, 73 reached top 15, and 11 went to No. 1.

It's hard to draw any conclusions from this raw data, other than the fact that considerably more songs went for adds at Triple A radio than at the other contemporary music formats. Interestingly, of the four formats most

Regardless of the total number of songs chased at each format, Triple A comes out on top or close to the top when you look at the actual number of songs that reach certain chart plateaus.

closely related to Triple A, Alternative had the most songs going for adds, with 305, while Hot AC had the least, with only 195.

Now let's get a little more specific.

Just The Stats

Going beyond these raw numbers, I decided to see if we could learn anything by comparing total songs going for adds to charted songs. As you can see from the "Chart Percentages" sidebar, by far the most efficient format in terms of song performance was Country, with 82% reaching top 30, 52% going top 15, and 13% reaching No. 1.

The GFA Pecking Order

This shows you the total number of songs that went for adds at each format (based on R&R's weekly Going for Adds e-mails) in 2003, as well as how many reached top 30, top 15 and No. 1.

Format	Total	Top 30	Top 15	No. 1
Triple A	561	137	75	11
Alternative	305	130	73	11
Rock	277	130	61	15
Active Rock	261	123	62	15
CHR/Pop	256	132	85	14
Smooth Jazz	198	109	56	13
Hot AC	195	114	47	5
Country	168	136	88	22
AC	125	84	57	7

Clearly, the people in the country music community are in sync with each other. A similar argument can be made for Smooth Jazz, with 55% of songs going top 30, 28% reaching top 15, and 7% hitting No. 1. I believe this is mainly due to fact that these two formats play music that is largely exclusive.

The next three formats that showed impressive percentages for adds converting to chart action were CHR/Pop, AC and Hot AC, which rely heavily on songs that cross over from other formats, such as Triple A, to supplement their core artists. More than half the songs achieved top 30 status at these formats, and more than a quarter of them reached top 15.

Rock, Active Rock and Alternative were very close in performance, differing by a only a percentage point or two in the categories of top 30 (47%/47%/43%), top 15 (22%/24%/24%) and No. 1 (5%/6%/4%). But what of Triple A? A song's chance of charting at all, let alone reaching top 15 or No. 1, was much slimmer there than at any of the other contemporary music formats. Why?

I can explain this in a number of ways. First, many more songs are officially chased at Triple A than at any of the other formats cited here. This is due to the fact that many smaller and independent labels feel they have a better shot at Triple A than at the other contemporary music formats, which jacks up the total number of songs worked at the format.

Second, there is broad programming diversity at Triple A — not only among commercial stations, but also between commercial and noncommercial — which allows a greater number of different styles of music a chance at airplay. This also adds to the total number of songs going for adds at the format.

Lastly, Triple A is often viewed as an artist-development format, so charting is not always at the center of the game plan. Sometimes a label has a more long-term goal in mind, which can also add to the number of songs going for adds.

Apples To Apples

Regardless of the total number of songs chased at each format, Triple A comes out on top or close to the top when you look at the actual number of songs that reach certain chart pla-

teaus. More songs reached top 30 at Triple A than at any of the other formats: 137. Country had 136, CHR/Pop had 132, Alternative and Rock had 130, Active Rock had 123, and Hot AC had 114.

Triple A was third in the number of songs that reached top 15, with 75. That put the format behind Country (88) and CHR/Pop (85) but way ahead of the other contemporary music formats (which ranged from 47 to 62), except for Alternative (73). Triple A was also ahead of most of these formats in songs that went all the way to No. 1.

What is perhaps most telling, though, is that Triple A was second only to CHR/Pop in the number of different artists who charted in 2003. Numerous artists were given the chance to get airplay at Triple A radio, and, in broad terms, Triple A was still the best format for getting a new song on the air.

Furthermore, as has been demonstrated in countless articles in this section in the past, many of the artists Triple A supports owe the format a debt of gratitude. Either they are heritage artists who can thank Triple A radio for any airplay support, or they are newer artists who can thank Triple A for their start.

In next week's column we'll take a closer look at these artists — those who are exclusive or near-exclusive to the format and those Triple A shares with other contemporary music formats.

Different Folks

This chart shows you the number of different artists who reached the top 30 or higher in 2003 at each contemporary music format.

Format	Artists
CHR/Pop	62
Triple A	55
Alternative	51
Smooth Jazz	49
Country	43
Active Rock	41
Rock	38
Hot AC	37
AC	35

Chart Percentages

These percentages were derived by dividing the total number of songs going for adds into the number of songs that reached certain plateaus on each format's weekly airplay charts in 2003.

Format	Top 30	Top 15	No. 1
Country	82%	52%	13%
AC	67%	45%	6%
Hot AC	58%	24%	3%
Smooth Jazz	55%	28%	7%
CHR/Pop	51%	33%	5%
Active Rock	47%	24%	6%
Rock	47%	22%	5%
Alternative	43%	24%	4%
Triple A	24%	13%	2%



January 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	HOWIE DAY Perfect Time Of Day (Epic)	408	-21	18296	20	20/0
2	2	COUNTING CROWS She Don't Want Nobody Near (Geffen)	403	-21	21173	10	23/0
3	3	SARAH MCLACHLAN Fallen (Arista)	375	-27	23118	16	18/0
4	4	DAVE MATTHEWS Save Me (RCA)	360	-21	19261	11	22/0
7	5	GUSTER Careful (Palm/Reprise)	318	+12	11584	9	21/0
5	6	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	311	-53	20010	15	22/0
9	7	TRAIN When I Look To The Sky (Columbia)	301	+2	12560	17	17/0
8	8	STEREOPHONICS Maybe Tomorrow (V2)	299	-3	13789	10	21/1
13	9	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	290	+34	12037	5	16/0
6	10	JONNY LANG Red Light (A&M/Interscope)	283	-29	16267	18	20/0
10	11	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	279	+9	12906	7	22/0
11	12	INDIGO GIRLS Perfect World (Epic)	265	+1	14618	3	22/1
18	13	THRILLS One Horse Town (Virgin)	262	+45	8859	6	18/0
14	14	JOE FIRSTMAN Breaking All The Ground (Atlantic)	250	+11	8489	15	19/0
12	15	MELISSA ETHERIDGE Breathe (Island/IDJMG)	249	-8	15561	2	19/0
16	16	COLDPLAY Moses (Capitol)	238	+8	14388	12	15/0
15	17	THORNS Blue (Aware/Columbia)	226	-5	9570	10	17/0
20	18	JET Are You Gonna Be My Girl (Elektra/EEG)	210	+23	8873	3	12/1
17	19	R.E.M. Bad Day (Warner Bros.)	196	-25	9411	16	18/0
19	20	VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	182	-25	4762	14	14/0
22	21	MATCHBOX TWENTY Bright Lights (Atlantic)	175	-10	11859	8	6/1
21	22	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Last Highway)	175	-12	3226	5	12/1
Debut	23	NORAH JONES Sunrise (Blue Note/EMC)	150	+150	13730	1	19/19
25	24	ROONEY I'm Shakin' (Geffen)	139	-3	5164	3	12/1
27	25	MAVERICKS I Want To Know (Sanctuary/SRG)	120	-6	4108	10	10/0
24	26	STING Send Your Love (A&M/Interscope)	120	-30	3136	19	9/0
28	27	SANTANA /ALEX BAND Why Don't You & I (Arista)	116	-2	6930	15	7/0
26	28	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	116	-15	6098	15	12/0
Debut	29	JOHN MAYER Clarity (Aware/Columbia)	114	+10	7184	1	11/5
29	30	EASTMOUNTAINSOUTH Rain Come Down (DreamWorks)	114	+2	2183	2	8/0

24 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/4-1/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)
Total Plays: 108, Total Stations: 19, Adds: 13
3 DOORS DOWN Here Without You (Republic/Universal)
Total Plays: 107, Total Stations: 4, Adds: 0
STING Sacred Love (A&M/Interscope)
Total Plays: 106, Total Stations: 12, Adds: 9
ZIGGY MARLEY Dragonfly (Private Music/AAL)
Total Plays: 93, Total Stations: 9, Adds: 0
RYAN ADAMS So Alive (Lost Highway/IDJMG)
Total Plays: 85, Total Stations: 6, Adds: 0

RICKIE LEE JONES Second Chance (V2)
Total Plays: 76, Total Stations: 8, Adds: 0
OWSLEY Be With You (Lakeview)
Total Plays: 73, Total Stations: 5, Adds: 0
JOSS STONE Fell In Love With A Boy (S-Curve/EMC)
Total Plays: 68, Total Stations: 9, Adds: 5
COLDPLAY God Put A Smile Upon Your Face (Capitol)
Total Plays: 64, Total Stations: 4, Adds: 0
MATTHEW RYAN The Little Things (Hybrid)
Total Plays: 62, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
NORAH JONES Sunrise (Blue Note/EMC)	19
DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	13
STING Sacred Love (A&M/Interscope)	9
KEB' MO' Let Your Light Shine (Epic)	8
JOHN MAYER Clarity (Aware/Columbia)	5
JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	5
STARSAILOR Silence Is Easy (Capitol)	5
STRING CHEESE INCIDENT Valley Of The Jig (SCI-Fidelity)	4
MAROON 5 This Love (Octone/J)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NORAH JONES Sunrise (Blue Note/EMC)	+150
THRILLS One Horse Town (Virgin)	+45
TEARS FOR FEARS Closest Thing To Heaven (Arista)	+39
DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	+37
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+34
JONATHA BROOKE Better After All (Bad Dog)	+33
JET Are You Gonna Be My Girl (Elektra/EEG)	+23
KEB' MO' Let Your Light Shine (Epic)	+17
JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)	+17
DASHBOARD CONFESSIONAL Rapid Hope Loss (Vagrant)	+15

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
WALLFLOWERS Closer To You (Interscope)	244
DIDO White Flag (Arista)	224
BEN HARPER Diamonds On The Inside (Virgin)	193
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	176
LOS LONELY BOYS Heaven (Dr)	175
COLDPLAY Clocks (Capitol)	159
JOHN MAYER Bigger Than My Body (Aware/Columbia)	151
JASON MRAZ You And I Both (Elektra/EEG)	140
TRAIN Calling All Angels (Columbia)	135
MATCHBOX TWENTY Unwell (Atlantic)	123

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

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ON THE RECORD

Nicole Sandler
Dir./Programming,
Northeast Broadcasting



Perhaps you could describe The Thrills as one part Beach Boys, one part Byrds, a dash of Burt Bacharach and a bit of brogue. Ireland has given us a wealth of great music, from legendary artists like U2 and Van Morrison to newcomers like Damien Rice. They've all got something distinctly *Irish* about them, which is what I expected on my first listen to Ireland's latest export. • Instead, the opening strains of "One Horse Town" had me fondly recalling The Supremes' "You Can't Hurry Love," grabbing my attention immediately. And while Jack Johnson has seemingly redefined the term "surf music" for a new generation, The Thrills — with songs like "Santa Cruz," "Big Sur," "Don't Steal Our Sun" and "Hollywood Kids" — threaten to steal some of his surf turf. • Don't get me wrong! The Thrills are one of the most original new bands I've heard in a while. They just seem to be able to take the best of what the '60s had to offer and merge it with something entirely new and different. Their first Boston gig, a River Rising Star showcase, was a huge success, and they return for their second highly anticipated Boston engagement this week. • Filled with great harmonies and uplifting songs, *So Much for the City* has occupied one of the six slots in my car's CD changer since the day I got it. The Thrills are the real deal and should be one of the breakout bands of 2004.

As you look at the charts this week, please keep in mind that several stations on both the monitored and Indicator side are in the middle of, or have just completed, A-Z promotions that have dramatically affected the airplay charts. On the monitored side, *Howle Day* remains at No. 1 for the second week, *Guster*, *Train*, *Five For Fighting*, *Indigo Girls*, *The Thrills*, *Joe Firstman*, *Coldplay*, *Jet* and *EastMountainSouth* show spins gains in spite of the overall spins decline ... *Norah Jones* and *John Mayer* debut ... On the Indicator chart, *Dave Matthews* remains at 1* for the fourth week, *Mayer* and *The Thrills* move into the top 10, *Melissa Etheridge* and *Indigo Girls* take huge jumps, and *Joss Stone* debuts ... What a week for new music! The new *Norah Jones* comes in No. 1 Most Added overall (and on both panels) with an impressive 36 first-week adds. However, several other tracks also had a great week, including *Damien Rice*, with 29 total adds (No. 2 on both panels); *Keb' Mo'*, with 20; *Sting*, with 19; *Starsallor*, with 18; *Joss Stone* and *Mindy Smith*, with 12 each; and *The Holmes Brothers* and *Maroon 5*, with 10 each. Also making a showing this week are *String Cheese Incident*, *Robben Ford*, *Ani Difranco* and *Earl Slick* ... *Jonatha Brooke*, *Etheridge* and *Mayer* close some important holes.



— John Schoenberger, Triple A Editor

AAA ARTIST

OF THE WEEK

ARTIST: Thea Gilmore

LABEL: Compass

by JOHN SCHOENBERGER / TRIPLE A EDITOR



If you have yet to spend any time with Thea Gilmore's new album — her fourth, by the way — you are missing out on one of the most exciting new releases to come across your desk in the last six months. Her music is intelligent, mature and original — the perfect combination for Triple A radio to embrace and champion.

Gilmore, who hails from Oxford, England, was discovered at the age of 18 while doing odd jobs at the studios of U.K. folk legends Fairport Convention. The daughter of Irish immigrants, she had already been writing poetry and songs for several years and had even won local awards and recognition for her talent. To preserve her creative freedom, Gilmore passed on label offers and decided to start her very own record label, Shameless Records. In 1997 she released *Burning Dorothy*, and in '99 she put out *The Lipstick Conspiracies*. Both albums were favorably received by critics, and soon a strong word-of-mouth buzz began to build around this young artist with an emotive voice and deeply insightful lyrics.

"The industry can and will try to limit output, to make it all controllable and regimented," says Gilmore. "But that just stems creativity at the source, and, unfortunately, stagnates music across the world. That's really why I started by releasing my own records on my own label. It gave me an opportunity to do things as I wanted to, so I could establish myself as me and not a Barbie doll."

Gilmore's reference to Barbie dolls comes from her desire to position herself as far away from the Britneys and Christinas of the world as she possibly can. Rather than being all show and little substance, she opted to present herself as

a creative, thinking and feeling artist who wanted to address the deeper aspects of social and personal relationships.

In 2002 Gilmore's music reached American shores with the release of *Rules for Jokers*, and soon the buzz that had already taken hold in the U.K. began to spread in the U.S. *Rules for Jokers* revealed a quickly maturing sound from Gilmore and displayed her substantial ability to create honest and compelling music. It was clear that she was blossoming into an important songwriter with something legitimate to say.

Now Gilmore returns with *Avalanche*, which, by all accounts, should be the one to break her through. Under the guidance of producer Nigel Stoner, she has taken her songs of self-examination, political intrigue and honest love and added a new wealth of musical color to give them animation and warmth.

"I've had two big phobias," says Gilmore, now 24, "keyboards and hairdressers. This is the album where I overcome my fear of keyboards." But the added dimensions of sound and texture in no way detract from the power and directness of her songs. "I always wrote, played around with words. I was brought up to have a high regard for language, but there's something special about hearing those words reinforced by music."

Strong contenders include "Rags and Bones," "Mainstream," "Juliet," "Pirate Moon" and "God Knows." A U.S. tour for 2004 is imminent.



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	ROBERT EARL KEEN Farm Fresh Onions (Audium/Koch)	704	-51	9467
5	2	C. TAYLOR & C. RODRIGUEZ The Trouble With Humans (Lonestar)	653	+24	8165
2	3	VARIOUS ARTISTS Just Because I'm A Woman... (Sugar Hill)	641	-75	7696
3	4	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	614	-78	9031
4	5	MAVERICKS The Mavericks (Sanctuary/SRG)	602	-36	8980
6	6	ROONEY CROWELL Fate's Right Hand (DMZ/Epic)	598	-22	12278
9	7	BOTTLE ROCKETS Blue Sky (Sanctuary/SRG)	544	+33	3262
8	8	ADRIENNE YOUNG Plow To The End Of The Row (Addie Belle)	527	-34	7423
7	9	EMMYLOU HARRIS Stumble Into Grace (Nonesuch)	518	-77	7773
10	10	ALBERT LEE Heartbreak Hill (Sugar Hill)	468	-33	4709
13	11	HOT CLUB OF COWTOWN Continental Stamp (Hightone)	415	-11	3601
12	12	DARRELL SCOTT Theatre Of The Unheard (Full Light)	402	-36	7206
11	13	VARIOUS ARTISTS Livin', Lovin', Losin'... (Universal South)	383	-59	5753
14	14	SHELBY LYNNE Identity Crisis (Capitol)	373	-39	7488
15	15	DELBERT MCCLINTON Live (New West)	364	-30	2567
16	16	MARTY STUART... Country Music (Columbia)	348	-42	4991
19	17	CHRIS KNIGHT The Jealous Kind (Dualtone)	338	-22	7801
18	18	PATTY LOVELESS On Your Way Home (Epic)	336	-25	4179
24	19	PAUL BURCH Fool For Love (Bloodshot)	331	+27	2453
20	20	KARL SHIFLETT AND BIG COUNTRY Worries On My Mind (Rebel)	330	-18	2671
25	21	TIM O BRIEN Traveler (Sugar Hill)	292	-12	10503
17	22	CHIEFTAINS Further Down The Old Plank Road (Victor/AAL)	283	-92	4902
21	23	VARIOUS ARTISTS Beautiful Tribute... (Borealis/Northern)	279	-42	1985
23	24	JESSE DAYTON Tall Texas Tales (Stag)	277	-27	4205
22	25	THAD COCKRELL Warmth & Beauty (Yep Roc)	275	-31	3274
Debut	26	ROSIE FLORES Single Rose (Independent)	266	+34	1236
27	27	WANDA JACKSON Heart Trouble (CMH)	263	-22	2283
26	28	JOE ELY Streets Of Sin (Rounder)	258	-29	14111
Debut	29	VARIOUS ARTISTS Cold Mountain Soundtrack (DMZ/Song Music)	258	+288	388
28	30	DEL MCCOURY BAND It's Just The Night (McCormy Music)	249	-29	5985

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: Austin Lounge Lizards

Label: Blue Corn



Since forming in Austin in 1980, The Austin Lounge Lizards have created their own special brand of folk, country and bluegrass. Guided over the past two decades by three founding members — Hank Card (vocals, guitar), Conrad Deisler (vocals, guitar, mandolin) and Tom Pittman (vocals, banjo, dobro) — AAL have dazzled fans around the world with their musical artistry and lyrically twisted view of the world. With *Strange Noises in the Dark* — the band's ninth studio outing — the three are joined by Eamon McLoughlin (violin, mandolin) and Boo Resnick (guitar, bass, oboe). In addition, several guests joined the band for the sessions, including Lloyd Maines (who also produced the project) and Kelly Willis. In support of the new release, the Lizards have a number of special concerts lined for the first few months of the new year. They were also recently the subjects of an NPR spotlight on *Morning Edition*. Highlights include the title track, "We Always Fight When We Drink Gin" and "Tastes Like Chicken."

Americana News

Americana Live has a new address: 602 Autumn Lane, Ashland, MO 65010 ... The American Civil Liberties Union recently honored The Dixie Chicks with its annual Bill of Rights Award ... Guitarist Doc Watson has received the Lifetime Achievement Award from the Recording Academy and will be acknowledged at the Grammy ceremony on Feb. 8 ... Earl Scruggs has just turned 80 years old and, to honor that, the Country Music Hall of Fame and Museum held a celebration on Jan. 6. In addition, there will be a series of Hall of Fame tributes to Scruggs, a new exhibit at the museum and a special DVD produced from his *Flatt & Scruggs* syndicated TV show ... Alabama will be honored March 2 at this year's Country Radio Seminar with the Country Radio Broadcasters Career Achievement Award ... Willie Nelson has written a new anti-war song entitled "What Ever Happened to Peace on Earth." Look for a recording of it sometime soon. In other Nelson news, Willie showed up onstage at a Willie Nelson look-alike contest on Dec. 30 in Owensboro, KY ... Alison Krauss & Union Station will be performing at the Grand Ole Opry in Nashville on Valentine's Day with the Nashville Chamber Orchestra ... 1970s country and Americana artist Gary Stewart ("She's Actin' Single [I'm Drinkin' Doubles]") died in his hometown of Ft. Pierce, FL on Dec. 16 from an apparent self-inflicted gunshot wound. He was 58 ... Dave Dudley ("Six Days on the Road") died of a heart attack on Dec. 23.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added

ARTIST TITLE LABEL(S)	ADDS
Various Artists Cold Mountain Soundtrack (DMZ/Song Music)	288
Nelson Brothers Single Truths (Alligator)	28
Mark Erelli Hillbilly Pilgrim (Signature Sound)	28
Mindy Smith One Moment More (Vanguard)	19
Kato Ruby Underneath The Stars (Compass)	13
	6

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Happy, Happy, Joy FM

Florida radio network continues to strengthen

It's been fun to sit back and watch The Joy FM network grow. I have vacationed in the Sarasota-Tampa Bay area for many years, since my in-laws live there, and while other Christian stations have come and gone in the region, Joy affiliate WJIS/Sarasota has remained a solid institution for Christian music lovers.

When an army is focused and all its members are heading in the same direction, it can do a lot of damage. The same is true in radio: When your radio team converges on one common goal, great things can be accomplished. Such is the case with The Joy FM in West Central Florida.

The people leading WJIS are highly regarded as some of the best in the industry. This week GM Jeff MacFarlane, PD Steve Swanson and new promotions superchick Andrea Kleid share some of their insights on how The Joy FM does such a fabulous job reaching the community.

R&R: What was the one thing that The Joy FM did in 2003 that seemed to work or made the most impact in the community?

SS: The No. 1 thing we did was focus on a consistent on-air product. We spent a lot of time making sure our music mix was at its best. We let go of some songs that had been around forever. We also continued to reinforce

our image as the source for positive, uplifting music.

The second emphasis was and continues to be on connectedness. We strive to serve the community with positive music, real and relevant people on the air and events and information that are as relevant as we can make them. We have annual events in the community, like our Blood Drive and the Baby Shower to benefit local Crisis Pregnancy Centers, but being connected to the communities we serve is an ongoing and daily challenge. The goal is

to move at the speed of our listening family — not to be in front of them or behind them, but in step with their lives.

R&R: What are your plans for the team in 2004? What action steps will you take to grow your listener base?

SS: We have specific goals for ratings and revenue growth and look forward to reaching them. In addition, we're taking a hard look at how we let people know we're here. We have done some billboard advertising for a

number of years now, but the cost of getting adequate coverage can become prohibitive.

So, as part of our action plan, we're investigating new ways to get the word out and looking for new places to tell people we're here. We want to show up and cross paths with people in places that may be unexpected.

R&R: What does your team look at when selecting music to air?

JM: Music selection involves trying to hear the songs through the ears of our target listener first and playing the tunes that are most relevant to her life.

We will also look at whether or not a song is by a core artist or an artist who has built a relationship with our audience through a promotion or concert that we are or have been involved with.

Other considerations that are typically included in most decisions involve the makeup of the current playlist. How is it textured? If we are heavy on acoustic-guitar-driven, gutsy male vocalists, we may look at a female pop song to add balance. Sensitivity to research is important, and it's always worthwhile to look at what the other stations in the market and across the format are playing.

It's encouraging to hear many of the current singles that are being offered right now. They are bringing some attention to new singer-songwriters. The continuing release of worship-focused music is good too.

Playing songs that ask questions is good, in that those questions and feelings are often reflected in the lives of our listeners. Playing some straight-ahead pop songs is fine, too, as long as we realize that, ultimately, it is the consistent content of Christian AC music that makes us distinctive as a station and as a format.

R&R: In terms of promotions, what were some of your biggest events during 2003?

AK: For 17 years we have held a promotion during the holidays that has become a time-honored tradition with our listeners. Each year we ask our listeners to fill one-gallon freezer bags with small toys and hygiene items for children in need, similar to Operation Christmas Child's shoebox campaign. This year we set a goal to collect 2,000 freezer bags. We have received over 5,000 so far, and we're still counting. We're seeing them in our dreams! Realizing that the individuals that

"We strive to serve the community with positive music, real and relevant people on the air and events and information that are as relevant as we can make them."

Steve Swanson

we're reaching will bless over 5,000 orphans in faraway countries every day is exciting. We look forward to sharing pictures and stories with our listeners to remind them that they were the ones who made a difference.

The Joy FM's biggest on-air promotion was our fall Positive Music Flyaways. We gave our listeners an opportunity to win one of six different all-expense paid weekend flyaways all over the U.S. to see their favorite Christian artists in concert. This promo was created to be a TSU builder and to give our listeners an emotional experience with the music and artists they love.

R&R: What are you looking to do promotionally for 2004?

AK: We're looking forward to promotions and events that will meet our target listener and her best friends in their daily lives. Whether that means sponsoring women's health summits, giving away an SUV or two or sending listeners to a day spa, we will be working harder to create focused promotions that help the ladies in our listening audience have that emotional experience with the station that will keep them coming back for more.

R&R: What advice can you share to help a medium- or small-market Christian station succeed?

SS: Pray for each team member, the listeners and your community. Almost every day we gather as a staff and pray. It is the source of power available for the purposes God has designed for us. Before inviting others to listen it is also imperative to offer an excellent on-air product.

At some stations I've been part of, we were so focused on getting people to find us and listen that we neglected to be sure that we were offering listeners the absolute best product we could create and doing so consistently.

You have a mission at your station. What is it? Is your core motivation for being on the air understood? A mission statement provides a wonderful guide to help you chart your short- and long-term courses. Our mission statement is hanging in several prominent places in our building as a reminder to us and as a commitment to our listeners. It simply says this: "Our purpose is to encourage people and strengthen the church through Contemporary Christian music."

Two other things: Will what you're thinking of — adding a song, airing a

promotion or putting on an event — pass the "who cares?" test? Does your target listener care about it? Find events, concerts and locations in the community you serve, and let people know you're there. Be a servant to the local church, and remain distinctly family-focused. Never despise small beginnings. Use the resources that you have. God will use you to touch lives as you seek Him.

R&R: You have something hardly any other AC station has — a rock specialty show. How does that work in the scope of things?

SS: Saturday nights have been rocking here for many years. *Lightforce* is on the air Saturday nights from 8pm-1am and provides a place to get some great rock and alternative music into the hearts, ears and minds of another generation of listeners.

It is an anomaly in terms of the rest of our format, but we've kept the same host, Michelle Tellone, who has a heart for the music and a loyal listenership. I believe the show will continue as long as Michelle wants to continue. *Lightforce* is focused, covered in prayer and reaches many teens and young adults each week.

R&R: What are some of your strategies? What other wisdom can you offer to other stations?

SS: One of the things we constantly wrestle with here is a goal of doing fewer things well. It's very easy to do more and more things. However, not all of the opportunities that come along are things your listeners care about or things your station should be investing time and energy in. Take the time necessary to prayerfully evaluate each opportunity. Cultivate a good sense of your resources and on-air inventory, as well as your schedule and promotional commitments, before saying yes.

It's also valuable, especially at the beginning of another year, to evaluate how you are measuring your station's success. That will shape your focus and help direct your energies and resources as well. Ask for help when needed. Determine to do what you do with excellence. The goal is not perfection, it's excellence. That is attainable.

Finally, take care of your staff. We have an amazing team of people here and know that we need to invest in them, spend time with them and take care of them. Affirm them, encourage them and pray for them. At The Joy FM, we believe it is a privilege to be where we are and to do what we get to do.



Steve Swanson



Andrea Kleid



Jeff MacFarlane

THIRD DAY
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The CCM Update

The CCM Update

Editor
Lizza Connor

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Christian Retail, Radio & Records Newsweekly

CCM UPDATE GALLERY

Easy On The Eyes

Christian music in pictures

In an effort to display all those lovely photos you sent in to THE CCM UPDATE over the holidays and to make room for more recent snapshots, we're giving you the full gallery this week. Please continue to send in your pics — the more recent, the better — to lizza@salempublishing.com.



KSBJ GETS CC FOR CHRISTMAS While out on a promotional tour, Casting Crowns performed for the KSBJ/Houston Christmas party. Pictured here are (front row, l-r) Casting Crowns' Melodee DeVevo, Hector Cervantes, Juan DeVevo, Andy Williams, Megan Garrett, Chris Huffman and Mark Hall; (back, l-r) Provident Label Group's Steve Strout; and KSBJ PD Jon Hull and MD Jim Beeler.



HOW SWEET IT IS! WFSH (The Fish)/Atlanta recently took first place in the Celebrity Gingerbread House Decorating Contest at Children's Healthcare of Atlanta's Festival of Trees. Fish staffers decorated the house to resemble the game Candy Land, going with the festival's "Wonders of Toyland" theme. WFSH also took home honors for Best Audience Participation. Pictured here (l-r) are The Fish's Joy Presley, Dan Ratcliffe, Lauren McClellan and Chad Davis.



COMING UP ROSES Word Label Group's newest signing to its Squint Entertainment roster, Building 429, were courted by several record labels after a very successful independent release. They ultimately announced their choice Bachelor-style, presenting every Word employee, including label President Barry Landis, with a red rose. Seen here are (l-r) Building 429's Jason Roy and Paul Bowden, Landis and the band's Scotty Beshears and Michael Anderson.



THE PERKS OF BEING THE GM'S KID Young Ryan MacFarlane had the chance to meet lots of great artists at WJIS (The Joy FM)/Sarasota and WPOZ (Positive Hits 288.3)/Orlando recently welcomed more than 5,000 worship music fans to the first Worship Florida gathering, featuring MercyMe, The Passion Tour and SonicFlood. The three-day event was held at Carpenter's Home Church in Lakeland. It was an incredible weekend full of passionate praise, worship music and speakers. Seen here (l-r) are Ryan MacFarlane, Sparrow artist David Crowder and Joy FM GM Jeff MacFarlane.



MEET CROWDER & COMPANY WJIS (The Joy FM)/Sarasota and WPOZ (Positive Hits 288.3)/Orlando recently welcomed more than 5,000 worship music fans to the first Worship Florida gathering, featuring MercyMe, The Passion Tour and SonicFlood. The three-day event was held at Carpenter's Home Church in Lakeland. It was an incredible weekend full of passionate praise, worship music and speakers. Seen here (l-r) are Ryan MacFarlane, Sparrow artist David Crowder and Joy FM GM Jeff MacFarlane.



DON'T LET HIM NEAR THE STAPLE GUN! KJIS (The Joy FM)/Sarasota welcomed Warren Barfield into the Bill & Friends studio last month to help promote Barfield's upcoming concert with Petra and Superchick in Clearwater, FL. Let's just say Warren got a little carried away after playing the Secret Sound game. Pictured are (l-r) Barfield and Bill & Friends' Bill Martin, Dan Brodie and Laura Chase.



LIFE 100.3 HOSTS AN AIR RAID CJLF (Life 100.3)/Barrie, Ontario packed the house for its recent Air Raid 11: Phenomenon show featuring Tooth & Nail recording artists Thousand Foot Krutch, Hawk Nelson and FM Static. The Air Raid concert series was started by Life 100.3 to showcase local bands in Central Ontario. Seen here backstage are Life 100.3 air talent Mark In The Dark (I) with Thousand Foot Krutch.

January 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	1678	+75	14	59/1
2	2	DARLENE ZSCHECH Pray (INO)	1517	-1	14	58/0
5	3	STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)	1408	+96	9	55/0
3	4	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	1367	-62	20	45/0
7	5	THIRD DAY Sing A Song (Essential/PLG)	1325	+173	8	52/4
4	6	CASTING CROWNS If We Are The Body (Beach Street/Reunion/PLG)	1321	-3	20	45/0
8	7	JARS OF CLAY Show You Love (Essential/PLG)	1130	+38	12	44/1
10	8	MATTHEW WEST More (Sparrow/Universal South)	1125	+153	6	49/4
6	9	BIG DADDY WEAVE Fields Of Grace (Fervent)	1034	-131	19	41/0
11	10	MERCYME Word Of God Speak (INO)	976	+8	36	32/0
9	11	JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	960	-24	16	34/0
13	12	JEREMY CAMP Right Here (BEC)	859	+95	8	37/2
12	13	ERIN O'DONNELL Wide Wide World (Inpop)	840	+38	12	35/2
16	14	WARREN BARFIELD Mistaken (Creative Trust Workshop)	722	+90	7	27/0
14	15	TAIT Lose This Life (ForeFront)	681	+18	8	32/3
18	16	JOY WILLIAMS I Wonder (Reunion/PLG)	663	+61	11	27/1
17	17	NATALIE GRANT Deeper Life (Curb)	630	+14	11	28/1
23	18	NATE SALLIE Whatever It Takes (Curb)	613	+119	3	28/5
20	19	DAVID CROWDER BAND O Praise Him (All This For A King) (Sixsteps/Sparrow)	559	+54	5	27/3
21	20	GEORGE ROWE Everlasting (Rocketown)	527	+27	5	21/0
15	21	MICHAEL W. SMITH Signs (Reunion/PLG)	517	-132	18	25/0
Debut	22	AUDIO ADRENALINE Leaving 99 (ForeFront)	482	+162	1	25/9
25	23	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	481	+29	22	22/2
19	24	FFH Ready To Fly (Essential/PLG)	452	-120	21	20/0
Debut	25	POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.)	433	+74	1	21/2
Debut	26	AVALON All (Sparrow)	427	+218	1	26/14
22	27	R. ST. JAMES & C. TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	427	-68	16	19/1
28	28	AMY GRANT Out In The Open (Word/Curb/Warner Bros.)	414	+11	2	19/0
29	29	NICHOLE NORDEMAN Even Then (Sparrow)	411	+31	2	20/1
27	30	SONICFLOOD Cry Holy (INO)	374	-36	29	14/0

63 AC reporters. Songs ranked by total plays for the airplay week of Sunday 1/4 - Saturday 1/10.
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New & Active

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 355, Total Stations: 15, Adds: 1

PLUS ONE Be Love (Inpop)
Total Plays: 333, Total Stations: 15, Adds: 0

KRISTY STARLING Something More (Word/Curb/Warner Bros.)
Total Plays: 312, Total Stations: 16, Adds: 1

PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow)
Total Plays: 306, Total Stations: 14, Adds: 2

SARAH KELLY Take Me Away (Gotee)
Total Plays: 292, Total Stations: 13, Adds: 0

DELIRIOUS? Rain Down (Sparrow)
Total Plays: 282, Total Stations: 15, Adds: 8

TODD AGNEW Grace Like Rain (Ardent)
Total Plays: 255, Total Stations: 14, Adds: 4

CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)
Total Plays: 247, Total Stations: 10, Adds: 0

MICHAEL GUNGOR Move Me (Vertical)
Total Plays: 225, Total Stations: 10, Adds: 0

JILL PHILLIPS God Believes In You (Fervent)
Total Plays: 173, Total Stations: 9, Adds: 3

Songs ranked by total plays

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
AVALON All (Sparrow)	14
AUDIO ADRENALINE Leaving 99 (ForeFront)	9
DELIRIOUS? Rain Down (Sparrow)	8
NATE SALLIE Whatever It Takes (Curb)	5
SONICFLOOD Shelter (INO)	5
TREE3 Blessed Be Your Name (Inpop)	5
THIRD DAY Sing A Song (Essential/PLG)	4
MATTHEW WEST More (Sparrow/Universal South)	4
TODD AGNEW Grace Like Rain (Ardent)	4
DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVALON All (Sparrow)	+218
THIRD DAY Sing A Song (Essential/PLG)	+173
AUDIO ADRENALINE Leaving 99 (ForeFront)	+162
DELIRIOUS? Rain Down (Sparrow)	+160
MATTHEW WEST More (Sparrow/Universal South)	+153
NATE SALLIE Whatever It Takes (Curb)	+119
S. CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)	+96
JEREMY CAMP Right Here (BEC)	+95
WARREN BARFIELD Mistaken (Creative Trust Workshop)	+90
SONICFLOOD Shelter (INO)	+79

Christian Activity

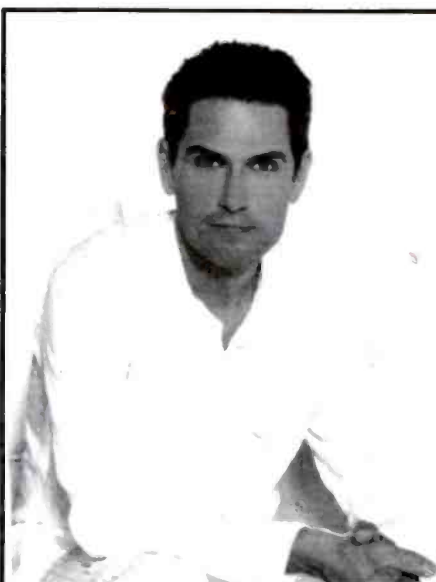
by Rick Welke

Five In A Row

Mark Schultz continues to solidify his place on the Christian AC chart, as he's now held down the No. 1 position for five consecutive weeks with "You Are a Child of Mine." Artists who will try to pull Schultz off the top of the mountain include Steven Curtis Chapman, Third Day and Darlene Zschech, although Zschech will need a boost next week to stay within reach of the perch.

Other songs that picked up huge momentum over the holidays and the first couple of weeks of January are from the manly group of Matthew West (10-8, +153), Nate Sallie (23-28, +119) and Audio Adrenaline (22*, +162). Audio A continue to blow up at AC and CHR outlets.

Point Of Grace (+74) and Avalon (+218) round out the new tunes in this week's chart, giving both groups a great shot at the top five in the weeks to come.



greg long

BORN AGAIN

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8 #1 Radio Singles

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"BORN AGAIN" going for immediate adds on AC!

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	JARS OF CLAY Show You Love (Essential/PLG)	979	+21	13	26/0
1	2	CASTING... If We Are... (Beach Street/Reunion/PLG)	969	+3	17	23/0
4	3	JEREMY CAMP Right Here (BEC)	859	+85	9	24/1
3	4	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	762	-28	20	21/0
5	5	THIRD DAY Sing A Song (Essential/PLG)	693	+23	8	22/0
7	6	PAUL WRIGHT Your Love Never Changes (Gotee)	688	+56	12	19/0
6	7	TAIT Lose This Life (ForeFront)	671	+32	11	19/1
8	8	FM STATIC Crazy Mary (Tooth & Nail)	628	-3	18	19/0
9	9	JOY WILLIAMS By Surprise (Reunion/PLG)	617	-10	12	17/0
13	10	SKILLET Savior (Ardent)	545	+28	8	16/0
10	11	STACHE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	542	-28	24	19/0
16	12	MATTHEW WEST Mere (Sparrow/Universal South)	539	+68	4	15/3
14	13	TODD AGNEW Grace Like Rain (Ardent)	537	+34	6	17/2
11	14	SWITCHFOOT Gone (Sparrow)	522	-23	27	14/1
15	15	PLUS ONE Be Love (Inpop)	512	+35	8	17/0
12	16	BIG DADDY WEAWE Fields Of Grace (Fervent)	452	-88	15	13/0
18	17	J. MCBRAYER & J. MARIA Never Alone... (Sparrow)	414	+21	10	12/1
29	18	AUDIO ADRENALINE Leaving 99 (ForeFront)	406	+119	2	21/6
21	19	TELECAST The Way (BEC)	384	+56	4	13/1
25	20	SANCTUS REAL Beautiful Day (Sparrow)	372	+57	3	13/1
24	21	SARAH KELLY Take Me Away (Gotee)	361	+45	3	12/1
23	22	PLUMB Unnoticed (Curb)	360	+42	5	14/0
26	23	D. CROWDER BAND O Praise Him... (Sixsteps/Sparrow)	358	+44	4	12/1
30	24	DOWHERE Breaking Me... (Squint/Curb/Warner Bros.)	340	+58	2	14/1
22	25	JONAH33 Faith Like That (Ardent)	340	+12	9	9/0
19	26	BIG DISMAL Remember (I.O.U.) (Wind-up)	335	-21	25	8/0
20	27	MERCYME The Change Inside Of Me (INO)	319	-26	27	12/0
27	28	PILLAR Further From Myself (Flicker)	302	-4	2	13/0
Debut	29	BARLOWGIRL Harder Than The First Time (Fervent)	300	+29	1	11/0
-	30	MERCYME Word Of God Speak (INO)	297	+42	3	6/1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 1/4 - Saturday 1/10.
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New & Active

- R. ST. JAMES & C. TOMLIN** Expressions... (ForeFront/Sparrow)
Total Plays: 255, Total Stations: 9, Adds: 0
- DELIRIOUS?** Rain Down (Sparrow)
Total Plays: 249, Total Stations: 15, Adds: 7
- M. SCHULTZ** You Are A Child Of Mine (Word/Curb/Warner Bros.)
Total Plays: 236, Total Stations: 7, Adds: 0
- WARREN BARFIELD** Mistaken (Creative Trust Workshop)
Total Plays: 227, Total Stations: 9, Adds: 1
- SUPERCHICK** I Belong To You (Inpop)
Total Plays: 223, Total Stations: 8, Adds: 1
- SHANE BARNARD & SHANE EVERETT** Mercy Reigns (Inpop)
Total Plays: 223, Total Stations: 6, Adds: 1
- OUT OF EDEN** Love, Peace & Happiness (Gotee)
Total Plays: 214, Total Stations: 10, Adds: 1
- SEVEN PLACES** Landslide (BEC)
Total Plays: 208, Total Stations: 10, Adds: 1
- S. CURTIS CHAPMAN** Moment Made For Worshipping (Sparrow)
Total Plays: 109, Total Stations: 4, Adds: 0
- JILL PHILLIPS** God Believes In You (Fervent)
Total Plays: 98, Total Stations: 4, Adds: 1

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SKILLET Savior (Ardent)	459	-7	14	35/0
3	2	SANCTUS REAL Beautiful Day (Sparrow)	457	+57	7	32/1
2	3	PILLAR Further From Myself (Flicker)	420	-9	7	30/0
4	4	TAIT Numb (ForeFront)	398	+8	7	37/1
6	5	P.O.D. Wn You (Atlantic)	358	+29	13	32/1
9	6	KIDS IN THE WAY Hallelujah (Flicker)	336	+46	7	25/2
7	7	KUTLESS Treason (BEC)	330	+16	6	33/3
5	8	JONAH33 Faith Like That (Ardent)	304	-74	16	26/0
16	9	SEVEN PLACES Landslide (BEC)	302	+50	7	25/2
11	10	PLUMB Unnoticed (Curb)	296	+7	12	25/1
8	11	BLEACH Get Up (Tooth & Nail)	295	-11	11	29/0
13	12	FALLING UP Broken Heart (BEC)	291	+30	4	23/2
10	13	THOUSAND FOOT KRUTCH Phenomenon (Tooth & Nail)	290	+1	16	31/0
15	14	DOWHERE Breaking Me Down (Squint/Curb/Warner Bros.)	257	0	9	24/1
14	15	GS MEGAPHONE Venom (Spindust)	250	-10	10	19/0
12	16	SUPERCHICK Me Against The World (Inpop)	244	-38	17	26/0
18	17	STRANGE CELEBRITY Rise (Squint/Curb/Warner Bros.)	242	+9	6	25/3
22	18	LAST TUESDAY Retaliation (DUG)	236	+28	2	20/3
17	19	SPOKEN Promise (Tooth & Nail)	235	-7	15	19/0
20	20	MSYDERZ Call To Arms (Floodgate)	228	+8	5	22/1
19	21	SLICK SHOES Now's The Time (SaleOne/Dummy)	211	-14	15	19/0
21	22	BIG DISMAL Reality (Wind-up)	205	-7	20	19/0
26	23	THOMAS JONES Say Goodbye (Cross Driven)	203	+17	2	22/4
23	24	SWITCHFOOT Ammunition (Red Ink/Columbia)	188	-9	19	19/0
25	25	NUMBER ONE GUN On And On (Salvage/Floodgate)	175	-17	12	15/1
28	26	BARLOWGIRL Harder Than The First Time (Fervent)	174	+5	2	22/3
-	27	MODERN DAY JOHN Emanate (Independent)	173	+30	7	9/1
24	28	AMBERLIN Cadanca (Tooth & Nail)	171	-23	15	18/0
30	29	DISCIPLE One More Time (Slain)	167	+14	2	14/1
Debut	30	HOLLAND Shine Like Stars (Tooth & Nail)	160	+48	1	14/4

39 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 1/4 - Saturday 1/10.
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New & Active

- PLUS ONE** Poor Man (Inpop)
Total Plays: 158, Total Stations: 19, Adds: 6
- RE:ZOUND** Great I Am (Wrinkle Free)
Total Plays: 148, Total Stations: 12, Adds: 1
- EAST WEST** Seven (Floodgate)
Total Plays: 134, Total Stations: 15, Adds: 2
- APOLOGETIX** Look Yourself (Parodies)
Total Plays: 113, Total Stations: 9, Adds: 0
- MENDING POINT** In Transit (Independent)
Total Plays: 108, Total Stations: 7, Adds: 1
- SKY HARBOR** Welcome (Inpop)
Total Plays: 93, Total Stations: 7, Adds: 3
- JOHN REUBEN** Move (Gotee)
Total Plays: 90, Total Stations: 8, Adds: 1
- LUCERIN BLUE** Chorus Of The Birds (Tooth & Nail)
Total Plays: 89, Total Stations: 5, Adds: 1
- MANIFEST** You At Last (Independent)
Total Plays: 85, Total Stations: 6, Adds: 2
- THOUSAND FOOT KRUTCH** RawkFirst (Tooth & Nail)
Total Plays: 83, Total Stations: 3, Adds: 1

Would You Like Career Guidance From Some of the Most Influential Leaders in the Broadcasting Business?

Radio Ink's Most Influential Women in Radio group (MIW's) is soliciting inquiries from women throughout the radio industry who would like to be mentored for 2004 by this group of 43 dynamic female radio executives.

If you're interested, please write a letter stating why you would like to be mentored by the MIW's, what your experience in radio is to date, where you are presently employed, in what position and any contact info, including your email address.

The MIW's will review every letter and choose four applicants to be mentored by the group for the year 2004. Each mentee will have "all-access" to each of the MIW's throughout the year, as well as several opportunities to meet with them face to face.



Deadline for receipt of letters is February 13, 2004

Letters and any additional information should be emailed to:

Joan E. Gerberding, President
MIW Spokesperson
Radiojoan@aol.com

For more information on the MIW's, go to:
www.RadioMIW.com

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
5	1	S. CURTIS CHAPMAN Moment Made... (Sparrow)	334	+68	9	21/0
4	2	GEORGE ROWE Everlasting (Rocketown)	324	+54	10	19/0
1	3	4MM Fil The Earth (Word/Curb/Warner Bros.)	320	+33	10	19/0
6	4	M. SCHULTZ You Are A... (Word/Curb/Warner Bros.)	317	+51	11	17/0
3	5	DANLENE ZSCHECH Pray (INO)	316	+37	14	18/0
2	6	WATERMARK... There Is None... (Creative Trust Workshop)	306	+22	17	18/0
7	7	VARIOUS ARTISTS The Gathering (Essential/PLG)	245	+40	13	15/0
10	8	CHRIS RICE Unstilled Hymn (Come To Jesus) (Rocketown/239)	239	+51	7	17/0
9	9	CASTING... If We Are... (Beach Street/Reunion/PLG)	234	+44	9	15/0
8	10	FFH Ready To Fly (Essential/PLG)	233	+28	15	15/0
11	11	POINT... The Love Of Christ (Word/Curb/Warner Bros.)	226	+51	7	15/0
12	12	MARTINUS What Mercy Means (Spring Hill)	200	+48	10	15/0
14	13	RIVER Glorious (Ingrace)	172	+36	12	13/0
15	14	BOB DADDY WEAVE Completely Free (Farvest)	167	+32	6	12/0
17	15	KATHIAS Changed (Gotee)	152	+42	8	10/1
13	16	CAEDMON'S CALL Hands Of The Potter (Essential/PLG)	127	-27	18	10/0
19	17	CECE WILLIAMS Thirst For You (PureSprings/INO)	121	+28	2	11/0
Debut	18	NICHOLE NORDEMAN Even Then (Sparrow)	120	+44	1	8/0
Debut	19	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	113	+39	1	12/1
20	20	WISDOM'S CRY U.R.Y. (Mission House)	105	+22	4	9/2

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 1/4 - Saturday 1/10.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	T-BONE Still Preachin' (Flicker)
2	JOHN REUBEN Move (Gotee)
3	L.A. SYMPHONY Gonna Be Alright (Gotee)
4	MARS ILL Breathe Slow (Gotee)
5	OUT OF EDEN Love, Peace & Happiness (Gotee)
6	KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
7	APT. CORE No Such Thing As Time (Rocketown)
8	PROPAGANDA Move With Me (Uprok)
9	DJ MAJ Under Pressure (Gotee)
10	APOLOGETIX Look Yourself (Parodies)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
DELIRIOUS? Rain Down (Sparrow)	7
AUDIO ADRENALINE Leaving 99 (ForeFront)	6
AVALON All (Sparrow)	5
MATTHEW WEST More (Sparrow/Universal South)	3
TEN SHELKEL SMIRT Risk (INO)	3
BETHANY DILLON Beautiful (Sparrow)	3
TODD AGNEW Grace Like Rain (Ardent)	2
SOMECLOUD Shaker (INO)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
PLUS ONE Peer Man (Innap)	8
TREE3 The Answer To The Question (Innap)	5
TIMMAN JONES Say Goodbye (Cross Driven)	4
HOLLAND Shine Like Stars (Tooth & Nail)	4
UNHABITED Rescue Me (Independent)	4

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
NEWSONG For The Glory Of Christ (Reunion/PLG)	6
DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	4
PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow)	3
JAMIE SLDUM By Your Side (Curb)	3
WISDOM'S CRY U.R.Y. (Mission House)	2
WAYNE WATSON Somebody Sing (Spring Hill)	2
AVALON All (Sparrow)	2
DAMARIS CARBAUGH The Call (Discovery House)	2

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RADIO Y MÚSICA™

by R&R

This Week In Spanish-Language Music



India

REGIONAL MEXICAN

Album of the Year
Situaciones, Palomo
Soy Así, Límite
Imperio, Tucanes De Tijuana
Tu Amor O Tu Desprecio, Marco A. Solís

Afortunado, Joan Sebastian

Male Artist of the Year

Marco Antonio Solís
 Joan Sebastian
 Pepe Aguilar
 Jorge Luis Cabrera

Female Artist of the Year

Jennifer Peña
 Ninel Conde
 Graciela Beltrán
 Marisela

Group or Duo of the Year

Conjunto Primavera
 Palomo
 Kumbia Kings f/Juan Gabriel & El Gran Silencio

Intocable

Song of the Year

"Una Vez Más," Conjunto Primavera
 "De Uno Y De Todos Los Modos," Palomo
 "No Tengo Dinero," Kumbia Kings f/Juan Gabriel & El Gran Silencio
 "Muy A Tu Manera," Intocable
 "Sueña," Intocable

Best Banda Vocal Performance

Coyote Y Su Banda
 Tierra Santa
 Joan Sebastian
 Montéz De Durango
 Banda El Recodo
Best Grupero Vocal Performance
 Límite
 Los Temerarios
 Bronco "El Gigante De América"

Socios del Ritmo

Best Norteño Vocal Performance

Conjunto Primavera
 Palomo

Intocable

Tucanes De Tijuana

Best Ranchero Vocal Performance

Pepe Aguilar
 Vicente Fernández

Marco A. Solís

Best Tejano Vocal Performance

Control
 La Onda

Palominos



Límite

Best New Artist

A.T.M.
 La Onda
 Adán Cuen
 La Sombra De Malverde
 Angel Garay
 Pepito
 Banda Alameda
 Punto Y Aparte
 Big Pepe
 Sandra
 Conjunto Pirámide
 Santos Diablitos
 Erika
 Talismán
 Hermanos Higuera
 Temblor Del Norte
 Isabela
 Universales Del Norte
 Iván Díaz
 Ursula Sol
 Jimena



Intocable

Víctor García

Joel Higuera Con Su Nuevo Grupo
 Violento
 K-Paz De La Sierra
 Zuly

URBAN

Album of the Year

La Prueba, Magic Juan
De Fiesta, El General
El Abayarde, Tego Calderón
Proyecto Akwid, Akwid
¡Tómala!, Los Tetas
Best Vocal Performance
 Magic Juan



Vico C

El General

Vico C
 Tego Calderón

VIDEO

Video of the Year

Alejandro Sanz, "No Es Lo Mismo" (Jaume de Liguana)
 Alexandre Pires, "Quitémonos La Ropa" (J.L. Massa)
 Bajafondo, "Perfume" (Miguel Kohan)
 David Bisbal, "Digale" (Rita Clip)
 Gloria Estefan, "Hoy" (Gloria Estefan & Emilio Estefan Jr.)
 Jarabe de Palo, "Bonito" (Andre Cruz)
 Juanes, "Fotografía" (Picky Talarico)
 Ricardo Arjona, "Minutos" (Simon Brand)
 Ricky Martin, "Jaleo" (Kacho López & Carlos Pérez)
 Roselyn Sánchez, "Amor Amor" (Pablo Croce)

Premio Lo Nuestro Nominees

The nominees for Premio Lo Nuestro A La Música Latina have been announced, and for the first time in the history of these prestigious awards, produced by Univision Television Network, the list of nominees was determined from the charts compiled by Radio Y Música and R&R. The winners will be selected through the public's votes. To cast your vote, visit www.univision.com, keyword: Premio Lo Nuestro.

POP

Album of the Year

Almas Del Silencio, Ricky Martin
Santo Pecado, Ricardo Arjona



Ricardo Arjona

Estrella Guía, Alexandre Pires

Millie, Millie Corretjer

Rojo Relativo, Tiziano Ferro

Male Artist of the Year

Ricky Martin

Ricardo Arjona

Alexandre Pires

Juanes

Female Artist of the Year

Thalía

Shakira

Millie Corretjer

Soraya

Group or Duo of the Year

Maná

Sin Bandera

Juanes & Nelly Furtado

La Oreja De Van Gogh

Song of the Year

"Mariposa Traicionera," Maná

"No Me Enseñaste," Thalía

"Tal Vez," Ricky Martin

"Que Me Quedes Tú," Shakira

"El Problema," Ricardo Arjona

Best New Artist

Alex Ubago

Juan Fernando Velasco

Ana Cristina

Julio Iglesias Jr.

Axe Bahía

Linda Bandry

Contagious

Los Tres

Daniel René

Mia

David Bisbal

Nadia

Erika

Roselyn Sánchez

Frankie J

Tiziano Ferro

Héctor

Yahir

ROCK

Album of the Year

Dance And Dense Denso, Molotov

El Primer Instinto, Jaguares

Super Riddim Internacional Vol. 1,

El Gran Silencio

Alma En Fuego, Inspector

Libertad, La Ley

Best Vocal Performance

Molotov

Café Tacuba

Jaguares

El Gran Silencio

Best New Artist

Alessandra

Circo

Inspector

Jorge Correa

La Zurda

Las Niñas

Natalia Lafourcade

TROPICAL

Album of the Year

Le Preguntaba A La Luna,

Victor Manuelle



Inspector



Café Tacuba

Mi Alma Y Corazón, India

Escúchame, Joseph Fonseca

A Puro Fuego, Olga Tañón

Estilo Propio, Son De Cali

Male Artist of the Year

Gilberto Santa Rosa

Victor Manuelle

Marc Anthony

Jerry Rivera

Female Artist of the Year

India

Olga Tañón

Celia Cruz

Sophy

Group or Duo of the Year

Son De Cali

Lími-T 21

El Gran Combo

Bacilos

Song of the Year

"Si Te Dijeron," Gilberto

Santa Rosa

"El Tonto Que No Te

Olvidió," Victor

Manuelle

"Barco A La Deriva," Marc Anthony

"Sedúceme," India

"Herida Mortal," Jerry Rivera

Best Merengue Vocal Performance

Joseph Fonseca

Olga Tañón

Lími-T 21

Grupo Manía

Best Salsa Vocal Performance

Gilberto Santa Rosa

Victor Manuelle

Marc Anthony

India

Best Traditional Vocal Performance

Monchy Y Alexandra

Elvis Martínez

Nueva Era

Aventura

Best New Artist

Daniel

Puerto Raíces

Sexappeal

Son Callejero

Son De Cali



Omar Aguilera: A Radio Pioneer

WRYM/Hartford PD celebrates 35 years in radio

What was Spanish-language radio like 35 years ago? Did it even exist? And how has it changed? WRYM/Hartford PD Omar Aguilera can tell us all about it. On Nov. 28, 2003, Aguilera celebrated his 35th anniversary at WRYM.

He began his radio career in 1968 at the station with only a half hour of Spanish-language music programming a week. He has lived through the birth and development of the Spanish-language formats and the changes in the market population. He's also seen firsthand the evolution of the Tropical format.

I recently spoke with Aguilera about his 35 years in radio and the station that he developed. Cheers to a Spanish-language radio pioneer!

R&R: Tell me about your 35 years in radio and how it all started.

OA: I began with this station on Nov. 28, 1968. The station's story is a beautiful one. We began with only a half an hour on the air. Within a week we had an hour, two weeks later we had two hours, and a month later we had the weekends. Together, Walter Martínez and I started this station. Walter remained with us for 20 years, then he left to Argentina, and I continued on. This station has grown from nothing, little by little, to what it is now. The Latin community in the area began to grow, and there was a need for a station to serve that audience.

R&R: With all your years in radio, you must have many fond memories. Share some with us.

OA: Among the accomplishments that I remember fondly is winning the

Radio Y Música Tropical Station of the Year, Small Market award in 1990 in Los Angeles. It was



Omar Aguilera

[former RYM owner] Alfredo Alonso's father, Angel Alonso, who handed us the award. Those awards were given during the Radio Y Música conventions. I have great memories from that time, because we all got to meet our colleagues and share experiences with them. All of Latin radio came together. I hope that can happen again, because those conventions really helped us. Those were great times.

I've had a lot of satisfaction throughout the 35 years I've been in radio. When I celebrated 25 years in radio, I had the honor of being invited to the White House and meeting with President Clinton. A picture of us together was published all over the country, including in *Radio Y Música*, and in South America. Now that it's been 35 years, we celebrated with several large events in the summer of 2003. It was difficult to celebrate during November, because it was too cold.

R&R: What are some of the main changes radio has gone through during your years in the business?

OA: Nowadays, everyone has consolidated. Thank God we're still independent. Our coverage area is Connecticut, Massachusetts and part of Long Island, NY. We have CNN's

news coverage via satellite, so we have an accurate source for news on a daily basis for our public.

Through the years I have seen how technology has changed. Having news instantly was not possible before. New technology has allowed us to work in radio in a much faster and more effective way. I've seen and learned a lot throughout these 35 years. It wasn't as easy when I started. Now, you just press a button and anyone can listen to you, even as far away as Japan, if you're streaming. Radio has come a long way.

R&R: What changes have you seen in your market population-wise?

"Having news instantly was not possible before. New technology has allowed us to work in radio in a much faster and effective way."

OA: Connecticut is a small state, and when I started there must have been about 65,000 Hispanics. Now we're talking about 650,000 Hispanics, and it's still growing. Back then the market makeup was Puerto Rican, Cuban and South American. That began to change with many Dominicans settling here, and now the market is Puerto Rican and Dominican, because the Cubans left.

Now it's changing even more, with the Central Americans and Mexicans moving to the area. We now have a lot of Mexican restaurants and some Salvadorian. Those communities are entrepreneurial; they open business right away, like stores and restaurants. In four or five years the market will be half Puerto Rican and half Mexican or Central American. I've seen it all in the 35 years I've been here.



THE NEXT GENERATION Omar Aguilera shares his wisdom with singing sensation David Bisbal, a newcomer to Latin music.

R&R: And changes in the format?

OA: The formats have also changed. When we began years ago the music that dominated in this area was by artists like Trio Los Panchos, Johnny Ventura, Joseito Mateo, El Gran Combo, etc. Merengue was beginning to make its way, and salsa was in diapers, because it didn't really become a phenomenon until the mid-'70s. In those days all those artists sold a lot of records. Many of them released a record every month, so you can imagine what that was like.

In the '70s came salsa, and later merengue began its strong run, and the format changed again. Nowadays the craze in the market is bachata. Merengue is not as strong, although salsa has maintained itself; the classics are still strong. But bachata is what is strong, because it's good music, and its lyrics are great. It reminds me of the old days when I started, when the songs were romantic and all about love. I think there are more bachata artists now than merengue artists.

Another thing that is beginning to sneak in is Mexican music, with rancheras and norteñas. We need to program some of that music, because the new population demands it. I'd say that in the coming years the format will have to change and make adjustments.

People who come to the station are amazed, because this is the only station that still has 10,000 LPs. We have all the good old stuff stored. We also have the equipment to play those albums, so if at some point we want to play an album that is not available on CD, we can do it. This radio station has a very rich history.

R&R: How has the art of making radio changed, and have you followed any of the trends?

OA: There are some stations in the area that use strong language, but not us. We have maintained a high standard. That whole thing of getting an audience by using bad words or sex topics is not our thing. All of our DJs are professional and serious. Those tactics are used more in the larger markets to get ratings. All of their shows are *El Vacilón de la Mañana*, *El Vacilón de la Tarde* and so on. I think it's tasteless and not for our audience.

"Connecticut is a small state, and when I started there must have been about 65,000 Hispanics. Now we're talking about 650,000 Hispanics, and it's still growing."

For me, radio has always been an educational tool, with material the audience can learn from. Radio is the educational base for those who listen to it. Even knowing how to use the language properly is important, because the people listening are learning from you. That has always been our goal.

Our station is creative and has its audience because it's not an ordinary or vulgar station. We have to watch what we say on the air, because there are young kids listening. What kind of example is radio setting by using vulgarities? I don't know who came up with that whole concept. When I go to New York and listen to radio, I want to turn it off. It's so vulgar. I don't think our Hispanic audience deserves that kind of radio.

TALK BACK TO R&R!

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

Call me at 310-788-1670
or e-mail:

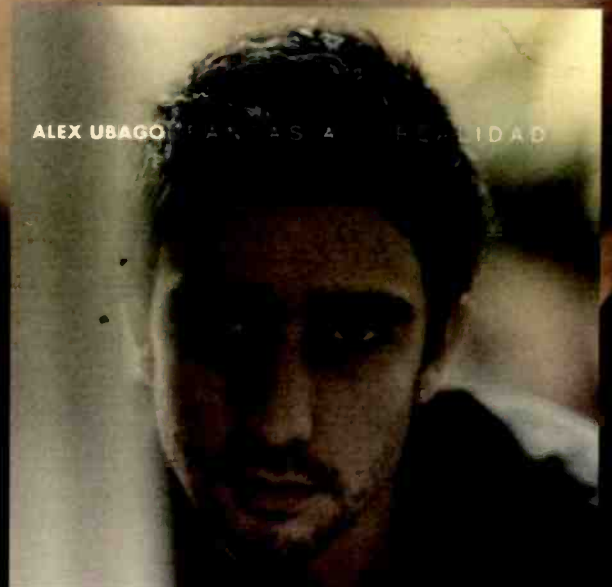
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"The station's story is a beautiful one. We began with only a half an hour on the air. Within a week we had an hour, two weeks later we had two hours, and a month later we had the weekends."

ALEX UBAGO

FANTASÍA O REALIDAD

Listen for the hit single
"Aunque No Te Pueda Ver"
already playing in
**New York, Miami, Chicago,
Texas & Puerto Rico**



"FANTASIA O REALIDAD"
in stores **February 24th**

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	LA OREJA DE VAN GOGH Rosas (Sony Discos)	92
2	SIN BANDERA Mientes Tan Bien (Sony Discos)	85
3	CHAYANNE Cuidarte El Alma (Sony Discos)	83
4	MANA Te Llevaré Al Cielo (Warner M.L.)	77
5	LUIS FONSI Quién Te Dijo Eso (Universal)	75
6	CRISTIAN Te Llamé (BMG)	74
7	JUANES La Paga (Universal)	68
8	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	66
9	DAVID BISBAL Quiero Perderme En Tu Cuerpo (Universal)	63
10	LUIS MIGUEL Un Te Amo (Warner M.L.)	62
11	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	59
12	OBIE BERMUDEZ Antes (EMI Latin)	58
13	LUIS MIGUEL Te Necesito (Warner M.L.)	52
14	JUAN GABRIEL Inocente De Ti (BMG)	51
15	EDNITA NAZARIO Si No Me Amas (Sony Discos)	51
16	ENRIQUE IGLESIAS Adicto (Universal)	50
17	CHAYANNE Un Siglo Sin Ti (Sony Discos)	50
18	LA FACTORIA Todavía (Universal)	40
19	OUTKAST Hey Ya! (Arista)	38
20	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	36
21	NO DOUBT It's My Life (Interscope)	35
22	GILBERTO S. ROSA Un Amor Para La Historia (Sony Discos)	34
23	NOELIA Enamorada (Fonovisa)	33
24	ALEJANDRO SANZ Regálame La Silla Donde Te Esperé (Warner M.L.)	31
25	GLORIA ESTEFAN Hoy (Sony Discos)	29

Data is compiled from the airplay week of January 4-10, and based on a point system.
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Going For Adds

ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)
LU Duele (Warner M.L.)
MARIANA Me Equivoqué (Univision)
VICTOR SOLEIL Adónde Vas (Catalina)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TOROS BAND Loca Conmigo (Universal)	171
2	JERRY RIVERA Mi Libertad (BMG)	143
3	NG2 Quitémonos La Ropa (Sony Discos)	131
4	ANDY ANDY Voy A Tener Que Olvidarte (Sony Discos)	125
5	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	102
6	HUEY DUNBAR A Dónde Iré (Sony Discos)	94
7	LOS LONELY BOYS La Contestación (OR Music LLC)	88
8	GLORIA ESTEFAN Hoy (Sony Discos)	81
9	TITO NIEVES w/CONJUNTO CLASICO Vecinita (Warner M.L.)	81
10	PUERTO RICAN POWER Doctor (J&N)	81
11	AVENTURA Hermanita (Premium)	72
12	CHAYANNE Cuidarte El Alma (Sony Discos)	72
13	TOÑO ROSARIO f/TEGO CALDERON Amigo Mío (Warner M.L.)	68
14	MARIO FELICIANO A Tu Manera No (NH)	64
15	SIN BANDERA Mientes Tan Bien (Sony Discos)	64
16	JUANES La Paga (Universal)	63
17	PAPISANCHEZ Enamórame (J&N)	62
18	GRUPO MAMA Sube Sube (Universal)	54
19	TONNY TUN TUN La Paga (Karen)	53
20	TITO ROJAS El Gallo No Olvida (MP)	52
21	CRISTIAN Te Llamé (BMG)	49
22	LUIS FONSI Quién Te Dijo Eso (Universal)	49
23	JENNIFER PEÑA A Fuego Lento (Univision)	46
24	VICO-C f/EDDIE DEE & TEGO CALDERON El Bueno, El Malo Y El Feo (EMI Latin)	42
25	KAKOTEO MIX f/DJ NELSON & VALERIE Te Exitaré (Cutting)	40

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Going For Adds

BANDA GORDA Sueña (MP)
BIG BOY & ANGEL LOPEZ Dónde Está El Amor (MP)
CELIA CRUZ Ella Tiene Fuego (Sony Discos)
LOS TRI-O Canciones Del Alma De Marco A. Solis (Medley) (Sony Discos)
SALSA FEVER Que Le Den Bam Bam (MP)
SON CALLEJERO Dame La Droga (Cutting)
SON DE CALI Y Entonces (Univision)
SDNORA KALIENTE Llegaste Demasiado Tarde (Balboa)
WILLIE GONZALEZ & EDDIE SANTIAGO Solamente Ella (MP)

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	375
2	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	288
3	BANDA EL RECODO Que Te Ruegue Quien Te Quiera (Fonovisa)	275
4	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	235
5	INTOCABLE Soy Un Novato (EMI Latin)	167
6	JOAN SEBASTIAN Sentimental (Balboa)	153
7	TIGRES DEL NORTE Cásame La Muerte (Fonovisa)	148
8	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	142
9	KUMBIA KINGS ¡¡OZOMATLI Mi Gente (EMI Latin)	140
10	TUCANES DE TIJUANA Amor Descarado (Universal)	123
11	NINEL CONDE Callados (Universal)	113
12	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	82
13	RIELEROS DEL NORTE Aquí En Cortito (Fonovisa)	80
14	K-PAZ DE LA SIERRA Jumbalaya (Procan)	78
15	GERMAN LIZARRAGA Más Terco Que Una Mula (Disa)	77
16	PEPE AGUILAR A Pierna Suelta (Univision)	76
17	INTOCABLE Eso Duele (EMI Latin)	74
18	CUISILLOS Corazón (Balboa)	71
19	CARDENALES DE NUEVO LEON Pasó A La Reina (Disa)	70
20	ANA BARBARA Bandido (Fonovisa)	68
21	BRYNDIS Abrázame (Disa)	60
22	JOAN SEBASTIAN Don Marcos (Balboa)	57
23	BRISEYDA Por Qué Me Haces Llorar (Platino)	57
24	YDLANDA PEREZ Estoy De Ti Enamorada (Fonovisa)	57
25	JUAN GABRIEL Inocente De Ti (BMG)	54

Data is compiled from the airplay week of January 4-10, and based on a point system.
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Going For Adds

- ADAM CHALINO SANCHEZ Y Dicen (Univision)
- ALEGRÍJES Y REBUJOS Alegrijes Y Rebujos (Warner M.L.)
- CAÑA REAL ¡NIURKA Vale La Pena (BMG)
- CUISILLOS Varidosa (Balboa)
- DJ KANE La Negra Tomasa (EMI Latin)
- EMILIO NAVARRA ¡JOSE LUIS AYALA Ambición (BMG)
- GRACIELA BELTRAN Tienes Razón (Univision)
- JULIO PRECIADO El Palomito (BMG)
- LA FRECUENCIA La Oportunidad (Balboa)
- LA ONDA Agárrame La Cintura (EMI Latin)
- LOS CAOETES DE FELIX GALLEGOS Me Cansé De Quererte (Balboa)
- RAZA OBRERA Mil Botellas (Univision)
- VOCES DEL RANCHO Camarón Pela'o (EMI Latin)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Soy Un Novato (EMI Latin)	208
2	JAIME Y LOS CHAMACOS ¡BOBBY PULIDO Conjunto No Morirá (Freddie)	162
3	KUMBIA KINGS ¡¡OZOMATLI Mi Gente (EMI Latin)	142
4	SOLIDO Contando Los Segundos (Freddie)	142
5	BIG CIRCO Una Vez Más (EMI Latin)	134
6	MARCOS OROZCO Como Dos Adolescentes (Catalina)	121
7	JIMMY GONZALEZ & GRUPO MAZZ Te Llevo En Mi Alma (Freddie)	118
8	JENNIFER PEÑA A Fuego Lento (Univision)	96
9	PALOMINOS Callejón Sin Salida (Urbana)	94
10	RAM HERRERA Muchachita Color Canela (Tejas)	89
11	LA TROPA F Me Dieron Ganas De Llorar (Freddie)	87
12	FRÍJoles ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	75
13	DUELO Un Minuto Más (Univision)	70
14	COSTUMBRE Cuánto Te Amo (Warner M.L.)	64
15	IMAN Ya No (Univision)	56
16	JAY PEREZ Mi Destino (La Voice)	54
17	CONTRDL Me Quiero Casar (EMI Latin)	54
18	ATM Nadie (Univision)	48
19	ELIDA REYNA Te Voy A Olvidar (Tejas)	46
20	LA ONDA w/CONTROL Mi Cucu (EMI Latin)	45
21	DESPERADOZ Ella (Tejas)	41
22	DUELO Desde Hoy (Univision)	38
23	NINEL CONDE Callados (Universal)	30
24	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	27
25	SOLIDO Tal Vez (Freddie)	26

Data is compiled from the airplay week of January 4-10, and based on a point system.
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Going For Adds

- ALBERT FLORES Y LA JUVENTUD Te Digo Adiós (Juvy)
- DJ KANE La Negra Tomasa (EMI Latin)
- IMAN Ya No (Univision)
- JESSE MARROQUIN Vives En Mi Pensamiento (JLM)
- LA ONDA Agárrame La Cintura (EMI Latin)
- VOCES DEL RANCHO Camarón Pela'o (EMI Latin)

Rock/Alternative

TW	ARTIST Title Label(s)
1	CONTROL MACHETE Bien, Bien (Universal)
2	KINKY Presidente (Network)
3	SUPERLITIO Qué Vo' Hacer (BMG)
4	CURANDEROS Dolores (DMP Music)
5	PLASTILINA MOSH Peligroso Pop (EMI Latin)
6	CAFE TACUBA Eres (MCA)
7	MOLOTOV Hit Me (Universal)
8	GUSTAVO CERATI Karaoke (BMG)
9	JULIETA VENEGAS Andar Conmigo (BMG)
10	DON CIKUTA Bla, Bla, Bla (Kool Arrow)
11	ILL NINO How Can I Live (Roadrunner/DJMG)
12	HOJA SECA Vagabundo (Respek)
13	LUIS A. SPINETTA Agua De La Miseria (Universal)
14	ILL NINO Parte De Mi (Roadrunner/DJMG)
15	JUANES La Paga (Universal)

Songs ranked by total number of points. 18 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	JERRY RIVERA Mi Libertad (BMG)
2	PUERTO RICAN POWER Doctor (J&N)
3	TOROS BAND Loca Conmigo (Universal)
4	VICO-C ¡EDDIE DEE & TEGO CALDERON El Bueno, El Malo Y El Feo (EMI Latin)
5	GRUPO MANIA Sube Sube (Universal)
6	NUEVA ERA We Belong Together (Die Music)
7	AZUL AZUL Apretaito (Universal)
8	TITO NIEVES w/CONJUNTO CLÁSICO Vecinita (Warner M.L.)
9	YANI CAMARENA Noche De Estrellas (Die Music)
10	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)
11	SALSA FEVER Razones (MP)
12	CELIA CRUZ In The House (Remixes) (Universal)
13	GLORIA ESTEFAN Hoy (Sony Discos)
14	BANDA GORDA Sueña (MP)
15	FRUKO Y SUS TESOS Pura Candela (Fuentes)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL


<http://onairjobtipsheet.com>
SMOOTH JAZZ
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At the 2004 R&R Talk Radio Seminar next month in Washington, DC some of the best ears in News/Talk radio will be seeking Talk radio's next 'Rising Star.' Six finalists will be judged by our panel of Talk radio professionals during a special session at TRS 2004 with one winner receiving a one-hour weekend audition on WABC/New York and a one-on-one critique from WABC PD/OM Phil Boyce!

To be eligible for consideration submit your 3-5 minute aircheck on cassette or CD by NO LATER than January 23, 2004 to:

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Note: No phone calls or e-mails please. Winner responsible for all transportation, accommodations and expenses. Winner's critique and audition shall not be considered an offer of employment by WABC Radio, ABC Radio Inc, R&R or any other company or individual associated with this promotion. Employees of R&R are not participants in selection of final winner and all decisions of judges is final. EOE.

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MIDWEST

Program Director

Smooth Jazz WJZI, owned and operated locally by the Milwaukee Radio Alliance, has an immediate opening for a Program Director. With ownership roots over 25 years deep in Milwaukee, this is indeed an excellent and rare opportunity. We're looking for an individual with a proven Smooth Jazz track record. This individual must have the abilities to motivate and direct a mature staff, lead by example with your air work, effectively image a mainstream Smooth Jazz station, and deliver great ratings. WJZI is a Broadcast Architecture client and has been in the format over 7 years. It's time for you to take us to the next level if YOU have these qualities. Send your resume to:

Bill Hurwitz
Milwaukee Radio Alliance
2979 N. Mayfair Road
Milwaukee, WI 53222
or email
hurwitz@milwaukeeeradio.com
EOE

EAST

Rock 107-WEZX/WPZX has a rare opening for our next Program Director. NEPAS Heritage Classic Rock Station seeks an individual, who can motivate and direct a mature staff. If you can effectively image an adult Classic Rock Radio Station, are talented with Selector, can effectively interpret and implement research, work with our consultants to keep us sounding great, lead by example with your Air work, deliver great ratings and have excellent organizational skills we would like to hear from you. We are a family owned company in the radio business since 1922. Perhaps this is the opening you have been waiting for. Were focused on Main Street not Wall Street. We offer a professional working environment, a great staff of real radio people, and a competitive package. If your career history has you poised for the opportunity to program this Heritage Rock Station, send us a composite of your work and your resume. Times-Shamrock is an equal opportunity employer.

Packages should be received prior to 1-30-04 and sent to:
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Shamrock Communications, Inc.
149 Penn Ave
Scranton, Pa 18503

EAST



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RADIO

XM Satellite Radio, Inc. is seeking:

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All interested candidates should send samples of your work and resumes to:

XM Satellite Radio Inc., Attn: Recruitment,
Job # RRNAS 1500 Eckington Place, NE,
Washington, DC 20002 or email
jobs@xmradio.com. No phone calls please.
EOE

WBQB/WFVA seeks Production Director/Swing Announcer. Superior benefits, competitive salary.
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EAST

PROGRAM DIRECTOR

WWZZ/WWVZ, a Bonneville station, is looking for an experienced Program Director to help generate excellent ratings. Prefer a minimum of three years experience as a successful program director in a major market. Knowledge of special events, marketing and promotions required. Passionate and inspiring with the ability to teach and lead a staff to the next level a must.

Fax resume to 703-526-4981 or e-mail ccruz@moremusic104.com
 No phone calls, please.
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WEST

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KSON FM 97.3 and 92.1 has an immediate opening for our next great morning show. We're looking for individuals or team to propel our mornings to the top. You don't have to have country format experience (we can give you that). You need on intense drive to win, a high work ethic, and not be afraid to press the flesh! San Diego's a beautiful place to live and it's one of the most competitive morning show markets in the country. We have the company, the tools and the staff to support you! If you're interested in seeing just how good you can be send your materials to John Dimick, Director of Programming and Operations, Jefferson Pilot Communications San Diego, 1615 Murroy Canyon Road, Suite 710, San Diego, CA 92108. EOE.

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I need a PD who will believe in me. I'm a hardworking male air talent, with all the things your looking for. Call me please, 905-878-9825. (1/16)

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Seeking Radio PBP/Sales Position. Joe 1-888-327-4996. (1/16)

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Opportunity Knocks
 in the pages of R&R every Friday
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CHR/POP

LW	TW	ARTIST	SON	LABEL
1	1	OUTKAST	Hey Ya! (Arista)	
2	2	BABY BASH	Suga Suga (Universal)	
4	3	OUTKAST	The Way You Move (Arista)	
5	4	NICKELBACK	Someday (Roadrunner/DJMG)	
3	5	3 DOORS DOWN	Here Without You (Republic/Universal)	
7	6	NO DOUBT	It's My Life (Interscope)	
8	7	SIMPLE PLAN	Perfect (Lava)	
8	8	KELIS	Milkshake (Star Trak/Arista)	
9	9	LUDACRIS	ISHAWNNA Stand Up (Def Jam South/DJMG)	
11	10	TRAPT	Headstrong (Warner Bros.)	
10	11	BEYONCE	ISEAN PAUL Baby Boy (Columbia)	
12	12	CHRISTINA AGUILERA	The Voice Within (RCA)	
13	13	JESSICA SIMPSON	With You (Columbia)	
18	14	LINKIN PARK	Numb (Warner Bros.)	
14	15	CHINGY	ISHNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	
21	16	EAMON F**k It (I Don't Want You Back) (Live)		
15	17	LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	
20	18	STAINED	So Far Away (Flip/Elektra/EEG)	
16	19	SANTANA	HALEX BAND Why Don't You & I (Arista)	
17	20	CLAY AIKEN	Invisible (RCA)	
22	21	DIDO	White Flag (Arista)	
24	22	PNK	God Is A DJ (Arista)	
30	23	EVANESCENCE	My Immortal (Wind-up)	
27	24	BEYONCE	Me, Myself And I (Columbia)	
25	25	FUEL	Falls On Me (Epic)	
23	26	MICHELLE BRANCH	Breathe (Maverick/Warner Bros.)	
28	27	GOOD CHARLOTTE	Hold On (Epic)	
31	28	SNERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
32	29	KELLY CLARKSON	The Trouble With Love Is (RCA)	
28	30	MATCHBOX TWENTY	Bright Lights (Atlantic)	

#1 MOST ADDED
BRITNEY SPEARS Toxic (Jive)

#1 MOST INCREASED PLAYS
OUTKAST The Way You Move (Arista)

TOP 5 NEW & ACTIVE

- G UNIT Stunt 101 (Interscope)
- YOUNGBLOODZ FILIL' JON Damn! (Arista)
- LUCKY BOYS CONFUSION Hey Driver (Elektra/EEG)
- SARAH CONNOR Bounce (Epic)
- HILARY DUFF Come Clean (Buena Vista/Hollywood)

CHR/POP begins on Page 25.

AC

LW	TW	ARTIST	SON	LABEL
3	1	TRAIN	Calling All Angels (Columbia)	
1	2	SHARMA TWAIN	Forever And For Always (Mercury/DJMG)	
2	3	UNCLE KRACKER	HOOBIE GRAY Drift Away (Lava)	
4	4	MATCHBOX TWENTY	Unwell (Atlantic)	
6	5	PHIL COLLINS	Look Through My Eyes (Walt Disney/Hollywood)	
5	6	SIMPLY RED	Sunrise (SimplyRed.com)	
7	7	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
8	8	CELINE DION	Have You Ever Been In Love (Epic)	
9	9	LUTHER VANDROSS	Dance With My Father (J)	
11	10	JOSH GROBAN	You Raise Me Up (143/Reprise)	
10	11	MERCYME	I Can Only Imagine (MCA/Curb)	
13	12	SNERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
12	13	CLAY AIKEN	Invisible (RCA)	
14	14	DIDO	White Flag (Arista)	
15	15	SARAH MCCLACHLAN	Fallen (Arista)	
17	16	MICHAEL MCDONALD	Ain't No Mountain High Enough (Motown)	
18	17	TIM MCGRAW	Tiny Dancer (Curb)	
19	18	ROD STEWART	HOMER Bewitched, Bothered And Bewildered (J)	
26	19	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
21	20	CHRISTINA AGUILERA	The Voice Within (RCA)	
22	21	SANTANA	HALEX BAND Why Don't You & I (Arista)	
20	22	CELINE DION	Stand By Your Side (Epic)	
23	23	HALL & GATES	Getaway Car (U-Watch)	
24	24	BURKE ROONEY	Let It All Come Down (R World/Rytal)	
25	25	SEAL	Waiting For You (Warner Bros.)	
30	26	3 DOORS DOWN	Here Without You (Republic/Universal)	
27	27	BANGLES	Something That You Said (RCA)	
28	28	ELTON JOHN	The Heart Of Every Girl (Epic)	
-	29	JOHN MAYER	Bigger Than My Body (Aware/Columbia)	
-	30	SUZY K.	Gabriel (Yellow)	

#1 MOST ADDED
FIVE FOR FIGHTING 100 Years (Aware/Columbia)

#1 MOST INCREASED PLAYS
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)

TOP NEW & ACTIVE

- ABENAA Song 4 U (Nikunim)
- BARTINA MCBRIDE This One's For The Girls (RCA)
- RUBEN STUDDARD Sorry 2004 (J)

AC begins on Page 49.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	LABEL
1	1	KELIS	Milkshake (Star Trak/Arista)	
2	2	OUTKAST	Hey Ya! (Arista)	
4	3	TWISTA	(KANYE WEST & JAMIE FOXX) Slow Jamz (Atlantic)	
3	4	OUTKAST	The Way You Move (Arista)	
5	5	JAGGED EDGE	Walked Outta Heaven (Columbia)	
9	6	YING YANG TWINS	(LIL' JON)... Salt Shaker (TVT)	
8	7	LUDACRIS	ISHAWNNA Stand Up (Def Jam South/DJMG)	
10	8	ALICIA KEYS	You Don't Know My Name (J)	
11	9	NICK CANNON	Gigolo (Jive)	
7	10	YOUNGBLOODZ	(LIL' JON) Damn! (Arista)	
13	11	WESTSIDE CONNECTION	Gangsta Nations (Capitol)	
8	12	CHINGY	ISHNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	
14	13	ZPAC	(NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	
25	14	USHER	(LUDACRIS & LIL' JON) Yeah (Arista)	
12	15	LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	
19	16	KANYE WEST	Through The Wire (Roc-A-Fella/DJMG)	
15	17	M. LEE	(L.J. DUPRI) Wat Da Hook Gon Be (Fo' Real/Universal)	
18	18	BABY BASH	Suga Suga (Universal)	
21	19	CASSIDY	(R. KELLY) Hotel (J)	
20	20	BEYONCE	Me, Myself And I (Columbia)	
17	21	G UNIT	Stunt 101 (Interscope)	
28	22	LUDACRIS	Splash Waterfalls (Def Jam South/DJMG)	
23	23	MARY J. BLIGE	HEVE Not Today (Geffen)	
22	24	JAY-Z	Change Clothes (Roc-A-Fella/DJMG)	
27	25	B2K	(FABOLOUS) Bada Boom (Epic)	
24	26	BOW WOW	(JAGGED EDGE) My Baby (Columbia)	
38	27	J-KWON	Tipsy (So So Def/Arista)	
26	28	BABY BASH	Shurty Deewaw (Universal)	
32	29	AVANT	Read Your Mind (Geffen)	
28	30	TBO SHORT	(LIL' JON) Shake That Monkey (Short/Live)	

#1 MOST ADDED
J-KWON Tipsy (So So Def/Arista)

#1 MOST INCREASED PLAYS
USHER (LUDACRIS & LIL' JON) Yeah (Arista)

TOP 5 NEW & ACTIVE

- MASTER P Them Jeans (New No Limit/Koch)
- GEMINI Crazy For You (Universal)
- YOUNG GUNZ No Better Love (Def Jam/DJMG)
- LIL SCRAPPY Head Bussa (BME/Reprise)
- JIN Learn Chinese (Ruff Ryders/Virgin)

CHR/RHYTHMIC begins on Page 31.

HOT AC

LW	TW	ARTIST	SON	LABEL
1	1	3 DOORS DOWN	Here Without You (Republic/Universal)	
3	2	MATCHBOX TWENTY	Bright Lights (Atlantic)	
2	3	SANTANA	HALEX BAND Why Don't You & I (Arista)	
5	4	SNERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
4	5	DIDO	White Flag (Arista)	
6	6	SARAH MCCLACHLAN	Fallen (Arista)	
7	7	NO DOUBT	It's My Life (Interscope)	
8	8	NICKELBACK	Someday (Roadrunner/DJMG)	
9	9	TRAIN	When I Look To The Sky (Columbia)	
10	10	MATCHBOX TWENTY	Unwell (Atlantic)	
11	11	TRAIN	Calling All Angels (Columbia)	
14	12	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
12	13	BARBARAKED LADIES	Another Postcard (Chimpo) (Reprise)	
15	14	MICHELLE BRANCH	Breathe (Maverick/Warner Bros.)	
13	15	LIVE	Heaven (Radioactive/Geffen)	
16	16	STAINED	So Far Away (Flip/Elektra/EEG)	
17	17	JASON MRAZ	You And I Both (Elektra/EEG)	
18	18	EVANESCENCE	My Immortal (Wind-up)	
21	19	OUTKAST	Hey Ya! (Arista)	
20	20	COUNTING CROWS	She Don't Want Nobody Near (Geffen)	
29	21	MELISSA ETHERIDGE	Breathe (Island/DJMG)	
22	22	NOWWE DAY	Perfect Tens DJ Day (Epic)	
25	23	FUEL	Falls On Me (Epic)	
24	24	CLAY AIKEN	Invisible (RCA)	
30	25	LIZ PHAIR	Extraordinary (Capitol)	
28	26	DAVE MATTHEWS	Save Me (RCA)	
27	27	HELLY FORTADO	Powerless (Say What You Want) (DreamWorks)	
31	28	SIMPLE PLAN	Perfect (Lava)	
26	29	SEAL	Waiting For You (Warner Bros.)	
33	30	KELLY CLARKSON	The Trouble With Love Is (RCA)	

#1 MOST ADDED
MARDON 5 This Love (Octone/J)

#1 MOST INCREASED PLAYS
MELISSA ETHERIDGE Breathe (Island/DJMG)

TOP NEW & ACTIVE

- TOBY LIGHTMAN Devils And Angels (Lava)
- BOB GUINNEY Girlfriend (Wind-up)
- KID ROCK Cold And Empty (Top Dog)

AC begins on Page 49.

URBAN

LW	TW	ARTIST	SON	LABEL
1	1	ALICIA KEYS	You Don't Know My Name (J)	
3	2	TWISTA	(KANYE WEST & JAMIE FOXX) Slow Jamz (Atlantic)	
7	3	BEYONCE	Me, Myself And I (Columbia)	
2	4	AVANT	Read Your Mind (Geffen)	
4	5	OUTKAST	The Way You Move (Arista)	
6	6	KELIS	Milkshake (Star Trak/Arista)	
5	7	JAGGED EDGE	Walked Outta Heaven (Columbia)	
8	8	JAY-Z	Change Clothes (Roc-A-Fella/DJMG)	
11	9	KANYE WEST	Through The Wire (Roc-A-Fella/DJMG)	
9	10	R. KELLY	Step In The Name Of Love (Jive)	
12	11	OUTKAST	Hey Ya! (Arista)	
10	12	YOUNGBLOODZ	(LIL' JON) Damn! (Arista)	
16	13	RUBEN STUDDARD	Sorry 2004 (J)	
14	14	LUDACRIS	ISHAWNNA Stand Up (Def Jam South/DJMG)	
15	15	M. LEE	(L.J. DUPRI) Wat Da Hook Gon Be (Fo' Real/Universal)	
17	16	MARY J. BLIGE	HEVE Not Today (Geffen)	
13	17	G UNIT	Stunt 101 (Interscope)	
23	18	JUVENILE	In My Life (Cash Money/Universal)	
22	19	LUDACRIS	Splash Waterfalls (Def Jam South/DJMG)	
26	20	YING YANG TWINS	(LIL' JON)... Salt Shaker (TVT)	
18	21	JOE MORE & MORE	(Live)	
25	22	T.J. RUBER	Band Man (Grand Hustle/Atlantic)	
19	23	MUSIQ	Fortnight (Def Soul/DJMG)	
20	24	CHINGY	ISHNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	
21	25	NICK CANNON	Gigolo (Jive)	
27	26	BOW WOW	(JAGGED EDGE) My Baby (Columbia)	
29	27	TRILLVILLE	Neva Eva (BME/Warner Bros.)	
24	28	ZPAC	(NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	
28	29	BIG TYMERS	(R. KELLY) Gangsta Girl (Cash Money/Universal)	
39	30	USHER	(LUDACRIS & LIL' JON) Yeah (Arista)	

#1 MOST ADDED

MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)

#1 MOST INCREASED PLAYS

TWISTA (KANYE WEST & JAMIE FOXX) Slow Jamz (Atlantic)

TOP 5 NEW & ACTIVE

- JAHEIM FJADAKISS Diamond In The Ruff (Divine Mill/Warner Bros.)
- MEMPHIS BLEEK FT. J. AND TRICK DADDY Round Here (Roc-A-Fella/DJMG)
- JIN Learn Chinese (Ruff Ryders/Virgin)
- BAD BOY'S DA BAND Tonight (Bad Boy/Universal)
- MASTER P Them Jeans (New No Limit/Koch)

URBAN begins on Page 35.

ROCK

LW	TW	ARTIST	SON	LABEL
1	1	NICKELBACK	Figured You Out (Roadrunner/DJMG)	
5	2	ADDISLAVE	I Am The Highway (Interscope/Epic)	
3	3	PUDDLE OF MUDD	Away From Me (Geffen)	
2	4	STONE TEMPLE PILOTS	All In The Suit That You Wear (Atlantic)	
4	5	STAINED	So Far Away (Flip/Elektra/EEG)	
6	6	LINKIN PARK	Numb (Warner Bros.)	
7	7	AUDIOSLAVE	Show Me How To Live (Interscope/Epic)	
9	8	TRAPT	Still Frame (Warner Bros.)	
10	9	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
8	10	A PERFECT CIRCLE	Weak And Powerless (Virgin)	
11	11	OFFSPRING	Hit That (Columbia)	
13	12	GODSMACK	Re-Again (Republic/Universal)	
15	13	JET	Are You Gonna Be My Girl (Elektra/EEG)	
12	14	NICKELBACK	Someday (Roadrunner/DJMG)	
14	15	GODSMACK	Serenity (Republic/Universal)	
17	16	DEFAULT	(Taking My) Life Away (TVT)	
16	17	STAINED	How About You (Flip/Elektra/EEG)	
19	18	SEETHER	Gasoline (Wind-up)	
21	19	TANTRIC	Hey Now (Maverick/Reprise)	
18	20	RED HOT CHILI PEPPERS	Fortuna Faded (Warner Bros.)	
25	21	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
22	22	MICHAEL	Megalomaniac (Epic)	
26	23	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	
28	24	CHEVELLE	Closure (Epic)	
24	25	KID ROCK	Feel Like Makin' Love (Top Dog/Atlantic)	
27	26	KOOLha	Right Now (Epic)	
30	27	NOBASTARR	Out Of Control (Island/DJMG)	
29	28	P.O.D.	Wh You (Atlantic)	
-	29	SHINEDOWN	45 (Atlantic)	
-	30	SEVENDUST	Enemy (TVT)	

#1 MOST ADDED

3 DOORS DOWN Away From The Sun (Republic/Universal)

#1 MOST INCREASED PLAYS

AUDISLAVE I Am The Highway (Interscope/Epic)

TOP 5 NEW & ACTIVE

- A PERFECT CIRCLE The Outsider (Virgin)
- FUEL Million Miles (Epic)
- BLINK-182 Feeling This (Geffen)
- CHEAP TRICK My Obsession (Big3)
- COURTNEY LOVE Mono (Virgin)

ROCK begins on Page 58.

URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	ALICIA KEYS	You Don't Know My Name (L)	
3	2	R. KELLY	Step In The Name Of Love (Live)	
2	3	GERALD LEVERT	U Got That Love (Call It A Night) (Elektra/EEG)	
4	4	JOE MORE & MORE	More & More (Live)	
5	5	AVANT	Read Your Mind (Geffen)	
6	6	KEM	Love Calls (Motown/Universal)	
7	7	MUSIQ	Forthnight (Def Soul/DJMG)	
9	8	LUTHER VANDROSS	Think About You (L)	
8	9	SMOKIE BOWFOL	I Need You Now (EMI Gospel)	
14	10	RUBEN STUDDARD	Sorry 2004 (L)	
11	11	WILL DOWNING	A Million Ways (GRP/VMG)	
10	12	DWELE	Find A Way (Virgin)	
12	13	LUTHER VANDROSS	Dance With My Father (L)	
13	14	ARETHA FRANKLIN	Wonderful (Arista)	
15	15	ERYKAH BADU	Back In The Day (Motown)	
17	16	OUTKAST	The Way You Move (Arista)	
16	17	MICHAEL JACKSON	One More Chance (Epic)	
18	18	JAGGED EDGE	Walked Outta Heaven (Columbia)	
20	19	ASHANTI	Rain On Me (Mer Inc./DJMG)	
19	20	JAHNEIM	Backlight (Divine Mill/Warner Bros.)	
21	21	VAN HUNT	Seconds Of Pleasure (Capitol)	
24	22	JAVIER	Beautiful U R (Capitol)	
23	23	KEM	Matter Of Time (Motown)	
22	24	ANTHONY HAMILTON	Comin' From Where I'm From (So So Def/Arista)	
25	25	AL GREEN	I Can't Stop (Blue Note/EMC)	
-	26	SILK	Side Show (Liquid B)	
27	27	MANHATTANS	Turn Out The Stars (Love-Lee)	
28	28	KINDRED THE FAMILLY SOUL	Stars (Hidden Beach)	
30	29	BRIAN MCKNIGHT	Back Seat (Gettin' Down) (Motown)	
-	30	FLOETRY	Getting Late (DreamWorks)	

#1 MOST ADDED

BABYFACE The Loneliness (Arista)

#1 MOST INCREASED PLAYS

AVANT Read Your Mind (Geffen)

TOP NEW & ACTIVE

FREDDIE JACKSON Natural Thing (Marland)
 BABYFACE The Loneliness (Arista)
 MARY MARY Dance, Dance, Dance (Integrity)
 MONTELL JORDAN Bottom Line (Koch)

URBAN begins on Page 35.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	LINKIN PARK	Numb (Warner Bros.)	
2	2	PUDDLE OF MUDD	Away From Me (Geffen)	
3	3	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
4	4	NICKELBACK	Figured You Out (Roadrunner/DJMG)	
5	5	TRAPT	Still Frame (Warner Bros.)	
7	6	OFFSPRING	Hit That (Columbia)	
8	7	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
6	8	SEETHER	Gasoline (Wind-up)	
9	9	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
12	10	INCUBUS	Megalomaniac (Epic)	
10	11	SEVENDUST	Enemy (TVT)	
14	12	CHEVELLE	Closure (Epic)	
18	13	GOODSMACK	No Align (Republic/Universal)	
16	14	STANHO	How About You (Flip/Elektra/EEG)	
11	15	KORN	Right Now (Epic)	
17	16	WOGBASTANK	Out Of Control (Island/DJMG)	
13	17	STANHO	So Far Away (Flip/Elektra/EEG)	
20	18	JET	Are You Gonna Be My Girl (Elektra/EEG)	
15	19	A PERFECT CIRCLE	Weak And Powerless (Virgin)	
23	20	A PERFECT CIRCLE	The Outsider (Virgin)	
24	21	TANTINO	Hey Now (Maverick/Reprise)	
21	22	RED HOT CHILI PEPPERS	Fortuna Faded (Warner Bros.)	
22	23	P.O.D.	Wii You (Atlantic)	
25	24	SHINEDOWN	45 (Atlantic)	
27	25	METALLICA	The Unraveling Feeling (Elektra/EEG)	
28	26	SIMPLE EMPTY SOUL	Nowhere Kids (Love)	
30	27	FUEL	Million Miles (Epic)	
29	28	LOSTPROPHETS	Last Train Home (Columbia)	
26	29	STONE TEMPLE PILOTS	All In The Suit That You Wear (Atlantic)	
31	30	SKRAPE	Stand Up (RCA)	

#1 MOST ADDED

3 DOORS DOWN Away From The Sun (Republic/Universal)

#1 MOST INCREASED PLAYS

INCUBUS Megalomaniac (Epic)

TOP 5 NEW & ACTIVE

APARTMENT 26 Give Me More (Atlantic)
 COURTNEY LOVE Mono (Virgin)
 ILL NINO This Time's For Real (Roadrunner/DJMG)
 3 DOORS DOWN Away From The Sun (Republic/Universal)
 TRAPT Echo (Warner Bros.)

ROCK begins on Page 58.

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	KENNY CHESNEY	There Goes My Life (BNA)	
2	2	ALAN JACKSON	Remember When (Arista)	
3	3	BROOKS & DUNN	You Can't Take The Honky Tonk... (Arista)	
5	4	TERRI CLARK	I Wanna Do It All (Mercury)	
7	5	TROY KEITH	American Soldier (DreamWorks)	
8	6	TIM MCGRAW	Watch The Wind Blow By (Curb)	
6	7	RODNEY ATKINS	Honesty (Write Me A List) (Curb)	
10	8	TRACY BYRD	Drinkin' Bone (RCA)	
11	9	BRAD PAISLEY	Little Moments (Arista)	
9	10	SHANIA TWAIN	She's Not Just A Pretty Face (Mercury)	
14	11	MARTINA MCBRIDE	In My Daughter's Eyes (RCA)	
15	12	JIMMY WAYNE	I Love You This Much (DreamWorks)	
16	13	TRACE ADKINS	Hot Mama (Capitol)	
18	14	SARA EVANS	Perfect (RCA)	
17	15	JO DEE MESSINA	I Wish (Curb)	
19	16	JOSH TURNER	Long Black Train (MCA)	
20	17	BUDDY JEWELL	Sweet Southern Comfort (Columbia)	
22	18	CLINT BLACK	Spend My Time (Equity Music Group)	
21	19	JOE NICHOLS	Cool To Be A Fool (Universal South)	
23	20	KEITH URBAN	You'll Think Of Me (Capitol)	
24	21	GARY ALLAN	Songs About Rain (MCA)	
25	22	BLUE COUNTY	Good Little Girls (Asylum/Curb)	
26	23	CRAIG MORGAN	Every Friday Afternoon (BBR)	
27	24	DIERKS BENTLEY	My Last Name (Capitol)	
28	25	CAROLYN DAWN JOHNSON	Simple Life (Arista)	
39	26	RASCAL FLATTS	Mayberry (Lyric Street)	
29	27	KELLIE COFFEY	Texas Plates (BNA)	
30	28	BRIAN MCCOMAS	You're In My Head (Lyric Street)	
32	29	TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)	
35	30	PATTY LOVELESS	On Your Way Home (Epic)	

#1 MOST ADDED

REBA MCENTIRE Somebody (MCA)

#1 MOST INCREASED PLAYS

RASCAL FLATTS Mayberry (Lyric Street)

TOP NEW & ACTIVE

EMERSON DRIVE Last One Standing (DreamWorks)
 JEFF BATES I Wanna Make You Cry (RCA)
 RHONDA VINCENT If Heartaches Had Wings (Rounder)
 CHRIS LEDOUX Horseshoe (Capitol)

COUNTRY begins on Page 48.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	LINKIN PARK	Numb (Warner Bros.)	
4	2	JET	Are You Gonna Be My Girl (Elektra/EEG)	
2	3	OFFSPRING	Hit That (Columbia)	
3	4	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
7	5	INCUBUS	Megalomaniac (Epic)	
5	6	BLINK-182	Feeling This (Geffen)	
6	7	SWITCHFOOT	Meant To Live (Real Ink/Columbia)	
8	8	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
10	9	RED HOT CHILI PEPPERS	Fortuna Faded (Warner Bros.)	
9	10	PUDDLE OF MUDD	Away From Me (Geffen)	
12	11	CHEVELLE	Closure (Epic)	
11	12	TRAPT	Still Frame (Warner Bros.)	
13	13	WOGBASTANK	Out Of Control (Island/DJMG)	
16	14	NICKELBACK	Figured You Out (Roadrunner/DJMG)	
14	15	STANHO	How About You (Flip/Elektra/EEG)	
18	16	LOSTPROPHETS	Last Train Home (Columbia)	
15	17	STANHO	So Far Away (Flip/Elektra/EEG)	
20	18	FINGER ELEVEN	One Thing (Wind-up)	
19	19	STORY OF THE YEAR	Until The Day I Die (Maverick/Reprise)	
21	20	FOO FIGHTERS	Darling Nikki (Reprise/RCA)	
26	21	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	
23	22	API	Silver And Cold (DreamWorks)	
25	23	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
27	24	A PERFECT CIRCLE	The Outsider (Virgin)	
22	25	OUTKAST	Hey Ya! (Arista)	
24	26	KORN	Right Now (Epic)	
28	27	SIMPLE EMPTY SOUL	Nowhere Kids (Love)	
29	28	CRYSTAL METHOD	Born Too Slow (V2)	
44	29	COURTNEY LOVE	Mono (Virgin)	
30	30	P.O.D.	Wii You (Atlantic)	

#1 MOST ADDED

STROKES Reptika (RCA)

#1 MOST INCREASED PLAYS

COURTNEY LOVE Mono (Virgin)

TOP 5 NEW & ACTIVE

DAVE MATTHEWS Save Me (RCA)
 LO-PRO Sunday (Geffen)
 TRAPT Echo (Warner Bros.)
 S.T.U.N. Annihilation Of The Generations (Geffen)
 JET Cold Hard Bitch (Elektra/EEG)

ALTERNATIVE begins on Page 63.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DAVE KOZ	Honey Dipped (Capitol)	
2	2	JAZZMASTERS	Puerto Bonus (Trippin' N' Rhythm)	
3	3	PRAFUL	Sigh (Rendezvous/N-Coded)	
4	4	MINDI ABAM	Flirt (GRP/VMG)	
5	5	CHRIS BOTTI	Indian Summer (Columbia)	
7	6	BUCK COLPHONE	High Flyin' (3 Keys Music)	
6	7	CANDY DULFER	Firstbury Park, Cafe 67 (Eagle Rock)	
9	8	RICK BRAUN	Green Tomatoes (Warner Bros.)	
8	9	DARYL HALL	She's Gone (Rhythm & Groove/Liquid B)	
11	10	JIMMY SOMMERS	Take My Heart... (Gemini/Higher Octave)	
13	11	KIM WATERS	The Ride (Shanachie)	
10	12	KENNY G	Malibu Dreams (Arista)	
12	13	SEAL	Touch (Warner Bros.)	
14	14	LEE RITENOUR	Inner City Blues (GRP/VMG)	
17	15	MICHAEL MCCOONALD	Ain't No Mountain High Enough (Motown)	
18	16	RICHARD ELLIOT	Sly (GRP/VMG)	
15	17	DAVID BENOIT	Watermelon Man (GRP/VMG)	
16	18	SIMPLY RED	Sunrise (simplyred.com)	
19	19	STEVE COLE	Everyday (Warner Bros.)	
20	20	MARC ANTONIO	Funky Picante (Rendezvous)	
21	21	PAMELA WILLIAMS	Afterglow (Shanachie)	
22	22	BASS X Vonni	Liquid B (Liquid B)	
22	23	DOWN TO THE BONE	Cellar Funk (Narada)	
24	24	KIRK WHALUM	Do You Feel Me (Warner Bros.)	
25	25	RICHARD SMITH	Sing A Song (A440)	
27	26	HIROSHIMA	Revelation (Heads Up International)	
26	27	BRIAN CULBERTSON	Serpentine Fire (Warner Bros.)	
28	28	GREGG KARUMAS	Riverside Drive (N-Coded)	
29	29	HAJEE	Eye 2 Eye (N-Coded)	
30	30	RIPPINGTONS	Bella Luna (Peak)	

#1 MOST ADDED

PETER WHITE Talkin' Bout Love (Columbia)

#1 MOST INCREASED PLAYS

PETER WHITE Talkin' Bout Love (Columbia)

TOP 5 NEW & ACTIVE

SPYRO GYRA Cape Town Love (Heads Up International)
 BRIAN BROMBERG Bobblehead (A440)
 JEFF GOLUB Pass It On (GRP/VMG)
 SPECIAL FX Ladies Man (Shanachie)
 VOODOO VILLAGE Memphis Underground (40 West)

Smooth Jazz begins on Page 55.

TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
1	1	HOWIE DAY	Perfect Time Of Day (Epic)	
2	2	COUNTING CROWS	She Don't Want Nobody Near (Geffen)	
3	3	SARAH MCCLACHLAN	Fallen (Arista)	
4	4	DAVE MATTHEWS	Save Me (RCA)	
7	5	GUSTER	Careful (Palm/Reprise)	
5	6	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
9	7	TRAIN	When I Look To The Sky (Columbia)	
8	8	STEREOPONICS	Maybe Tomorrow (V2)	
13	9	FIVE FOR FIGHTING	100 Years (Arista/Columbia)	
6	10	JONNY LANG	Red Light (A&M/Interscope)	
10	11	JACK JOHNSON	Taylor (Jack Johnson Music/Universal)	
11	12	INDIGO GIRLS	Perfect World (Epic)	
14	13	THRILLS	One Horse Town (Virgin)	
18	14	JOE FRISTMAN	Breaking All The Ground (Atlantic)	
12	15	MELISSA ETHERIDGE	Breathe (Island/DJMG)	
15	16	COLDPLAY	Moses (Capitol)	
15	17	THORNS	Blue (Arista/Columbia)	
20	18	JET	Are You Gonna Be My Girl (Elektra/EEG)	
17	19	R.E.M.	Bad Day (Warner Bros.)	
19	20	JAN MORRISON	Once In A Blue Moon (Blue Note/EMC)	
22	21	MATCHBOX TWENTY	Bright Lights (Atlantic)	
21	22	JOHN EDDIE	If You're Here When I Get Back (Thrill Show/Lost Highway)	
-	23	NORAH JONES	Sunrise (Blue Note/EMC)	
25	24	ROONEY	I'm Shakin' (Geffen)	
27	25	MAVERICKS	I Want To Know (Sanctuary/SRG)	
24	26	STING	Sand Your Love (A&M/Interscope)	
28	27	SANTANA	(JALEX BAND) Why Don't You & I (Arista)	
28	28	LYLE LOVETT	My Baby Don't Tolerate (Curb/Lost Highway)	
-	29	JOHN MAYER	Clarity (Arista/Columbia)	
29	30	EASTMONTAINSMOUTH	Rain Come Down (DreamWorks)	

#1 MOST ADDED

NORAH JONES Sunrise (Blue Note/EMC)

#1 MOST INCREASED PLAYS

NORAH JONES Sunrise (Blue Note/EMC)

TOP 5 NEW & ACTIVE

DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)
 3 DOORS DOWN Here Without You (Republic/Universal)
 STING Sacred Love (A&M/Interscope)
 ZIGGY MARLEY Dragonfly (Private Music/AAL)
 RYAN ADAMS So Alive (Lost Highway/DJMG)

TRIPLE A begins on Page 68.

Publisher's Profile

By Erica Farber



JAY CLARK

Executive VP/Programming, Sirius

Jay Clark has an extensive background in radio programming and management stretching back over 30 years. His name has been associated with many legendary call letters and successes. Less than two years ago he joined Sirius to oversee all of its entertainment and information (Talk) streams. This includes working with talent, production, engineering and Sirius' partners to create innovative programming designed to attract subscribers. Since joining the company, Clark has also been given overall responsibility for programming on all of its 100-plus channels.

Getting into the business: "When I was a kid in Pittsfield, MA, I ended up with abscessed ears, ear infections. I had to go see a doctor. We picked up the bus at Park Square, downstairs from WBRK, the local radio station. We were standing outside on one of those windy days — wind chill was about 20 below. This guy Dan Healy saw us standing there and said, 'Come up to the station. You can look out the window and see when the bus is coming.' That was my first experience with radio.

Then, my parents used to have a night out. Every once in a while they couldn't get a baby sitter, so they would bring me. Their favorite place to go was the Sheraton Hotel. There was a guy named Al Forest who played organ there, and he had a 15-minute radio show. I went one time and played the first note of his show.

Last but not least, I was the class musician. I was pretty good. I played drums and sang. We had a radio show on WBRK on Saturday mornings produced for and by teenagers. I sounded a lot like Ricky Nelson, and girls used to stand in the balcony and scream. It was fun. The guy operating the control board was graduating, and they were looking for someone to replace him. As I grew older, I got into the music scene. I rolled back into radio because I had dyslexia. People didn't know what dyslexia was then. I figured if I got on the radio, because everything was live copy, I'd be too embarrassed to make mistakes, and I could learn how to read.

"I was always very goal-oriented. I took a full-time job at WSBS/Great Barrington, MA. I said I would be there for three years, then go to WTRY/Albany, NY, where I would be for six years; then to WBZ/Boston, where I would be until I was too old to be on the air; then to WPRO/Providence, where I'd be the Program Director. What actually happened is, I went to WSBS, and just about three years later I went to WTRY. I became the PD. I outlived everybody, and so I stayed. I was PD for about two years and brought the station up to No. 2.

"CapCities noticed what happened and offered me the PD job at WPRO. Then I had to make a decision. Do I want to be on the air or a PD? I asked myself, if I were in a top 10 market, would I hire me to be on the air? It came back a

resounding no. Shortly after that I was offered a weekend on-air gig on WBZ. I didn't take it. I'm a big believer that if you can picture things, you can get there."

Joining Sirius: "Walter Sabo and I have been friends for years and have worked together a long time. I was with WinStar and Sports Fan Radio Network, my first network experience. Walter said, 'I've got these guys in California doing this comedy thing that's perfect for you. Wouldn't you like to be back in Los Angeles?' I was traveling a lot with WinStar. I love L.A., and so I decided 'Why not?'"

"When the dot-com thing crashed, the money got pulled away. All of a sudden I found myself out of work and took a job with Entercom at WRKO/Boston. It's a great company, but somewhere along the line Walter was consulting here. I got the call one day: 'Can you be in New York tomorrow? This might be something you want to look at.' I came and just fell in love with Joe Clayton, who is my boss."

Structure of his department: "I am responsible for everything that goes on the air. I'm also responsible for looking at strategic programming moves as we go forward. Then we have VP/Music Steve Blatter; VP/Talk, News & Entertainment Jeremy Coleman; and VP/Operations Joel Salkowitz. Under them are the directors of programming. Each format category has a director. Under the director come the programmers. Each programmer has one or two channels or streams. The programmers are basically in charge of making sure that the music is right, that the rotations are correct, that the personalities sound good and that this place sounds wonderful, fun and all that other good stuff."

Programming philosophy: "The customer is king, and we're here to serve the customer. The most important thing we can do is give our subscribers a wonderful audio experience. We research them. We care about them. We take their suggestions very seriously. The other side of that is taking a look at underserved groups. A good example of that is OutQ, our gay and lesbian Talk stream. Here's a group of people who have not been served audio-wise at all. And there are other underserved groups that we're planning to superserve as we go forward."

How Sirius differentiates itself from the competition: "We have play-by-play sports in hockey, basketball and, now, football, thanks to our new partner, the NFL. If you want to listen to these games, you can hear them across the country on our platform. We have exclusive contracts with NPR. We have an exclusive contract with Public Radio International. Our music philosophy may be a little different from theirs, but we're both trying to superserve different categories. Because we have 60 to 70 streams for music, we can afford to do that."

Biggest challenge: "Sirius is the most amazing place, and the most amazing things are happening. We do have the pressure of our listeners. We want to make sure our channels are right, but nobody knows yet. As long as we keep our finger on that pulse, we're going to be successful with the listeners. We're doing programming that's going to drive subscriptions because it's good and interesting."

Is he a friend or foe of terrestrial radio? "I'm a friend. My entire career, except for the last year and a half, has been in terrestrial radio. We will allow terrestrial stations to do what they do best: to be local. What we're doing is giving somebody who travels a platform. Someone who's displaced, who moves from New York to Florida, is getting something they can't get otherwise. A Buffalo Bills fan who moves to Houston now has the ability to stay with his team and get good, solid delivery of that product. It's not dropping in and out."

State of the industry: "Radio's healthy. I'd like to see a little more localism. The bigger companies would say they are local, but the reality is that there's not as much of it as there used to be. There is some dissatisfaction with terrestrial radio right now. It comes with the overcommercialization of many stations. Look at the

number of units and minutes running on music stations. That's got to change."

Something about Sirius that might surprise our readers: "We have people who are really excited about coming to work and who are working long hours. There's a team here. We have our own emergency broadcast system. When something happens, we are immediately on the air with it, and we tell people where to go for information. The day of the big blackout we went on the air and said, 'There's a major blackout in the Northeast. To find out more, go to stream 101-105.' Nobody will ever miss anything. We were the only stations in the city that stayed up completely. The NPR station in town actually came up and used our studios for three days because we had electricity and they didn't."

Career highlight: "There are so many. Turning WPRO-AM around and having WPRO-FM turn into a CHR station and making those stations No. 1 and 2 in the market. We had the same experience at WTIC/Hartford and had the same results. 'Hot Hits' became a national format. I'm proud of what we did at WTKS/Orlando. We took a Talk format, and, with Walter Sabo's and Harry Valentine's help, were able to prove that you could do a young Talk format that would be viable both financially and in the ratings for a long time."

Career disappointment: "When we converted WABC/New York, I wish we had done that differently. We would have saved the company millions, because it took a long time for that thing to catch on. Making the change was exactly right. If you take a look at WABC today, it's one of the premier Talk stations in the country, and Phil Boyce has done an extremely good job. I'm not saying it shouldn't have gone Talk; I just don't think we did it the way we should have done it."

Most influential individual: "There are a number. In the CapCities days, Joe Somerset was very influential and a good person. I would be remiss if I didn't mention Walter Sabo and the help, friendship and guidance he's given me over the years. My career would be very different if it weren't for Walter. Dick Rakovan is another one. He saved my job. I was getting ready to quit and become a professional musician, and he talked me down from the ledge. There are so many wonderful people who have helped me, believed in me and been my work associates."

Favorite radio format: "I'm a News/Talk junkie. I love young personalities. I look at Howard Stern and have to say, 'Here's a guy who is one of the best radio communicators I've ever run across.' I also love Jazz."

Favorite song: "Mood Indigo."

Favorite movie: "Right now, it's *Master and Commander*. Going back, I love *Singin' in the Rain*. I love Bogie movies, and I've always admired Orson Welles."

Favorite book: "*Leadership Techniques of Attila the Hun*."

Favorite restaurant: "Chez Jay's in Santa Monica, CA."

Beverage of choice: "Beer. I'm liking the small, locally brewed ales."

Hobbies: "I sail. I have a captain's license. It's been a dream of mine, and I think I'm going to live on a boat here in Manhattan. I'm looking at a 45-foot catamaran. It'll allow me to sail on the weekends and live the way I want to live. Another hobby is my family. There's my wife, Cathy, and Alex, my 6-year-old, who is the light of my life. I have three children from my first marriage, Joanne, Michelle and Jay. Now I have two grandchildren. It's a little strange, because I live in New York, and my immediate family lives down in Florida. I'm still commuting. It's working, and I couldn't do it without Cathy."

E-mail address: "jclark@siriusradio.com."

Advice for broadcasters: "Follow your dream, and don't be afraid to work at it."



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DOES TV STILL WORK FOR RADIO?

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

On July 18th, they were also all smiling.

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

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



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

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



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

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



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



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