

NEWSSTAND PRICE \$6.50

Papa Roach Score A Hat Trick

The Geffen band picks up Most Added honors this week at three different formats for their latest, "Scars." At Alternative, the single scores 34 adds and debuts at No. 50*; "Scars" gets seven adds at Rock;



and at Active Rock the track snags 30 adds and debuts at No. 49*.

Congrats to Gary Spivack, Tommy Daley and crew!



RADIO & RECORDS

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NOVEMBER 5, 2004

Legendary Host Signs Off

After 35 years in the business, KABC/Los Angeles host **Ken Minyard** has retired. R&R News/Talk/Sports Editor Al Peterson caught up with Minyard shortly after his retirement party for his thoughts on hanging up his headphones. Page 13.



TOBY KEITH

"Stays In Mexico"

on course for **#1**

GREATEST HITS **2**

IN STORES - Tuesday, November 9

FEATURING 3 BRAND NEW SONGS

• **Toby will be the** Most Played Artist in 2004... **AGAIN!!!**

• **In concert...** SELLOUT after SELLOUT... **Rave reviews**

6 CMA NOMINATIONS

• See Toby perform on the CMA's (Tuesday, Nov. 9)

2 AMA NOMINATIONS

• See Toby perform on the AMA's (Sunday, Nov. 14)

"Toby Keith electrifies CMT again with "Mexico"

Brian Phillips - SVP GM CMT



ONE BELIEVER!



From the debut album **Lemon Love**

MOST INFLUENTIAL WOMEN IN RADIO PAVE PATH TO SUCCESS

A review of the tele-seminar "How to Manage a Career Path of Detours, Roadblocks and Green Lights" by Exec. Editor **Roger Nadel** is featured this week. American Women in Radio & Television sponsored the event, where top-notch female radio executives — ABC Radio/Minneapolis President/GM Amy Rosenthal, Entercom Regional VP Weezie Kramer and Interep Marketing Group President Debbie Durben — shared their secrets for success. Albright & O'Malley Country Consulting Partner Jaye Albright moderated.

Page 7

ALTERNATIVE POLITICS

According to the JFK School of Government, 60% of 18-29-year-old voters feel that this year's election will have "a great deal" of impact on their future. R&R Alternative Editor **Kevin Stapleford** finds out how some of the format's programmers walk the thin line between political involvement and the need to be groovy on-air.

Page 73

R&R NUMBER ONES

- CHR/POP**
• **NELLY VT. MCGRAWN** Over... (Derry/Fo' Reel/Curb/Universal)
- CHR/RHYTHMIC**
• **USHER & ALICIA KEYS** My Boo (LaFace/Zomba)
- URBAN**
• **USHER & ALICIA KEYS** My Boo (LaFace/Zomba)
- URBAN AC**
• **ALICIA KEYS I/TONY, TOMI, TONE...** Diary (J/RMG)
- GOSPEL**
• **J. MOSS** We Must Praise (Gospe Centric)
- COUNTRY**
• **PHIL VASSAR** In A Real Love (Arista)
- AC**
• **LOS LONELY BOYS** Heaven (Or/Epic)
- HOT AC**
• **MAROON 5** She Will Be Loved (Octone/J/RMG)
- SMOOTH JAZZ**
• **GERALD ALBRIGHT** To The Max (GRP/VMG)
- ROCK**
• **VELVET REVOLVER** Fall To Pieces (RCA/RMG)
- ACTIVE ROCK**
• **PAPA ROACH** Getting Away With Murder (Geffen)
- ALTERNATIVE**
• **U2** Vertigo (Interscope)
- TRIPLE A**
• **U2** Vertigo (Interscope)
- CHRISTIAN AC**
• **CHRIS TOMLIN** Indescribable (Sixsteps/Sparrow/EMI CMG)
- CHRISTIAN CHR**
• **TOBYMAC** Gone (ForeFront/EMI CMG)
- CHRISTIAN ROCK**
• **TOBYMAC** Gone (ForeFront/EMI CMG)
- CHRISTIAN INSPO**
• **MICHAEL W. SMITH** Healing Rain (Reunion/PLG)
- SPANISH CONTEMPORARY**
• **JUANES** Nada Valgo Sin Tu Amor (Universal)
- REGIONAL MEXICAN**
• **BETO Y SUS CANARIOS** Esta Llorando... (Disa)
- TROPICAL**
• **JUAN LUIS GUERRA** Las Avispas (Karen)



R&R Rocks Cleveland!

Convention 2005 to feature special events at the Rock and Roll Hall of Fame and Museum

R&R is very excited to announce plans for R&R Convention 2005 in Cleveland, June 23-25, 2005. In 1998 R&R resumed its yearly conventions in Los Angeles. Based on feedback from attendees over the years on aspects ranging from sessions, speakers and activities to hotels and cities, it was decided it was time to converge in a new meeting place in 2005.

What makes this convention so special is the concurrent celebration of the 50th anniversary of rock 'n' roll, the cornerstone of our mutual careers in the industry. This past year has been a long season of change in the business. Similarly, Cleveland is often cited as a model for urban rebirth

and has been dubbed "the New American City."

During "R&R Rocks Cleveland" we will enjoy many special events at the Rock and Roll Hall of Fame and Museum, including our opening-night festivities for all convention attendees. Since its opening in 1995, the Rock and Roll Hall of Fame and Museum has had more than 4 million visitors, from every U.S. state and from around the world. Hundreds of stations, syndicators and networks have broadcast from the museum's Alan Freed Radio Studio.

The Rock and Roll Hall of Fame and Museum houses one-of-a-kind pieces of history, like Janis Joplin's psychedelic-colored Porsche. **CONVENTION ▶ See Page 3**



Radio Struggles Due To General Economic Woes

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

While the radio business has been under fire on Wall Street for months, one analyst recently gave the industry a break and attributed its slow financial recovery to a lackluster overall economy.

In an Oct. 25 report, Guzman & Co. analyst Jake Balzer stated that he believes that radio is taking an unfair beating from the Street due to unfair comparisons to other media. "Local radio advertising trends tend to track retail sales and employment rather than total gross domestic product, as most other media do," he said. "We believe that this has caused radio spending to lag

ECONOMY ▶ See Page 9

The First Lady Of Nashville

Frances Preston put the 'Music' in Music City

By Len Helton and Chuck Aly
R&R Nashville Bureau

As much as anyone who has ever strolled Nashville's 16th Avenue, Frances W. Preston built Music City. Beginning in the late 1950s, her efforts to establish the fledgling BMI/Nashville regional office attracted countless songwriters to the city and formalized the financial underpinnings of what has become this nation's foremost music-centered creative community.

Beyond her advanced business acumen and extraordinary vision, Preston is esteemed for her compas-



Preston

sion, her prodigious charitable efforts and for nurturing songwriters and publishers. She used the considerable influence and power she amassed over her 46-year tenure to help people and to further many worthy endeavors, among them the Country Music Association.

Drawn to New York and BMI's top post in 1985, Preston never lost her devotion to Music Row, to the point of moving most of BMI's operations to Nashville in 1995. She was inducted into the Country Music Hall of Fame in 1992.

See Page 41

Bennett New WB/Nashville EVP

By Len Helton
R&R Country Editor
lhelton@radioandrecords.com

Bill Bennett, the former President of Geffen and Maverick, is the new head of Warner Bros./Nashville and will have the title of Exec. VP. He succeeds Jim Ed Norman, who left the label a few months ago.

Bennett, a Clarksville, TN native, told R&R, "I'm very excited to come home, be around the music I like and work with some great people. I'm really looking forward to having a lot of fun."

The 25-year music industry veteran spent his early career at CBS Records, working local Miami and Atlanta promotion for Epic and later moving to New York for a national gig with Columbia. He joined MCA in 1986 and eventually became Sr. VP/Promotion. He joined DGC as GM in October 1991 and was named President of Geffen in July 1996. He became President of Maverick in July 1999.



Bennett

Q3 Earnings Season Rolls On

'Less Is More,' stock buybacks highlight quarter

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

A flurry of earnings calls kept Wall Street analysts and interested observers plenty busy between Oct. 28 and Nov. 1.

For Clear Channel, radio revenue was statistically flat at \$960.1 million. Operating income for Clear Channel Radio

dipped 1%, to \$383.7 million. CC noted that the decrease of revenue at its radio arm was led by a decline in national advertising that was partially offset by increases in local advertising, as well as traffic and network revenue. On the national side, the dip was primarily due

EARNINGS ▶ See Page 10

Study: TSL Decline Continues

Bridge research shows growth in other media

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

There is new reason for concern about audience erosion and the potential threat it poses to radio. A just-completed study provided to R&R by media research firm Bridge Ratings shows a pattern of decreased time spent listening to radio across all demos at the same time that listening to al-

ternate forms of media — such as iPods, CDs, Internet radio and satellite radio — is on the rise.

How significant is the swing? Among younger listeners, there's an 18% reduction in the use of traditional radio from the beginning of the year to September. Older listeners are showing a 13% decline.

STUDY ▶ See Page 9

September Radio Revenue Up 4%

Strong local sales performance across the country during September lifted radio revenue for the month to its best year-to-year showing since April. According to the data released by the RAB, local growth of 5% combined with national sales' 1% improvement resulted in total spot sales in September that were 4% higher than in the same month in 2003.

Despite the September surge, the third-quarter report shows that spot sales were flat compared to last year's third quarter. During the July-September period, local sales grew 2% but were offset by a drop of 5% in national revenue. This follows 2% growth in the second quarter and 4% growth in the first quarter vs. the same periods a year earlier.

REVENUE ▶ See Page 21

R&R ROCKS CLEVELAND!

JUNE 23-25 • 2005



R&R CONVENTION 2005

RENAISSANCE CLEVELAND HOTEL

DETAILS SOON @ RADIOANDRECORDS.COM

Chicago's WIND Blows Back To News/Talk Under Salem

Salem Communications this week flipped recently acquired WIND/Chicago to News/Talk with a lineup of syndicated talk shows and the company's Salem Radio Network News. Salem acquired WIND when it swapped Contemporary Christian WZFS-FM (The Fish)/Chicago for the station in a multicity transaction with Univision.

The move by Salem marks a return to News and Talk programming on the 560 AM frequency that was once home to legendary Windy City all-News outlet WIND. Ever since then-owner Group W sold the station nearly two decades ago, WIND has aired a variety of Spanish-language formats.

"The relaunch of WIND returns the station to its historical roots as

a News, Talk and information-oriented radio station serving Chicago," Salem National PD for News/Talk Tyler Cox told R&R. "Obviously, there are already some great News and Talk stations here in the city, but 'News/Talk 560' will offer Chicagoans a clear, consistent, conservative voice throughout the day, with great perspectives from our lineup of hosts, who are all highly regarded across the country."

WIND's new lineup includes Salem Radio Network syndicated talkers Bill Bennett (5-8am), Dennis Prager (11am-2pm), Michael Medved (2-5pm), Hugh Hewitt (8-11pm), Mike Gallagher (11pm-2am) and Ernie Brown (2-5am), along with Talk Radio Network-syndicated talk hosts Laura Ingraham (8-11am) and Michael Savage (5-8pm).



KSJO/San Jose Now 'La Preciosa'

Heritage Clear Channel Rocker KSJO/San Jose flipped last week to Mexican Oldies "La Preciosa," a network that also includes KPRC/Monterey; KFSO/Fresno; KKDJ/Bakersfield; KSMY/Santa Maria, CA; and KSPE/Santa Barbara, CA. The network's programming will now originate from KSJO, although each station carries local news and traffic and some have local DJs.

KSJO is programmed by La Preciosa Brand Manager Alex Lucas and also carries Lucas' morning show, *El Genio Lucas*. La Preciosa features hits from the '70s, '80s and '90s by artists like Los Bukis, Vicente Fernandez, Los Freddy's and Juan Gabriel and targets 25-54 listeners.

"The Bay Area is one of the country's fastest-growing Hispanic markets, and we see an opportunity for KSJO to bring the community a new and exciting Spanish-language format, featuring the only local morning show in town," Clear Channel/San Jose Market Manager Kim Bryant said. "In addition to a



Lucas

broad catalog of regional Mexican songs, KSJO will offer the local Hispanic community extensive local news, traffic and weather updates, all in Spanish."

Lucas said, "For this format I am not limiting genres or dividing regions. This is a general type of radio, which isn't defined by genres. Music is music, and a hit is a hit. People who know who Pedro Infante is also know José José, and you can hear one being played after the other. It doesn't bother the listener. On the contrary, listeners like the combination. I went back to what radio was in the past, where one station would play all types of music. This was a project that was born in Monterey on Sept. 12, 2003, under the supervision and with the support of Kim Bryant."

KSJO's format change is part of the Spanish-language initiative announced by Clear Channel in September. Under the direction of Sr. VP/Hispanic Radio Alfredo Alonso, CC plans to place Spanish-language formats in an additional 20 to 25 markets.

McCoy Tapped As PD At WNCI

Clear Channel CHR/Pop WNCI/Columbus, OH has named Michael McCoy PD, effective Nov. 15. He replaces Jimmy Steele, who exited last month.

McCoy comes from a similar post at CHR/Pop sister WHKF/Harrisburg and will also exit the OM position at sister WLAN/Lancaster, PA. He has previously programmed WLAN and WMRV/Binghamton, NY.

"I've always considered WNCI to be among the top five CHR stations in the country," McCoy told R&R. "Think of the names of all the great people who have worked there — not to mention that WNCI has been in the format since 1968 and, despite all the changes and doldrums in the format, has remained so dominant. That fact alone scares the hell out of me!"



THEY'RE NOT ALONE AFTER ALL Half a million fans have shown Hollywood Records band Breaking Benjamin that the title of their latest full-length release, *We Are Not Alone*, is truth in advertising, since the album was recently awarded gold status. Seen here celebrating following the band's recent sold-out show in Los Angeles are (front, l-r) bandmember BC; Hollywood VP/Rock & Alternative Promotion Joey Scolari, Sr. VP/Promotion Justin Fontaine, (back, l-r) VP/A&R Jason Jordan, VP/Alternative Promotion Geoff Gillespie and Exec. Director/Marketing Linc Wheeler; bandmembers Mark James and Aaron Fink; Buena Vista Music Group Chairman Bob Cavallo; bandmember Ben Burnley; and Hollywood Sr. VP/A&R Geoff Weiss.

Davidson Upped To VP/Top 40 Promotion For Columbia

Columbia Records has elevated Sr. Director/Top 40 Promotion Brad Davidson to VP/Top 40 Promotion. Davidson, who has held his previous title since 2003, will remain based in New York and report to Exec. VP/Creative Marketing & Promotion Charlie Walk.

Davidson began his Sony Music career as a college rep in Amherst, MA in 1997. The following year he was named National Director/College Marketing for Columbia and a year later became Regional Promotion Manager for the label's New England branch. He was upped to National Director/Top 40 Promotion in 2002 and to Sr. Director/Top 40 Promotion in 2003.



Davidson

"Brad started off in the tough turfs of Boston, just like I did," said Walk. "Through years of studying the continually changing art of promotion, he's earned a reputation as one of the most important and formidable promotion executives in the business."

"He has a savvy street sensibility and combines a thorough understanding of the strategic challenges of Top 40 radio with a deep appreciation of the musical and cultural trends that shape the medium. I am looking forward to continuing to work with Brad as Top 40 radio enters the next phase of its evolution."

Uebel Manages Mega/Tampa Duo

Cecilia Uebel has been named GM of Mega Communications' Regional Mexican WLCC (La Ley) and Tropical WMGG (La Mega) in Tampa. She was previously Sales Manager for the company's WNUE/Orlando and has 15 years of sales and management experience in the radio and outdoor industries.

"Cecilia has a proven track record in sales and management and a passion for our business that is second to none," Mega Commu-

nications Exec. VP/Operations Rafael Grullon said. "In addition, she has been part of our successful Orlando operation, so she is very familiar with the way we like to do business."

Mega Chairman/CEO Adam Lindemann said, "We are always excited to promote from within, and Cecilia has proven that she can be a great leader and take our already successful Tampa operation to the next level."

Convention

Continued from Page 1

Jim Morrison's Cub Scout shirt, Bono's first guitar, Jimi Hendrix's guitars, the CIA's letter to Paul Simon, Ringo Starr's *Sergeant Pepper* uniform, Kurt Cobain's electric guitar and much more.

It's a well-known fact that many people in the radio and record industries got their careers off the ground in Cleveland. If this de-

scribes you, we'd like to hear from you at cleveland@radiandrecords.com. Tell us your story, including where you worked, when you worked there and where you're working today.

The Renaissance Cleveland Hotel — in the heart of Cleveland's business, shopping and entertainment districts — will be the host hotel for R&R Rocks Cleveland, and online registration will open soon with special early-bird rates.

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Salem/Atlanta Names Moran Station Mgr.

Salem Communications has tapped Mike Moran as Station Manager for the company's Atlanta cluster, which comprises Christian AC WFSH, News/Talk WGKA and Christian Talk simulcast WLTA & WNIV. Moran most recently served as VP & Director/Media for Leading the Way, the international media ministry of Dr. Michael Youssef in Atlanta.

In his newly created position Moran will be involved in all aspects of the operations of the stations and report to Salem/Chicago GM and VP/Operations Allen Power, who said, "I'm excited to have Mike joining our team here in Atlanta. I've known him for a number of years and feel that his wealth of experience and leadership track record will allow him to make an important contribution to our cluster. This new position will also allow me to focus more time and attention on my corporate responsibilities."

Moran is a 27-year veteran of media and broadcasting, having worked on the agency, rep-firm and station sides of the business. He



Moran

MORAN See Page 21

NAB Opposes FCC Inquiry On Localism

The NAB this week filed comments with the FCC in regard to the agency's notice of inquiry on localism, which the NAB is against. The NAB said the notice forecasts a departure from the deregulatory approach the commission has followed over the past three decades, adding that "it sets out on a path that is unlawful, unnecessary and fraught with constitutional peril."

Among the things the NAB suggested is that the FCC lacks an understanding of the economic environment faced by broadcasters today, with stiff competition from everything from cable and satellite to movie rentals and the Internet affecting the industry. The NAB also said there is no evidence to support the necessity of the commission's inquiries into voicetracking and "national playlists," contending there's little connection between these situations and broadcast localism.

Additionally, the NAB claimed the FCC lacks the authority to change the license-renewal process, which the

broadcasters' organization suggested the commission is proposing to do by auditing stations' quarterly Issues/Programs reports or by conducting a mid-license review. The NAB also wants the FCC to take into account the financial burden it would create for some stations if the commission required stations to produce minimum amounts of local news coverage.

Owners Accused Of Election Influence

In other news, allegations that broadcast owners are trying to influence elections are contained in a 50-

page document filed with the FCC by a coalition of media-reform groups in response to the commission's notice of inquiry on localism. In the filing, led by the Brennan Center for Justice at the NYU School of Law, the coalition urges the FCC to take bold steps to advance media democracy.

The groups charge that, under current FCC policies, "community needs are eclipsed by the commercial interests of large conglomerates that dominate the media markets and effectively silence local voices."

The coalition further suggested that "there can no longer be any doubt that owners of broadcast outlets actively use their immense power to try to influence public opinion and the outcome of elections, while they give short shrift to the citizens' need for sound information with which to make informed choices."

—Roger Nadel

BUSINESS BRIEFS

Huge Stock Buyback Initiative Set By Viacom

On Oct. 28 Viacom announced an \$8 billion stock buyback that will commence immediately and an increase in its quarterly cash dividend from 6 cents per share to 7 cents per share, a gain of 16.7% on an annual basis. The increased dividend is payable on Jan. 1, 2005 to stockholders of record at the close of business on Nov. 30, 2004. The stock buyback program succeeds and replaces Viacom's \$3 billion stock purchase initiative announced in 2002, under which 40.7 million shares have been purchased for \$1.7 billion. "Great things are ahead for Viacom," Chairman/CEO Sumner Redstone said in his company's conference call. "It's an exciting time for us, and it certainly is for me. Tom [Freston] and Les [Moonves] are bringing a new energy and charting a new course for this company. The future starts today."

CC Accelerates Traffic Sales Effort

Noting that traffic around the country is no longer just a drivetime concern, Clear Channel CEO John Hogan has determined there's now a need to focus more attention on maximizing revenue from his Clear Channel Traffic operations. With that in mind, he has appointed CC radio vet Pat McDonnell VP/Traffic Sales & Affiliations. McDonnell, most recently Market Manager for Clear Channel's Atlanta cluster, is credited by Hogan as being one of the people who was instrumental early on in the growth of the company's traffic service. Said McDonnell, "I look forward to helping our markets optimize their revenue opportunities, as well as bringing traffic to new, non-Clear Channel Radio and TV stations." Clear Channel Traffic operates in 135 markets, providing local and customized traffic reports to radio and television stations, as well as websites.

Navigauge Debuts Consumer Behavior Index

Research company Navigauge, which earlier this year debuted a device to measure in-vehicle radio listening and correlate that listening with location via global positioning, has introduced the Consumer Behavior Index, based on that data. The in-car device is now being used to gather data from a panel of consumers in Atlanta, and Navigauge CEO Tim Cobb says the CBI information "will show advertisers behavioral patterns that will allow them to make the smartest, most effective radio buys to reach their primary audience." The company expects the CBI to offer real-time data from as many as five major markets in 2005. The first CBI report will be issued on Nov. 8.

Continued on Page 10



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



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

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pd advantage

When You Know More, You Program Better

www.ArbitronRadio.com

NAB Extends Radio Show

Partnership possibilities remain under consideration

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

The NAB Radio Board last week voted unanimously to continue holding the group's annual Radio Show as a separate event beyond 2005. In doing so, the organization's board of directors also agreed to continue exploring partnership opportunities for the show with other entities.

Meeting in Washington, DC from Oct. 27-28, the NAB board solidified the NAB Radio Show's return to Philadelphia, which hosted the convention in 2003. The motion to continue the show beyond next year was offered by Withers Broadcasting President Russ Withers. Board Chairman and Bonneville President/CEO Bruce Reese noted that the 2004 show, held last month in San Diego, was well received by the industry.

Emmis Chairman/CEO Jeff Smulyan and NewRadio Group President/CEO Mary Quass agreed to co-chair an NAB board committee that will discuss initiatives related to the future of the radio show. The idea of partnering with another entity to increase attendance at the show has

been under consideration at the NAB for some time. The RTNDA has already teamed up with the NAB by holding its annual conference in Las Vegas, concurrent with the NAB's annual spring convention.

In related news, Susquehanna Radio President/COO David Kennedy reported that the group's Responsible Programming Task Force, formed in April to review policies the industry could adopt to address the issue of broadcast indecency, is working on several initiatives and hopes to have a final report ready by spring 2005. NAB Joint Board Chairman Phil Lombardo added that the group is in good financial shape, thanks to the success of the 2004 spring convention in Las Vegas.



what's **in the sausage?**

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CRTC Holds Hearings On Proposed Satcasters

Canadian content major issue for regulators

By Adam Jacobsen

R&R Radio Editor
ajacobsen@radioandrecords.com

The Canadian Radio-Television and Telecommunications Commission on Monday completed its first day of hearings on three proposed subscription-based radio services, each of which has made clear it will provide some sort of Canadian content in its offering. However, the amount of Canadian content planned by one of the entities vying for a CRTC license was less than satisfactory for one commissioner.

At the meeting in Gatineau, Quebec, CRTC commissioner Joan Pennefather expressed concerns that Canadian Satellite Radio's offerings for the nation's citizens weren't Canadian enough.

CSR, a joint venture between Toronto-based businessman John Bitove and XM, plans to offer 100 channels, four of which would be all-Canadian, Canadian Broadcasting Corporation reports.

"We could come into this looking at the deal in front of us and say that's just not enough," Pennefather said. "Four out of a hundred is not enough."

Bitove said CSR would expand its Canadian content in the future, should it win a license, but getting the service launched in its proposed form served a greater need.

"Ultimately, as this becomes global and more countries become involved, the important thing for our country and our Broadcasting Act is to make sure that our piece of the turf is defended," Bitove said.

Meanwhile, Sirius Canada CEO Kevin Shea said, "This is a big opportunity for Canadian artists and for folks in the news and documentary business, and I think that's really the

area of focus." The CBC and Standard Radio are partners in Sirius Canada, which would offer Sirius' American programming — including infamous radio host Howard Stern — as part of its Canadian package.

CSR and Sirius Canada both say that creating an all-Canadian satellite system is impractical, and their argument was bolstered last week by a Quebec court decision that upheld the right of Canadians to receive U.S.-based TV signals via satellite. Among those appearing this week as "interveners" were representatives from Corus Entertainment and the Canadian Music Publishers Association, as well as Canadian Recording Industry Association President Graham Henderson.

"Latent in this technology are very significant threats to creators of music," Henderson told the *Ottawa Citizen*. He believes that the CRTC

CRTC ▶ See Page 10

TRANSACTIONS AT A GLANCE

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

Multistate Deal

- KPGG-FM/Ashdown (Texarkana), AR; KVSL-AM, KVWM-AM, KRFB-FM & KSNX-FM/Show Low, AZ; KMOQ-FM/Baxter Springs, KJML-FM/Columbus and KCAR-FM/Galena, KS; KOYX-AM & WMBH-AM/Joplin and KBTN-AM & FM/Neosho (Joplin), MO; and KCAR-AM & KGAP-FM/Clarksville, KEWL-FM/New Boston and KKTK-AM/Texarkana, TX Undisclosed
- WLAY-AM & WVNA-FM/Muscle Shoals, WMXV-FM/Russellville and WVNA-AM/Tusculumbia (Florence), AL and WJOR-FM/St. Joseph, TN \$3 million
- KBIL-FM/Billings, MT and KCPP-FM(CPY)Casper, WY \$50,000

State-By-State Transactions

- WALH-AM/Mountain City, GA \$275,000
- WESL-AM/East St. Louis (St. Louis), IL \$1.15 million
- WAFY-FM/Middletown (Frederick), MD Undisclosed
- WIRD-AM/Lake Placid, NY Undisclosed
- KJAV-FM/Alamo (McAllen), TX \$7 million
- KGVU-AM/Greenville, TX \$500,000

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

DEAL OF THE WEEK

• KGBI-FM/Omaha

PRIZE: \$10 million

TERMS: Terms unavailable

BUYER: Salem Communications Corp., headed by President/CEO Ed Atsinger III. Phone: 805-987-0400. It owns 102 other stations. This represents its entry into the market.

SELLER: Grace University, headed by President James Eckman. Phone: 402-449-2800

2004 DEALS TO DATE

Dollars to Date:	\$1,710,668,505 (Last Year: \$2,324,227,266)
Dollars This Quarter:	\$227,757,022 (Last Year: \$847,001,455)
Stations Traded This Year:	751 (Last Year: 880)
Stations Traded This Quarter:	92 (Last Year: 300)

FCC ACTIONS

California-Based Broadcaster Ordered To Provide Free Rebuttal Time

On Oct. 29 the FCC ruled that Pappas Telecasting must give California Assemblywoman Nicole Parra the same free airtime it gave her challenger. Last week R&R reported that the company, which owns News-Talk KMPH/Fresno and Talk KTRB/Modesto, CA, along with 25 TV stations around the country, gave \$325,000 worth of airtime to 13 county Republican committees in California. Pappas CEO Harry Pappas believed the gift was not subject to FCC fairness rules because it was not given directly to candidates.

When GOP Assembly challenger Dean Gardner was allowed to use some of the airtime to make his case to voters in the San Joaquin Valley, incumbent Democrat Parra asked for equal time to respond. However, she said she was told the only way she could get time was by buying it at the lowest unit rate. When Parra complained to the FCC, it ordered Pappas to give her the same access it gave Gardner.

Copps, Adelstein Take Media-Concentration Road Show To Twin Cities

FCC Commissioners Michael Copps and Jonathan Adelstein will hold another in their series of forums on media concentration, on Dec. 9 at Hamline University in St. Paul, MN. The session is set for 7-10:30pm in the college's Sundin Music Hall. The purpose of the hearing is to give citizens outside of Washington, DC an opportunity to voice their opinions about media consolidation.

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Radio's MIWs Share Secrets Of Success

Four influential women talk about what it takes

Ever been to a radio-company managers' meeting? If so, you've no doubt heard a senior corporate executive make this promise: "At next year's meeting, there will be more women in the room." It's a noble, and important, objective. Most executives will also tell you it's not happening fast enough.

American Women in Radio & Television exists in part to help women overcome obstacles so they can rise to the top. Hearing successful women tell how they became presidents, executive VPs, business owners and agency principals is one piece of the puzzle. The more these leaders have a chance to tell their stories, the easier the road may become for the next generation.

The AWRT recently sponsored a tele-seminar titled "How to Manage a Career Path of Detours, Roadblocks and Green Lights." Panelists included ABC Radio/Minneapolis President/GM Amy Rosenthal, Entercom Regional VP Weezie Kramer and Interep Marketing Group President Debbie Durben. Albright & O'Malley Country Consulting Partner Jaye Albright moderated and contributed to the conversation.

It would be impractical to share with you all the insights offered by these four members of the Most In-

fluential Women in Radio, but here are some of the highlights.

The Skills To Win

Topic: How do you get the skills it takes to be a winner?

AR: For me, it was a lot of "learn as you go" training. The best education for me took place right inside my building — it was asking questions and asking for help. For example, while I was on the track to become the GM, I didn't always run to my general manager for help. I went to the other department heads because I wanted to learn what they were doing and to learn how I could better interact with them in the future.

WK: In many cases, people have not wanted to invest in their own careers, and I mean that not just in terms of their own time, but in terms of the financial investment. You can't always rely on somebody else to make it happen for you.

Every year I take something else that I invest in. I want to pay my own money because I want it to be just for me. That will make a significant difference in your ability to learn, grow and prosper.

Topic: How do you learn to ask for what you're worth and stand up for yourself?

DD: I don't believe people are born as risk-takers. You feel more confident in negotiating for yourself when you perform, and it's a really good feeling when you know you're bringing value to a company. That's when, on a personal level, I've felt most strongly in negotiating either a position or my compensation, because you know that you're making a difference in the marketplace.

Topic: Recognizing when your environment is wrong or right for you.

WK: I think it all begins with self-awareness and understanding what your core values are — what your talents are, what your skills are, where you add value in an organization, what turns you on and what turns you off. Along the way, as I become more mature, it is easier for me to become much more self-aware,

easier to know what I want and to identify where to get it.

AR: Having started as a sales rep and working my way up to President, I saw a lot that went on in the corporate culture. My advice to people who think they might be staying with a company for a long time is to make sure that you are comfortable, that you can be flexible and adapt to change.

Striking The Balance

Topic: How do you balance work and personal lives?

DD: Having a family forces you to include balance in your life. It forces you, frankly, to be more efficient and more effective with your time. It forces you to look at every activity you're partaking in and say, "Is this bringing value to my company?"

AR: I feel that I work to live, as opposed to feeling that I live to work. You know, it's a personal choice. My job does not define me as a human being, and I think, by becoming an interesting and well-rounded human being, I'm more likely to open myself up to success, and I think that's played a big role in my success.

I make sure to have fun in my life. Four years ago I started taking saxophone lessons just for the heck of it. I make sure that I have constant growth in my life.

JA: As someone who works with people more in the programming side of broadcasting, certainly you're right that the sales side can be demanding, but at least the salesperson is forced to get out and interact with the world.



Amy Rosenthal



Weezie Kramer



Debbie Durben



Jaye Albright

"The skill set, whether you're a man or a woman, has to be the same. You have to be knowledgeable and deliver the profits of the company."

Amy Rosenthal

A real danger for people on the programming side, whether you're in radio or TV, is that we have such all-absorbing, fun, adrenaline-producing jobs that it's easy to spend your life inside the station all the time. The key to success is relating to those people in the audience, the target listener.

Topic: Becoming indispensable.

WK: One of the things you can do in establishing value is understand what the values and norms are for your job. There are some terrific books out there on negotiating — if you understand what your leverage is, and you're approaching it in a positive way.

We are not, as individuals, all that good at negotiating for ourselves. We're very good at negotiating for others. You need to map out what it is you're trying to accomplish and figure out the value that brings to the table.

Topic: Managing externally, and the challenge of working with men.

DD: As far as managing different kinds of people, I don't really look at it as a male-vs.-female type of management (other people might disagree). I really think it's people's styles, and you really need to understand how people like to be managed, how they like to be given direction and how people learn. Some people like to be told what to do, and other people like to experience it themselves.

AR: The skill set, whether you're a man or a woman, has to be the same. You have to be knowledgeable and deliver the profits of the company. However, there are definitely differences between the way a man communicates and the way a woman communicates.

Topic: Managing up and delivering results.

DD: It's really important, when you're steering a ship, to let people know the direction you're going so that when they are in a position to represent you or take risks or bring ideas or opportunities into the marketplace, they know it's in line with the direction of the company.

To me, the sale is really made after you close the sale. Once you get an order, the most important thing

is that your followup is exceptional.

Topic: Dealing with detours in a day, and in a career.

WK: Whatever role you have, your day can happen to you, or you can make your day happen. Our lives are filled with unscheduled interruptions, so it's really important to stay focused on what your end-game may be.

Really understand what's important vs. what is urgent, and learn how to say no or put it in a quadrant where you don't need to deal with it right then. Sometimes

you need to give people feedback that's tough, but it should never be hurtful, it should always be fair, and it should always be honest.

Topic: Coping with change.

AR: It just comes down to managing expectations. The reason people are afraid of change is because they're afraid of the unknown. You have to just help people go with the flow, manage the expectations and realize that there's nothing so awful that's going to happen that it's going to cripple them and ruin their lives.

Room At Every Level

Topic: Opportunities for women.

DD: Women are phenomenal salespeople. I think many are also very good managers — but they are phenomenal salespeople. I think they really understand how to empathize, how to build relationships, how to listen.

WK: I think there's opportunity at every level. I would love to see more females on the program-

ming side, particularly in charge of female-based formats. That's not to say that a woman couldn't manage a Rock station, but I think there's a lot of AC-formatted stations where they need more of a woman's touch in terms of producing content and understanding how to make that brand resonate with the female constituency.

JA: I'm a transsexual, and I'm living proof that if you can produce, you can be a pink elephant. And as long as you can produce the numbers and make things happen, this is a wonderful business.

"Sometimes you need to give people feedback that's tough, but it should never be hurtful, it should always be fair, and it should always be honest."

Weezie Kramer



BRIDA CONNOLLY
bconnolly@radioandrecords.com

The New Faces Of Peer-To-Peer

Launches and betas keep the industry interesting

The Grokster-StreamCast decision is now sitting out what should be its final stay in legal limbo as the U.S. music and movie industries wait to hear whether the Supreme Court will let them try once again to show that *Betamax's* "substantial noninfringing uses" standard doesn't apply to peer-to-peers. In the meantime, P2P development rolls on.

The folks behind the software featured this week are trying to both provide a useful service and to play fair with the creative community — as opposed to, say, setting up a system designed to evade liability for those who profit while content creators make nothing and people tempted into unlawful behavior are thrown overboard when somebody sues. The services described here are a first step toward a new, narrower P2P model.

The Bitmunk Beta

The earnest people at Bitmunk (www.bitmunk.com) say they'd like to offer true peer-to-peer file-sharing in a way that is fair to the artists while giving users a small financial incentive to deal in legal music. The software has been in beta since July, and there are plans to have something functional available by the end of the year.

Bitmunk is allowing membership signups with a valid e-mail address, and members can test out the searches and download functions, but all they can actually download at the moment is an encrypted test file. The service plans to offer streamed samples of downloadable tracks, but right now all the sample links lead to the same snippet of a public-domain blues record.

What Bitmunk hopes to do when it gets out of beta is sell legal downloads via its own dedicated peer-to-peer network. And, more to the point, members who have bought music they like — or that they think might be popular and profitable — can resell music to their fellow Bitmunk members and get a cut of every sale.

Along with taking a 15% cut of every sale, Bitmunk plans to sell everything in the catalog from its own servers, so everybody who provides material will have at least one seller. But the real point of this project is to move music to distribution through the resellers. Sellers can set their own prices, but they may have to compete with other reselling members — who may include web-

On Grouper it's nearly impossible to seriously screw up or share anything you don't mean to share.

casters, indie labels or retailers — selling exactly the same material.

Know Your Rights

A search on Bitmunk may bring up thousands of tracks, and the test version includes a "Petition" button that asks Bitmunk to "petition" artists to let it add a track when the service goes live. That would seem to mean that some of the material that turns up in the search results isn't specifically authorized to be there. But there's an elaborate verification process for those who wish to sell content on the site, and it appears that Bitmunk intends to get all the appropriate legal OKs before it actually begins selling music.

When the site goes live, the content sold will not be rights-managed. Bitmunk explains in its excellent FAQ: "DRM is a strategy that assumes the fans of music (and other digital media) are all criminals — that, if given the opportunity, they will steal." History would seem to bear out that assumption, and Bitmunk, which doesn't have unlimited faith in human nature, will be watermarking its files.

In theory, if a Bitmunk-marked track turns up for free on a peer-to-peer, the rights owner should be able to have it tracked back and file a complaint against the offending Bitmunker, who could be thrown off the service and perhaps sued for infringement by

the rights owner. The burden of discovering and pursuing infringers, in other words, falls entirely on the rights owner.

So where is all this content going to come from? Bitmunk hopes artists and labels will bring catalog, and it also lists digital rips from original sources the reseller has legally acquired as an approved means of finding content to sell. Additionally, the "creator or owner of the work has agreed to have it distributed on Bitmunk." How that notion squares with Bitmunk's desire, stated in several places on its website, to distribute "television episodes" isn't clear.

There's no real incentive for a major label to provide material here, but if Bitmunk can find some distribution deals with online indies, it may be able to build a respectable catalog. Its ideas are interesting and undeniably innovative, but it's also possible that the whole thing will seem impossibly complicated to music fans accustomed to the "you want it, you got it" approach to P2P.

Gnomoradio?

Also in beta right now is a Unix-based P2P and music-management package called Gnomoradio (www.gnomoradio.org). Gnomoradio has been around for about a year and is one of several P2Ps beginning to offer, for free, works licensed under the experimental "Creative Commons" license.

A Creative Commons license lets artists or other rights owners decide exactly how they want to allow their work to be used. Some artists may agree to let anybody mix, mash or redistribute a work at will as long as the original artist gets credit, while others could require that any redistribution or adaptation be for noncommercial purposes. The idea of all this is to add another copyright model, "some rights reserved," to the familiar "all rights reserved."

Within its "About" pages Gnomoradio acknowledges, "Some people may wonder why we are writing yet another peer-to-peer file transfer protocol and music player." The answer: They're going to try to generate some honor among P2Ps.

Because of possible legal liabilities, most big P2Ps disguise the source or sources from which a user downloads a file. Gnomoradio wants to offer a transparent file-sharing experience,

While P2P trading overall appears to be holding steady, traffic at Grokster, KaZaa and other high-profile P2Ps has crashed since the RIAA began suing file-traders late last year.

with everything licensed, legal and limited to people who choose to play.

It's all very idealistic, but the Gnomoradio people are consistent: The software is freely distributed under a GNU General Public License that lets users share and alter free software as long as they keep it free. This and Bitmunk are both attempts, in different models, to help content owners, especially artists, get back some of the control they've lost in the P2P Wild West.

Grouper Joins In

Even narrower in focus is a little file-sharing program called Grouper (www.grouper.com). It's yet another beta, but it's fully functional and a fine bit of software. It has a marvelously intuitive interface and walks users through every step. It's nearly impossible to seriously screw up or share anything you don't mean to share.

This is P2P on a tiny scale: Users invite other Grouper users to join groups, then select, largely by dragging and dropping, what files to share with each group. It works rather like a very small network, though each computer has to be turned on and running Grouper for the software to share properly.

The folks behind Bitmunk and Gnomoradio are trying to both provide a useful service and to play fair with the creative community.

The package will share nearly any kind of file with no problem, simply by dragging files from one window to another. But there's an interesting little limit: You can't use Grouper to share music. Music files show up in the shared-files window, and group members at remote machines can play the music on demand, but files won't transfer.

I had no trouble getting rights-managed music purchased from Musicmatch and Napster to play inside Grouper, which, for its own shared-stream purposes, overrides a machine's default media player. This streaming-only thing is an attempt on Grouper's part to keep its fine software from being too badly abused by infringers and perhaps to head off complaints from the labels, the most litigious of content owners.

But paid services — Rhapsody, for example — negotiate and pay for licenses to stream music on demand, so whether Grouper can legally offer on-demand streaming of copyrighted music isn't yet clear. If the C&Ds start rolling in, it may turn out the developers would have been better off not trying to restrict traffic at all than to set a limit on certain types of files.

Meanwhile....

The *Los Angeles Times* reported late last week that Sony BMG has agreed to place files on notorious peer-to-peer Grokster by way of a venture called Mashboxx. The service is reportedly a filter that would ensure that only legal versions of Sony BMG content appear in Grokster search results and that might involve some sort of digital rights management.

Mashboxx is reportedly run by former Grokster President and Optisoft CEO Wayne Rosso, a fierce critic of the record labels who was just ordered to pay a share in a \$500,000 settlement related to copyright infringement on the short-lived Spain-based music-distribution site Puretunes. If reports that Rosso is involved are accurate, that'll be an interesting change of position for a man who in his Grokster past was the leading proponent of the attack-the-labels approach to file-sharing self-justification (P2P United head Adam Eisgrau carries that banner now that Rosso is less visible).

No details are yet available on how Mashboxx will work, what kind of files Sony BMG may offer for download on Grokster and how much, if anything, the label will charge for those files.

Grokster's decentralized architecture has so far protected it from lawsuits for infringement, but some P2P-industry sites claim Mashboxx would require a move to central servers, which could open Grokster, unless it locks down and dumps the outlaw content, to the kind of liability the original Napster faced.

Why do this now? Grokster's motivation is clear enough: While P2P trading overall appears to be holding steady, traffic at Grokster, KaZaa and other high-profile P2Ps has crashed since the RIAA began suing file-traders late last year. If they can't make the big advertising money they're accustomed to anymore, they're going to make a few bucks where they can.

On the Sony BMG side, this seems to show that Sony, at least, figures that the Grokster-StreamCast decision will stand up, or perhaps the label group figures it's going to take too long to find out. This is going to be a partnership to watch as more details come out.

Study

Continued from Page 1

Bridge Ratings President/CEO Dave Van Dyke said his company has been studying the issue of audience attrition and erosion for more than a year. Over the summer the first phase of this research was released. It showed that the longer the stopset, the more audience attrition sets in. Each commercial beyond the first in a pod generally resulted in an estimated 20% drop-off in listeners.

Phase two of the research focused on audience erosion and the degree to which radio listeners are looking elsewhere for their audio entertainment. While new technologies tend to more rapidly attract innovators and early adopters, Van Dyke said the rate at which the pendulum is swinging toward new forms of media should serve as an early warning that there's no time to lose in re-investing in the talent, creative and presentation of stations. For this study, 1,000 people in six medium and large markets were surveyed. Check out the recap in the adjacent "Radio Listener Attrition" chart.

In short, the results show that radio listeners have been spending less time tuned to their favorite stations and more time with Internet radio, iPods and MP3 players, CDs and satellite radio. The younger the listener, the quicker the migration is taking place. Said Van Dyke, "While the initial results of our two-year study show significant quarter-hour migration among 12-24s, it should be known that this group tends to have a higher percentage of 'innovators' and 'early adopters' compared to older demographics. It is this very active but small (16%) group of consumers that is driving these migration statistics."

Slower to increase usage of these media are the "early majority," "late majority" and "laggards," which make up 84% of all consumers. Van Dyke — a longtime programmer and general manager — believes these people are key to radio's im-

Radio Listener Attrition

A survey of 1,000 radio listeners documents the increasing tendency among all age groups to spend less time with radio and more time using other media — iPods and MP3 players, CDs, Internet radio and satellite radio. The data shows the percentages of those surveyed who have used radio and other media from 2004's first quarter on and was compiled by Bridge Ratings from six national markets.

Demo	Q1 '04		Q2 '04		Q3 '04		Sept. '04	
	Radio	Other	Radio	Other	Radio	Other	Radio	Other
P 12-24	68%	50%	66%	51%	62%	55%	56%	63%
A 25-49	72%	33%	69%	35%	66%	39%	61%	41%
A 35-64	80%	19%	81%	17%	76%	20%	70%	22%

mediate future. He said, "This is radio's opportunity to enhance its 'entertainment value' to this larger, unconverted collection of users."

"The 'early majority' are thoughtful people, careful but accepting of change more quickly than average. The 'late majority' represents 'skeptical people' who will use new ideas or products only when the majority is using it. 'Laggards' are 'traditional people,' who care for the 'old ways,' are critical toward new ideas and will only accept it if the new idea has become mainstream or even tradition."

What the Bridge Ratings research does not tell us yet is why people are spending less time with radio. And the reality is that there may be different reasons for different demos and formats. Van Dyke concluded that the real message here is that the most creative programming, management and promotion minds of radio need corporate latitude in order to develop more compelling content and to adapt over the coming year to ensure that traditional radio improves its appeal to this larger group of listeners who haven't yet made the technical leap.

Economy

Continued from Page 1

other media, but that a rebound will occur. Investors have mistaken near-term cyclical challenges for secular problems in the radio industry."

Indeed, Balzer has a positive outlook for radio's future. "Long-term secular trends favor radio's more stable audience as broadcast networks and newspapers continue to see audience deterioration," he says. "In particular, we expect the large radio groups to benefit, as they're able to take national ad share, as well as local."

However, Wachovia Securities' Jim Boyle said in a report issued Oct. 26 that while the industry has easier year-over-year comps for Q4,

he believes the final quarter of 2004 may turn out to be a disappointment. "For the fifth consecutive month, the radio sector has easy to very easy comps, yet it seems unable to move up from negative to low-single-digit growth," Boyle said. "Q3 conference calls and Q4 guidance should provide color on what most analysts suspect is more underwhelming growth, despite having two negative comp months in Q4." As for Q3, Boyle adjusted his industry forecast from a range of flat to 1% growth to a 1% decline.

However, Boyle raised his expectations for Entercom after the company reported its Q3 earnings on Monday (see story, Page 1). Credit- ing Entercom for regularly outpac-

UPDATE

McGee Heads Special Projects For TRN

Veteran programmer Kipper McGee has joined Central Point, OR-based Talk Radio Network as head of special projects. McGee will work on the planning and execution of special events and projects with TRN's stable of nationally syndicated talk talent, which includes Michael Savage, Laura Ingraham, Jerry Doyle, Tammy Bruce and Rusty Humphries.



McGee

Nominated by R&R readers as News/Talk Programmer of the Year in 2004, McGee's 20-year broadcast career includes stints in CHR, AC, Country, Oldies and Talk in such markets as Milwaukee, New Orleans, San Diego and St. Louis. Most recently he was PD at Cox Radio's market-leading News/Talker WDBO/Orlando.

"We are all very pleased to welcome Kipper to TRN," said TRN CEO Mark Masters, to whom McGee will report. "As our network grows, so do our needs, and it's essential that we have the ability to give both our talents and our affiliate partners the support they need to maximize their success. I'm confident that Kipper is the person who can help us to achieve that goal."

CC Entertainment Goes Back To The Future

Responding to what company executives describe as an evolving business environment, Clear Channel Entertainment, the music and live events arm of Clear Channel, is undergoing a major reorganizing and restructuring. As part of the remodeling, CCE will relocate its hub from Houston to Los Angeles, split into two distinct businesses (live music and venue operations), break off the concert-promotion side of the company into 11 regional units, bring back some of the legendary names in concert promotion and downsize by as many as 100 staffers.

The aforementioned returning legends include Avalon Attractions (Los Angeles), Bill Graham Presents (San Francisco), Cellar Door (Detroit), Ron Delsener Presents (New York), Electric Factory Concerts (Philadelphia) and Tea Party (Boston). CCE Chairman/CEO Brian Becker said, "We have a long history in the music business and personnel who understand this industry. These two factors are reflected by these classic names in music."

CCE Global Music CEO/President Michael Rapino said of the restructuring, "We are better positioned to provide artists with the highest-quality services, to provide the most innovative promotion team in the world and to provide a more exciting fan experience at our venues and at our events."

ing its radio peers over the past two years, Boyle increased his 2004 EBITDA forecast for the company from \$162.6 million to \$164 million and his prediction for free cash flow per share from \$2.24 to \$2.33, due to strength in Entercom's Q3 financial performance. For 2005 Boyle increased his EBITDA forecast from

\$174.9 million to \$176.3 million and upped his FCF-per-share expectation from \$2.53 to \$2.57.

Over at Merrill Lynch, Laraine Mancini raised her Q4 revenue forecast for Entercom from \$109.4 million to \$111 million, as the company's Q3 results exceeded her expectations.

Last year stations spent millions of dollars perfecting their sound...
Not nearly enough was invested in how to sell it.



"I specialize in one thing — increasing the billing at radio stations in the United States."

- Irwin Pollack



1-888-RADIO-50

Earnings

Continued from Page 1

to weakness in automotive and telecom advertising.

But Clear Channel saw revenue growth during Q3 in its markets outside the top 25. Meanwhile, Clear Channel's outdoor division had a strong quarter, as advertising revenue jumped 11%, to \$600.2 million. Revenue in the company's Live Entertainment division climbed 4%, to \$974.7 million.

On an overall basis, CC reported Q3 revenue of \$2.6 billion, up 4% from last year, while net income fell from \$636 million (\$1.03 per diluted share) to \$261.2 million (44 cents). However, excluding 2003 pre-tax gains related to Clear Channel's investment in Univision and the sale of its stake in American Tower Corp., net income for the quarter would have been up from \$236.8 million (38 cents) in the same quarter last year. Thomson First Call analysts expected per-share income of 43 cents.

When it was time for analysts' questions during Clear Channel's Q3 conference call, the discussion focused solely on the company's "Less Is More" ad-inventory-reduction initiative, which is now set to commence in mid-December. CC President/CEO Mark Mays noted that his company has already implemented "Less Is More" at WSNJ (Sunny 104.5)/Philadelphia. Mays said Sunny is already pacing ahead of where it was during Q4 2003 on the advertising front, but, for Clear Channel Radio overall, continued volatility in the national arena means the company will see flat earnings results in Q4 2004.

Viacom: 'We Still Believe In Radio'

Like Clear Channel, Viacom saw revenue fall in its radio division. Q3 revenue for Infinity was off 4%, to \$529 million. Viacom blamed continued weakness in national and local advertising for the results. Operating income for Infinity decreased 17%, to \$222 million.

Viacom saw a total net loss of \$487.6 million in Q3, compared to net earnings of \$699.6 million one year ago, due to a net loss from discontinued operations of \$1.2 billion resulting mainly from the divestment of its Blockbuster unit. Discounting the sale of Blockbuster, Viacom's results were as strong as ever: Net earnings from continuing operations rose from \$647.9 million (37 cents per share) to \$722.6 million (42 cents) — Thomson First Call analysts expected 41 cents per share — while overall revenue for the quarter rose 4%, to approximately \$5.5 billion.

Infinity's performance was the topic of most interest to those participating in the Q&A session during Viacom's Q3 conference call. Victor Miller of Bear Stearns asked about the radio marketplace, in particular Infinity's local performance. Viacom co-President/co-CEO Leslie Moonves said, "Clearly, radio has had a tough quarter, but we are doing things to change that. There is no question that the lo-

cal marketplace is slower, but political [advertising] remains very strong."

Moonves looks to early next year for a radio rebound, but he doesn't think the industry will be seeing double-digit growth as it did in the mid-1990s. Nonetheless, Moonves said, "This business generates a ton of cash flow. We still believe in radio, and we believe it's in our future."

WXRK/New York-based syndicated morning host Howard Stern was on one analyst's mind. When asked about Stern's scheduled jump to Sirius Satellite Radio, set for January 2006, Moonves said the move was a "natural thing for [Stern] to do." In fact, Moonves said that Stern was making so much money, Viacom's next deal with the host might not have been cash positive. But Moonves expressed confidence in the programming that will replace *The Howard Stern Show* following its move to satellite radio and said that Viacom has the potential to find programming that is more profitable than Stern's show.

Moonves addressed questions about ad-reduction initiatives at Infinity by explaining that the company is already implementing plans similar to Clear Channel's "Less Is More" initiative at some of its stations. "On some stations it makes sense, but at other stations or in other markets where there is extreme success it is not necessarily the best way to go," he said. "Obviously, this isn't the best day for radio, but we think that is going to be changing."

Viacom's other big news involved a stock buyback — one of several by those companies reporting their Q3 results. Viacom immediately commenced an \$8 billion stock buyback, which succeeds and replaces the company's \$3 billion stock purchase initiative announced in 2002. Under that buyback plan, 40.7 million shares were purchased by Viacom for \$1.7 billion.

Mixed Results For WW1

Westwood One, which is managed by Viacom, saw its Q3 net revenue advance by 5%, to \$141.4 million, as the company benefited from increases in both local and national commercial advertisements aired during the 2004 Summer Olympic Games. But operating income fell 14%, to \$40.4 million, because of costs associated with the Olympics, in addition to increased programming and distribution costs, among other things.

In Q3 2003 Westwood One received \$2.6 million from an insurance settlement related to claims attributable to the Sept. 11, 2001 terrorist attacks, thus making the drop in operating income seem greater than it actually was. Net income for Westwood One declined from \$27.7 million (27 cents per diluted share) to \$23.2 million (24 cents). Analysts expected net income to come in at 29 cents per share.

Westwood One is also in stock-buyback mode. CFO Andrew Zaref said, "The recent performance of our stock price has provided us with an opportunity for continued acceleration of stock repurchases." At the end of Q3 the company had

BUSINESS BRIEFS

Continued from Page 4

Volvo Adds Sirius To Four Vehicles

Starting in January, Sirius will be available as a dealer-installed accessory in Volvo S80, S60, V70 and XC70 models for 2005. The vehicles will have factory-equipped radios that display artist, song title and channel-category information. Pricing will be announced at a later date.

XM Partners For Traffic Info; Canada Partner Inks GM Deal; MyFi May Make Little Xmas Impact

XM Satellite Radio has partnered with Pioneer on the newly announced AVIC-N2 multifunction navigation system, described as the first aftermarket in-car navigation system to offer satellite-based traffic information using XM NavTraffic. Any time of day or night the device displays traffic incidents and road conditions on a motorized 6.5-inch touch-screen monitor. XM NavTraffic is available by subscription in 20 markets, covering half the nation's population.

In other XM news, partner company **Canadian Satellite Radio** has struck a deal with **GM Canada**. If all the regulatory approvals come through, CSR will place its receivers in more than 50 GM Canada models. The *Canadian Press* reports that the companies signed a memorandum of understanding on a 13-year distribution agreement Oct. 27. Terms of the agreement were not disclosed. Last month CSR struck a deal with **Corus Entertainment** under which Corus will provide programming in return for the right to take a minority ownership position in CSR.

Also, it is expected XM will see minimal holiday impact for its MyFi handheld receiver. While William Blair & Co. analyst **Alissa Goldwasser** calls the satcaster's introduction of its MyFi portable receiver a "tremendous breakthrough" for the nascent industry, she doesn't think the device will contribute a lot to XM's Q4 sales. "With a rollout potentially not until the beginning of December, we believe that many consumers will have already completed their holiday shopping for the year," she said in a report issued Oct. 27. She also said the receiver's \$349.99 retail price "will likely make the MyFi too expensive for the mainstream consumer." Still, she was bullish on the device's long-term prospects, saying, "This is an exciting development for the industry and will grow the appeal of satellite radio to a broader portion of the population, especially among consumers who drive on a limited basis."

\$196.4 million available under its buyback program.

Cox Revenue Climbs

Cox Radio's Q3 net revenue climbed 4%, to \$117 million, as net income moved from \$18.5 million (18 cents per share) to \$18.4 million (18 cents). Analysts forecast per-share income of 19 cents. Local revenue increased 3%, while national revenue grew 6%. Additionally, the recent hurricanes that devastated Florida gave Cox Radio's Orlando and Tampa clusters a nice bump, as a surge of last-minute demand from advertisers resulted in incremental net revenue of approximately \$2.5 million for the quarter.

Eight of Cox's 18 markets showed double-digit growth, but seven markets, including Atlanta, were down, company President/CEO Bob Neil said during Cox's conference call with analysts. Orlando was up 34%, dramatically outpacing the revenue growth in that market, he said. Southern Connecticut and Jacksonville were also strong for Cox.

Neil also gave kudos to Clear Channel for leading the charge in addressing on-air clutter and lengthy commercial breaks at radio nationwide. And he had strong words for those who continue to predict the industry's demise.

"It's been fashionable to bash our medium, but that served as a wakeup call," he said. "We have not focused on our customers as much as we've needed to. Customers wanted elec-

tronic invoicing, and now we're able to do that. Also, there has been in recent years a focus on cash flow over product. Now we're talking about the product again, and that is good for the medium. I think we're just in a little cyclical downturn here that is largely the result of events that are out of our control."

Entercom 'Very Pleased'

At Entercom, President/CEO David Field was "very pleased" with the company's Q3 results, which were mixed. While net revenue rose 4%, to \$112.5 million, net income fell from \$21.6 million to \$20.3 million. On a per-share basis, net income was flat at 41 cents per diluted share and beat Thomson First Call analysts' forecast of 40 cents.

Entercom's Q3 2004 results included a \$1.4 million write-off related to a new five-year, \$800 million credit agreement, which replaced a previous agreement, and the company said that without the charge, net income would have come in at 43 cents per share.

Field noted that his company's same-station revenue growth of 3% in the quarter significantly outpaced Entercom's markets that were flat during the period. Field also said that the company gained revenue share in 13 of Entercom's 18 measured markets.

Of industrywide ad-inventory-reduction initiatives, Field said, "On an industry level, we are very excited by progress on key initiatives that are fundamentally enhancing radio's appeal

to advertisers and listeners. These initiatives should begin to impact industry performance positively in 2005."

Meanwhile, Entercom's board of directors gave the green light to the company's second stock buyback of up to \$100 million, with the amount and timing of the repurchases dependent on market conditions. Entercom repurchased 2.6 million shares during Q2 and Q3 for \$100 million.

Saga Income Up

Over at **Saga Communications**, Q3 net income rose from \$3.5 million (16 cents per diluted share) to \$4.3 million (20 cents). Net revenue climbed 13%, to \$34.3 million, while operating income increased 3%, to \$8.3 million. However, station-operating expenses increased 17%, to \$24 million. For Saga's overall sales, "Categories were mixed, with no particular strength in each group," CFO Sam Bush said. While local sales were up 8% in the quarter, national was down 12%.

During Saga's Q3 earnings call, President/CEO Ed Christian responded to an analyst's question about radio's future stars by taking a swipe at Howard Stern. "Hopefully, there aren't more talents like Howard, because that's what we hope to cleanse out of the industry pipeline," Christian said. "It's incumbent on our industry to develop new talent." He said that there's plenty of great new talent in smaller markets and that Saga tries to keep them secret so they won't leave for bigger opportunities.

Christian also cited Talk radio as being a good source of new talent. "I am confident that we will find the next future star in radio," he said. "They're out there right now."

Meanwhile, Christian said that the company's Milwaukee and Norfolk clusters saw strong national sales, and he talked up Saga's focus on local dollars. He even said that he was

CRIC

Continued from Page 6

should demand that technology aimed at preventing the broad theft of music be put in place before any licenses are handed out.

The third applicant for a license to offer subscription-based radio across

Canada is CHUM, which has partnered with Astral Media in a terrestrial system. CHUM's plans are also being reviewed for Cancon, which uses the "MAPL" (music, artist, producer, label) formula for determining whether a song meets the government's criteria for being Canadian. CHUM has stated that it will meet any requirements the CRIC imposes.

Continued on Page 21

Live365 is the largest internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended Oct. 26, 2004 are listed below.



Travis Storch • 866-365-HITS

Top Pop
 MAROON 5 She Will Be Loved
 KELLY CLARKSON Breakaway
 AVRIL LAVIGNE My Happy Ending
 RYAN CARRERA On The Way Down
 BOWLING FOR SOUP 1985

Top Christian
 CASTING CROWNS Who Am I
 SIDIBE MORFOL I Need You Now
 RUTLESB Sea Of Faces
 DELINOUS? Rain Down
 MERCYME I Can Only Imagine

Top Folk
 DAR WILLIAMS Mercy Of The Fallen
 CATIE CURTIS It's The Way You Are
 JASON MRAZ You And I Both
 SARAH McLACHLAN World On Fire
 SARAH HARMER Almost

SIRIUS

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

Steve Blatter

The Pulse

Haneen Ararat
 BUTTERFLY BOUCHER I Can't Make Me

Sirius Hits 1

Kid Kelly
 JA RULE (ASHANTI & R. KELLY) Wonderful
 W.O.R.L.E. VIRGINIA SKY... Oye Mi Canto
 ASHLEE SIMPSON Autobiography
 RUPEE Tempted To Touch

Hot Jamz

Geronimo
 DIPLOMATS S.A.N.T.A.N.A.

Octane

Jose Mangin
 KORN Another Brick In The Wall (Parts 1, 2, 3)
 LOSTPROPHETS I Don't Care
 SPIDERBAY Black Betty

Spectrum

Gary Schoenwetter
 GREEN DAY Boulevard Of Broken Dreams

Jam On

Lenny Bloch
 GRATEFUL DEAD Beyond Description (1973-1989)

Classical Voices

Kaaren Hushagen
 RICHARD STRAUSS OPERA & LIEBER ANOR
 HANDEL Solo

Universe Latine

Gino Reyes
 OSIE BERNANDEZ Toda El Ano
 CHRISTIAN Te Escucha

AOL Radio@Network

Ron Nenni 415-934-2790

Fresh 100

Mark Hamilton
 JESSE McCARTNEY Beautiful
 JA RULE (ASHANTI & R. KELLY) Wonderful

Top Jamz

Davey D
 MOBB DEEP Win Or Lose
 JIM Love Story



Phil Hall • 972-991-9200

ABC AC

Peter Stewart
 MARTINA McBRIDE In My Daughter's Eyes

Touch

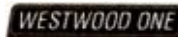
Stan Boston
 RUBEN STUDARD I Need An Angel
 GERALD LEVERT One Million Times
 EARTH, WIND & FIRE Show Me The Way
 MAROON 5 She Will Be Loved

U.S. Country

Penny Mitchell
 RASCAL FLATTS Bless The Broken Road

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
 BARRY WORMLEY Awful Beautiful Life
 BIG & RICH Holy Water
 JAMIE O'NEAL Trying To Find Atlantis



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
 STYX I Am The Walrus

Soft AC

Andy Fuller
 CELINE DION Beautiful Boy

Mainstream Country

David Felker
 GRETCHEN WILSON When I Think About Cheatin'
 KEITH URBAN You're My Better Half

Hot Country

Jim Hays
 KEITH URBAN You're My Better Half

Young & Verne

David Felker
 LEE ANN WORMACK I May Hate Myself In The Morning



Country Today

John Glenn
 JEFF BATES Long Slow Kisses
 SUGARLAND Baby Girl
 BILLY BEAN Let Them Be Little

AC Active

Dave Hunter
 KILLERS Somebody Told Me

Alternative Now!

Chris Reeves • 402-952-7600
 UBED All That I've Got
 PARIS, TEXAS Bombas Aroy
 BEASTIE BOYS Right Right Now Now



Jay Frank • 310-526-4247

Audio

RUPEE Tempted To Touch
 FATBOY SLIM Wonderful Night

Video

AVRIL LAVIGNE Nobody's Home
 BEASTIE BOYS Right Right Now Now
 EMINEM Meek
 GRETCHEN WILSON When I Think About Cheatin'
 JA RULE (ASHANTI & R. KELLY) New York
 MARO Let Me Love You
 NEW FOUND GLORY I Don't Wanna Know
 P!NK GREEN Don't Break My Heart Again
 RYAN CARRERA True
 STORY OF THE YEAR Sidewalks
 TERROR SQUAD Take Me Home
 CAME All End
 U2 Vertigo

« musicnippet.com »
 Tony Lamptey • 866-552-9118

Hip-Hop

BIG DON'T Talk To Me
 LUDACRIS Get Back
 DIPLOMATS S.A.N.T.A.N.A.

R&B

ASHANTI Only U
 CARA WIMSBY ELLIOTT 1, 2 Stop



Rick Gillette • 800-494-8863

10 million homes 180,000 businesses

DMX Fashion Retail Video

David Mihail

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

SMOKE PLAIN Welcome To My Life
 OUTLAWST Prototype
 JET Look What You've Done
 USHER YALICHA KEYS My Boo
 BLAZE Breathe, Stretch, Shake
 KEATON SIMMONS Curranley
 SAMI ROBERTS Hard Road
 VANESSA CARLTON White Houses

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

CHR/POP

Jack Patterson
 AVRIL LAVIGNE Nobody's Home
 RYAN CARRERA True

HOT JAMZ

Mark "In The Dark" Shands
 ALICIA KEYS Karma

URBAN

Jack Patterson
 GERALD LEVERT One Million Times
 EARTH, WIND & FIRE Show Me The Way

ALTERNATIVE

Dave Sloan
 PINKBACK AFK
 BY DIVINE RIGHT Soft Machine

ADULT CONTEMPORARY

Jason Shift
 ANNA MALICK Breathe (Zam)
 LIRA LOEB I Control The Sun
 SCISSOR SISTERS Laura

RAP/HIP-HOP

Mark "In The Dark" Shands
 R. KELLY & JAY-Z We Got 'Em Goin'

Music CHOICE

30 million homes
 27,000 businesses

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

HIT LIST

Seth Neiman
 HOORASTANK Disappear
 AVRIL LAVIGNE Nobody's Home
 MAROON 5 Sunday Morning
 JOHN MEYER Daughter
 SNOOP DOGG (P. MARRELL) Drop It Like It's Hot

R&B & HIP-HOP

Damon Williams
 LIL WAYNE Go DJ

RAP

DJ Mecca
 @12 U R The One
 DE LA SOUL The Grind Date
 GUERRILLA BLACK (MATE DOGG) What We Gonna Do
 MOBB DEEP Win Or Lose
 TRICK DADDY (TRINA) Down Wit Da South

ROCK

Gary Susalis
 LOSTPROPHETS I Don't Know
 MADBONE Enemy
 PAPA ROACH Scars
 TRAIN Ordinary

ALTERNATIVE

Gary Susalis
 GARRISON Panic
 SIMPLE PLAN Me Against The World
 WALKINER Little House Of Savages
 ZUTONS You Will You Won't

TODAY'S COUNTRY

Liz Opoka
 KATRINA ELAM No End In Sight
 TRENT WILLMON Date Rose Deaux's...

ADULT ALTERNATIVE

Liz Opoka
 JACKSON BROWNE Poor Poor Pitiful Me
 HOTHOUSE FLOWERS Your Love Goes On
 MORAN JONES Three Sweet Words
 ELLIOTT SMITH A Fond Farewell

SMOOTH JAZZ

Gary Susalis
 DAVID MANN & FRIENDS I Want You
 PHILLIP MARTIN Look To The Sky
 VLAD Little Star

AMERICANA

Liz Opoka
 IRS BEMENT The Old Gospel Ship
 CHARLIE ROBINSON Good Times

SOUTHWEST

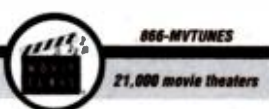
1. HILARY DUFF Fly
2. JESSE McCARTNEY Beautiful Soul
3. COLLECTIVE SOUL Counting The Days
4. BROOKE HUDSON Everything To Me
5. RAVEN Backflip

NORTHEAST

1. HILARY DUFF Fly
2. COLLECTIVE SOUL Counting The Days
3. JESSE McCARTNEY Beautiful Soul
4. RAVEN Backflip
5. REGIS PHILBIN It Had To Be You

SOUTHEAST

1. HILARY DUFF Fly
2. JESSE McCARTNEY Beautiful Soul
3. COLLECTIVE SOUL Counting The Days
4. BROOKE HUDSON Everything To Me
5. CARE No Phone



WEST

1. HILARY DUFF Fly
2. RAVEN Backflip
3. JESSE McCARTNEY Beautiful Soul
4. COLLECTIVE SOUL Counting The Days
5. AL JARREAN Cold Duck

MIDWEST

1. HILARY DUFF Fly
2. JESSE McCARTNEY Beautiful Soul
3. COLLECTIVE SOUL Counting The Days
4. BROOKE HUDSON Everything To Me
5. CARE No Phone



Artist/Title	Total Plays
JOJO Leave (Got Out)	76
HILARY DUFF Come Clean	75
BOWLING FOR SOUP 1985	75
JOJO Baby It's You	74
RAVEN SYMONÉ Backflip	73
KELLY CLARKSON Breakaway	73
ASHLEE SIMPSON Pieces Of Me	72
JESSE McCARTNEY Good Life	70
BLACK EYED PEAS Let's Get It Started	69
HILARY DUFF Fly	34
ASHLEE SIMPSON Shadow	30
SKYE SWEETNAM Tangled Up In Me	29
JILLIX What I Like About You	29
AVRIL LAVIGNE My Happy Ending	28
JESSE McCARTNEY Beautiful Soul	28
HILARY DUFF Why Not	27
DIRTY VEGAS Days Go By	27
YELLOWCARD Ocean Avenue	26
JENNIFER LOPEZ Jenny From The Block	25
VANESSA CARLTON A Thousand Miles	23

POWERED BY MEDIABASE Playlist for the week of Oct. 25-31.

72 million households

PLAYS

GWEN STEFANI What You Waiting For?	26
SNOOP DOGG / PHARRELL Drop It Like It's Hot	23
GREEN DAY American Idiot	21
USHER / ALICIA KEYS My Boo	20
LINDSAY LOHAN Rumors	19
FABOLOUS Breathe	19
EMINEM Just Lose It	18
SIMPLE PLAN Welcome To My Life	18
CHINGY Balla Baby	17
EMINEM Mosh	17
KANYE WEST New Workout Plan	12
JIMMY EAT WORLD Pain	9
GODD CHARLOTTE Predictable	8
INTERPOL Slow Hands	8
NELLY / C. AGUILERA Tilt Ya Head Back	7
JOJO Baby It's You	7
SECRET MACHINES Nowhere Again	7
JOHN LEGEND Used To Love You	7
SUM 41 We're All To Blame	7
TRICK DADDY Let's Go	7

Video playlist for the week of Oct. 25-31.

David Cohn
General Manager

2

EMINEM Mosh	37
USHER / ALICIA KEYS My Boo	26
LIL WAYNE Go DJ	26
LL COOL J Hush	26
LIL JON & THE EASTSIDE BOYZ What U Gon' Do	26
FABOLOUS Breathe	24
SNOOP DOGG / PHARRELL Drop It Like It's Hot	24
JA RULE / VASANTHI & R. KELLY Wonderful	24
BLACK EYED PEAS Shut Up	22
GREEN DAY American Idiot	21
TRICK DADDY Let's Go	21
GODD CHARLOTTE Predictable	19
JIMMY EAT WORLD Pain	19
MODEST MOUSE Ocean Breathes Salty	19
EMINEM Just Lose It	18
USED Take It Away	18
SUM 41 We're All To Blame	17
CHEVELLE Vitamin R (Leading Us Along)	17
YELLOWCARD Only One	16
MY CHEMICAL ROMANCE I'm Not Okay (I Promise)	15

Video playlist for the week of Oct. 25-31.

75 million households

Rick Krim
Exec. VP

ADDS

DESTINY'S CHILD Lose My Breath
LENNY KRAVITZ Lady
KELLY CLARKSON Breakaway
ANTHONY HAMILTON Charlene
JIMMY EAT WORLD Pain
MODEST MOUSE Ocean Breathes Salty

VELVET REVOLVER Fall To Pieces
EMINEM Just Lose It
U2 Vertigo
USHER / ALICIA KEYS My Boo
DESTINY'S CHILD Lose My Breath
GREEN DAY American Idiot
KEANE Somewhere Only We Know
SWITCHFOOT Dare You To Move
GWEN STEFANI What You Waiting For?
BEASTIE BOYS Right Right Now Now
BOWLING FOR SOUP 1985
GAVIN DEGRAW I Don't Want To Be
DURAN DURAN (Reach Up For The) Sunrise
KILLERS Somebody Told Me
LENNY KRAVITZ Lady
SARAH McLACHLAN World On Fire
JOHN MELLENCAMP Walk Tall
SEETHER VAMPI LEE Broken
KELLY CLARKSON Breakaway
CROSSFADE Cold

Video playlist for the week of Nov. 1-8.

Lori Parkerson
202-380-4425

BPM (XM 81)

DANNI MINOGUE You Won't Forget About Me
DOLCE Feels Good
NOLLY JAMES Touch It
SYLVER Love Is An Angel
DURAN DURAN (Reach Up For The) Sunrise
DARK GLOBE Feed
KILLERS Somebody Told Me

SQUZZ (XM 48)
Charlie Logan

SHADOWS FALL What Drives The Weak
EDGEWATER Inhale

THE LOFT (XM50)
Mike Marrone

DAVID GRAY As I'm Leaving
JAY BENNETT I Want You Back
JILL SOBULE Don't Let Us Get Stuck

LOW MILLIONS Diary

LOW MILLIONS Low Millions
LOW MILLIONS Hey Jane
LOW MILLIONS Here She Comes

RAW (XM66)
Leo G

GETO BOYS Yes Yes Y'All
DIPLOMATS S.A.M.T.A.N.A.

WATERCOLORS (XM71)
Trinity

CHRIS BOTTI No Ordinary Love
NOVACENTO / STANLEY JORDAN Easy Love

X COUNTRY (XM12)
Jessie Scott

D. LINDLEY / R. COODER Enjoy Every Sandwich

XM CAFÉ (XM45)
Bill Evans

NORAH JONES Feels Like Home
DAVID BYRNE Live At Union Chapel
OTTY BOPs Ditty Bops

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send pics to R&R, c/o Keith Berman: kberman@radioandrecords.com

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

BIG & RICH Holy Water
J. BUFFETT / M. McBRIDE Tip Around The Sun
JAMIE O'NEAL Trying To Find Atlantis
PHIL VASSAR I'll Take That As A Yes
DARRYL WORLEY Awful Beautiful Life

TOP 20

	Plays	TW	LW
TOBY KEITH Stays In Mexico	30	33	
BROOKS & DUNN That's What It's All About	29	33	
KEITH URBAN Days Go By	29	33	
T. TRUITT / J. MELLENCAMP What Say You	29	27	
DIERKS BENTLEY How Am I Doin'	28	33	
LONESTAR Mr. Mom	28	32	
H. WILLIAMS JR. Outlaw Women	28	25	
B. PAISLEY / A. KRAUSS Whiskey Lullaby	27	33	
KATRINA ELAM No End In Sight	27	30	
REBA McENTIRE He Gets That From Me	27	28	
RASCAL FLATTS Feels Like Today	26	33	
BLAKE SHELTON Some Beach	26	33	
S. TWAIN / B. CURRINGTON Party For Two	26	32	
GRETCHEN WILSON When I Think About...	25	0	
L. LYNN / J. WHITE Portland, Oregon	23	11	
SARA EVANS Suds In The Bucket	21	30	
SNEAKY Come Home Soon	17	14	
ALAN JACKSON Too Much Of A Good Thing	16	29	
LOS LONELY BOYS Heaven	14	17	
MARTINA McBRIDE How Far	14	16	

Airplay as monitored by Mediabase 24/7 between Oct. 25-31.

Jim Murphy, VP/Programming
26.5 million households

ADDS

BIG & RICH Holy Water
JAMIE O'NEAL Trying To Find Atlantis
DARRYL WORLEY Awful Beautiful Life

TOP 20

S. TWAIN / B. CURRINGTON Party For Two
BLAKE SHELTON Some Beach
TOBY KEITH Stays In Mexico
KEITH URBAN Days Go By
SARA EVANS Suds In The Bucket
TRACE ADKINS Rough & Ready
SNEAKY Come Home Soon
LONESTAR Mr. Mom
REBA McENTIRE He Gets That From Me
GEORGE CANYON I'll Never Do Better Than You
JOE NICHOLS If Nobody Believed In You
LEANN RINES Nothin' Bout Love Makes Sense
DIERKS BENTLEY How Am I Doin'
BROOKS & DUNN That's What It's All About
PHIL VASSAR I'll Take That As A Yes
TRICK POPE The Bride
SUGARLAND Baby Girl
TRENT WILLIAMS Dixie Rose Deluxe's
MONTGOMERY GENTRY You Do Your Thing
GRETCHEN WILSON When I Think About Cheatin'

Information current as of Nov. 5.

POLSTAR
CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	PRINCE	\$1,581.4
2	DAVE MATTHEWS BAND	\$1,036.3
3	PHIL COLLINS	\$1,016.1
4	BARRY MANILOW	\$937.2
5	METALLICA	\$915.8
6	STING	\$847.3
7	VAN HALEN	\$841.3
8	OZZFEST 2004	\$775.6
9	USHER	\$765.8
10	DEAD	\$726.6
11	KENNY CHESNEY	\$715.4
12	CHER	\$605.7
13	TIM MCGRAW	\$597.7
14	RUSH	\$593.3
15	PROJECT REVOLUTION/LINKIN PARK	\$544.7

Among this week's new tours:

AARON CARTER
DE LA SOUL
JEFF FOXWORTHY
PETER CASE
RONNIE MILSAP

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

TELEVISION

Tube Tops

Dierks Bentley; Big & Rich; Clint Black; Brooks & Dunn; Jimmy Buffett; Kenny Chesney; Terri Clark; Sara Evans; Faith Hill; Alan Jackson with Patty Loveless; Toby Keith; Martina McBride; Reba McEntire; Tim McGraw; Montgomery Gentry; Willie Nelson; Brad Paisley with Alison Krauss; Rascal Flatts; Julie Roberts; George Strait; Josh Turner;



Shania Twain with Billy Currington; Keith Urban; and Gretchen Wilson are slated to perform when CBS presents the 38th annual CMA Awards (Tuesday, 11/9, 8pm ET/PT).

Friday, 11/5

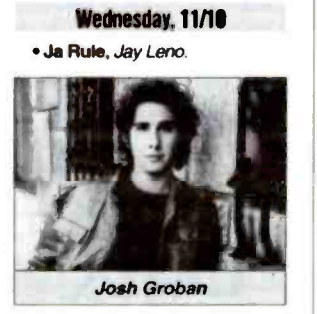
- Shania Twain, *Good Morning America* (ABC, 7am ET/PT).
- Jay-Z, *Live With Regis & Kelly* (check local listings for time and channel).
- Chingy, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- The Shins, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Duran Duran, *The Late Late Show* (CBS, check local listings for time).
- Ozomatli and The Paybacks, *Last Call With Carson Daly* (NBC, check local listings for time).

Monday, 11/8

- Elton John, *The Ellen DeGeneres Show* (check local listings for time and channel).
- Wilco, *Jay Leno*.
- Nelly, *Late Show With David Letterman* (CBS, check local listings for time).
- Riko Killey, *Jimmy Kimmel*.
- Patti Scialfa, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Tsar, *Late Late Show*.

Tuesday, 11/9

- Vanessa Carlton, *The View* (ABC, check local listings for time).
- Jimmy Eat World, *David Letterman*.
- Fabulous, *Jimmy Kimmel*.
- Fatboy Slim, *Conan O'Brien*.



Thursday, 11/11

- Josh Groban, *Conan O'Brien*.
- Josh Groban, *The View*.
- The Stray Cats, *Jay Leno*.
- Los Lonely Boys, *David Letterman*.
- Dick Clark, *Jimmy Kimmel*.
- Beastie Boys, *Conan O'Brien*.

— Julie Giddlow

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, Nov. 2, 2004.

Top 10 Songs

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

Top 10 Albums

- ORIGINAL CAST *Team America ST*
- VARIOUS ARTISTS *Music From The O.C.*
- A PERFECT CIRCLE *eMOTIVE*
- GREEN DAY *American Idiot*
- MICHAEL GIACCHINO *The Incredibles: The Remix EP*
- JIMMY EAT WORLD *Futures*
- VARIOUS ARTISTS *Garden State ST*
- SIMPLE PLAN *Still Not Gettin' Any*
- RAY CHARLES *Genius Loves Company*
- WILLIE NELSON *It Will Always Be*



Ken Minyard Signs Off

Legendary KABC/Los Angeles host retires after 35 years

When Ken Minyard began doing Talk radio at KABC/Los Angeles in 1969, Richard Nixon was in the White House, the only X-rated film to win an Oscar, *Midnight Cowboy*, won the Academy Award for Best Picture, construction began on Walt Disney World in Florida, and two brand-new passenger jets, the Boeing 747 and the supersonic Concorde, flew their maiden voyages.

Between 1969 and Oct. 15, 2004, Minyard and his various partners on KABC's morning show were witness to and reported on a wide range of world events, from the serious to the silly, on a program that defined morning radio for thousands of listeners in the City of Angels for many years.



Ken Minyard

I caught up with Minyard, fresh from his retirement party a couple of weeks ago, to get his thoughts about what it feels like to hang up the headphones after all these years and to hear observations about Talk radio then and now from a guy whose career has spanned five decades in the format.

R&R: How have the past few weeks been for you, since your September retirement announcement?

KM: I suppose there have been a

few moments of melancholy knowing that something I have enjoyed so much and have done for so long was coming to an end. But, certainly, I've had no regrets, none at all. I have always thought that when it was time for me to end my radio career, I'd know it. It was time, and I know I made absolutely the right decision. We had a great final

show on Oct. 15 and a nice brunch afterward with so many great friends and associates. It worked out perfectly, as far as I'm concerned. It's all been really great fun.

R&R: There was a point several years ago when you sort of semi-retired and then returned to KABC, but it looks like this time is for good, right?

KM: That last time was something sort of forced upon me by circumstance. I left KABC under different circumstances and different

management than the great people who are there today and decided to team up with my son, Rick, for a syndicated venture. That ended up being a pretty bad deal, and when it ended I was pretty burned out and decided I'd had enough. I've had no real regrets in my career, but if there is one, it's that Rick and I didn't get a better shot together, because it was really a good show and we had a lot of fun doing it together.

Anyway, at that point I figured the hell with radio, I'm just going to get on my boat and cruise around and have fun, and that's what I did for about a year. I had a great time,

"I have no intention of ever being back on the radio again. I really have no need to stay in the public eye."



AWARD-WINNING PERFORMANCE Retiring KABC/Los Angeles morning host Ken Minyard (seated, l) shares a laugh as he accepts a special platinum award trophy from ABC Radio/Los Angeles President/GM John Davison honoring Minyard's 35 years on the air in Southern California.

but I actually started to get a little tired of it. And in the back of my mind, quite honestly, I wasn't satisfied with how things had ended. Then 9/11 happened, and I realized that I still had a lot more to say. At about that time KABC came calling again. I returned to the station, and things worked out really well.

R&R: Tell us a little about your early career, which ultimately brought you to Los Angeles in 1969.

KM: I started when I was 13 in my hometown of McAllister, OK, notable for being the home of the Oklahoma State Penitentiary. I got a job on the local radio station, KTMC, hosting a Saturday-morning show called *Teenage Platter Party*. By the time I was a junior in high school I was working full-time at the radio station — 40 hours a week — while also going to school. I did that for my junior and senior years. It was a great introduction to the radio business that, frankly, I don't think you can get anymore.

My family moved to the West Coast, and I ended up going to San Francisco State. I got involved in the

"We got a lot of criticism from everyone except the public. They really liked us. The show became extraordinarily popular."

radio and TV department there. After college I spent five years at KSRO/Santa Rosa, CA, where I was on the air and also did some sales. I then went to KJOY/Stockton as Sales Manager in 1962 but still did

Continued on Page 14

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Ken Minyard Signs Off

Continued from Page 13

some on-air work. I became PD for the station, so I was on the air, doing some selling and programming the station too. Again, it was the kind of job experience I don't think you can get if you're starting out in radio today.

I started doing a weekend talk show on KJOY as part of our required public-service commitment. I sent a tape of it to a guy who was a programming consultant. He called me about a new Talk station that was being put together, WLOL/Minneapolis. They hired me, and that was really the beginning of my Talk radio career. I stayed there for a couple of years and then came to KABC to do afternoons in 1969. I was sort of all over the place at the station after that, until 1973, when they paired me with Bob Arthur in mornings.

R&R: You and Bob invented a new kind of Talk radio morning show with The Ken & Bob Company, didn't you?

KM: I actually think we did. It kind of evolved; it wasn't like we sat down and said, "OK, here's what we're going to do." One thing led to another, and nobody ever told us we couldn't do something we wanted to try, and it really took off. It was a show that was initially much criticized in the industry because we took what had been essentially a news program and turned it into a news and entertainment show combination that really hadn't been done before.

We got a lot of criticism from everyone except the public. They really liked us. The show became extraordinarily popular. I think we were No. 1 for something like 17 years in a row and for the better part of 20 years total. We had a great time, and I think we really did invent something that has become

commonplace in all morning radio, as opposed to just on Talk radio.

That said, right until the very last program I never stopped thinking of the show as a news show more than anything else. We had a lot of laughs and a lot of fun, but I always knew that the focus had to be on news and information.

R&R: You have influenced many broadcasters who have listened to you for all these years, but who influenced you?

KM: There are three people who come to mind easily. Number one was [original *Tonight* show host] Steve Allen. He influenced not only me, but my whole generation. Don Sherwood, who was a legendary DJ in San Francisco, is another influence. I listened to him on KSFO while I was going to college there, and he was great. I think there's a little bit of him in me.

Also, Johnny Carson, in the sense that he understood so well that he looked good when he made everyone else around him look good. He was one of the great listeners and also one of the world's greatest audiences. He didn't care if he got the

"I came to the conclusion that I'd go out while I was still firing on all cylinders rather than waiting until I became some pale image of what I used to be."



L.A. RADIO FAB FOUR Seen here at retiring KABC/Los Angeles morning man's Ken Minyard final broadcast are (l-r) longtime Los Angeles radio newsman and Minyard's KABC co-host Dan Avey; crosstown KFI morning host Bill Handel; veteran L.A. radio and TV personality Steve Edwards and Minyard.

laugh or if his guest got the laugh, because either way the next morning people talked about the show, and that's all that mattered. That's a tremendous lesson that a lot of people in our business have never learned.

R&R: You've seen a lot of years of Talk radio history over your career. What's your take on Talk radio today, as you head into retirement?

KM: Honestly, there is not a lot I like about it today. I don't really like how so much of it has become a propaganda machine. And I lament that there is not more balanced discussion on what are, after all, the public airwaves. I also think that things like consolidation have added to the demise of a lot of local programming, and I have always felt that localism was radio's biggest strength.

I worry about where the format's new talent will come from. I used to love to drive across the country and listen to the many different stations and people and points of view you could hear. Now I hear an awful lot

of the same shows and the same people wherever I go.

R&R: By anyone's standards, you certainly aren't over the hill, so why did you come to the conclusion that it was finally time to retire?

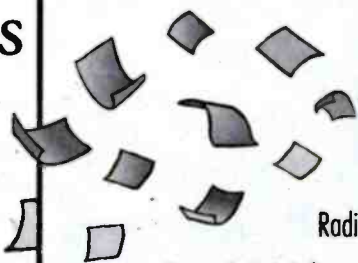
KM: I wanted to do it before I was over the hill. It's kind of pathetic to wait until you are burned out and not a commodity that anyone wants anymore who is just struggling to stay on the air. I am fortunate in that I've done pretty well over my career and really don't have to work anymore. I came to the conclusion that I'd go out while I was still firing on all cylinders rather than waiting until I became some pale image of what I used to be. I'd like for people to remember me as being at the top of my game rather than just fading away. The guy I really admired for the way he retired was Johnny Carson. When it was over, it was over. He did it, and he never looked back.

R&R: Will you be like Carson and sort of disappear, or is there a chance we might hear Ken Minyard on the radio again in some capacity?

KM: I have no intention of ever being back on the radio. Johnny Carson might be a little more reclusive than I am, but I really have no need to stay in the public eye. I'm one of those fortunate people who always liked the radio business because it was fun, and I've had a good time. The public acknowledgment that came from it is nice, but it's never been something that was as important to me as it is for a lot of other people.

I plan to spend more time on my boat, and my wife and I are thinking about getting an RV and maybe traveling for a while. I'm not as young as I used to be, and getting up every day at 2:30am is a lot harder than it used to be — I certainly will not miss that. I'm also about to have hip-replacement surgery, something that also entered into my decision to make the move to retirement now. Like I said, I always believed I'd know when the time had come for me to go, and for me it's come. I really have no regrets about my decision.

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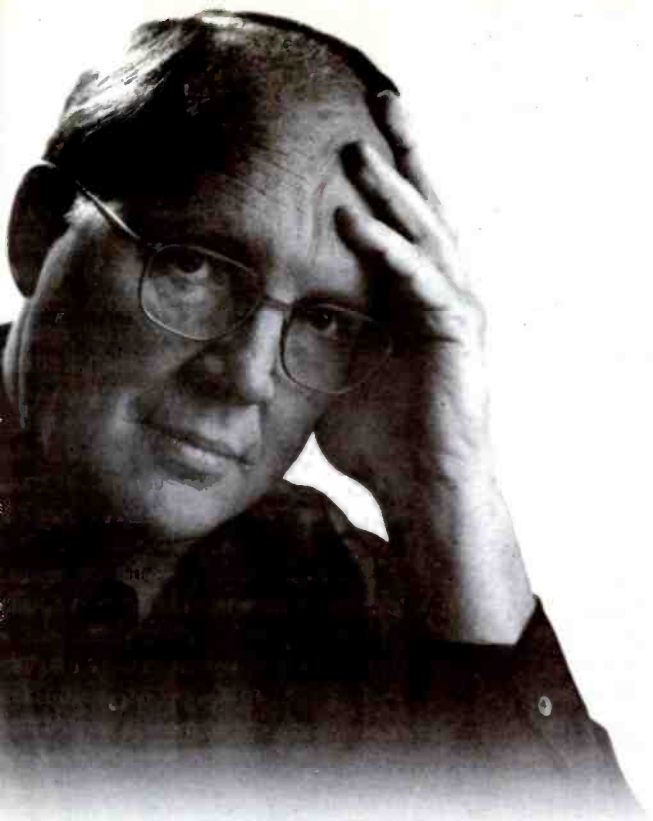
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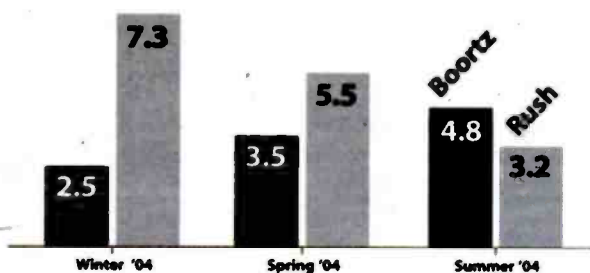
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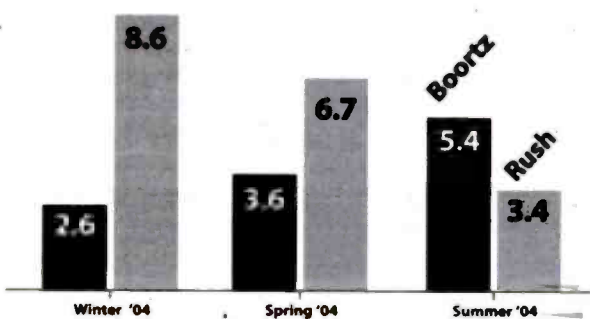


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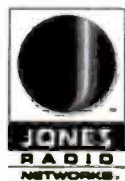
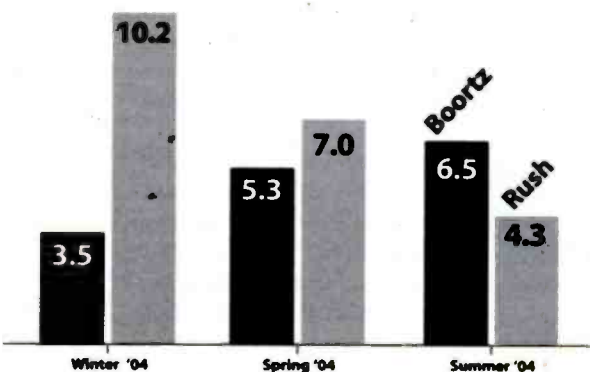
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Power To The Pee-Poll

We're willing to bet that, as you read this, this week's election is being legally contested in at least three battleground states, perhaps more. While the lawyers and the Supreme Court get busy once again selecting, er, electing our new president, let us pause to observe the various ways that radio did its part to become creatively involved in the democratic process — using bodily functions as the hook! Here's **Chase Murphy**, PD of **KHOP/Modesto, CA**: "Since this campaign has been a true pissing contest, we decided to let our listeners 'float' their votes." And thus, a big, stupid, unofficial election was held, starring **Geno (Nader)**, **Jordan (Bush)** and **Madden (Kerry)**, a.k.a. *The Morning 3 on KHO-PEE*.

"Whenever a listener called in to pledge support for their 'candidate,' the other two had to drink a cup of water," Murphy tells **ST**. The last jock to visit the little candidates' room would win. "'Nader' — **Geno** — ended up drinking 72 cups of water and was eliminated first," says Murphy. "Although famous for having the bladder of a gnat, Jordan toughed it out to make the race close, but her 'Watergate' finally burst, and she rushed to the bathroom just minutes after **Geno** returned. That left 'John Kerry' — **Madden** — the winner of this unofficial 'Pee Poll!'"

More Electile Dysfunction

Not classy enough for you? Well, feast on this bit of Election Day mania, courtesy of The Manic Hispanic at Journal's



Tough day at the polls....

KGMG/Tucson, who somehow convinced a proud sponsor to let the station park two Porta-Pottys in their parking lot. Yup, one was labeled "Bush," the other "Kerry." Can you smell where this is going? Here's **KGMG OM Greg Dunkin**, who is speaking while trying to hold his breath: "We asked listeners to 'vote' for their candidate by using the appropriate voting booth. Then, we 'counted the votes' — by using a measuring stick. [Insert violent dry-heaving SFX here.] Mmm, mmm good! Is it soup yet?"

In case you still care, **Kerry** won. **Dunkin** says, "We love our listeners — if they're not No. 1 in our hearts, they're No. 2 for sure!"

Couch Potatoes Loaded With Carbs

Making us all look like the fat, lazy slobs we really are, Clear Channel/New York Sr. VP/Programming **Tom Poleman** will be breaking a longstanding radio stereotype this Sunday when he runs in the actual damn ING New York City Marathon. "There's nothing more 'New York' than running the marathon," Poleman tells **ST**. "It's something I've always wanted to try — and what better motivation than raising money for Musicians on Call, which is a charity that I've been heavily involved with for a while? They're focused on bringing the healing power of music to the bedsides of hospital patients. It's a great charity for those of us in the music industry to have a positive impact on those who need it the most."

Running alongside Poleman will be CC Sr. VP/Northeast Region **Rob Williams**, **WLTW/New York GSM Steve**

Chessare and singer-songwriter **Edwin McCain**, who will wisely leave his guitar in the car.

For pledge forms, e-mail leslie.farstein@musiciansoncall.org. Donations can be mailed to: Tom Poleman Rocks, Musicians on Call, 216 W. 18th St., Suite 201B, New York, NY 10011, or call 212-741-2709.

This Saturday, Nov. 6, the Radio Hall of Fame will induct five radio legends — **Bob Edwards**, **Larry Lujack**, **Dick Purtan**, **L. Lowry Mays** and the late **Walter Winchell** — during a bash at the Renaissance Hotel in Chicago. Tickets are still available by calling 312-396-0103.

We Only Read It For The Pictures

C.J. Simpson, co-host on Ryan Cameron's morning show on Radio One Urban WHTA (Hot 107.9)/Atlanta, managed to remove a good deal of her clothing in the new "College Girls" issue of *Playboy*. "Many women are really against posing nude, but I have to live for me, not for them," said Simpson, who just received her master's degree in counseling psychology at Clark Atlanta University. She also enjoys swimming; cute, furry animals; and long, romantic nude walks through the mall.



Does this blurry effect make me look fat?

Formats You May Flip Over

Rumors are circling over Salt Lake City about Clear Channel's ratings-challenged Alternative **KCPX** and Classic Rock clustermate **KURR**, which were both stunting at press time: **KCPX** was airing "All Presidential Debates, All the Time," which reportedly will end after Election Day, while **KURR** was calling itself "My 99.5" and playing a metric assload of U2 songs. Late word to the **ST** Fake Newsroom is that **KURR** will become **KJMY**, doing some kind of Hot AC/Alternative-lite format, while **KCPX** will play a mix of '80s, '90s and currents tempered with a large dose of classic hits as **KXRV (105.7 The River)**.

The Programming Dept.

• Longtime **WFLZ/Tampa** Asst. PD/afternoon talent **Toby Knapp** has been named PD/afternoon talent at Clear Channel sister **CHR/Pop WNOK/Columbia, SC**. He replaces **TJ McKay**, who exits. Seconds later **WFLZ** PD **Jeff Kapugi** pinned Knapp's old Asst. PD stripes on MD/night jock **Kane** and moved him up to afternoons. Then he hired **WFLY/Albany, NY** midday talent **Ally Reid** to fill his vacant midday shift.

• PD **Kevin Mannion** and Asst. PD **John "Edison" Clay** exit Infinity Alternative **KZON (101.5 The Zone)/Phoenix**, leaving MD **Mitzie Lewis** at the helm. "I'm just holding things over until they get a new PD in — I'm the metaphorical duct tape of the station right now," Lewis tells **ST**. Send your PD package to Market Manager **Mark Steinmetz** at 840 North Central Ave., Phoenix, AZ 85004.

• **Ed Walker** is upped to OM of Citadel's five-station cluster in lovely Binghamton, NY. Walker has been PD of market-leading Country **WHWK (98.1 The Hawk)** for the past 3 1/2 years.

• **KFRX/Lincoln, NE** MD/night jock **Adam Michaels** adds festive Asst. PD stripes. While he's at it, PD **Ryan Sampson** hires **Jaclyn Brandt** from **WBHV/State College, PA** to do middays.

RR TIMELINE

1 YEAR AGO

- **Larry Pareigis** elevated to Sr. VP/Radio Promotion and **Bill Macky** elevated to VP/National Promotion at Sony/Nashville.
- **Dave Lange** joins McVay Media as VP/Rock.



Larry Pareigis

5 YEARS AGO

- Citadel Communications buys Broadcasting Partners Holdings' 36-station group for \$190 million.
- **Kathy Stinehour** named Market Exec. VP for AMFM's Chicago cluster.
- **Mike Bushey** named PD of **KBZT/San Diego**.

10 YEARS AGO

- **Peter Napoliello** named Sr. VP/Promotion for EMI Records.
- Elektra, Asylum and EastWest merge, eliminating 45 staff positions.
- **KZFX/Houston** flips from Classic Rock to Alternative.



Peter Napoliello

15 YEARS AGO

- **Frank Oxarart** named VP/GM of **KCBS/San Francisco**.
- **Jim Thompson** named President of Group W Radio.
- **Irving Azoff** forms a new label with Warner Bros., Giant Records.

20 YEARS AGO

- **Doug Brown** named GM of **WLTE/Minneapolis**.
- **Guy Zapoleon** becomes PD of **KZZP/Phoenix**.
- PolyGram and Warner Bros. drop plans to merge.



Guy Zapoleon

25 YEARS AGO

- **R&R** debuts the Beautiful Music Radio section.
- Polygram Group buys Decca Records.

30 YEARS AGO

- **Scott Shannon** becomes PD of **WQXI/Atlanta**.
- **Dr. Demento** leaves **KMET/Los Angeles** to join cross-town **KLOS**.
- **Dick Bozzi** named PD of **KRTH/Los Angeles**.

Quick Hits

• Former **KIIS/Los Angeles** morning talent **Rick Dees** has been tapped to co-host the 73rd annual Hollywood Christmas Parade on Sunday, Nov. 28, from 5-7pm on **KTLA-TV**. He will be paired with **KTLA Morning News** co-anchor **Michaela Pereira**.



Together again for the first time.

• **Styles Media CHR/Rhythmic KZAB (93.5 K-Day)/Los Angeles** welcomes **Chris Hall**, a.k.a. **CK**, for afternoons. Most recently **Mr. K** did afternoons at **KKRZ/Portland, OR**. His previous career pit stops include nights at **KYLD/San Francisco** and afternoons at **KZZP/Phoenix**, and he spent some quality time at **KWIN/Stockton**. Asst. PD/MD **Eric Saan** is still suffering through a box full of morning show airchecks.

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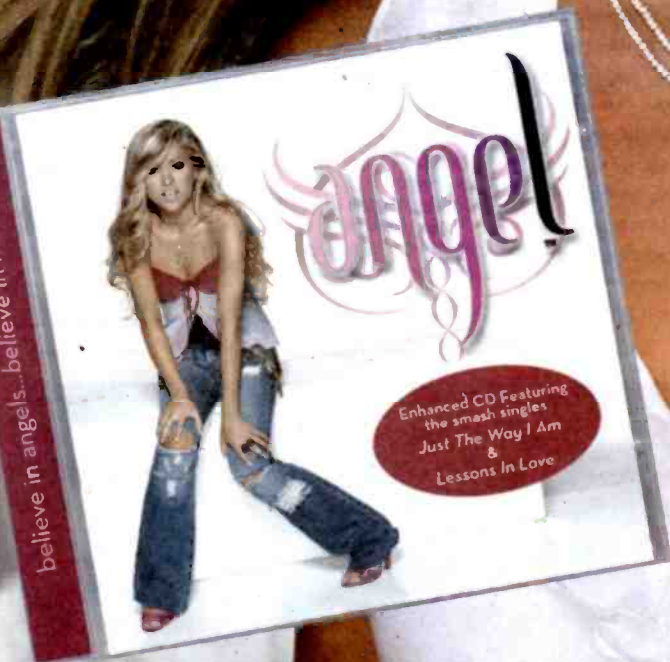
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STREET TALK

Continued from Page 16

• Speaking of Disco Ducks, dance-floor denizen **Deney Terrio**, deeply revered as the host of TV's *Dance Fever* from 1979-86, joins Sirius to host noon-4pm Monday-Saturday on classic Dance channel The Strobe. Adrian Zmed could not be reached for comment.

• Veteran air personality **Fast Jimi Roberts** is the new afternoon talent at Infinity Oldies WQSR/Baltimore. He replaces the team of Brian Wilson and Big Don O'Brien, who exited several weeks ago. Roberts' 25-year career includes 16 years at WPLJ/New York and Jammin' Oldies gigs in New York and Washington. Most recently, Roberts worked at Infinity sister WWMX/Baltimore.

• Entercom Hot AC WOZN (98.7 The Zone)/Greensboro fills its afternoon vacancy with the lovely and talented

Heather Branch, who makes the 50-market leap from WYOK/Mobile. The gig has been vacant since Sept. 5, when WOZN PD Michael Bryan moved afternoon diva **AJ** to mornings to team with Jeff Wicker and Skip "The Prize Guy."

• After four years as Boston regional for IDJMG, **Lelle Lutts** exits to form her own cleverly named company, Lutts of Promotion & Marketing — get it? Lutts' previous experience includes six years at Maverick in Boston and L.A. She can be reached at 617-388-1478 (cell), 617-234-0018 (home) or lellelutts@yahoo.com.

Congrats and best wishes to **Barb Richards**, PD of WAJL/



Started when she was 12.

Ft. Wayne, IN, who recently passed a very special career milestone. "Can you believe it! Twenty years at the same station, same company!" says Richards, who puts that 20 years into a personal perspective that makes her accomplishment feel truly frightening. "I started here when my oldest son was seven weeks old — he's now a sophomore at Ball State University," she tells **ST**. "Today when I got up, I thought about why I never left here, certainly having opportunities in the past to move to bigger markets. I never left because they never gave me a reason to leave — they only gave me reasons to stay."

Condolences

• San Diego and Tijuana radio pioneer **Victor Diaz**, one-time owner and operator of Califormula Radio, died Oct. 27. He was 62. Califormula was best known for launching XHTZ (Z90)/San Diego in April 1990 under then-PD **Rick Thomas**, who ended up working there three times, two of them for Diaz. "Victor gave me my first major-market shot," says Thomas, now OM of Univision's San Antonio cluster. "He was also a genuinely good man. I recall having the flu one winter while working one of our 5,000-car sticker stops at what was then Jack Murphy Stadium. The combination of the flu and breathing exhaust fumes for five hours really put me under. Victor was so concerned, he showed up at my home later with all these top-secret medicines and vitamins from Mexico. He really cared."



Salty Brine

• Legendary Rhode Island radio and television personality **Walter "Salty" Brine**, best known for his 50 years on WPRO-AM/Providence, died Nov. 2 at his home. He was 86. Brine's son, Wally, is the longtime co-host of *The Loren & Wally Morning Show* on WROR/Boston. Funeral arrangements were not immediately released.

Talk Topics

• KGO/San Francisco host **Ronn Owens** tells **ST** that the audio of last week's entertaining face-off between FCC chief **Michael Powell** and **Howard Stern** will be preserved for posterity: The Museum of Television and Radio has requested a copy of the aircheck for future generations to enjoy.

• WABC/New York late-night host **Steve Malzberg** exits after 23 years, resurfacing across the street as morning co-host at Urban/Talk WWRL, where he teams up with Karen Hunter. He replaces Rabbi Shea Hecht, who exits. WABC will fill Malzberg's old slot with *Premiere's Coast to Coast With George Noory*.

• Twenty-year sports broadcasting vet **Chris Myers** is the new afternoon co-host on Fox Sports Radio Network. Myers will team up with C.J. Silas as co-host of *The Drive*.

FILMS

BOX OFFICE TOTALS

October 29-31

Title Distributor	\$ Weekend	\$ To Date
1 <i>The Grudge</i> (Sony)	\$21.81	\$70.68
2 <i>Ray</i> (Universal)*	\$20.03	\$20.03
3 <i>Saw</i> (Lions Gate)*	\$18.27	\$18.27
4 <i>Shark Tale</i> (DreamWorks)	\$7.50	\$146.85
5 <i>Shall We Dance?</i> (Miramax)	\$6.28	\$33.94
6 <i>Friday Night Lights</i> (Universal)	\$4.08	\$52.94
7 <i>Ladder 49</i> (Buena Vista)	\$3.25	\$66.11
8 <i>Team America: World Police</i> (Paramount)	\$3.08	\$27.24
9 <i>Surviving Christmas</i> (DreamWorks)	\$2.43	\$7.98
10 <i>Taxi</i> (Fox)	\$2.10	\$32.70

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

COMING ATTRACTIONS: This week's openers include *Affie*, starring Jude Law. The film's *Virgin* soundtrack contains 13 original songs written, performed and produced by **Mick Jagger** and **Dave Stewart**. One of those songs is "Old Habits Die Hard," which features **Sheryl Crow**, and another is "Lonely Without You (This Christmas)," which showcases **Joss Stone**. Stone also covers the Burt Bacharach-penned title track, as well as "Wicked Time", a hip-hop take on the title song that also features Jamaican rapper **Nadira "Nedz" Seid**.

Opening this week in limited release is *Fade to Black*, a documentary on **Jay-Z** and his November 2003 Madison Square Garden performance that also featured **Mary J. Blige**, **Foxy Brown**, **Sean "P. Diddy" Combs**, **Missy "Misdemeanor" Elliott**, **R. Kelly**, **Beyoncé**, **Rick Rubin**, **Pharrell Williams** and others.

— Julie Gidlow

TELEVISION

TOP TEN SHOWS Total Audience (105.5 million households)

1 <i>CSI</i>
2 <i>World Series Game 4</i> (Red Sox vs. Cardinals)
3 <i>World Series Game 3</i> (Red Sox vs. Cardinals)
4 <i>Desperate Housewives</i>
5 <i>Without A Trace</i>
6 <i>CSI: Miami</i>
7 <i>60 Minutes</i>
8 <i>Survivor: Vanuatu</i>
9 <i>Two And A Half Men</i>
10 <i>NFL Monday Night Football</i> (Broncos vs. Bengals)

Oct. 25-31 Adults 18-49

1 <i>CSI</i>
2 <i>World Series Game 4</i> (Red Sox vs. Cardinals)
3 <i>Desperate Housewives</i>
4 <i>CSI: Miami</i>
(tie) <i>World Series Game 3</i> (Red Sox vs. Cardinals)
6 <i>The Apprentice 2</i>
7 <i>Without A Trace</i>
8 <i>Survivor: Vanuatu</i>
9 <i>NFL Monday Night Football</i> (Broncos vs. Bengals)
10 <i>Lost</i>

Source: Nielsen Media Research



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THE INDUSTRY'S NO. 1 RETAIL CHART November 5, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	R.KELLY/JAY-Z	Unfinished Business	Jive/Roc-A/IDJMG	221,754	-
-	2	TRICK DADDY	Thug Matrimony	Atlantic	148,052	-
-	3	SIMPLE PLAN	Still Not Getting...	Lava	132,783	-
2	4	NELLY	Suit	Derrty/Fo' Reel/Universal	130,837	-15%
1	5	ROD STEWART	Stardust...The Great American...	J/RMG	130,480	-47%
4	6	USHER	Confessions	LaFace/Zomba	111,171	-18%
3	7	GEORGE STRAIT	50 #1's	MCA	103,112	-27%
5	8	RAY CHARLES	Genius Loves Company	Concord	95,867	-3%
-	9	MICHAEL McDONALD	Motown 2	Motown	71,397	-
12	10	GREEN DAY	American Idiot	Reprise	53,963	-11%
27	11	RAYI	Soundtrack	Atlantic	52,532	+57%
10	12	TIM MCGRAW	Live Like You Were Dying	Curb	50,724	-27%
8	13	HILARY DUFF	Hilary Duff	Buena Vista/Hollywood	49,623	-36%
14	14	NOW VOL. 16	Various	UTV	49,037	-5%
-	15	MICHAEL W. SMITH	Healing Rain	Reunion	48,359	-
9	16	CELINE DION	Miracle	Epic	47,376	-35%
13	17	MOS DEF	New Danger	Geffen	43,185	-26%
16	18	KORN	Greatest Hits Vol. 1	Epic	41,853	-16%
-	19	BLAKE SHELTON	Blake Shelton's Barn & Grill	Warner Bros.	41,092	-
6	20	JIMMY EAT WORLD	Futures	Interscope	40,752	-58%
33	21	BIG & RICH	Horse Of A Different Color	Warner Bros.	38,406	+28%
26	22	GRETCHEN WILSON	Here For The Party	Epic	38,343	+14%
19	23	CIARA	Goodies	LaFace/Zomba	38,050	-10%
20	24	MAROON 5	Songs About Jane	Octone/J/RMG	37,893	-8%
17	25	NELLY	Sweat	Derrty/Fo' Reel/Universal	37,804	-23%
21	26	ASHLEE SIMPSON	Autobiography	Geffen	34,119	-13%
18	27	GOOD CHARLOTTE	Chronicles Of Life & Death	Epic	33,929	-30%
7	28	BROOKS & DUNN	Greatest Hits Vol. 2	RCA	33,773	-60%
28	29	VELVET REVOLVER	Contraband	RCA/RMG	32,246	+1%
15	30	RASCAL FLATTS	Feels Like Today	Lyric Street	32,014	-37%
24	31	QUEEN LATIFAH	The Dana Owens Album	Vectar	30,574	-13%
11	32	JOHN MELLENCAMP	Words & Music: Jm's Greatest...	UTV	30,032	-51%
30	33	LL COOL J	Definition	Def Jam/IDJMG	29,805	-5%
22	34	SUM 41	Chuck	Island/IDJMG	28,893	-21%
29	35	AVRIL LAVIGNE	Under My Skin	Arista/RMG	28,666	-10%
31	36	YOUNG BUCK	Straight Outta Ca\$Hville	G-Unit/Interscope	28,659	-7%
37	37	LOS LONELY BOYS	Los Lonely Boys	Epic	28,095	0%
35	38	BLACK EYED PEAS	Elephunk	A&M/Interscope	28,053	-4%
42	39	SWITCHFOOT	Beautiful Letdown	Columbia	26,996	+4%
32	40	KILLERS	Hot Fuss	Island/IDJMG	26,695	-11%
36	41	JOSS STONE	Mind, Body & Soul	S-Curve/EMC	25,412	-13%
44	42	GUNS N'ROSES	Greatest Hits	Geffen	23,951	-4%
38	43	CHEVELLE	This Type Of Thinking Could Do..	Epic	22,773	-16%
45	44	JOJO	Jojo	BlackGround/Universal	22,295	-10%
43	45	KEITH URBAN	Be Here	Capitol	22,161	-14%
46	46	BREAKING BENJAMIN	We Are Not Alone	Hollywood	22,091	-4%
39	47	MARILYN MANSON	Lest We Forget: The Best Of...	Interscope	21,764	-20%
25	48	JUVENILE	Greatest Hits	Cash Money/Universal	21,688	-37%
-	49	R. KELLY	Happy People/U Saved Me	Jive/Zomba	19,704	-
47	50	ANITA BAKER	My Everything	Blue Note/Virgin	19,393	-13%

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ON ALBUMS

Taking Care Of Business

Neyer mind Bush and Kerry. Feuding superstars R. Kelly & Jay-Z's *Unfinished Business* (Jive/Roc-A-Fella/Def Jam) tops the charts this week, despite a canceled tour, pepper-spray facials and the former's \$75



Jay-Z & R. Kelly

million lawsuit. Only in the music business, right?

Two Atlantic Records acts, *Trick Daddy* (No. 2) and *Lava's Simple Plan* (No. 3), debut in the top five, with the other top 10 newcomer, *Motown's* second Michael McDonald collection of soul hits, bowing at No. 8.

The rest of the top 10 includes *Fo' Reel/Universal* artist Nelly's *Suit* album (No. 4); *J/RMG* singer Rod Stewart's *Songbook*, which was last week's No. 1 (No. 5); *LaFace/ZLG's* repackaged



Trick Daddy

Usher (No. 6); *MCA Nashville's* George Strait (No. 7); *Concord's* Ray Charles tribute (No. 8); and *Reprise's* Green Day (No. 10).

Other chart newcomers are *Reunion's* Christian star Michael W. Smith (No. 15) and *Warner Bros.* country act Blake Shelton at No. 19.

Atlantic/Rhino/WMG Soundtracks' Ray album is the week's top gainer, moving 27-11 with a 57% rise, thanks to the movie's \$20 million opening last weekend.

A pair of country albums also showed upward movement, with *Warner Bros.* Nashville's *Big & Rich* (33-21, +28%) and *Epic/Sony Nashville's* Gretchen Wilson (No. 26-22) both scoring double-digit gains.

Columbia/CRG's *Switchfoot* (No. 39, +4%) and *RCA/RMG's* *Velvet Revolver* (No. 29, +1%) also register up-ticks, with hit singles now crossing to Top 40.

Next week, look for chart debuts from *Capitol's* *Now Vol. 17* (Capitol), *Virgin's* *A Perfect Circle*, *Geffen's* *Counting Crows*



Simple Plan



Cars, Cats And Classes

Creative people can draw inspiration from almost anything. However, it is often those people who are inspired by the mundane or extremely eccentric who are a cut above everyone else. Next week we have a few rising stars Going for Adds who may fit into that exceptional class of folks.

Singer-songwriter Aslyn had to make a choice when entering adulthood: buy a car or use her savings to pursue a career in music. Her choice to move to Atlanta and follow her dreams inadvertently shaped her debut album. Aslyn eventually earned enough money in Atlanta to buy herself a few cheap cars to get around. Ironically, they served as inspiration for the title track of her debut CD, *Lemon Love*. "Every car I've ever owned has turned out to be a lemon," she says. "Of course, that revelation would come only once I'd spent more on repairs than the car was worth! My beat-up cars have, one by one, all fallen apart on me. And, ironically, love has done the same. The minute you aren't paying attention comes the breakdown."

"Be the Girl" is the lead single from Aslyn's *Lemon Love*, and it is Going for Adds at Hot AC. Aslyn says the album is filled with "stories of love found and love lost, of loyalty ruined and masks mistaken, of the ironic freedom and glass box of religion, and of the desire and passion for an unknown tomorrow." If you want to get the full story on Aslyn before anyone else, check her out as she opens for Bob Schneider in the Midwest next week and Edwin McCain beginning Nov. 14 in St. Louis.

Paul Holmes (vocals, guitars), JJ (keyboards, sequences, guitars), Dave Greenwald (drums) and Andrew Puricelli (bass), otherwise known as Pitty Sing, take their name from the story "A Good Man Is Hard to Find" by Flannery O'Connor. According to the band,



Pitty Sing

in the story Pitty Sing is a cat that somehow convinces a group of escaped convicts to murder an innocent family. Pitty Sing's music is influenced to a degree by music from the '80s. Says Holmes, "For some reason I remember from being very, very young that melody from [Orchestral Maneuvers In The Dark's '80s hit] 'Souvenirs.' I haven't listened to it since, but it stuck with me for some reason. And that's the vibe I want to get in my writing and where I want to direct the band for the time being. I want a melody like that, a melody that will pierce right through people and make them feel like their sixth birthday party, back to that innocence." Check out their sound as they present "Radio" to Alternative next week. If you can't get enough, you can hear more on their EP *demons, you are the stars in cars 'til I die*. As for their full-length debut, it will drop Jan. 25.

Fantasia made her mark on *American Idol*, and next week she presents "Ain't Gon' Beg You" to Urban and Urban AC. It's the lead single from her upcoming debut CD, *Free Yourself*. Fantasia's vibrant personality and exceptional talent have drawn some of the industry's best — including Missy Elliott and Jermaine Dupri — to write and produce cuts on *Free Yourself*. While Fantasia draws inspiration from those around her, Jay Games, Asst. Professor of Musicology at the University of North Carolina at Charlotte, has drawn so much inspiration from Fantasia and the others on *American Idol* that he has started a new course at the school, "Examining *American Idol* Through Musical Critique."



Aslyn



Fantasia

GOING FOR ADDS

R&R November 5, 2004

R&R Going For Adds™

Week Of 11/8/04

CHR/POP

ASHLEE SIMPSON *La La* (Geffen)
DESTINY'S CHILD *Soldier* (Columbia)
MAROON 5 *Sunday Morning* (Octone/J/RMG)
SHANIA TWAIN ft. MARK McGRATH *Party For Two* (Mercury/IDJMG)

CHR/RHYTHMIC

ALICIA KEYS *Karma* (J/RMG)
JADAKISS ft. MARIAH CAREY *U Make Me Wanna* (Interscope)
T.J. Bring 'Em Out (Grand Hustle/Atlantic)
TIFFANY EVANS *Let Me Be Your Angel* (Columbia)

URBAN

ARCHRYVAL *Rock U* (Undaground Sector)
CAM'RON *Girls* (Roc-A-Fella/IDJMG)
FANTASIA *Ain't Gon' Beg You* (J/RMG)
JADAKISS ft. MARIAH CAREY *U Make Me Wanna* (Interscope)
LANCE DANIELS *Pack Your Bags* (Chase)
NIVEA ft. LIL JON & YOUNGBLOODZ *Okay* (Jive/Zomba)
RAZAH *Feels So Good* (Virgin)
T.J. Bring 'Em Out (Grand Hustle/Atlantic)
TIFFANY EVANS *Let Me Be Your Angel* (Columbia)
TRILLVILLE *Some Cut* (BME/Warner Bros.)

URBAN AC

FANTASIA *Ain't Gon' Beg You* (J/RMG)
LANCE DANIELS *Pack Your Bags* (Chase)

COUNTRY

CHACE ROBERTS *Real Good Way* (WMI)
DOUG STONE *Georgia* (Lofton Creek)
JOE NICHOLS *What's A Guy Gotta Do* (Universal South)
TERRI CLARK *The World Needs A Drink* (Mercury)
TRENT WILLMON *Home Sweet Holiday Inn* (Columbia)

AC

ARCHRYVAL *Rock U* (Undaground Sector)
JOSH GROBAN *Believe* (Reprise)

HOT AC

ASLYN *Be The Girl* (Capitol)
PRINCE *Cinnamon Girl* (Columbia)

SMOOTH JAZZ

MICHAEL LINGTON ft. CHUCK LOEB *Two Of A Kind* (Rendezvous)

ROCK

No Adds

ACTIVE ROCK

No Adds

ALTERNATIVE

PITTY SING *Radio* (Or)
SALIVA *Razor's Edge* (Island/IDJMG)

TRIPLE A

ALISON KRAUSS & UNION STATION *Restless* (Rounder)
FINN BROTHERS *Anything Can Happen* (Nettwerk)
GEORGE KELLY *Otis Span* (95 North)
PAUL THORN *If I Can Get Over Her* (Back Porch/EMC)
SHORE *Hard Road* (Maverick/Reprise)
SISTER HAZEL *All About The Love* (Sixth Man)
LILY HOLBROOK *EP* (Back Porch)

CHRISTIAN AC

DARRELL EVANS *You Stole My Heart* (Whitaker)

CHRISTIAN CHR

DARRELL EVANS *You Stole My Heart* (Whitaker)
OLIVIA *Shut It Out* (Essential/PLG)

CHRISTIAN ROCK

KINGSDOWN *Everyday* (Independent)
OLIVIA *Shut It Out* (Essential/PLG)
PILLAR *Hypnotized* (Flicker/EMI CMG)

INSPO

DARRELL EVANS *All We Want Is You* (Whitaker)

CHRISTIAN RHYTHMIC

No Adds

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



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A Perry Capital Corporation

Revenue

Continued from Page 1

Year-to-date, radio revenue remained 2% ahead of where it was through September 2003. This number represents local sales growing 3% and national dollars dropping 2%. Total spot revenue has been stuck at +2% since July.

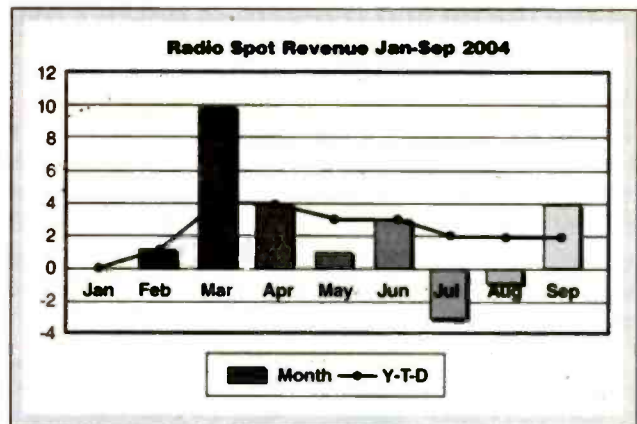
RAB President Gary Fries seemed encouraged, suggesting that September's increases show that radio is strengthening in the national arena as it continues to make gains locally. Said Fries, "The midsized markets seem to be leading the way in radio's return to robust sales results and pave the way for an industrywide upturn that is expected by the first quarter of next year."

One new addition to the report starting with September 2004 is nonspot revenue. For September, nonspot revenue gained 6%; for the January-September period, nonspot improved 8% over the same time-frame in 2003. Until now, concern that

nonspot revenue could not be as easily tracked as spot revenue led to that category not being included in the monthly updates. Fries said the RAB has been collecting nonspot data for

almost three years and now believes that it is "a truly legitimate revenue stream for radio that deserves to be reported."

— Roger Nadel



Following negative growth in the months of July and August, September spot revenue grew 4% over the same month a year ago — the best monthly showing since April. And for the third consecutive month, year-to-date radio revenue remains 2% higher than for the corresponding period in 2003.

Earnings

Continued from Page 10

"flattered" that companies would want to take on Saga by launching format attacks against the company in Milwaukee; Norfolk; Columbus, OH; and Portland, ME. But, he said, "Nobody has gained traction on that long-term."

As far as radio's status on Wall Street, Christian said, "I think the radio industry has been slammed unmercifully in the press over the last couple of months, and I think we've had to resort to tooting our own horn."

Regent Earnings Rise

Meanwhile, Regent Communications' execs came out with guns blazing for their Q3 conference call. Company President/COO Bill Stakelin fiercely defended the radio business, saying local radio "is the essence of our success." He continued, "This local situation is the primary reason Regent continues to grow. Four Marconi finalists came from this small but mighty company. At Regent we never forget that success is a result, not just a goal."

Stakelin also noted that while some advertisers have MP3 players and satellite radio in their cars, they'll still tune in to stations on the AM or FM band. "Local radio has never gone away and is never farther away than the push of a button," he said. "We cannot forget that radio is much more than a music-commodity business to its listeners."

Speaking of radio's top talent, the Regent exec said, "Radio is a local business, one that is hard-pressed to recall national radio stars that drive the radio and revenue, outside of Paul Harvey or Rush Limbaugh." He singled out some of Regent's talent in El Paso and at its Albany, NY cluster — which features syndicated morning host Howard Stern on WQBJ & WQBK — as the true stars of radio. "There are thousands of them

across the country," he said. "We believe that those who have pronounced radio dead or dying are just as wrong as those who said that about Mark Twain. We are particularly disturbed by those on Wall Street who have said radio is a dead or dying business."

Regent's net income soared from \$2.1 million (5 cents per share) to \$8.1 million (18 cents) during Q3, as net broadcast revenue jumped ahead 15%, to \$22.5 million. Excluding the effect of discontinued operations, net income for Q3 rose from \$1.8 million (4 cents) to \$2.5 million (6 cents).

More Q3 Results

• **Beasley Broadcast Group's Q3** net revenue climbed 8%, to \$31.8 million. Net income rose from \$3.1 million (13 cents per diluted share) to \$4.1 million (17 cents), while station-operating income improved from \$9.5 million to \$10.8 million. Despite the improvements, Beasley Chairman/CEO George Beasley, who could not participate in the company's Q3 earnings call, said in a release that Q4 "will be challenging due to the expected absence of several streams of revenue at our Miami cluster totaling approximately \$1.1 million."

Among the reasons for the dip: Country WKIS held a huge NTR event in Q3 last year, and the NHL lockout means no Florida Panthers games for Sports WQAM. Additionally, WQAM's revenue is down because the defending World Champion Florida Marlins missed the Major League Baseball playoffs this year and the Miami Dolphins had no games during the quarter this year. Beasley expects a net revenue decrease of 2% in Q4.

• **At Jefferson-Pilot,** the company's communications division saw revenue growth of 12%. Earnings in the division increased from \$11.4 million to \$13.5 million, while broadcast cash flow increased 16%, to \$27.3 million. Overall, the company's net

income climbed from \$126.1 million (88 cents per share) to \$133.8 million (97 cents) and matched Thomson First Call analysts' per-share forecast.

• **WGN-AM/Chicago owner Tribune** saw red in Q3 from errors in circulation figures for its *Newsday* and *Hoy* newspapers in New York. Net income slid from \$182.3 million (53 cents per diluted share) to \$121.7 million (37 cents), largely due to a pre-tax charge of \$55 million in Tribune's publishing division related to the faulty circulation numbers. Tribune's radio and entertainment unit had good news to report though: Operating revenue increased 14%, to \$105.6 million, while operating cash flow surged 28%, to \$18.1 million. As a result, the division saw a Q3 operating profit of nearly \$17 million, up 33%.

• **At Howard Stern's soon-to-be new home, Sirius,** the Q3 net loss widened from \$106.7 million (11 cents) to \$169.4 million (14 cents). However, Q3 revenue jumped from \$4.3 million to \$19.1 million, including \$18 million in subscriber revenue. Sirius' Q3 sales and marketing expenses rose from \$25.6 million a year ago to \$42.5 million, and programming and content costs increased from \$7.5 million to \$18.9 million. Sirius chalked up 181,948 net subscriber additions during the quarter, including 103,979 from the retail channel and another 75,659 from its automotive partners. Sirius ended Q3 with 662,289 subscribers and topped the 700,000-subscriber mark on Oct. 18.

Additional reporting by Julie Gidlow.

Moran

Continued from Page 3

said, "I am delighted at the opportunity to join Salem. It is an impressive organization loaded with committed, talented professionals. Allen and his team are building an excellent cluster in Atlanta, and it is a real privilege to join the team."

Oldies Must Be Fun

Make the format relevant to today's listeners

I started publishing *Radioguides* at the exact same time that Bob Wilson started R&R, in June of 1973. R&R has gone on to be far more successful, but in publishing over 100 million of the guides, I've been blessed to work with a great number of notable members of the radio broadcasting fraternity, so I was honored when R&R asked for my take on Oldies radio today.

When I last had this privilege I predicted that the next trend for this format would be pre-Beatles Oldies stations that focused on hits that charted between 1955 and 1964. WSAI-AM/Cincinnati was among the first, along with WWKB-AM/Buffalo. I suggested that any number of AM stations that were once great Top 40 dynasties could adopt such a format, especially if they still had the same call letters and frequencies. In such cases the original jingles could be used, adding to the nostalgic flavor of the station.

Sadly, several of these AM experiments have already come and gone, some changing to another format — most often progressive Talk — including KPOJ-AM/Portland, OR and WCOL-AM/Columbus, OH. But the jury is still out regarding the success or failure of this concept, at least on terrestrial radio. It seems to be a different story on satellite radio.

A Phenomenal Reaction

Each Friday on XM's '60s on 6 channel, fast-talking jock Terry "Motor Mouth" Young pays homage to a different great CHR of the 1960s.



Art Vuolo Jr.

He not only plays the tunes, but he also has all the jingles and old spots and even plays classic airchecks of the station in its glory days, and it really sounds fantastic. Stations already featured include WKYC/Cleveland, WCFL/Chicago, WMCA/New York, WIBG/Philadelphia and WMEX/Boston.

According to '60s PD Pat Clarke, "The response from listeners has been phenomenal," a word favored by the channel's popular morning jock, Phlash Phelps, who already has nearly 400 members in his Phan Club. "And it's not just us radio geeks who love it."

Sirius Satellite Radio, because it is based in Manhattan, has a roster heavy with name-brand New York personalities like Jim Kerr, Pat St. John, Carol Miller and Ed Baer. My favorite Sirius stream is 5, which offers a nice blend of late '50s and early '60s oldies. This is similar to the mix offered by Scott Shannon in his new "True Oldies" format, which was profiled here by Adam Jacobson last month (10/1).

XM's '50s channel, on the other hand, covers the entire decade. People who enjoy Doris Day and Kay Star are usually not too fond of Jer-

ry Lee Lewis or Little Richard, so this can be a problem.

Fighting Back

What can Oldies stations on terrestrial radio do to hold their own against satellite radio? The biggest dilemma facing this format is the inability of account executives to sell ads on stations that appeal to people over the age of 50. Advertisers, and especially their agencies, still feel that the older demographic has well-established brand loyalties and that they go with the tried and true and nothing new.

Not true. In fact, not only does this demo have the money, they have the time to spend it. I celebrat-

Oldies radio needs to be fresh, contemporary and fun to listen to. It needs to straddle the thin line of not blowing off the core audience while still attracting new, younger listeners.

When it comes to attracting listeners to Oldies stations, perhaps it's time for a reinvention of the format. Personally, I am tired of Oldies stations with playlists of fewer than 300 songs, even though research dictates that's what works.

ed my 50th birthday a number of years ago, and I still have, God willing, a lot of buying years left in my lifetime. I, like many of my contemporaries, like to have the latest gadgets and toys, and I never miss the Consumer Electronics Show in Las Vegas each January. Radio salespeople need to work even harder to convince advertisers that there's a receptive audience of consumers listening to Oldies.

When it comes to attracting listeners to Oldies stations, perhaps it's time for a reinvention of the format. Personally, I am tired of Oldies stations with playlists of fewer than 300 songs, even though research dictates that's what works.

I'm also burned out on the use of monikers like "Oldies 102," and I can't stand the slogan "Good times and great oldies." Oh, and how about young DJs in their early 20s who don't know the music or which songs have fake endings? Wow, venting in a national trade is very therapeutic!

A Feel-Good Attitude

When Infinity was looking for a new PD for heritage WCBS-FM/New York, I knew that Dave Logan was the man for the job, and I told every higher-up at the company that they needed look no further. After seeing what Dave had done at XM and Air America, I knew he had the touch. 'CBS-FM is reinventing itself,

and Oldies stations nationwide should follow its lead. Its numbers are already improving.

Presently, Logan is searching for a top-notch morning show. When I mentioned to him that the talent pool seems somewhat shallow, he said, "Art, it's not a talent pool, it's a talent puddle." Sadly he's right.

In my last Oldies column I made reference to Tom Kent's *Hall of Fame Coast-to-Coast*, a syndicated weekend show that was starting to take off. Now, 18 months later, it's cleared in over 100 markets, but not in Cleveland, where the program originates. What Kent is doing is putting fun back into the presentation of oldies. He has a feel-good attitude that is missing from much of today's radio.

Oldies radio needs to be fresh, contemporary and fun to listen to. It needs to straddle the thin line of not blowing off the core audience while still attracting new, younger listeners. Let's bring back the fun and make the Oldies format the most uplifting and positive presentation on the radio dial — before it's too late.

Art Vuolo Jr., "Radio's Best Friend," publishes radio guides, writes a radio column for the Oakland Press in Michigan and owns Vuolo Video, a massive tape archive of radio DJs and confabs. He can be reached at artvuolo@aol.com or www.vuolovideo.com.

Scott Shannon's True Oldies Channel

Call Melinda Davis at (866) 445-3239

abc **24 Hour Formats RADIO NETWORKS**



In Memory: John Peel Of BBC Radio 1

Reflections on the sudden loss of a U.K. legend

On the heels of Scott Muni's passing, sadness has struck the industry again. Legendary BBC Radio 1 air talent John Peel died last week of a heart attack while on holiday with his wife in Cuzco, Peru.

Peel was the longest-serving DJ on world-famous BBC Radio 1 and was instrumental in exposing punk, reggae, hip-hop and other genres to radio audiences in the U.K. and abroad. Peel influenced generations of music fans worldwide and gave hundreds of artists, signed and unsigned, their first big break on the radio.

BBC Radio 1 Controller Andy Parfitt says, "Peel's contribution to modern music and culture was immeasurable. He was a broadcasting legend. John's influence has towered over the development of popular music for nearly four decades. Hopeful bands all over the world sent their demo tapes to John, knowing that he really cared."

"His commitment and passion for new music only grew stronger over the years. In fact, when I last saw him he was engaged in a lively debate with his fellow DJs over the state of new music today."

"John Peel's influence towered over the development of popular music."

Andy Parfitt

Peel was born in Heswall, near Liverpool, and got one of his first breaks in radio in 1962, at the legendary KLIF/Dallas. He returned home to England in 1967 and began *Top Gear* on BBC Radio 1. The show quickly built a worldwide reputation as one of the most groundbreaking programs showcasing new art-

ists and genres from within the U.K. and overseas.

Launched Seminal Artists Worldwide



John Peel

Many artists would not have been heard by listeners or discovered by the music industry without Peel's radio program. He was the ultimate A&R source. His support was crucial to the development of such artists as David Bowie, Bob Marley, Marc Bolan, The Clash, Sex Pistols, Blur, Joy Division and Manic Street Preachers.

BBC Radio 1 head of specialist music and speech programs Ian Parkinson tells A&R Worldwide, "I would say that John was a true legend. He was perhaps the single most important figure in British popular music in the last 40 years. The list of artists he supported or championed first is well-known, including Marc Bolan, David Bowie, Undertones, The Smiths and New Order."

"He was also hugely influential in his early support of punk, hip-hop, reggae, acid house, techno and drum-and-bass in the U.K. But John was never satisfied with that. He was constantly looking for new sounds, always looking to recapture that teenage excitement he felt when he first heard Elvis Presley."

"He was a modest, funny man who totally rejected the idea of celebrity status — although it was impossible for him to walk more than a few yards down a street without strangers accosting him to talk about music."

"Everyone who ever came in contact with him has a John Peel story. One of my recent memories is of a night at the BBC's Maida Vale studios, where scores of young kids from the estates of London were freestyling the hardest of hard-core grime, or U.K. garage. In the middle of this assault of noise sat a balding, gray-haired, elderly man nursing a

glass and a bottle of red wine and with a massive smile on his face. He waved me over and said, 'This is brilliant — one of the most exciting things I've seen since punk.' He's irreplaceable, and I genuinely don't know what we'll do without him."

An Institution Lost

John Peel wasn't just a DJ on BBC Radio 1 — to me, he was an institution. As a 6-year-old growing up in Wolverhampton, England, I recall listening to Peel on BBC Radio 1 and wondering what these weird and wonderful sounds were coming from the radio. All I knew was that this music made an emotional connection with me and made me feel good inside.

"John was perhaps the single most important figure in British popular music in the last 40 years."

Ian Parkinson

Years on, I realized that John Peel's influence played a pivotal role in helping nurture my appetite for music and passion for radio. He was one of the key factors in my desire to work in the music and radio businesses, and he will be sorely missed. John Peel was music and he was radio, in the most personal and credible way imaginable. Thank you, John, for inspiring me and millions of others worldwide.

BBC Radio 1 has set up an online tribute for Peel fans. Visit www.bbc.co.uk/radio1 to leave your thoughts about this broadcasting icon. Peel is survived by his wife, Sheila, and four children.

Send your unsigned or signed releases to:
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A&R Worldwide
449 S. Beverly Drive, Suite 300
Beverly Hills, CA 90212, USA

Executive Dossier: Andy Karp

Position: Sr. VP/head of A&R

Company: Lava Records

Location: New York

Experience: Atlantic Records 1989-1995; Lava 1995-present

E-mail: andy.karp@lavarecords.com

Website: www.lavarecords.com

Resume: "I have been a musician all my life. I studied piano when I was 7 years old and started taking bass lessons when I was 15. I picked up the drums and have been playing and studying music ever since. Though I was a political science major in college, I studied theory, composition and computer music."

"After graduation I began playing in several stunningly unsuccessful local bands. I managed to get a job in the mailroom of Profile Records, and then a gofer job in Atlantic's promotion department. I was an assistant there until Jason Fiom hired me as an A&R rep when he started Lava in 1995."

"The first artist I signed was David Garza, and the second was Kid Rock. Since then I have signed a number of acts to Lava, including Simple Plan, Uncle Kracker, Smile Empty Soul, Skindred, Porcupine Tree, Toby Lightman and Nonpoint."

A&R challenges: "Well, obviously, the biggest challenge is simply selling records. The most effective methods of creating large-scale consumer demand, radio and MTV, are now less viable for us, in that MTV is no longer really in the video business and the audience for commercial radio seems to shrink every year."

"Radio research is killing off many records before they get a chance to develop an audience, and playlists are becoming tighter and tighter. It's interesting that many programmers bemoan the number of cover songs being released these days but don't necessarily make the connection that that is essentially a reaction to callout research."

"One of the toughest things labels have to overcome nowadays is that programmers are less interested in records that are happening regionally but outside their own individual markets. This makes it much harder for us to spread records out nationally."

"Obviously, monetizing downloading is a significant challenge for labels in the future and will be a critical component of the next stage of the music business. Another challenge is that we, as major labels, have to get back into the business of developing talent and creating a haven for artists and artistry, like Warner Bros. did in the '60s and '70s. In other words, if you build it, hits will come."

"We can't simply cede this territory to independents, as we have over the last decade or two. If the only reason people want to sign to a major is for a shot at the brass ring, you are already out of the business of bringing the most vital and important, culture-altering music to the public."

"We can't just be giant marketing and promotion firms. Becoming so is sowing the seeds of our own demise."

Artist development: "It's a process where we help an act find and build an audience over time. We have to be willing to spend money intelligently to help create something that has long-term, lasting value. Make records less expensively, release them more frequently, and allow bands to make more than one before we expect them to be palatable to a mainstream audience."

"Even though there are some elements in this business that feel as though marketing a record is no different than selling Velveeta, at the end of the day it really has to be about music. It just has to be. Velveeta doesn't have the power to change the world."

"When totalitarian governments are looking to exert control on the populace, the first thing they do is close the newspapers and arrest the artists. No one tries to limit the supply of fake cheese. Music and the free expression of ideas are the truly potent force."

Signing criteria: "Songs are the primary component. Without that, you have nothing. Star quality is also very important, for obvious reasons. If a band has a regional following or a significant sales history, that's a great bonus."

"I need to be able to listen to the songs over and over without getting tired of them. That's my best nonempirical gauge. We know that hit songs sell records, regardless of what the performer looks like. A great-looking singer with a stiff song sells nothing. Ideally, you find something with the entire package. When that happens, you are one happy camper."

Acts in development: "I am working on a batch of upcoming bands. Skindred have the highest profile right now and really feel like something special. They are a reggae metal band from Wales, and, as odd as that may sound, it actually works."

"We are also currently working the new records from Uncle Kracker, Nonpoint, Skillet and Toby Lightman. In the studio right now are Porcupine Tree, Hot Action Cop, Bif Naked, Antigone Rising, Maryanne Marino, Smile Empty Soul and The Clck. So I'm plenty busy!"

If he weren't in the music business: "I'd probably be a full-time, licensed psychiatrist instead of the hack amateur one that I currently am."



Andy Karp



PART TWO OF A TWO-PART SERIES

Dallas Still Waking Up With Kidd Kraddick

After 20 years, local boy spreads nationally

When we left our hero at the end of last week's episode, Kidd Kraddick had been laid off from KEG (Eagle 97)/Dallas, his job leads had grown cold, and his plans of worldwide morning domination had been put on hold due to forces beyond his control. In the meantime, he channeled his creative energies into BitBoard, the jock bit-exchange site he had created that sustained him while he tried to find a new gig.

Finally, in 1993, after being off the air for several months, Kraddick got a call from Gerry DeFrancesco, who offered him a shot to do mornings on a Dallas CHR startup, KHKS (106.1 Kiss FM). Kraddick jumped at the chance. "We started a 'Worst 2 First' campaign — thank you, Scott Shannon — and printed up T-shirts," says Kraddick, who designed the shirts himself, using his third-grade-level art skills.

"I did the design with a Sharpie marker. It just said 'Worst 2 First,' which I wrote in my handwriting,

because everything had to give the illusion that we had no money at all. During the morning show I'd give away shirts in the parking lot, and the bit caught on. I personally handed out 4,000-5,000 shirts."

Before hitting the air Kraddick assembled his own Mission: Impossible crew from scraps found around the house. "In 1994 I hired Kelly Rasberry, who is the single-best woman I've ever heard on the radio," he says. Rasberry actually came to Kraddick's attention by accident: "Her voice was on another

guy's aircheck. She came in during his show and bugged him. We were like, 'Who's that girl on the tape?'"

"Kelly gave me crap from Day One. The first thing she ever said to me was, 'You're so short!'"

Kraddick's next hire was nonjock Big Al Mack, a local limo driver. "He owned a couple of limos and was trying to buy spots on the station," Kraddick says. "He'd voice his own commercials, and I thought he was funny when I'd talk to him in the hall, so we just started putting him on the air, and he's been with us now for nine years."

The Jewish Years

The show's irreverent tone was set the day Kraddick and crew debuted. "We were in 26th place in morning drive the day we started at Kiss," says Kraddick. "I got out the ratings book on the air and said, 'I'm going to find out who's ahead of us, and anyone who's ahead of us, watch out.'"

The No. 25 station happened to be an AM "Music of Your Life" station. Kraddick decided to call it on the air and announce his intentions. "The jock answered, 'Hello, this is Big Ron! Music of Your Life!'" Kraddick recalls. "I said, 'Hey, this is Kidd Kraddick. I'm over here at Kiss. What do you guys play?' He said, 'Frank Sinatra, Tony Bennett and Rosemary Clooney.' I said, 'Well, you're going to be my bitch, I just want you to know that. We are leapfrogging right over you, pal. It's on! You're the competition! I'm coming after you with both guns loaded!'"

In 1997 the show added another member, Bert Weiss, now the morning ringmaster at WWWW/Atlanta. "When I hired Bert it was like I'd found my brother," says Kraddick. "He was the perfect yin to our yang. We called him the 'Jewish Icon,' because even though he was Jewish, he knew nothing about Judaism."

"He was so different from all of us, but he was really, really good. In fact, in the last book before Bert went back to WRQX/Washington, we hit

"We got a little bit of 'No. 1-itis.' We felt we weren't challenged. That's a really dangerous place for creative people to be, because you're just around the corner from disaster."

a 10.612+ in morning drive, and we were virtually No. 1 in everything. It was crazy, but that's the highest we ever were, and then we got some new signals in the market, and things started to change."

Warning Signs Of 'No. 1-itis'

Several years later, Kraddick says, the station fell on hard times. "Our numbers stayed propped up pretty well," he says, "but the station had gone through a tough music cycle, there were ownership changes and stuff, and it just kind of fell off the map. There was a renewed vigor to get this thing back, but even more important than that, we launched the show into syndication."

The idea to syndicate was originally hatched while Weiss was on the show and Kraddick was in the process of selling BitBoard to MJJ/Premiere. Kraddick was initially resistant to the idea, thinking it would drain the life from the show.

"Kelly gave me crap from Day One. The first thing she ever said to me was, 'You're so short!'"

"They were telling me how the content wouldn't have to change so much, and I started to see from a technology standpoint how it could work," he says. "We were lucky enough to be No. 1 in Dallas for, like, 24 books in a row, and I could tell that I and the people on the show were starting to get a little bored. We got a little bit of No. 1-itis. We felt like we weren't challenged. That's a really dangerous place for creative people to be, because you're just around the corner from disaster."

At that point Clear Channel had taken over KHKS, and Kraddick felt that it was time to make a change. He had been chatting with Premiere's Craig Kitchin, who had been trying to syndicate him, and he agreed to get the national stage a shot.

Home Is Where The Bulletproof Glass Is

As part of the deal with Premiere, Kraddick and crew moved out of the Kiss studios and into their own

home away from the station. "We figured the only way people would take us seriously as a syndicated show was if it was outside of a radio station," Kraddick says.

"We moved to an area where people could come watch us, like *The Today Show*, which is great, since we have a few dozen people outside on any given day. We're in an old restaurant, and the place looks like the Riverwalk in San Antonio. People come down, especially when we have big guests, and they can stare at us through a big — well, bulletproof — glass window."

Looking back at his early syndication efforts, Kraddick says that he could write a handbook on how to do it — all wrong. "After talking to some guys who are syndicated, the thing I came away with was that you've got to become national as quickly as possible," he says.

"I thought you had to sound like a national show, so I immediately removed all Dallas references. We had no local time to talk off the network, so the show basically became exactly what I was afraid it would become — this soulless; vacuous; people-floating-around; Anytown, USA thing."

"At the time I thought it was disingenuous to do local liners. I thought we were trying to be something we weren't. Other people were voicetracking and trying to pretend they were local. I didn't want to do local liners, because I felt it made people think we were there, and that's dishonest. *Seinfeld* didn't try to make his show look like it was in your town, so why should we?"

Voicetracking Done Well

It took lot of trial and error before Kraddick eventually started to, in his own words, "get it through his hard head" that part of the formula for syndication domination was to admit that, yes, he was based in Dallas but was also on in other markets around the country. He married that with the technology available to him, and soon his vision of a local-yet-syndicated show came into being.

"I can talk about something cool, go to a break, and on Kiss I'm talking about Dallas, but in Baton Rouge I'm talking about Baton Rouge, etc.," he says. "I can customize this thing to have the best of both worlds, and they can play the songs they want to play, not the ones I decide."

Continued on Page 27



CAUGHT WITH HIS PANTS DOWN Kidd Kraddick shows off the "Worst 2 First" T-shirt — and not much else.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AIRPLAY (W)	WEEKS ON CHART	TOTAL STATIONS ADDS
3	1	NELLY ft/TIM MCGRAW Over And Over (DorrryFo' Reel/Curb/Universal)	8384	+1382	898215	5	104/1
1	2	KELLY CLARKSON Breakaway (Hollywood)	7319	+227	838839	15	115/0
2	3	MARON 5 She Will Be Loved (Octone/J/RMG)	6785	-342	588855	19	119/0
6	4	DESTINY'S CHILD Lose My Breath (Columbia)	6529	+90	588941	8	118/0
8	5	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	6273	+554	558737	9	118/0
5	6	CIARA ft/PETEY PABLO Goodies (LaFace/Zomba)	6198	-429	478225	15	113/0
4	7	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	6067	-517	502480	19	119/0
9	8	EMINEM Just Lose It (Shady/Aftermath/Interscope)	5784	+283	488587	6	116/0
7	9	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	5637	-478	448440	21	118/0
11	10	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)	4900	+255	352284	14	117/1
13	11	SEETHER ft/AMY LEE Broken (Wind-up)	4239	-15	338553	13	100/1
10	12	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	4126	-615	302891	28	115/0
14	13	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4098	+283	322289	14	112/1
12	14	FINGER ELEVEN One Thing (Wind-up)	4082	-362	272878	24	107/0
17	15	JOJO Baby It's You (BlackGround/Universal)	3987	+822	313248	8	113/5
24	16	GAVIN DEGRAW I Don't Want To Be (J/RMG)	3351	+978	317515	8	109/4
21	17	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3283	+521	204536	7	95/5
22	18	SIMPLE PLAN Welcome To My Life (Lava)	3084	+488	239519	7	114/1
16	19	ASHLEE SIMPSON Pieces Of Me (Geffen)	2949	-483	240274	24	117/0
23	20	GWEN STEFANI What You Waiting For? (Interscope)	2838	+328	218886	5	115/2
25	21	GOOD CHARLOTTE Predictable (Daylight/Epic)	2881	+338	154533	8	111/4
15	22	ASHLEE SIMPSON Shadow (Geffen)	2854	-1128	188821	10	116/0
20	23	TERROR SQUAD Lean Back (Universal)	2803	-338	219581	14	88/0
19	24	LIL' FLIP Sunshine (Sacks Free/Loud/Columbia)	2388	-614	183443	17	108/0
27	25	VALESSA CARLTON White Houses (A&M/Interscope)	2188	+97	121545	11	98/0
26	26	HOUSTON ft/CHINGY & NATE DOGG I Like That (Capitol)	2145	-97	154818	17	103/0
33	27	N.O.R.E. ft/INNA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/DJMG)	2083	+434	231447	4	78/8
29	28	KILLERS Somebody Told Me (Island/DJMG)	1943	+83	108883	11	95/2
30	29	AKON ft/STYLES P. Locked Up (SRC/Universal)	1827	-33	98828	8	58/1
37	30	LINDSAY LOHAN Rumors (Casablanca/Universal)	1553	+212	108147	5	84/1
32	31	JUVENILE Slow Motion (Cash Money/Universal)	1418	-158	94728	19	78/0
35	32	CHRISTINA MILIAN ft/JOE BUDDEN Whatever U Want (Island/DJMG)	1388	+1	83758	6	88/0
38	33	YELLOWCARD Only One (Capitol)	1344	+145	48443	7	88/7
31	34	INTTY Nasty Girl (Rostrum/Universal)	1328	-284	85377	12	82/0
40	35	LL COOL J Hush (Def Jam/DJMG)	1288	+254	188148	3	68/18
36	36	LINKIN PARK Breaking The Habit (Warner Bros.)	1237	-117	111847	15	98/0
43	37	HOOBASTANK Disappear (Island/DJMG)	1087	+818	42381	1	82/13
43	38	JESSE MCCARTNEY Beautiful Soul (Hollywood)	1048	+242	81881	3	72/5
44	39	JOHN MAYER Daughters (Aware/Columbia)	985	+288	85788	4	85/5
45	40	CHINGY Balls Baby (DTP/Capitol)	978	+224	44518	2	82/5
39	41	NELLY My Place (DorrryFo' Reel/Universal)	961	-288	51288	18	98/0
34	42	SKYE SWEETNAM Tangled Up In Me (Capitol)	941	-528	28188	12	78/0
46	43	RYAN CABRERA True (E.V.L.A./Atlantic)	906	+288	78784	2	78/11
28	44	BRITNEY SPEARS My Prerogative (Live/Zomba)	887	-1078	48357	7	108/0
42	45	SHOOP DOGG ft/PHARRELL Drop It Like It's Hot (Daggy Style/Geffen)	788	+284	82888	1	41/17
42	46	NELLY ft/CHRISTINA AGUILERA Tik Ya Head Back (DorrryFo' Reel/Universal)	781	-218	58241	9	75/0
49	47	LENNY KRAVITZ Lady (Virgin)	681	+283	27158	2	58/8
46	48	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	651	+584	58111	1	84/21
48	49	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	628	+88	48477	2	28/2
48	50	RUPEE Tempted To Touch (Atlantic)	574	+228	82815	1	34/1

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
MARON Let Me Love You (J/RMG)	33
U2 Vertigo (Interscope)	25
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	21
SHOOP DOGG ft/PHARRELL Drop It Like... (Daggy Style/Geffen)	17
ASHLEE SIMPSON La La (Geffen)	16
HOOBASTANK Disappear (Island/DJMG)	13
RYAN CABRERA True (E.V.L.A./Atlantic)	11
CIARA ft/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	11
FABLOUS Breathe (Atlantic)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY ft. MCGRAW Over... (DorrryFo' Reel/Curb/Universal)	+1382
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+978
JOJO Baby It's You (BlackGround/Universal)	+822
HOOBASTANK Disappear (Island/DJMG)	+810
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	+584
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+554
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+521
SIMPLE PLAN Welcome To My Life (Lava)	+488
N.O.R.E. ft/INNA SKY & DADDY... Oye Mi Canto (Roc-A-Fella/DJMG)	+434
GOOD CHARLOTTE Predictable (Daylight/Epic)	+338

New & Active

CIARA ft/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	Total Plays: 538, Total Stations: 25, Adds: 11
JA RULE ft. KELLY & ASHANTI Wonderful (Murder Inc./DJMG)	Total Plays: 484, Total Stations: 42, Adds: 8
VELVET REVOLVER Fall To Pieces (MCA/RMG)	Total Plays: 442, Total Stations: 51, Adds: 10
FABLOUS Breathe (Atlantic)	Total Plays: 328, Total Stations: 21, Adds: 11
KEYVIN LYTTLE Drive Me Crazy (Atlantic)	Total Plays: 307, Total Stations: 33, Adds: 1
U2 Vertigo (Interscope)	Total Plays: 220, Total Stations: 33, Adds: 25
MARON Let Me Love You (J/RMG)	Total Plays: 174, Total Stations: 44, Adds: 33
KORN Word Up (Epic)	Total Plays: 163, Total Stations: 13, Adds: 3
DIDO Send In My Shoes (Arista/RMG)	Total Plays: 148, Total Stations: 18, Adds: 0
RAVEN SYMONE Backflip (Hollywood)	Total Plays: 148, Total Stations: 15, Adds: 0

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

119 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.), © 2004, R&R, Inc.



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R&R CHR/POP TOP 50 INDICATOR

November 5, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AIRPLAY (W)	WEEKS ON CHART	TOTAL AIRPLAY ADDS
2	1	KELLY CLARKSON Breakaway (Hollywood)	3329	+298	8084	15	540
8	2	NELLY (FTM) MCGRAW Over And Over (DerrtyFo' Real/Curb/Universal)	3311	+886	84115	4	541
3	3	DESTINY'S CHILD Less My Breath (Columbia)	3228	+83	62063	8	570
1	4	MARON 5 She Will Be Loved (Dctone/UMG)	3201	-27	64648	19	540
7	5	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	2987	+108	54775	9	530
4	6	RYAN CARRERA On The Way Down (E.V.L.A./Atlantic)	2958	-325	62821	18	510
5	7	AVRIL LAVIGNE My Happy Ending (Arista/UMG)	2818	-275	53377	20	580
8	8	CIARA (MISSY) PABLO Goodies (LaFace/Zomba)	2588	-43	54112	14	520
9	9	EMINEM Just Lose It (Shady/Aftermath/Interscope)	2588	+15	51087	8	560
12	10	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	2587	+137	52838	14	580
10	11	FINGER ELEVEN One Thing (Wind-up)	2371	-88	45888	23	581
11	12	SEETHER GAMY LEE Broken (Wind-up)	2300	-140	44657	15	520
15	13	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1888	+73	35881	13	511
13	14	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	1888	-378	37885	20	470
17	15	JOJO Baby It's You (BlackGround/Universal)	1879	+324	38388	8	510
18	16	GWEN STEFANI What You Waiting For? (Interscope)	1845	+274	31771	5	581
14	17	ASHLEE SIMPSON Shadow (Geffen)	1881	-385	38383	9	481
19	18	SIMPLE PLAN Welcome To My Life (Love)	1463	+185	31834	8	471
18	19	ASHLEE SIMPSON Pieces Of Me (Geffen)	1388	-270	28433	23	410
30	20	GAVIN DEGRAW I Don't Want To Be (J/UMG)	1137	+388	23181	4	470
21	21	LIL' FLIP Sunshine (Socks Free/Loud/Columbia)	1818	-138	18829	15	290
27	22	GOOD CHARLOTTE Predictable (Daylight/Epic)	887	+148	28821	8	411
26	23	TRUCK DADDY Let's Go (Slip-N-Slide/Atlantic)	883	+141	18173	7	431
25	24	VANESSA CARLTON White Houses (A&M/Interscope)	813	+48	19479	11	380
28	25	KILLERS Somebody Told Me (Island/UMG)	878	+111	17358	8	341
24	26	TERROR SQUAD Lean Back (Universal)	787	-77	16878	12	350
32	27	LINDSAY LOHAN Rumors (Casablanca/Universal)	786	+182	18222	5	382
22	28	WITTY Nasty Girl (Rostrum/Universal)	758	-188	13842	9	281
33	29	CHRISTINA MILIAN (JOE) BUDDEN Whatever U Want (Island/UMG)	681	+83	14252	8	343
29	30	LINCOLN PARK Breaking The Habit (Warner Bros.)	675	-108	15811	14	210
31	31	HOUSTON (CHINGY) & NATE DOGG I Like That (Capitol)	681	-88	14888	16	230
40	32	HOBBASTANK Disappear (Island/UMG)	657	+288	12134	2	377
20	33	BRITNEY SPEARS My Prerogative (Jive/Zomba)	618	-554	13118	8	220
38	34	H.O.R.E. (MINA) SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/UMG)	583	+185	11252	3	291
37	35	LL COOL J Hush (Def Jam/UMG)	568	+133	18824	3	342
35	36	BURKE ROONEY Wendy (R World/Rytal)	487	-2	8881	11	151
41	37	RYAN CARRERA True (E.V.L.A./Atlantic)	487	+138	8817	2	348
36	38	AKON (STYLES) P. Locked Up (SRC/Universal)	477	+18	8881	7	231
34	39	FEEL She Makes Makeup Look Good (Curb)	421	-112	8888	14	110
42	40	JOHN MAYER Daughters (Arista/Columbia)	381	+84	8437	3	248
44	41	LENNY KRAVITZ Lady (Virgin)	388	+87	5888	3	182
43	42	AVRIL LAVIGNE Nobody's Home (Arista/UMG)	378	+258	8134	1	371/15
43	43	CHINGY Balls Baby (DTP/Capitol)	377	+138	8457	1	25/5
45	44	YELLOWCARD Only One (Capitol)	354	+44	8740	4	21/3
43	45	NELLY My Place (DerrtyFo' Real/Universal)	330	+11	7182	18	141
47	46	DAVID MARTIN (FRANKIE) SCROO Chillin' (Mortal)	318	+45	5873	3	11/0
49	47	JESSE MCCARTNEY Beautiful Soul (Hollywood)	308	+55	8838	2	15/2
39	48	NELLY (CHRISTINA) AGUILERA Tilt Yo Head Back (DerrtyFo' Real/Universal)	288	-88	8888	8	15/0
48	49	JUVENILE Slow Motion (Cash Money/Universal)	275	+14	8588	17	12/0
48	50	SKYE SWEETNAM Tangled Up In Me (Capitol)	251	-58	3882	11	11/0

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 10/24 - Saturday 10/30.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
AVRIL LAVIGNE Nobody's Home (Arista/UMG)	15
U2 Vertigo (Interscope)	15
GAVIN DEGRAW I Don't Want To Be (J/UMG)	8
CIARA (MISSY) ELLIOTT 1, 2 Step (LaFace/Zomba)	8
MARON Let Me Love You (UMG)	8
HOBBASTANK Disappear (Island/UMG)	7
RYAN CARRERA True (E.V.L.A./Atlantic)	8
JOHN MAYER Daughters (Arista/Columbia)	8
SNOOP DOGG (PHARRELL) Drop It Like... (Daggy Style/Geffen)	8
CHINGY Balls Baby (DTP/Capitol)	5
B.A.M.A. Sweet Home Alabama (Republic/Universal)	5
C. MILIAN (J.J. BUDDEN) Whatever U Want (Island/UMG)	3
YELLOWCARD Only One (Capitol)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY (FT. MCGRAW) Over... (DerrtyFo' Real/Curb/Universal)	+886
GAVIN DEGRAW I Don't Want To Be (J/UMG)	+388
JOJO Baby It's You (BlackGround/Universal)	+324
HOBBASTANK Disappear (Island/UMG)	+288
GWEN STEFANI What You Waiting For? (Interscope)	+274
AVRIL LAVIGNE Nobody's Home (Arista/UMG)	+258
KELLY CLARKSON Breakaway (Hollywood)	+288
SIMPLE PLAN Welcome To My Life (Love)	+185
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+188
H.O.R.E. (MINA) SKY & DADDY... Oye Mi Canto (Roc-A-Fella/UMG)	+185
GOOD CHARLOTTE Predictable (Daylight/Epic)	+148
TRUCK DADDY Let's Go (Slip-N-Slide/Atlantic)	+141
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+137
LL COOL J Hush (Def Jam/UMG)	+133
RYAN CARRERA True (E.V.L.A./Atlantic)	+138
CHINGY Balls Baby (DTP/Capitol)	+138
JA RULE (R. KELLY & ASHANTI) Wonderful (Mortad Inc./UMG)	+114
VELVET REVOLVER Fall To Pieces (RCA/UMG)	+114
KILLERS Somebody Told Me (Island/UMG)	+111
LINDSAY LOHAN Rumors (Casablanca/Universal)	+182
DESTINY'S CHILD Less My Breath (Columbia)	+83
LENNY KRAVITZ Lady (Virgin)	+87
JOHN MAYER Daughters (Arista/Columbia)	+84
CIARA (MISSY) ELLIOTT 1, 2 Step (LaFace/Zomba)	+84
U2 Vertigo (Interscope)	+78
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+73
RUPEE Tempted To Touch (Atlantic)	+78
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+88
C. MILIAN (J.J. BUDDEN) Whatever U Want (Island/UMG)	+83
SNOOP DOGG (PHARRELL) Drop It Like... (Daggy Style/Geffen)	+58

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America's Best Testing CHR/Pop Songs
12 + For The Week Ending 11/5/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Breakaway (Hollywood)	4.35	4.37	97%	16%	4.41	4.38	4.24
NELLY... Over And Over (Derrty/Fo' Reel/Curb/Universal)	4.12	4.18	80%	14%	4.03	4.30	4.12
GAVIN DEGRAW I Don't Want To Be (J/RMG)	4.08	—	76%	12%	4.23	4.14	3.85
SEETHER (JAMY LEE Broken (Wind-up)	4.04	4.13	89%	22%	4.03	4.07	4.04
MAROON 5 She Will Be Loved (Octone/J/RMG)	4.02	4.13	99%	40%	4.19	3.91	4.03
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	4.02	4.01	95%	22%	4.27	3.81	3.83
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4.01	4.01	96%	29%	4.18	3.93	3.70
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4.01	3.88	91%	20%	4.02	4.03	3.94
SIMPLE PLAN Welcome To My Life (Lava)	4.01	4.00	81%	13%	4.37	3.91	3.87
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	3.92	3.98	99%	40%	3.83	4.00	3.82
ASHLEE SIMPSON Pieces Of Me (Geffen)	3.81	3.68	99%	53%	3.84	3.89	3.67
JOJO Leave (Get Out) (BlackGround/Universal)	3.81	3.72	98%	51%	3.70	3.82	3.89
JOJO Baby It's You (BlackGround/Universal)	3.76	3.64	76%	17%	3.89	3.76	3.67
ASHLEE SIMPSON Shadow (Geffen)	3.75	3.56	95%	28%	3.89	3.64	3.56
FINGER ELEVEN One Thing (Wind-up)	3.74	3.67	89%	33%	3.66	3.59	3.84
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.72	3.67	98%	48%	3.47	3.39	4.12
EMINEM Just Lose It (Shady/Aftermath/Interscope)	3.71	3.67	95%	24%	3.87	3.72	3.52
DESTINY'S CHILD Lose My Breath (Columbia)	3.69	3.66	90%	28%	3.80	3.54	3.83
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	3.69	3.56	90%	26%	3.91	3.73	3.56
GOOD CHARLOTTE Predictable (Daylight/Epic)	3.69	—	85%	15%	3.88	3.55	3.60
ALICIA KEYS If I Ain't Got You (J/RMG)	3.61	3.45	96%	50%	3.49	3.58	3.69
VANESSA CARLTON White Houses (A&M/Interscope)	3.49	3.57	73%	19%	3.50	3.31	3.41
BRITNEY SPEARS My Prerogative (Jive/Zomba)	3.48	3.40	96%	28%	3.81	3.54	2.83
GWEN STEFANI What You Waiting For? (Interscope)	3.48	—	70%	18%	3.19	3.33	3.44
CIARA (PETEY PABLO Goodies (LaFace/Zomba)	3.44	3.28	87%	41%	3.59	3.32	3.25
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3.39	3.33	58%	18%	3.59	3.41	3.22
TERROR SQUAD Lean Back (Universal)	3.32	3.28	88%	41%	3.48	3.46	3.29
HOUSTON (CHINGY & MATE DOGG I Like That (Capitol)	3.27	3.24	91%	48%	3.28	3.28	3.15
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3.23	3.12	89%	45%	3.21	3.27	3.15

Total sample size is 453 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

RR CANADA CHR/POP TOP 30

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	EMINEM Just Lose It (Shady/Aftermath/Interscope)	518	-20	5	13/0
1	2	DESTINY'S CHILD Lose My Breath (Columbia)	514	-28	7	11/0
3	3	MAROON 5 She Will Be Loved (Octone/J/RMG)	421	-24	14	12/0
5	4	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	420	+19	9	10/0
6	5	SIMPLE PLAN Welcome To My Life (Lava)	408	+31	7	12/0
4	6	K-OS Crabbuckit (Astralwerks/Virgin)	377	-38	13	10/0
20	7	NELLY... Over And Over (Derrty/Fo' Reel/Curb/Universal)	371	+161	2	8/0
7	8	CIARA (PETEY PABLO Goodies (LaFace/Zomba)	340	-18	12	10/0
9	9	KELLY CLARKSON Breakaway (Hollywood)	332	+8	9	7/0
8	10	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	328	-4	11	12/0
18	11	KILLERS Somebody Told Me (Island/DJMG)	282	+63	7	8/0
19	12	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	274	+63	3	10/2
10	13	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	263	-54	9	8/0
21	14	GWEN STEFANI What You Waiting For? (Interscope)	260	+50	2	7/0
13	15	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	252	-35	21	12/0
25	16	K. CHANTE Let The Music... (Vik/BMG Music Canada)	249	+69	2	7/0
24	17	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	232	+43	2	5/0
11	18	BLACK EYED PEAS Let's Get It... (A&M/Interscope)	228	-76	19	13/0
15	19	JDJO Baby It's You (BlackGround/Universal)	223	-17	3	8/0
22	20	U2 Vertigo (Interscope)	218	+6	5	10/0
17	21	TERROR SQUAD Lean Back (Universal)	215	-7	16	9/0
23	22	ASHLEE SIMPSON Shadow (Geffen)	195	-3	5	8/0
28	23	KYPRIDS Never Say Goodbye (Sony Music Canada)	183	+18	5	7/0
16	24	BRITNEY SPEARS My Prerogative (Jive/Zomba)	181	-46	5	7/0
14	25	LINKIN PARK Breaking The Habit (Warner Bros.)	175	-80	13	11/0
30	26	NINA SKY Move Ya Body (Next Plateau/Universal)	157	+7	20	9/0
29	27	ASHLEE SIMPSON Pieces Of Me (Geffen)	145	-7	17	8/0
Debut	28	SNOOP DOGG... Drop It Like It's Hot (Doggy Style/Geffen)	137	+15	1	3/1
27	29	JDJO Leave (Get Out) (BlackGround/Universal)	136	-26	21	11/0
28	30	KEVIN LYTTLE Turn Me On (Atlantic)	134	-19	17	10/0

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancun. © Indicates Cancun 2004, R&R, Inc.

Kidd Kraddick

Continued from Page 24

"The doors really started opening, and people started seeing that this show could be flexible to any station and any format and get ratings, because the essence of it was really good. It was a morning show with good chemistry, and it was just a matter of putting all the other elements together.

"We spend a great deal of time making sure we're local. We're not just doing station liners; we're going through our affiliates' local newspapers every day, looking for stuff we can joke about and send to them as local material. It's now the best of both worlds: They're getting the voicetracking with local and national content, but it's also a live, topical show.

"The problem with voicetracking is that if something happens overnight, which is now every night, they don't have it and can't mention it. We're able to do live stuff on that day, and then, when we go to their local time, we're talking about things happening in that city that weekend. While we're not trying to deceive them, we're filling the need that stations have to still be local."

To Affiliates And Beyond

The Kidd Kraddick in the Morning empire continues to expand, and they just tacked on affiliates No. 29 and No. 30 when they added KXXM/San Antonio and KFMK/Austin late

last month. "As you know, [Clear Channel President/CEO] Mark Mays has been begging to get his favorite morning show on in his hometown," says Kraddick. "We finally gave in and said OK.

"Maybe it's more accurate to say that we're been the ones begging and that Mark Mays is our favorite radio-company president. KXXM is a terrific-sounding station, thanks to [PD] Jay Shannon, and we're glad to have such a cool shift. We hope San Antonio is ready for us. The radio reporter for the newspaper seems very excited to have us — if you ignore the one 'no-talent gasbag' reference. We can't wait to get started.

"But I don't judge the show's success by how many affiliates we have; I judge it by the ratings I get in each of the markets, because I live or die by Arbitron, and I think syndicated shows should too.

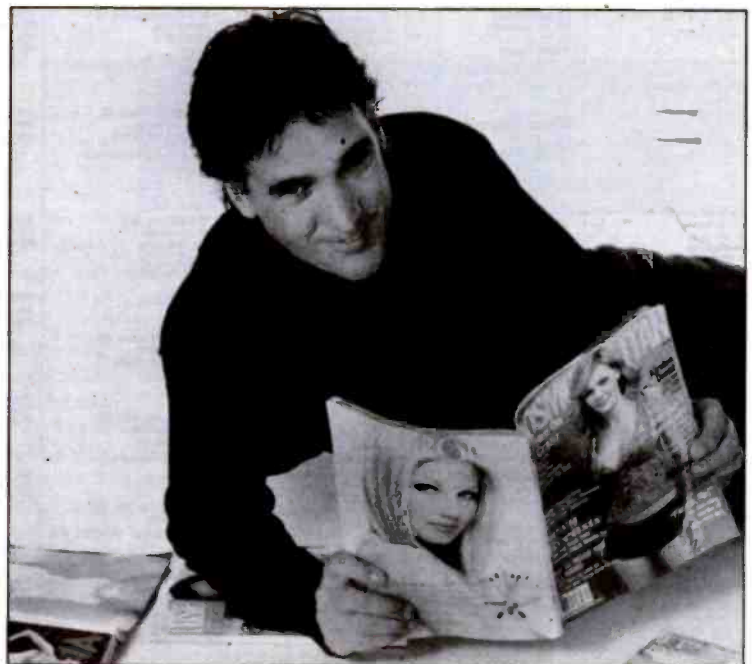
"It shouldn't just be about being cheap and easy. If it doesn't get ratings, it shouldn't be on. We put all of our focus on that and not very much on gaining affiliates. We feel PDs are smart people, and if they see something that's getting results, that's far more important than being a good marketer."

After two decades in Dallas Kraddick is occasionally reminded of just how long 20 years really is. "At a recent charity event, five people came up to me and said, 'You DJ'd my high school dance,' and they were all in their 30s and 40s," he says.

"I talked to Jon Bon Jovi about this when

he came on the show, and he said, 'That's the highest compliment they can pay you — two people came to see you, the mom and the daughter, and they both love you.' That's

what's made it great to stay where I am. Despite opportunities to go elsewhere, I feel like we're synonymous with Kiss-FM here, and I would've hated to leave."

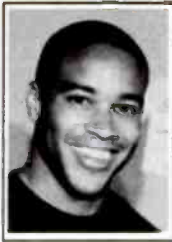


GETTING IN TOUCH WITH HIS FEMININE SIDE Here's Kidd Kraddick doing some "research" for his next show — note the various issues of Redbook, Vogue and Cosmopolitan scattered around him.

Stations and their ads listed alphabetically by market

Table listing radio stations across various markets, including call letters, frequency, and reporter names. Markets include Albany, NY; Albany, GA; Albany, TX; Albuquerque, NM; Alexandria, LA; Albuquerque, NM; Amarillo, TX; Anchorage, AK; Anchorage, MO; Anderson, IN; Anderson, SC; Anderson, TN; Anderson, TX; Anderson, VA; Anderson, WA; Anderson, WI; Anderson, WY; Anderson, ZS; Anderson, ZT; Anderson, ZU; Anderson, ZV; Anderson, ZW; Anderson, ZX; Anderson, ZY; Anderson, ZZ.

POWERED BY MEDIABASE
Monitored Reporters
178 Total Reporters
119 Total Monitored
59 Total Indicator
Did Not Report, Playlist Frozen (3):
KZM/Lubbock, TX
WNLK/Elmira, NY
WVMD/Hagerstown



The Joint Chiefs: A Force To Be Reckoned With

Atlantic is the new home of hip-hop's hottest

When it comes to hip-hop, a few labels come to mind that helped put this genre of music on the map. One of these is Def Jam, which had Run-DMC, The Beastie Boys and LL Cool J in the '80s and later signed such hip-hop stars as Jay-Z, DMX, Ja Rule, Redman and Method Man. Now there's another label looking to add its name to the list of hot hip-hop imprints.

With Lyor Cohen heading Warner Music Group, parent company of Atlantic Records, Atlantic is quickly on its way to becoming the next major label to establish itself as home for some of the biggest hip-hop stars. With a roster that includes Fat Joe, Trick Daddy, Trina, Lil Kim, Twista, T.I., Nappy Roots and new additions Missy Elliott, Fabolous and Juvenile, Atlantic is now a force to be reckoned with in the hip-hop game.



Craig Kallman

is becoming one of the pre-eminent destinations for hip-hop."

With Trick Daddy's *Thing Matrimony* already in stores, Twista re-releasing his album *Kamikaze* with new tracks last Tuesday, Fabolous' *Real Talk* due out Nov. 9, T.I.'s *Urban Legend* due out Nov. 30 and Fat Joe's *Things of That Nature* coming in early '05, the Joint Chiefs campaign has been creating a buzz in the industry and on the streets.

"I think it was the first time that we've had this many releases right alongside each other," says Kallman. "In the past we've had a lot of successes, but the string of successes has been much more spaced out.

"This is a very dense period when we're delivering one smash record after the next. We've got a Trick Daddy hit into a Fabolous hit and the T.I. — one after another, big records. And that's leading right into Fat Joe, Juvenile and Twista all coming off huge hits and the biggest records of their careers."

With The Joint Chiefs collaborating on one another's albums, Atlantic saw that this collective campaign could be not only a great marketing push for the records and the artists, but also something that would help brand the new Atlantic.

"We have an environment here that's incredibly collaborative with the artist," says Kallman. "We're trying to create a destination where everyone has the ability to help each other."

Radio Exposure

With The Joint Chiefs propelling Atlantic to the next level in the game, the next step is educating consumers and radio about the cool benefits of the campaign. With Trick Daddy's single "Let's Go," Fabolous' "Breathe" and T.I.'s "Bring 'Em Out" leading the way, the radio support that The Joint Chiefs have been getting thus far has been fantastic, according to John McMann, Atlantic VP/Crossover-Pop Promotions. "Trick Daddy is about to be top five at

Rhythmic, the Fab is about to be top 10 at Rhythmic, and the T.I. response so far has been off the hinges," he says.

Working this many hip-hop artists at radio in such a short amount of time is something McMann hasn't done before at Atlantic. "When I started here in 2000 we had good records, but they would come in spells," he says.



John McMann

"It was like we had Lil Kim's album and 'Magic Stick.' Then, as that was kind of reaching its maturity, Sean Paul got into the mix, and we worked four singles off that album. That was followed by Twista, with four singles. But it was never all at once."

McMann will be working around the clock to make radio believe in this campaign as much as the label and artists do. How? Well, programmers can expect some really cool stuff to tie in to their stations promotionally.

"What makes it work is that radio is always looking for something promotionally," says McMann. "From on-air to online to putting their audiences in front of a stage to see an artist play, we have the capability to give them that."

With a hot online campaign in progress and plans in the works for a Joint Chiefs tour, radio can expect to have Fabolous, Trick Daddy, T.I.,

"We're in the process of creating Joint Chiefs online trading cards. You'll be able to launch online trading for the different Chiefs. The cards will tell you about each one, play some tracks and allow you to e-mail and IM them."

James Lopez

Fat Joe and Twista in their markets sooner rather than later.

"Right now we have a plan for a minimum of 10 cities, kicking off in December," McMann says. "We haven't solidified all the markets yet, but you can kind of figure out that they're going to be in the top 20 markets. If it all goes according to plan, the tour will continue at the top of the year, and it will be widened significantly in terms of the markets that we can bring them to."

Consumer Awareness

Getting radio support is the main aim of a campaign such as The Joint Chiefs, but when it makes consumers want to buy albums, it's even more worthwhile. Making consumers aware of The Joint Chiefs campaign and branding it in their minds is the responsibility of James Lopez, VP/Marketing at Atlantic. One of the



James Lopez

first steps he took was getting The Joint Chiefs attention at various media outlets.

"It all started with our consumer advertising campaign, hitting October issues of magazines that streeted in September," he says. "That was kind of the first shot heard as far as the hip-hop industry, with *XXL* and *The Source*."

From there, just like any great

tom Marvel Comic. "It's going to be a promotional tool, not for sale," Lopez says of the comic. "The storyboard is still being built, but basically it's going to be a rated-14 comic book."

"We are incorporating all The Joint Chiefs in the creative. We're like, 'Let's take these guys, put them in a comic book, utilize it as a gift with purchase at retail and give it to our publicity department to utilize.'"

With Atlantic's new media and video promotions departments running several contests involving The Joint Chiefs, Lopez believes they've swarmed the market to where the artists will benefit both as a unit and individually.

"There is something to be said about a unified front," Lopez says. "When the campaign rolls out, each of the artists is benefiting and getting more press coverage and more love at retail than they would have if the record was going out there on its own."

The First Step

The Joint Chiefs campaign is the first of many steps the new Atlantic is taking to brand itself as a label with some of the hottest urban music. "This will be the springboard for more collaborations and campaigns of this nature," Kallman says. "It will say a lot about what this company is able to do going forward for established acts, as well as new acts."



The Joint Chiefs

marketing person working hip-hop artists, Lopez relied on various street teams to get The Joint Chiefs' image out there through T-shirts, retail bags, posters and fliers.

One thing to point out is that, for this particular campaign, Lopez has relied heavily on the Internet, developing a website at www.joint-chiefs.net. "We're in the process of creating Joint Chiefs online trading cards," he says. "You'll be able to launch online trading for the different Chiefs. The cards will tell you about each one, play some tracks and allow you to e-mail and IM them."

Lopez is also working on a partnership with Rockstar Games for *Midnight Club 3* and locking down a cus-

"It's going to have a lot of benefits for setting the tone that Atlantic is a major force to be reckoned with in urban music and is on the tip of everyone's tongue as a top-flight destination."

After hearing music from each of the artists on this campaign and seeing the label support they are getting, there is no doubt in my mind that Atlantic will continue to make a name for itself in urban music. "We are building a tremendous community with our artists," says Kallman. "They're really feeling the weight, the muscle and the backing of the organization. That goes a long way toward building solidarity with the company, and I know they're very proud walking around at Atlantic."

"We felt like we had the ability to put a comprehensive campaign together that would cement in people's minds that Atlantic's urban division is becoming one of the pre-eminent destinations for hip-hop."

Craig Kallman

November 5, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
	1	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	6521	+33	791453	11	82/0
5	2	SNOOP DOGG ft PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	5395	+838	634789	9	80/0
7	3	NELLY ft TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	4918	+684	432583	8	43/2
4	4	EMMINEM Just Lose It (Shady/Aftermath/Interscope)	4708	-35	409445	8	77/0
2	5	CIARA ft PETEY PABLO Goodies (LaFace/Zomba)	4677	-582	535236	22	84/0
3	6	TERROR SQUAD Lean Back (Universal)	4297	-554	435874	21	81/0
9	7	DESTINY'S CHILD Lose My Breath (Columbia)	4237	+308	434801	8	82/1
8	8	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	4085	+123	389158	10	80/0
10	9	N.D.R.E. ft NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	3837	-17	397777	12	71/1
6	10	AKON ft STYLES P. Locked Up (SRC/Universal)	3735	-497	364322	28	70/0
11	11	CHINGY Balls Baby (DTP/Capitol)	3161	+305	296163	10	73/0
14	12	FABOLOUS Breathe (Atlantic)	2951	+482	368033	9	78/3
19	13	CIARA ft MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	2558	+739	286017	5	77/21
13	14	LL COOL J Hush (Def Jam/IDJMG)	2380	-109	157601	8	72/0
20	15	JA RULE ft R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	2315	+490	286018	5	77/8
21	16	LIL' WAYNE Go DJ (Cash Money/Universal)	2004	+280	232860	8	81/4
12	17	NELLY My Place (Derrty/Fo' Reel/Universal)	1990	-784	189014	18	77/0
29	18	MARIO Let Me Love You (J/RMG)	1932	+965	259751	2	77/13
16	19	LL COOL J Headsprung (Def Jam/IDJMG)	1865	-265	182838	18	72/0
15	20	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1842	-308	151482	24	72/0
22	21	R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	1722	+121	181420	4	74/0
27	22	YOUNG BUCK Shorty Wanna Ride (Interscope)	1360	+181	150308	7	51/5
23	23	LIL SCRAPPY No Problem (BME/Reprise)	1302	-220	157480	17	53/0
28	24	LIL' JON & THE EASTSIDE BOYZ ft LIL SCRAPPY What U Gon' Do (TVT)	1273	+230	141124	4	70/7
26	25	JOJO Baby It's You (Blackground/Universal)	1141	+37	77312	8	32/0
24	26	ALICIA KEYS ft TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	1141	-275	208634	18	53/0
25	27	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1040	-275	121025	13	56/0
44	28	ASHANTI Only U (Murder Inc./IDJMG)	1034	+444	72889	2	84/5
31	29	NB RIDAZ Pretty Girl (Upstairs)	1007	+153	55127	7	30/1
40	30	LLOYD BANKS Karma (Interscope)	1005	+285	118001	2	51/8
30	31	RUPEE Tempted To Touch (Atlantic)	984	+35	137094	11	47/0
35	32	JOHN LEGEND Used To Love You (Columbia)	936	+81	85384	7	42/3
37	33	PITBULL Dammit Man (TVT)	897	+150	90063	8	38/2
32	34	JUVENILE ft WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	875	-21	129288	17	36/1
42	35	LUOACRIS Get Back (Def Jam South/IDJMG)	871	+255	73071	2	70/88
33	36	R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	804	-38	48327	4	66/0
34	37	JADAKISS ft ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	799	-72	108323	18	45/0
36	38	TERROR SQUAD Take Me Home (Universal)	754	-43	112730	4	48/0
Debut	39	GAME ft 50 CENT How We Do (Aftermath/G-Unit/Interscope)	723	+308	124025	1	29/11
Debut	40	XZIBIT Hey Now (Mean Muggin') (Columbia)	645	+213	78554	1	49/11
48	41	ANTHONY HAMILTON Chartene (So So Def/Zomba)	633	+134	131565	2	32/3
39	42	GAME ft 50 CENT Westside Story (Aftermath/G-Unit/Interscope)	605	-132	97786	9	22/0
Debut	43	GUERRILLA BLACK ft MARIO WINANS You're The One (Virgin)	602	+205	28003	1	40/3
Debut	44	EMINEM ft DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	569	+569	81492	1	38/34
45	45	KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	544	-8	72372	3	27/0
41	46	213 Groupie Luv (TVT)	515	-178	45190	15	24/0
50	47	BOOY HEADBANGERS ft YOUNGBLOODZ I Smoke, I Drink (Universal)	513	+10	81300	8	6/0
46	48	T.I. Let's Get Away (Grand Hustle/Atlantic)	501	-71	48254	20	37/0
Debut	49	HOUSTON Ain't Nothing Wrong (Capitol)	499	+163	20232	1	39/0
38	50	J-KWON You & Me (So So Def/Zomba)	469	-311	35744	15	37/0

87 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. 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 AOH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2004, Arbitron Inc. © 2004, R&R, Inc.

Most Added

www.rnadds.com

ARTIST TITLE LABEL(S)	ADDS
LUOACRIS Get Back (Def Jam South/IDJMG)	88
EMMINEM ft DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	34
AKON Ghetto (SRC/Universal)	28
CIARA ft MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	21
MARIO Let Me Love You (J/RMG)	13
TALIB KWELI ft MARY J. BLIGE I Try (Geffen)	13
DESTINY'S CHILD Soldier (Columbia)	12
XZIBIT Hey Now (Mean Muggin') (Columbia)	11
GAME ft 50 CENT How We Do (Aftermath/G-Unit/Interscope)	11
JA RULE ft R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARIO Let Me Love You (J/RMG)	+965
SNOOP DOGG ft PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	+838
CIARA ft MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	+739
NELLY ft TIM MCGRAW Over... (Derrty/Fo' Reel/Curb/Universal)	+684
EMMINEM ft DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	+569
JA RULE ft R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	+490
FABOLOUS Breathe (Atlantic)	+482
ASHANTI Only U (Murder Inc./IDJMG)	+444
DESTINY'S CHILD Lose My Breath (Columbia)	+308
GAME ft 50 CENT How We Do (Aftermath/G-Unit/Interscope)	+308

New & Active

CRIME MOB Knock If You Buck (BME/Warner Bros./Reprise)	Total Plays: 406, Total Stations: 9, Adds: 1
MANNIE FRESH Real Big (Cash Money/Universal)	Total Plays: 405, Total Stations: 14, Adds: 0
PLAY-N-SKILLZ Call Me (Universal)	Total Plays: 351, Total Stations: 20, Adds: 1
AKON Ghetto (SRC/Universal)	Total Plays: 333, Total Stations: 51, Adds: 26
LADY SAW I've Got Your Man (VP)	Total Plays: 331, Total Stations: 20, Adds: 2
JADAKISS ft MAMAH CAREY U Make Me Wanna (Interscope)	Total Plays: 290, Total Stations: 18, Adds: 2
NAS Bridging The Gap (Columbia)	Total Plays: 239, Total Stations: 21, Adds: 4
JON B. Lately (Sanctuary/SRG)	Total Plays: 177, Total Stations: 16, Adds: 0
DJ QUIK ft NATE DOGG What They Think Of You (Warner Bros.)	Total Plays: 171, Total Stations: 14, Adds: 0
NELLY Na-nana-na (Derrty/Fo' Reel/Universal)	Total Plays: 130, Total Stations: 26, Adds: 5

Songs ranked by total plays

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



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RHYTHM MONITOR DEBUT 40* (+136)

ALBUM IN STORES DECEMBER 7th



November 5, 2004

RANK ARTIST TITLE LABEL

- 1 SNOOP DOGG Drop It Like It's Hot (Star Trak)
- 2 TERROR SQUAD f/FAT JOE Lean Back (Universal)
- 3 CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
- 4 USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
- 5 TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
- 6 YOUNG BUCK Shorty Wanna Ride (Interscope)
- 7 GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)
- 8 LIL' WAYNE Go DJ (Cash Money/Universal)
- 9 CHINGY Balla Baby (DTP/Capitol)
- 10 N.O.R.E. f/ NINA SKY & TEGO Oye Mi Canto (Def Jam/IDJMG)
- 11 FABOLOUS Breathe (Atlantic)
- 12 CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
- 13 LIL SCRAPPY No Problem (BME/Reprise)
- 14 AKON f/STYLES P Locked Up (SRC/Universal)
- 15 LUDACRIS Get Back (Def Jam South/IDJMG)
- 16 LL COOL J Headsprung (Def Jam/IDJMG)
- 17 LIL' JON & EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)
- 18 JUVENILE f/WACKO & SLIP Nolia Clap (Rap-A-Lot)
- 19 EMINEM Just Lose It (Shady/Interscope)
- 20 JA RULE f/JASHANTI Wonderful (Murder Inc/IDJMG)
- 21 R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)
- 22 XZIBIT Hey Now (Mean Muggin') (Columbia)
- 23 DESTINY'S CHILD Lose My Breath (Columbia)
- 24 MARIO Let Me Love You (JRMG)
- 25 XZIBIT Muthaf**ka (Columbia)
- 26 RUPEE Tempted To Touch (Atlantic)
- 27 NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Universal)
- 28 T.I. Bring 'Em Out (Grand Hustle/Atlantic)
- 29 MASE Breathe, Stretch, Shake (Bad Boy/Universal)
- 30 GAME f/50 CENT Westside Story (Aftermath/G-Unit/Interscope)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30 © 2004, R&R, Inc.

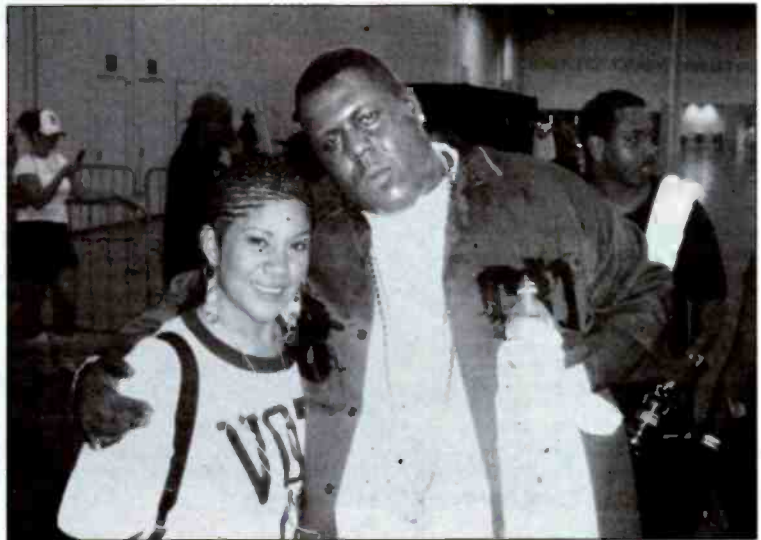
POWERED BY
MEDIABASE

PHAT MIX SIX

- XZIBIT Hey Now (Mean Muggin') (Columbia)
- LIL JON & THE EASTSIDE BOYZ What U Gon' Do (TVT)
- AKON Ghetto (SRC/Universal)
- JADAKISS f/MARIAH CAREY U Make Me Wanna (Ruff Ryders/Interscope)
- CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
- GAME f/50 CENT How We Do It (Aftermath/G-Unit/Interscope)

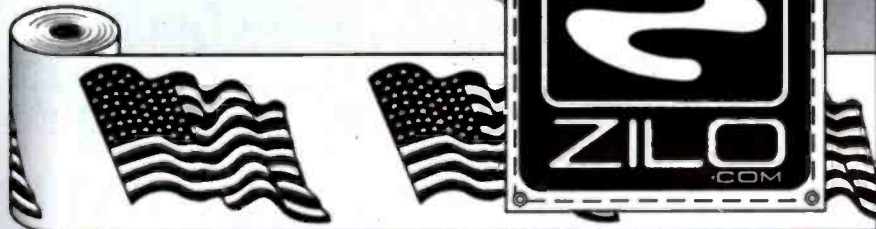


PIMP'D OUT RIDES! That's what KBXX (97.9 The Box)/Houston listeners got treated to when the station held its annual Los Magnificos Custom Car Show in Reliant Hall. The 30,000-plus fans in attendance got a chance to see more than 400 custom cars, as well as performances from Kayne West, Lil Flip, Ciara, Lil Scrappy, Akon, Slim Thugg & Pharrell, Lil Wayne, Mannie Fresh, Xzibit, Guerilla Black and many more. Pictured here (l-r) enjoying the festivities are Xzibit and KBXX PD Tom Calococci.

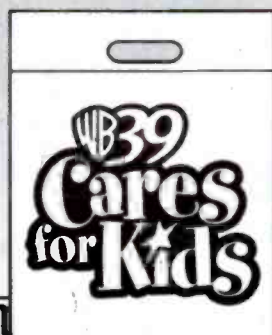


WHAT A SHOW With all the performers at KBXX/Houston's Los Magnificos Custom Car Show, the crowd got its money's worth. After performing his latest single, "You're the One," Virgin Records recording artist Guerilla Black (r) took a moment to pose for a photo with KBXX MD and midday personality Carmen Contreras.

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Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
NELLY (T/M MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	4.37	4.36	88%	9%	4.50	4.33	4.35
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	4.18	4.17	97%	21%	4.40	4.07	4.08
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	4.14	4.17	77%	11%	4.37	4.22	3.84
TERROR SQUAD Lean Back (Universal)	4.06	3.97	97%	42%	3.96	4.02	4.19
CIARA (PETEY PABLO Goodies (LaFace/Zomba)	4.04	4.04	97%	34%	4.04	4.01	3.93
NELLY My Place (Derrty/Fo' Reel/Universal)	4.04	3.97	98%	31%	4.11	3.81	4.01
CIARA (MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	4.03	—	45%	5%	3.94	4.15	3.96
DESTINY'S CHILD Lose My Breath (Columbia)	4.00	4.08	92%	19%	4.04	3.92	4.06
JOJO Baby It's You (BlackGround/Universal)	4.00	3.98	80%	12%	4.24	3.83	3.95
LL COOL J Headsprung (Def Jam/IDJMG)	3.94	3.97	82%	28%	3.95	3.97	4.04
LL' FLIP Sunshine (Sucka Free/Lo/J/Columbia)	3.93	3.85	98%	48%	3.96	3.80	4.05
EMINEM Just Lose It (Shady/Aftermath/Interscope)	3.91	4.02	98%	25%	4.23	3.77	3.82
JA RULE (R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	3.90	3.92	63%	11%	4.12	3.73	3.81
CHINGY Balka Baby (DTP/Capitol)	3.85	3.81	72%	13%	4.03	3.86	3.76
AKON (STYLES P. Locked Up (SRC/Universal)	3.82	3.86	86%	30%	4.00	3.75	3.59
JUVENILE Slow Motion (Cash Money/Universal)	3.79	3.89	97%	52%	3.73	3.74	3.78
LL COOL J Hush (Def Jam/IDJMG)	3.78	3.93	68%	13%	3.84	3.58	3.90
J-KWON You & Me (So So Def/Zomba)	3.78	3.85	86%	14%	4.08	3.60	3.63
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.75	3.82	98%	52%	3.58	3.58	4.02
SNOOP DOGG (PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	3.74	3.81	83%	20%	3.72	3.71	4.08
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	3.74	3.77	83%	23%	3.85	3.81	3.89
LL SCRAPPY No Problem (BME/Reprise)	3.70	3.54	68%	21%	3.78	3.77	3.70
N.O.R.E. (MINA SKY & DADDY YANKEE Oye Mi Canito (Roc-A-Fella/IDJMG)	3.68	3.73	73%	24%	3.84	3.51	3.72
FABOLOUS Breathe (Atlantic)	3.67	3.77	70%	15%	3.60	3.78	3.69
RUPEE Tempted To Touch (Atlantic)	3.67	—	45%	9%	3.70	3.68	3.80
JADAKISS (ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	3.66	3.49	81%	30%	3.74	3.67	3.58
YOUNG BUCK Shorty Wanna Ride (Interscope)	3.66	3.68	57%	12%	3.72	3.79	3.84
LL' WAYNE Go DJ (Cash Money/Universal)	3.64	3.63	58%	12%	3.82	3.71	3.52
ALICIA KEYS (TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	3.48	3.50	84%	37%	3.42	3.39	3.58

Total sample size is 402 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 618-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Promoters Radio Networks.

HEAD RUSH

ARTIST: New Edition
LABEL: Bad Boy/Universal



New Edition are back! No, not back like Mary J. Blige is back every two years when she releases an album. New Edition has been together 13 years when their last disc, *Home Again*, came out in 1996. Now members Ronnie DeVoe, Ricky Bell, Johnny Gill, Ralph Tresvant and Michael Bivins are gearing up to release *One Love*—but don't call it a comeback.

"It feels like a reunion to the public, but we never considered ourselves broken up," says DeVoe. Gill says, "We might have separated for a minute," and Bell adds, "But we never got the divorce."

New Edition's long and storied history began with their first single, 1983's "Candy Girl," which hit No. 1 when they were in their teens. Their lineup has changed over the years, but they've sold 40 million albums on the strength of such hits as "Is This the End," "If It Isn't Love," "Can You Stand the Rain?" and "Hit Me Off." Additionally, all of the men who've been part of New Edition at one time or another have had success outside of the band. Bell, Bivins and DeVoe sold 10 million albums as Bell Biv DeVoe; Gill won a Grammy; Tresvant went double-platinum; and sixth member Bobby Brown married Whitney Houston and popularized men's asymmetrical haircuts!

One Love marks the group's new association with P. Diddy and Bad Boy Records. "It's him and us, right down the middle," says Bivins. "I credit us with being New Edition, and I credit him with knowing what's relevant now." Indeed, with its production by Diddy, Jimmy Jam & Terry Lewis, Michael Winans and a bevy of hot new talent, *One Love* strikes the perfect balance between classic NE and today's freshest sounds. Check out the first single, "Hot 2 Nite," for a taste of New Edition for the new millennium.

Reporters

Stations and their adds listed alphabetically by market

<p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p>	<p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p>	<p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p>	<p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p>	<p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p>	<p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p> <p>AKON (STYLES P. Locked Up (SRC/Universal)</p>
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Note: For complete adds, see R&R Music Tracking.

Monitored Reporters
109 Total Reporters
87 Total Monitored
22 Total Indicator





The 2004 Mix-Show Masters

Which songs and artists do mix shows thank for their success?

Who is a PD most likely to turn to in order to find out what's hot in the clubs and on the street? The mix-show guy, of course. Even if mixers aren't playing whatever they want on the radio (a widely held misperception — they usually have some kind of format to follow), most programmers do turn to their mixers for advice on hot new tracks to consider.

Most programmers are either too busy or too tired to hang in the clubs all week. Also, if they grew up on the music of the '80s and early '90s, there's a good chance they probably didn't "hear" Lil Jon & The Eastside Boyz when they first came out. That's why PDs have a team of people who are younger and hipper than themselves (mixers, MDs, jocks and interns) who can "hear" today's music, especially the songs and artists that those of us in our late 30s and 40s may not be able to feel.

Mixers in particular are known for finding songs — on albums, mix tapes or through word of mouth — long before the labels release them or even start to work them at radio. In 2004 the mix show was the starting point for a number of artists and songs that blew up and became the biggest records of the year.

This week I speak with the top radio mixers in the country, the same ones we spotlight each week

in the Urban feature *Tha Jump Off*, and ask them for the top song of the year, the top new artist to come out of mix shows and, finally, the top local artist to break out of their area.

DJ Kut

Mix-Show Coordinator, WWPR/New York

Top Song: "Yeah" by Usher featuring Lil Jon and Ludacris (LaFace/Zomba). That song came straight from MP3 to the mixers. Everyone was talking about it early on at the mix-show level. CD burners were hot. I remember calling the label and asking about the new Usher record, and they said there wasn't a new Usher out yet. Well, it had got out! Mixers across the



DJ Kut

country were passing it around. It was a big record mainly because it was so different for Usher. And, of course, Lil Jon is just so hot. It was the combination of the two.

New Artist: Nina Sky (Next Plat-

teau/Universal). "Move Ya Body" broke out straight from the mix shows. When I heard it, I was thinking, "OK, this is the Lumidee of 2004." That could have been the end of it, but these girls turned it into a career. Now you can hear them on the N.O.R.E. track "Oye Mi Canto," and they're on Alchemist's new single. So they're getting on a number of projects, and there are some tracks on their album that the label is remixing as well.

Local/Regional Artist: Razah (Virgin). When I first heard the single "Feel So Good," I wasn't convinced. Cam'Ron had already done a remake of this song a few years back and used Usher on the vocals. But then I saw Razah perform at the Mix Show Power Summit, and I realized this kid is really good. He can really sing. Before he signed to Virgin, there was a big bidding war for him at a couple of labels. He's already getting airplay on all the mix shows in New York, and now the label is starting to work him nationally. If they put that machine behind him, he should be huge.

DJ Irie

Mixer, WEDR/Miami

Top Song: "Game Over" by Lil Flip (Sucka, Free/Loud/Sony). Most MDs and PDs probably didn't understand this record the first time they heard it because the production was so different. But I guarantee that after the mix-show DJs started to spin it like crazy, they had to pay attention, and then they realized it was a hit.

New Artist: Kanye West (Roc-A-Fella/Def Jam/IDJMG). *The College Dropout* is the best album of the year. When Kanye dropped his first single, "Through the Wire," it was only getting love on the mix-show level. The DJs felt what he was doing and how he brought a fresh new sound to the game. Kanye went on to be one of the artists to dominate 2004, along with Usher and Jay-Z.

Local/Regional Artist: Pitbull (TVT). His album is called *M.I.A.M.I. (Money Is a Major Issue)*. Pitbull is a classic success story. Everything

started for him at the mix-show level. He started out by remixing the biggest hits on the radio and doing personalized intros and freestyles for the mix-show DJs. Next thing you know, he was in rotation on damn near every radio station in Miami. His buzz was crazy because he was bringing us new material every week. Pitbull is the product of hard work and a continuous grind.

DJ Raj Smoov

Mixer, KNOU (Hot 104.5)/New Orleans

Top Song: "Lean Back" by Terror Squad (Universal). I'm just surprised that album sales didn't reflect how hot the song was. That track started in the streets and the clubs, and the mix shows embraced it at radio long before the label was even working it. I can remember when we — the mixers — would have our meetings with Lamonda [Williams, KNOU PD], we were always talking about "Lean Back," and she listened. We were one of the first stations on it.

New Artist: Pitbull (TVT). The label really worked him well. He's everywhere now. He's tight with a lot of mixers too. But there are a couple of other artists I have to mention as well, like Lil Scrappy. We were playing "Head Bussas" when it was still on an independent label, then Warner picked him up. One artist who got love at mix shows but still deserves more play at radio is Teedra Moses. I'd like to see her break out.

Local/Regional Artist:

Mr. Magic's "I Smoke I Drank" (Body Head Bangers/Universal) and U.T.P.'s "Nolia Clap" (Rap-A-Lot/Asylum). Mr. Magic started out in the streets here in New Orleans, and the mix shows picked up on it. It was still an independent project on Roy Jones Jr.'s label. With "Nolia Clap," I remember Juv coming by the club with the radio version of this, and that's when we started banging it on the mix show. Now they have a remix of it through the new label featuring some more hot rappers, so that will breathe new life into it.

DJ Bee, a.k.a. Boosus Tha Turntablist

Mixer, WOWI/Norfolk and XM Radio

Top Song: "Lean Back" by Terror Squad (Universal). Radio was so late on this track. The mixers had it long before programmers were even checking it. Now they

are Ushering/Jay-Z-ing/Lil Jon-ing it to death. (I mean they are playing it every hour.)

New Artist: Kanye West (Roc-A-Fella/Def Jam/IDJMG). As a solo artist, he definitely came out of the gate. He was already a respected producer, but I remember him coming to the station long before his album came out, and he was like an artist even then. He was freestyling and talking to listeners — and they all knew who he was.

Local/Regional Artist: Big Kev/No \$, "Let Me Love You" (Independent). While they haven't broken out nationally yet, these artists deserve some attention. Here in Norfolk they went from mix-show-only play to regular rotation. This record is crazy hot on the air and in the clubs. The song samples Luther, and the lyrics on how to keep your shorts are very clever.

Jonathan Doncker, a.k.a. The Big JD

Mixer, Sirius Satellite Radio

Top Song: "Yeah" by Usher featuring Lil Jon and Ludacris. This wasn't even supposed to be the single. Arista had already made the video for "Bum" and was about to start working it at radio, but the mix-show guys were all over "Yeah," and then programmers started to take notice. Arista was even sending out cease-and-desist letters to stations that were playing it on their mix shows, but it was already getting like 1,000 spins. You can't stop a runaway train.

New Artist: Chingy (Capitol). I say Chingy because of his lasting presence at the mix-show level. He's had three major hits, and the mix-show guys are still playing him. You can play "Holidae Inn" or "Right Thurr" and still get a reaction like they're brand-new songs. And we just got "Balla Baby" from the new album, which is due out later this month. He's a true mix-show artist.

Local/Regional Artist: Akon (SRC/Universal). "Locked Up" was heard on mix shows long before radio. In fact, programmers were not feeling this track at all. It took forever to get in regular rotation. But you see, mixers went to the b-side version, which featured Styles P., from the start. Programmers didn't even know another version existed until they heard it on their mix shows. Akon is from Jersey City, just across the river from Manhattan. A lot of New York radio doesn't play local stuff anymore, unless it's on a major label. But this track started out on an independent label and got mix-show play early on.



Jon Doncker



DJ Irie



DJ Bee



ALL-STAR MAGIC Recent Urban AC launch *WRRX (Magic 106.1)* Pensacola, FL saluted hometown athletes. Seen here are (l-r) boxer Roy Jones Jr., *WRRX* midday diva Linda Moorer and the Fastest Man in the World, Olympic gold medalist Justin Gatlin.

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WZFX - Raleigh-Durham
WHXT - Columbia

KBFB - Dallas
WJMI - Jackson
WHHH - Indianapolis
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www.americanradiohistory.com

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	4152	-42	562887	9	72/0
2	2	SNOOP DOGG & PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	4099	+537	528746	7	68/0
3	3	LIL' WAYNE Go DJ (Cash Money/Universal)	3390	+193	394821	9	66/1
5	4	ANTHONY HAMILTON Charlene (So So Def/Zomba)	2925	+107	389196	16	63/0
4	5	CIARA & PETEY PABLO Goodies (LaFace/Zomba)	2729	-274	372442	19	72/0
8	6	FABOLOUS Breathe (Atlantic)	2638	+438	320693	8	69/0
9	7	YOUNG BUCK Shorty Wanna Ride (Interscope)	2465	+302	246521	7	66/0
6	8	NELLY My Place (Derrty/Fo' Reel/Universal)	2134	-555	248986	15	71/0
19	9	JA RULE & R. KELLY & ASHANTI Wonderfui (Murder Inc./IDJMG)	2020	+441	311422	5	64/1
15	10	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	2010	+189	193531	6	63/1
10	11	ALICIA KEYS & TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	2002	-146	300544	23	67/0
14	12	LL COOL J Hush (Def Jam/IDJMG)	1970	+128	219712	7	65/0
7	13	DESTINY'S CHILD Lose My Breath (Columbia)	1920	-371	188321	6	69/0
12	14	JUVENILE & WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	1908	-128	214382	16	61/0
23	15	MARIO Let Me Love You (J/RMG)	1817	+556	223860	4	64/3
11	16	TERROR SQUAD Lean Back (Universal)	1817	-312	204105	20	62/0
18	17	CHINGY Balla Baby (DTP/Capitol)	1715	+130	166045	6	62/0
13	18	AKON & STYLES P. Locked Up (SRC/Universal)	1612	-262	191631	17	34/0
20	19	R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	1528	+166	199402	5	68/0
17	20	JADAKISS & ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	1446	-249	170124	19	67/0
21	21	JOHN LEGEND Used To Love You (Columbia)	1348	+30	99799	8	46/0
22	22	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1051	-251	153489	11	56/0
27	23	MANNIE FRESH Real Big (Cash Money/Universal)	1039	+16	94019	8	48/0
25	24	DEM FRANCHISE BOYZ White Teez (Universal)	1027	-71	86061	13	39/0
33	25	LIL' JON & THE EASTSIDE BOYZ & LIL SCRAPPY What U Gon' Do (TVT)	1018	+176	84921	3	55/2
30	26	BODY HEADBANGERS & YOUNGBLOODZ I Smoke, I Drink (Universal)	902	-10	73427	7	34/0
26	27	LL COOL J Headsprung (Def Jam/IDJMG)	889	-195	122895	17	64/0
28	28	TWISTA & R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	868	-52	95789	5	46/0
48	29	ASHANTI Only U (Murder Inc./IDJMG)	859	+401	86104	2	60/3
24	30	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	836	-415	85098	11	59/0
31	31	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	825	-83	79514	18	38/0
29	32	R. KELLY Red Carpet (Jive/Zomba)	822	-96	97181	5	53/0
34	33	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	813	-24	95921	16	31/0
37	34	LLOYD BANKS Karma (Interscope)	795	+100	74913	3	51/1
47	35	CIARA & MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	785	+297	102912	2	62/62
35	36	TERROR SQUAD Take Me Home (Universal)	735	-37	109237	4	36/0
38	37	R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	701	+10	65750	4	52/0
41	38	URBAN MYSTIC Where Were You? (Sobe)	675	+102	44803	12	27/0
39	39	KEYSHIA COLE I Changed My Mind (A&M/Interscope)	659	+17	91718	7	33/0
36	40	KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	653	-49	46150	2	46/0
42	41	AVANT Can't Wait (Geffen)	615	+69	49934	2	40/1
43	42	EMINEM Just Lose It (Shady/Aftermath/Interscope)	601	+69	46956	4	42/0
45	43	JADAKISS & MARIAH CAREY U Make Me Wanna (Interscope)	596	+85	91863	2	3/0
40	44	HOUSTON Ain't Nothing Wrong (Capitol)	574	-10	48618	6	41/1
Debut	45	TRILLVILLE Some Cut (BME/Warner Bros.)	481	+110	50312	1	0/0
Debut	46	GUERRILLA BLACK & MARIO WINANS You're The One (Virgin)	457	+109	29097	1	49/5
46	47	OUTKAST Prototype (LaFace/Zomba)	422	-87	36035	5	37/0
Debut	48	NAS Bridging The Gap (Columbia)	416	+157	27176	1	47/7
Debut	49	N.O.R.E. & MINA SKY & DADDY YANKEE Dye Mi Canto (Roc-A-Fella/IDJMG)	407	+61	77376	1	15/0
49	50	BEEBIE MAN King Of The Dancehall (Virgin)	386	-28	115234	10	18/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LUDACRIS Get Back (Def Jam South/IDJMG)	63
CIARA & MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	62
ALICIA KEYS Karma (J/RMG)	52
DESTINY'S CHILD Soldier (Columbia)	47
TALIB KWELI & MARY J. BLIGE I Try (Geffen)	43
N.O.R.E. Get Down (Roc-A-Fella/IDJMG)	16
ROMEY ROMY In Tha Club (Bigg Dogg)	9
SILKK THE SHOCKER Be There (New No Limit/Koch)	8
NAS Bridging The Gap (Columbia)	7
XZIBIT Hey Now (Mean Muggin') (Columbia)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARIO Let Me Love You (J/RMG)	+556
SNOOP DOGG & PHARRELL Drop It Like... (Doggy Style/Geffen)	+537
JA RULE & R. KELLY & ASHANTI Wonderfui (Murder Inc./IDJMG)	+441
FABOLOUS Breathe (Atlantic)	+438
ASHANTI Only U (Murder Inc./IDJMG)	+401
YOUNG BUCK Shorty Wanna Ride (Interscope)	+382
CIARA & MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	+297
NELLY Na-nana na (Derrty/Fo' Reel/Universal)	+230
LIL' WAYNE Go DJ (Cash Money/Universal)	+193
LIL' JON & THE EASTSIDE... & LIL SCRAPPY What U... (TVT)	+176

New & Active

- LUDACRIS Get Back (Def Jam South/IDJMG)
Total Plays: 373, Total Stations: 63, Adds: 63
- 4MULA1 Gotta Roll (Sobe)
Total Plays: 372, Total Stations: 32, Adds: 0
- LYFE JENNINGS Stick Up Kid (Columbia)
Total Plays: 315, Total Stations: 29, Adds: 1
- PITBULL Gammit Man (TVT)
Total Plays: 299, Total Stations: 18, Adds: 1
- CHRISTINA MILIAN Dip It Low (Island/IDJMG)
Total Plays: 289, Total Stations: 14, Adds: 0
- ANGIE STONE & ANTHONY HAMILTON Stay For Awhile (J/RMG)
Total Plays: 265, Total Stations: 30, Adds: 0
- MISS B Bottle Action (LaFace/Zomba)
Total Plays: 262, Total Stations: 27, Adds: 1
- NELLY Na-nana na (Derrty/Fo' Reel/Universal)
Total Plays: 256, Total Stations: 41, Adds: 3
- TYRA Country Boy (GG&J)
Total Plays: 217, Total Stations: 43, Adds: 6
- XZIBIT Hey Now (Mean Muggin') (Columbia)
Total Plays: 201, Total Stations: 38, Adds: 7

Songs ranked by total plays

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

72 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.



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

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Jonathan Doncker Mixer, Sirius Satellite Radio

The Game 1/50 Cent's "How We Do" (Aftermath/G-Unit/Interscope): Most mix-show DJs should be getting this one as we speak. If you don't have it, get it! It's another crazy-hot track from Dr. Dre. Sounds like he flipped the old Spyder D hip-hop classic "Smurphie's Dance" and added his famous hit-production flava to it. 50 Cent is hotter than ever — sounds like he's ready to release that album. • 4mula 1's "Gotta Roll" (Sobe Entertainment): Take four nice young guys from Los Angeles who can sing and look good for the ladies, add Mario Winans doing his production magic with this track, and you have a hot midtempo R&B banger. When you hear it, think back to the Juice soundtrack — Mario samples Naughty By Nature's "Uptown Anthem." It's about time somebody used it! This might make them the hot new quartet in R&B. • Preview & Perrion 1/O'Ryan & Miri Ben-Ari's "I'll Give You the World" (Motown/Universal): This is two brothers (ages 13 and 17) from Harlem with crazy rhyming skills working well with O'Ryan, who sings the hook, and Miri Ben-Ari, who adds her violin magic. Miri also has a new single coming with Scarface and my man Anthony Hamilton. Production on this one is tight. Mix-show DJs may have had this one for a minute, but Universal is just starting to work it now, so pull it out of your crates. It's getting major support at crossover radio and mix shows. • Raheem de Vaughn's "Guess Who Loves You More" (Jive/Zomba): For all my grown-and-sexy DJs, check this one out. Good production work from legendary hip-hop club-track king Kenny "Dope" Gonzalez of Masters At Work fame. The sexy vocals are flowing with a sample from the Bobby Caldwell R&B classic "You Can't Hide Love." That helps it work well for the ladies, and you know once you have them at radio, the guys will follow!



SOUL MEN Magnatar Records CEO Yusef Shabazz and legendary radio personality Vaughn Harper of WBLS-FM/New York came out recently to see R&B crooner Carlton Blount perform songs from his upcoming solo release. Pictured here (l-r) are Blount, Shabazz and Harper.

STUDIO STATS

ARTIST: Gerald Levert LABEL: Atlantic HOMETOWN: Cleveland CURRENT PROJECT: Do I Speak for the World IN STORES: Nov. 30 CURRENT SINGLE: "One Million Times" TOP SPINS AT: KOKY/Little Rock; WQQK/Nashville; WBAV/Charlotte; WXST/Charleston, SC

By DANA HALL/URBAN EDITOR

Personal stats: As the son of O'Jays singer Eddie Levert, Gerald was destined to follow in his father's footsteps, and he became known for his distinctive voice. He joined forces with his brother Sean and friend Mark Gordan and formed the trio Levert. They released their debut album in 1986 on a small independent label out of Cleveland called Tempre. The success of their first two singles, "I'm Still" and "Pop, Pop, Pop Goes My Mind," caught the attention of Atlantic Records, which gave them a major record deal. Their biggest hit, "Casanova," went to No. 1 in 1987.



In 1988 Gerald sang a duet with Miki Howard, "That's What Love Is," and was on the road to a solo career. Elektra gave him that shot in 1991 with his first album, Private Line, which spawned two more No. 1 hits: "Private Line" and "Baby Hold Onto Me," his first duet with dad Eddie. The success of this track inspired the pair to record an album together, and it got the Levert boys back on tour as well.

Gerald was an extremely busy man at this time, working and touring with his father, preparing for the Levert reunion album and working with his friends Keith Sweat and Johnny Gill on a new trio project known as LSG. The trio released the album Levert Sweat Gill in 1997, the same year the group Levert released their last project together, The Whole Scenario. Gerald was also writing and producing for other artists, including The O'Jays, Barry White, Stephanie Mills, Troop, Teddy Pendergrass, Patti Labelle, The Rude Boys and The Winans.

Discography is Solo: Private Line (1991), Groove On (1994), Father and Son (1995), Love & Consequences (1998), G (1999), Gerald's World (2001), The G Spot (2002), Stroke of Genius (2003); with Levert: Bloodline (1986), The Big Throwdown (1987), Just Coolin' (1988), Rope a Dope Style (1990), For Real Tho' (1993), The Whole Scenario (1997); with LSG: Levert Sweat Gill (1997) and LSG-2 (2002).

The new album: Gerald's ninth solo album, and his 17th career album overall, Do I Speak for the World, reunites him with Atlantic, since Elektra was phased out in the restructuring of the Warner Music Group earlier this year.

See him: In concert with father Eddie Levert on the Father/Son Tour: Nov. 24, Cincinnati; Nov. 26, Westbury, NY; Nov. 27, Washington, DC; Nov. 28, Columbus, OH; Dec. 1, Kansas City; Dec. 2, Ft. Wayne, IN; Dec. 3, Milwaukee; Dec. 4, Chicago; Dec. 5, Louisville; Dec. 7, Detroit; Dec. 9, Newark, NJ; Dec. 10, Philadelphia; Dec. 11, Trenton, NJ; Dec. 12, Boston; Dec. 16, Jacksonville; Dec. 17, Savannah, GA; Dec. 18, Memphis; Dec. 19, Augusta, GA; Dec. 26, Flint, MI; Dec. 27, Cleveland; Dec. 28, Huntsville, AL.

Urban AC Reporters

Stations and their adds listed alphabetically by market

Table listing Urban AC Reporters across various markets (e.g., Atlanta, Baltimore, Boston, Chicago, Cleveland, Dallas, Denver, Detroit, Houston, Indianapolis, Kansas City, Los Angeles, Miami, Minneapolis, New York, Philadelphia, Portland, Raleigh, Sacramento, St. Louis, Tampa Bay, Washington DC, Wichita) with columns for station call letters, format, and top adds.

POWERED BY MEDIATESE. 71 Total Reporters, 61 Total Monitored, 26 Total Indicator. Did Not Report, Playlist Frozen (6): WKXS/Wilmington, NC; WQVE/Albany, GA; WRBW/Macon, GA; WUVA/Charlottesville, VA; XJL/The Woodlands, TX.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALICIA KEYS (TONY, TONI, TONE & JERMAINE PAUL) Diary (J/RMG)	1318	-40	140530	22	43/0
2	2	BRIAN MCKNIGHT What We Do Here (Motown)	1287	+51	143788	19	48/0
3	3	ANITA BAKER You're My Everything (Blue Note/Virgin)	1101	-56	100018	19	47/0
5	4	LUTHER VANOROSS Think About You (J/RMG)	1012	+35	133649	50	48/0
4	5	PRINCE Call My Name (Columbia)	1005	-111	123443	25	48/0
6	6	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/JRMG)	1001	+42	105500	14	47/0
8	7	T. MARIE (G. LEVERT) A Rose By Any Other Name (Cash Money/Universal)	831	+58	83774	9	48/1
7	8	JILL SCOTT Golden (Hidden Beach/Epic)	709	-91	75953	21	44/0
10	9	TEENA MARIE Still In Love (Cash Money/Universal)	698	+3	78953	37	45/0
9	10	R. KELLY U Saved Me (Jive/Zomba)	694	-49	69201	20	41/0
11	11	ALICIA KEYS If I Ain't Got You (J/RMG)	664	+17	99150	36	39/0
14	12	ANITA BAKER How Does It Feel (Blue Note/Virgin)	613	+72	63700	5	44/0
12	13	KEM Love Calls (Motown/Universal)	591	-4	59345	91	37/0
18	14	NELLY My Place (Derrty/Fo' Reel/Universal)	541	+94	56793	9	9/0
13	15	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	478	-85	42017	17	29/0
15	16	TAMYRA GRAY Raindrops Will Fall (19/Sobe)	457	-4	32476	15	33/0
19	17	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	452	+46	40427	9	36/2
17	18	O'JAYS Make Up (Music World/SRG)	436	-11	35674	5	32/0
20	19	NORMAN BROWN I Might (Warner Bros.)	414	+30	34984	8	32/1
16	20	VAN HUNT Down Here In Hell (With You) (Capitol)	414	-35	35144	17	36/1
22	21	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	379	+24	37978	6	24/1
24	22	GERALD LEVERT One Million Times (Atlantic)	374	+101	32239	3	45/4
23	23	JOSS STONE Spoiled (S-Curve/Virgin)	341	+6	17125	7	28/3
21	24	ANGIE STONE U-Haul (J/RMG)	301	-66	35248	12	27/1
27	25	JEFF MAJORS Pray (Music One)	224	+31	24240	3	11/0
25	26	BONEY JAMES (BILAL) Better With Time (Warner Bros.)	223	-22	16719	18	20/0
28	27	URBAN MYSTIC Where Were You? (Sobe)	207	+17	5672	6	15/0
Debut	28	EARTH, WIND & FIRE (RAPHAEL SAADIQ) Show Me The Way (Sanctuary/SRG)	199	+39	12637	1	21/1
29	29	TAMIA Still (Atlantic)	192	+24	14959	12	13/0
Debut	30	JILL SCOTT Whatever (Hidden Beach/Epic)	185	+81	17155	1	26/8

51 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

QUEEN LATIFAH (JAL GREEN) Simply Beautiful (Vector)
Total Plays: 181, Total Stations: 19, Adds: 2

AVANT Can't Wait (Geffen)
Total Plays: 128, Total Stations: 15, Adds: 2

QUE & MALAIKA P In The Funk (EGE)
Total Plays: 72, Total Stations: 6, Adds: 0

RENE' All Nite Long (Rufftown)
Total Plays: 55, Total Stations: 7, Adds: 1

BRENDA RUSSELL I Know You By Heart (Narada)
Total Plays: 43, Total Stations: 14, Adds: 2

TOSHI Breaking Through (Epic)
Total Plays: 34, Total Stations: 6, Adds: 0

RUBEN STUDDARD I Need An Angel (J/RMG)
Total Plays: 20, Total Stations: 11, Adds: 3

ALICIA KEYS Karma (J/RMG)
Total Plays: 4, Total Stations: 17, Adds: 17

BOYZ II MEN You Make Me Feel Brand New (MSM/Koch)
Total Plays: 1, Total Stations: 24, Adds: 24

Songs ranked by total plays

Most Added*

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
BOYZ II MEN You Make Me Feel Brand New (MSM/Koch)	24
ALICIA KEYS Karma (J/RMG)	17
JILL SCOTT Whatever (Hidden Beach/Epic)	8
GERALD LEVERT One Million Times (Atlantic)	4
JOSS STONE Spoiled (S-Curve/Virgin)	3
RUBEN STUDDARD I Need An Angel (J/RMG)	3
LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	2
QUEEN LATIFAH (JAL GREEN) Simply Beautiful (Vector)	2
AVANT Can't Wait (Geffen)	2
BRENDA RUSSELL I Know You By Heart (Narada)	2

Most Increased Plays

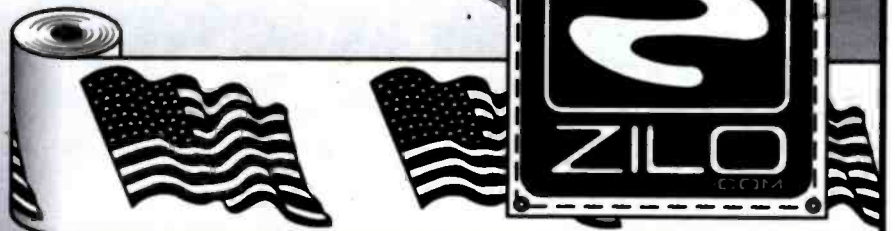
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD LEVERT One Million Times (Atlantic)	+101
NELLY My Place (Derrty/Fo' Reel/Universal)	+94
AKOM (STYLES P.) Locked Up (SRC/Universal)	+85
NEW EDITION Hot 2 Nite (Bad Boy/Universal)	+84
MARVIN GAYE Let's Get It On, Let's Step... (Independent)	+79
QUEEN LATIFAH (JAL GREEN) Simply Beautiful (Vector)	+77
TERROR SQUAD Loan Back (Universal)	+74
ANITA BAKER How Does It Feel (Blue Note/Virgin)	+72
JILL SCOTT Whatever (Hidden Beach/Epic)	+61
SMOKE NORFUL I Need You Now (EMI Gospel)	+60

Most Played Recurrents

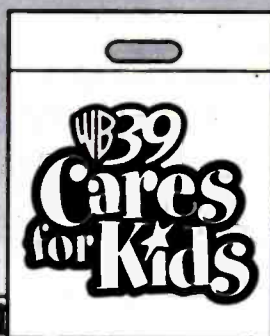
ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANTHONY HAMILTON Charlene (So So Def/Zomba)	553
PATTI LABELLE New Day (Def Soul/JRMG)	416
R. KELLY Happy People (Jive/Zomba)	389
SMOKE NORFUL I Need You Now (EMI Gospel)	319
MUSIQ Whoknows (Def Soul/JRMG)	291
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	218
R. KELLY Step In The Name Of Love (Jive/Zomba)	203
ALICIA KEYS You Don't Know My Name (J/RMG)	199
JANEEM Put That Woman First (Divine Mill/Warner Bros.)	195
KINDRED Far Away (Epic)	186

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

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BB 16* +228**

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CURB





The First Lady Of Nashville

Continued from Page 1

Preston stepped down as President/CEO this year and now serves as BMI's President Emeritus. She will continue to consult the performing rights organization, focusing on international relationships and the company's public policy agenda. More important, Frances Preston's legacy will continue to be felt and heard in every note and lyric that comes out of Music City.

R&R: How did your career begin?

FP: I was going to teach school, and I got a summer job in the meantime. At that time there were no places for women to go who didn't have secretarial skills. I certainly didn't have secretarial skills, because I was going to teach school. In fact, I didn't even care about teaching school; I just knew that I had to have a career somewhere, and there were so few places for women to get jobs.

R&R: It's easy now to say, "I wanted a career," but in the late '50s that wasn't the thing most women wanted.

FP: No. They wanted to get married, have children and stay home.

R&R: What made you want a career?

FP: I always had a lot of energy, and I always liked work — doing and creating things. So I got this summer job. The only one I could find, since people didn't want to hire

people for just three months, was as a messenger at the National Life & Accident Insurance Company, which owned WSM/Nashville. I figured I'd deliver mail to all the floors of the building and find myself another job.

R&R: You used the messenger gig to scout the building?

FP: Exactly. There were two floors in particular that I wanted to be on. One was the 10th, which was where all the executives were. I loved that floor. It had red carpeting. They got their mail every five minutes. The other was the WSM floor, because there was always music going on and stars and politicians coming in. It was exciting. They got their mail the other part of the five minutes. The death-claims division is still looking for theirs.

Anyway, I noticed that the girl at the reception desk at WSM was pregnant, and you couldn't work if you were pregnant. I knew she would be leaving soon, so I went in to Jim Denny, the GM, to ask if I could transfer up and take her job if she left. He called Human Resources, who said, "You can have her. She's not worth a damn." My mail-delivering career was unsuccessful.

R&R: But it got you to WSM as receptionist.

FP: I did everything there because there was always something to do. Whatever function they were hav-

ing, I got in on the planning of it. It was an exciting time. They created the Country Music Disc Jockey Festival, and I got to go to New York to help some of the record companies and publishers plan parties for the disc jockeys WSM brought to town.

WSM had telethons, and I would work those. Then I got a fashion show on television at noon every day. I put the show together, produced it, wrote it and was the on-air personality. I dressed the models, everything. I sold Grand Ole Opry tickets. All of that was while I was still being called "receptionist." I did everything that could possibly be done, but there were no promotions. I think there was one woman executive in all of WSM.

R&R: What was your first experience with BMI?

FP: I met the President of BMI, Judge Robert Burton. BMI didn't have an office in Nashville, so they came down from New York to sign writers. There was a little awards

"We signed writers by the hundreds. As we got more established in Nashville and had our awards, it became the hot spot of the community."

show at the War Memorial Auditorium at which Dot Records, Columbia, Cashbox and RCA gave artist awards and BMI gave songwriter awards.

In those days songwriters were primarily songwriters, not songwriter-artists. People didn't really know a Mel Tillis or a Harland Howard or people like that. So by the time they got around to giving the songwriter awards at this event, the audience was mostly gone. They'd already seen the stars get their awards. I went to Judge Burton and suggested that BMI do its own songwriter event, which had never been done.

He asked if there was a place on the agenda, and I told him there was an opening for a breakfast. We could



SWEET HOME Frances Preston gets comfortable with Alabama in the early days.

do it at the Old Maxwell House Hotel at 7:30 in the morning. "Nobody will come at 7:30," he said, but I said the songwriters would, because they didn't usually receive awards.

We booked it and put together a band with Owen Bradley, Murray Harmon, Bob Moore, Grady Martin, Hank Garland, Chet Atkins, The Anita Kerr Singers and The Jordanaires to play the winning songs live. It was terrific.

R&R: When was this?

FP: Before BMI's Nashville office opened. I hadn't been hired yet.

R&R: So you told Judge Burton that he needed to do this award show even before you worked for BMI?

FP: Yes. I arranged it all for them. After it was over he asked me when I could come to work for BMI. He said, "You have really impressed us because you know all these people." I knew them all because they came to WSM. They not only had country shows — *The Noontime Neighbor Show* and *The Grand Ole Opry* — they also fed shows to the NBC network — *Sunday Down South*, pop shows.

We also had politicians who came in for free airtime. I knew the senior Senator Gore, and Governor Frank Clement was in my wedding. So I was connected politically, as well. Judge Burton said, "That's what we need — someone who is connected politically and knows all the writers." I fit the bill.

I hardly knew what BMI did, but it was very exciting to be working for a New York firm and opening my own office in Nashville. I can remember my father saying, "You don't even know what they do." I said, "Well, they have a very good reputation. Everybody likes them, and I'll learn what they do."

R&R: What did opening the office entail?

FP: The first office was on the 18th floor of the Life & Casualty tower. As time rolled on, I would go to New York. And then there was a big congressional hearing, so I went to Washington. I was in charge of tak-

"There were people like Floyd Tillman, who said, 'I never knew that there were performing rights. I never knew we got paid by anything other than record sales.'"

ing care of all the people coming in to testify, making sure they went to dinner, testified on time and got their briefings.

Then I started signing all these writers in Nashville who had previously been paid primarily by the music publishers. Some would get paid, and some wouldn't. They didn't know much about BMI, so it was my job to educate them and sign them directly.

R&R: What was the status of performing rights in Nashville at the time?

FP: People didn't really know what they were. Publishers would put the money on the songwriter's statement but never explained that it came from performing rights or from BMI.

R&R: Did anybody else have a Nashville office at that time?

FP: Oh, no. ASCAP didn't come in until a long, long time after us. Writers were getting this new briefing about where their money was coming from, and if they signed with us, they knew they'd get all their money. Some little publishers would close and never pay their writers.

We signed writers by the hundreds. As we got more established

Continued on Page 42



BACK IN THE DAY Johnny Cash and Frances Preston at a 1959 industry function.

The First Lady Of Nashville

Continued from Page 41 in Nashville and had our awards, it became the hot spot of the community. Then I decided to go to Muscle Shoals, AL and do the same thing — claim my territory. Then I went to Macon, GA.

R&R: Prior to this writers would sign with a publisher without signing with BMI in New York?

FP: Yes. Some publishers got paid the writer's share, and some publishers didn't. The performing-rights thing was a loose issue then. ASCAP wouldn't have taken them because their doors were closed to that kind of music. I got interested, and the South was my territory. I would go to Memphis, New Orleans, Atlanta, Texas. I established my offices. It was country, gospel, jazz, blues, folk. It was all the roots music of America that went into rock 'n' roll.

After I collected about 17 states, BMI said I had to leave the rest of the country to other people. I was limited to my 17 states. Then Owen Bradley built the Quonset Hut on Music Row, where Decca recorded. RCA came along and built a building. I walked Bob Burton around the area and showed him where we needed to be.

R&R: You recognized the importance of BMI being part of the geography of the budding Music Row.

FP: Yes. We found a lot on the corner of 16th with three houses on it. We bought those, then I got the alley closed behind us. I was also Building Chairman for the Country Music Hall of Fame next door, so we controlled the whole block. We owned all the other land except Rose Park. I went to the city with some people from the Country Music Foundation, and we got the mayor to give us a 99-year lease on the land on which we built the Country Music Hall of Fame and Museum.

When I went to New York as President, I felt it was too expensive to

keep back-room activities on New York properties, so we moved those to Nashville. That's when we built the big building.

R&R: You must have been a hero in those 17 states.

FP: You might say so. There were people like Floyd Tillman, who said, "I never knew that there were performing rights. I never knew we got paid by anything other than record sales."

"I had a great appreciation for songwriters' creative abilities because I couldn't write two lines that went together. I loved their honesty and their dedication to their work even though it wasn't a high-paying regular job."

R&R: Were the rights different back then?

FP: They were the same. Writers just weren't getting paid. The performing right is there; it's a constitutional right.

R&R: Did you fall gradually in love with your job and songwriters, or was it a sudden epiphany?

FP: I fell in love with it, with the idea that you were doing something for somebody. You really felt good when you went home at night and

you had enabled someone to make money who hadn't been making money before. Being creative people, the last thing they wanted to be confronted with was business. They always just took what was given to them. Those who did have someone to help them were getting some money, but the majority of writers were not getting paid for performing rights. We were the only place open for them.

Back then, of course, we gave advances. Their families would be ill, they would have financial problems, and we became the bank. They would come to you and tell you everything in their life. We became the place for them to come and talk about their problems. We knew they were getting divorces before their wives knew.

I had a great appreciation for their creative abilities because I couldn't write two lines that went together. I loved their honesty and their dedication to their work even though it wasn't a high-paying regular job. It was great to see how Nashville, as an industry, grew. We have more songwriters here per capita than any place in the world.

And I love work. Long hours didn't bother me, going out to showcases at night didn't bother me. It was a thing that I really loved to do. And I still love work.

R&R: You seem to have this incredible focus on the mission of BMI. Your bio is more about BMI's growth than a true biography of you. That says to me that the songwriter-focused mission isn't much different now than it was when you were traveling those 17 states.

FP: It's still the songwriter that matters; it really is.

R&R: What was it that gave you such an affinity for these writers?

FP: Their genuine honesty. They open their hearts to you. They are real people. And I had quite a job to do here in Nashville, because the general public didn't want this to be known as the country music capital



ROOTS OF ROCK Frances Preston with Chuck Berry.



NOT INSANE John Lennon and Frances Preston.

of the world or Music City, they wanted it to be known as the Athens of the South.

I sort of walked a thin line, because I was from those kinds of people in Nashville, but I was now working in the music industry and loving it. People would ask, "How do you stand that music? How do you stand working with those people?" I would expound upon how great they were and how wonderful all of it was. I was trying to bring the two together.

When Mr. C.A. Craig, who ran National Life, would go to the Belle Meade country club, people would ask him to take *The Grand Ole Opry* and country music off WSM-AM. But he had the great foresight to keep it going. WSM stood for "We Shield Millions," and it was *The Grand Ole Opry* that opened doors for the insurance salesman selling National Life & Accident policies.

R&R: What do you think your strengths have been?

FP: Love of people, love of the business, energy, compassion. I don't know. How do you talk about yourself?

R&R: Did you take the model you established here and apply it worldwide as CEO?

FP: Sure. It worked.

R&R: What's been the contribution that you are proudest of?

FP: BMI has always had an open

door to songwriters. I probably put a little more competition into the business by the work I did here in the South, which is a tremendous part of the music world. So much comes out of the South — not just country music, all kinds of music. It was 12 years after we opened our office that ASCAP opened one, so we really got a stronghold. It brought about competition and more competition. And every time you bring about more competition, it's better for the songwriter.

If we try to get more money, that's better. And then ASCAP comes along and tries to get more money than we do, and that's better. And then we try to get more money again, and that's better, paying out that money. The competition has really helped the songwriter.

R&R: Is there anything you have been trying to accomplish that you haven't been able to bring to fruition or that you were disappointed with?

FP: The new technologies are the biggest competition right now, and trying to get people to understand that songwriters have a right to be paid. Music is not free. They have to be compensated. With all the new technologies, you had the money people coming in and the technology people coming in, but no one with an understanding of the rights and the art.

Continued on Page 48



FIRST COUPLE Loretta Lynn, Conway Twitty and Frances Preston in 1975.



Frances,
We applaud
you!

Sony/ATV Music Publishing

NEW YORK

NASHVILLE

LOS ANGELES

Professional With A Personal Touch

Nashville execs reflect on Frances Preston's legacy

When it comes to Frances Preston, the only thing more numerous than comments referring to her incredible influence, prestige and success are those highlighting her integrity, professionalism and compassion. According to every industry leader R&R contacted for this piece, Preston not only did it well, she did it right.

Ed Benson

Exec. Director, CMA

If it wasn't for Frances, I might never have ended up at the CMA, and there are probably hundreds, if not thousands, of people who have been touched by her in a similar way.

My story goes back to 1978. I'd been in the gospel and Christian music-publishing business with my family's company, Benson Publishing. I met Frances initially while serving on the Christian-music publishing board, and I had interacted with her in managing some of the portfolios in the Benson catalog.

I was a little too rowdy and was thrown out of the gospel business. I was between gigs when I ran into Frances at a BMI function and she said, "Aren't you a management type?" I said, yes, I'd been doing that as Sr. VP/Artist Administration at Benson.

She said, "You need to talk to Jo Walker at the CMA. There's an opening over there for an associate executive director." I called, had several interviews, landed the job and started in the summer of 1979. It's quite possible that if Frances hadn't cornered me at that event, I might never have ended up here. And she's done the same thing for writers looking for record deals and other people in so many other instances.

Over the years the CMA has come to operate with increasing financial well-being, but early on it had a hand-to-mouth existence. When it was started in 1958 it was the only organization of its kind. It might not have continued beyond its first



Ed Benson

They formed a kind of benevolent dictatorship with Frances on the throne as queen. She found and kept people willing to serve on the board and really matriculated the leadership process. They largely did this behind closed doors. She would sit with Jo Walker and say, "This is the person we need to recruit." She built the organization's leadership, which, if left unattended, would not have been so successful.

She served as Chairman or President three times during that period, a feat that had never been duplicated until recently. When she moved to New York active involvement began to be more difficult, but she did become a lifetime board member. Probably no other single person had greater influence on the overall success of this organization.

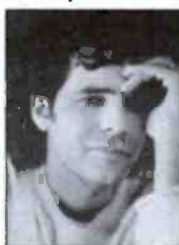
Del Bryant

President/CEO, BMI

Frances Preston's influence on BMI has been complete. In her early days in Nashville she acquired most of our country, R&B, gospel, blues and other Southern repertoires, which instantly established both BMI and the writers of those songs as valuable to radio and other media.

As her career at BMI progressed and she eventually became President and CEO, her horizons expanded, and each decade brought new priorities. She kept us on top of every change and innovation, whether it was in the area of technology or legislation or international business or simply the right way to nurture our relationships with our affiliates and customers. Our most recent revenues reflect that.

Her influence on BMI might have



Del Bryant



Tom Collins

been complete, but it was not exclusive. Her leadership is known and respected by the entertainment industry all over the world. She was, and is, one of the best executives in this business.

Chuck Cannon

Songwriter

It's easy to see the positive impact Frances Preston has had on songwriters simply by looking at how BMI has grown under her leadership. Her accomplishments at BMI alone would be an impressive record

for any lesser woman or man, but that was not enough for Frances. To list her accomplishments outside BMI would require pages (I looked it up). Suffice it to say, Frances is an example to all of us, especially those in leadership roles, of what to do with success, what to do with influence and what to do with life.

Tom Collins

Songwriter, Publisher

Frances has not only always been supportive of songwriters, but also of publishers. When the first company I was with sold and I started Tom Collins Music, she gave my company an advance — and gave me double what I asked for. Thankfully, I was able to repay that within a year and a half, but her investment in writers and publishers is something for which I will always be grateful.

She is the ultimate politician and has always had a hand on the pulse of every circle in the community. She's very involved in the community, and I will always appreciate the kindness she has shown to me. She's really a good person to emulate. Kids need to look up to people like her who have done it the right way. If there's a piece of trash on the floor, she'll be the first to pick it up. That's the kind of person she is.

Paul Corbin

VP/Writer & Publisher Relations, BMI

I met Frances W. Preston when the Nashville Network signed on as cable's sixth program service in 1983. We knew that an agreement with BMI and the other two performance-rights organizations was imperative.



Bill Denny

Frances quickly established a spirit of cooperation, and we signed an early agreement with BMI that allowed the network to share its profits with the songwriters and publishers once we turned the corner to profitability. That day came in late 1986, and our relationship with BMI flourished from there.

When the Internet became a new communications medium, Frances again met with us in the same spirit of cooperation and signed an early agreement. Again, she walked alongside until profits were realized. She always understood and shared a passion for each component of the communications business and knew what was best for BMI and its affiliates.

Frances, since the day I met her, has been steadfast in her positive vision for her company, employees, friends, family and communities. She is, without question, the most giving person I have met. The rights of songwriters and artists always come first. Should I ever be asked to describe Frances Preston with two words, I would use *class* and *integrity* as my sole descriptors.

Bill Denny

Former Publisher and Nashville Businessman

There is no question that the No. 1 person this industry has been built on is Frances Preston. She was involved in bringing BMI to Nashville in a strong way. Even though [BMI President] Bob Burton was aware of and looking at Nashville, Frances was the essence and the steam that kept BMI rolling here.

BMI's position of helping writers and publishers get started has always been a real important factor in the Nashville music community. BMI has always been involved in whatever was going on because Frances felt that it was important for BMI, but also because she felt it was important for the music industry. BMI brought a strong corporate



Paul Corbin

first class.

structure to any project Frances got involved with. She has been methodical about details and conscious of people's needs and strengths, and she is always conscious of people's feelings. The thing that is most evident is that anything Frances gets involved in is always done

Joe Galante

Chairman, RCA Label Group

When I first came to town Frances took me under her wing, as she did so many other people. What she taught me very early on, and something I have always admired, was the importance of relationships with writers. I remember that in terms of the relationships I have with my artists and in understanding the value of songwriters. No matter where she was, she would stop and talk to writers. She'd know all about their families. It was a very personal situation, rather than just

business.

At the same time, everything she did was the ultimate in class. There was never an event that BMI hosted during her tenure here that was anything less than perfect. And she's been the most gracious person I have ever seen in this town.

When I moved to New York and would go to meetings at which Frances was also in attendance, she was always bringing up Nashville. When I moved back here I'd get phone calls from people who'd say, "I was with Frances Preston, and she said I needed to talk to you about country. I need to spend more time on country." She does that around the world. She is one of the greatest ambassadors we have ever had.

Dick Gary

President, The Gary Group

Under Frances' stewardship, she brought many of the back-end functions of BMI to Nashville, which created a tremendous number of jobs locally and also led to a highly impressive

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MOGULS Frances Preston with Clive Davis.



Joe Galante



Dick Gary

As we're about to celebrate Country Music's Biggest Night™ —

"The 38th Annual CMA Awards" live on the CBS Television Network

Tuesday, November 9,

we pause to say

THANK YOU FRANCES.

Without your extraordinary determination and commitment,

there might never have been a CMA Awards broadcast.

Thanks for your continual dedication as a Lifetime Member of the CMA Board.

We look forward to working with you as we continue to advance the importance

of Country Music around the world.



Professional With A....

Continued from Page 44

building in the Nashville skyline. She still gives the best parties in the world.

From an accomplishment standpoint, most people think about the music, but during her almost 20 years as CEO, Frances was faced with the most amazing challenges in new media. It started with cable and goes on today with the licensing of new media, the Internet, government relations, the battle for intellectual property rights and the emergence of the international scene.

BMI became the primary innovator in technology and was one of the founders of Fast Track, which is an international system. Frances' imprint is on so many other important issues in the business that may not get a lot of press but which are critical to the industry.

Donna Hilley**President/CEO, Sony/ATV Music Publishing**

Frances is the epitome of a true lady and has always been very honest and upfront about what she could and couldn't do. She's trustworthy, honorable and someone I have loved doing business with.

She's one of the first women in the music business in Nashville to hold such a high position, and she established a leadership role that other women can look to in setting goals for their own achievement.

She has always had a knack for grace and elegance. Her office and her home are so welcoming, and the reason for that is probably that you're most comfortable in your own home. Frances never had an office that looked like an office; it always looked like a comfortable room in her house. I've tried to emulate her in that.

**Buddy Killen
President, KMG Entertainment**

I met Frances when she went to work for WSM/Nashville as a receptionist way back in the '50s. She was a beautiful girl, very intelligent, who went from the bottom to the top and made a great contribution along the way.

Bob Burton was President of BMI back then, and he hired her to run the office in Nashville. It was a very humble affair at the time, but she took over and, through the years, did a fantastic job of building BMI in Nashville, on a national level and internationally. She was in a position where she could help a lot of people, and she did. An intelligent and driven person like Frances was perfect for the job.

What's really impressive is that she started as a receptionist and ended up being President of one of the largest music organizations in the world. And she's in the Hall of Fame, which speaks for itself.

Stan Morress**Partner, The Consortium**

There's no question in my mind that Frances is the classiest person in the music business. She doesn't know how to tell a lie. She has reasoning capabilities and common sense at a level that sometimes mystifies me. She's got a way of understanding an issue and reducing it to its simplest level.

I have known her for almost 20 years and relied on her as a confidant. She gives

great advice, cuts through the clutter and contributed to my decision to move to Nashville in 1990.

She could step comfortably into any world and relate well to anyone from the president of the United States to a simple, unknown songwriter. She chastised me once after some affair I'd been at. I was bored and tired and left early. She called the next day and said, "Stan, when you're invited to an event, you are a guest, and when you're a guest, you respect your host and stay."

Her support of artists is incomparable. Roger Miller, whom I managed, used to tell me stories about him, Kris Kristofferson, Willie and Waylon. Frances was the person they would come to not only for advice, but also if they were at a low point financially. She would step up to plate. She would make calls for them.

When Roger's Broadway play *Big River* first opened, it wasn't well supported. I don't know how many tickets Frances bought or how many nights she went to the show, but she was always in that audience, bringing influential New York people with her. She was important to the success *Big River* went on to have. Her influence extends far beyond the music business, but when it comes to business, she's been a crusader for songwriters like we've never seen.

**Dr. Hal Moses
Director, Vanderbilt Ingram Cancer Center;
Director, Frances Williams Preston Laboratories**

When we were forming the Vanderbilt Ingram Cancer Center, the first gift we got was from the T.J. Martell Foundation. And we got it because of Frances Preston. She'd been honored by the foundation the pre-

vious year for helping them raise money, but one of her conditions for doing so was that some of the funds go to Nashville. Previously, T.J. Martell funds had been for hospitals in New York and Los Angeles.

She actually approached my boss, the vice chancellor for health, and asked if we would like \$500,000 over three years. But to utilize that, we needed a cancer center, which we were already getting underway.

Since then we've had a wonderful relationship. The following year she came up with Country in the Rockies as our major fundraiser. When we accepted those funds, we did it by naming our labs in honor of Frances.

Over the past 11 years, through the T.J. Martell Foundation, somewhere between \$12 million and \$14 million has been given to the cancer center, which is now one of the premier cancer centers in the country. It's known around the world for its research and diagnosis and for advances in the prevention and treatment of colon, breast and lung cancer. That couldn't have happened without Frances and the T.J. Martell Foundation.

Frances was a charter member of our board of overseers and still comes to almost every meeting. We started small with T.J. Martell, and I don't want to brag, but they're very pleased with the progress of the research we carry out with their funding.

It was important to Frances for two reasons: She is a native of Nashville, and so that made doing something here a priority. As for why she wanted to support a cancer center, one of her closest friends, a ski instructor in Crested Butte, CO, developed and died of breast cancer. That's also why Country in the Rockies is held in Crested Butte.

**Roger Murrah
President, Murrah Music**

I've known Frances almost 33 years, and I have long admired her ability to do what she does and the way she's helped so many people. I've not only been the recipient of her kindness, I also know of many things she's done over the years to keep people from losing their mortgages or to help them over troubled waters.

From the struggling songwriter to the halls of Congress, her influence is incredible. She's contributed so much to the protection of intellectual property, and when she left Nashville, she didn't forget us and always kept a special place for us in her heart. She's given me great advice over the years on a personal level but has always been very professional in all her dealings. I'm sad to hear that she's decided to step down, but I'm sure she will remain very active.

Roger Sovine**Retired BMI/Nashville VP/Writer-Publisher Relations**

Frances gave country music grace and dignity. Before her, it was just a bunch of good ol' redneck boys. She gave it that pizzazz that people in Belle Meade could buy. It went from guys drinking coffee out of their favorite mugs to fine china at BMI.

Before Frances, the songwriter was kind of nothing. It was always the star; everything was about the star. They never had dinners honoring songwriters. She started doing them around the disc jockey convention to get some recognition for the songwriters.

And she got them money. She got the money up to where it was OK to be a songwriter. She convinced the powers at BMI that their systems, such as they were back in the Dark Ages, weren't picking up the performances and that the stuff was being performed more than they thought. Consequently, she got more money to songwriters.

She did it for publishers too. First and foremost, if you didn't have a song, you didn't have anything, so you didn't have a publisher. She would

give someone who appeared to have the wherewithal and the talent to spot songwriters a little seed money. She got BMI to give her the authority to do that. That's how people like Bill Lowry started in the publishing business. And people developed their publishing companies because she explained to them the future and life of copyrights. She had a lot of vision there too.

**Norro Wilson
Producer, Songwriter**

I got to Nashville in 1957, and I remember seeing Francis at WSM. I've known her since about 1962 and always thought her to be pretty wonderful. We named her "the songwriters' mama." We were all disappointed when she went to New York but understood that there was a lot for her to do for the benefit of all of us up there. No one was really mad; it was just kind of a loss. She gave a lot of moral support to many of the early, older songwriters, and it was kind of like when you leave Mom and Dad to go to college — you're just a little lonelier than you want to be.

You always felt safe in your conversations with her. We could tell her what we wanted to without feeling weird about it. She certainly helped

me, even before I had any hits. You needed those advances back then. How in the world do writers ever make it unless they've got somewhere to pull some living money from? It's still hard to do. Go look for a deal with a publishing company — if you don't have five new hits, they won't sign you.

One year on my birthday, right after I'd had a couple of hits, Frances had one of the staff put a damn pig in my garage. I think Roger Sovine had a little to do with it. That pig roared around and about tore up everything in my garage. She always loved a good practical joke, and I'm sure she thinks I've forgotten about this, but I just have to say, because I know she'll read this, Frances, it ain't over until it's over.

Jo Walker-Meador**Former Exec. Director, CMA**

BMI President Bob Burton served on the CMA's very first board, but he didn't want to serve more than one year. He felt that Frances was the one

who should be on the board to represent BMI. She was a real inspiration. She had a very positive outlook, determination, dedication and perseverance. She had ability and commanded a lot of respect right away in the Nashville community.

Frances was the first woman the CMA had as Chairman of the Board. Tex Ritter was President. They made a great team. They admired each other a great deal, and it was lots of fun working with them.

Frances' contributions to country music were the greatest. I can't think of anybody who meant any more to it than Frances has through the years. From the beginning she was influential. She convinced a lot of the movers and shakers that things they questioned could actually be accomplished. She had the will and the expertise to get it done and to convince any doubters that it could be done. I don't think we would have had the first Hall of Fame building when we did had it not been for Frances' vision. Her foresight, determination and will made it happen.

Her vision came from her inner being. From the very beginning she had something special. She was not only intelligent, she also had a very winning way of influencing people in a positive way. The amazing thing to me is that she never forgot people along the way. Little people. And she would do things that not many people knew about to make them feel good. She wasn't just looking at the bigger guys.

Her husband, E.J. Williams, and my late husband, Smokey Walker, were friends. When Smokey was killed in 1967, they were in New Orleans for a board meeting of an organization that E.J. was President of at

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**Donna Hilley****Dr. Hal Moses****Buddy Killen****Roger Murrah****Stan Morress****Norro Wilson****Roger Sovine****Jo Walker-Meador**

Frances Williams Preston...

ACCOMPLISHED, ASTUTE, AWESOME, BEAUTIFUL, BELOVED, BENEVOLENT,
CARING, CHAMPION, CHARMING, CHEERLEADER, CLEVER, COMPASSIONATE,
CONSIDERATE, ELEGANT, ENCOURAGING, ENERGETIC, ESTEEMED, FORMIDABLE,
FRIEND, GENEROUS, HONORABLE, ILLUSTRIOUS, INSPIRING, LEADER, LOYAL,
ONE OF A KIND, REMARKABLE, SMART, STELLAR, STYLISH, SUPPORTIVE, WITTY...
...AND AN ALL AROUND GOOD OL' GIRL!

What more can we say?

Thank you!

BMG

MUSIC PUBLISHING

1400 18th Avenue South • Nashville, Tn 37212

**FRANCES,
YOU'RE *the* BEST!**

ALWAYS WERE ALWAYS WILL BE.

Much Love,
KAREN & DAVID

The First Lady Of Nashville

Continued from Page 42

People refer to it as content. It's not content, it's music. It's a constant battle in Washington to watch every bill that comes up to see that there isn't something attached to it that might be a detriment to the creator of the music. That's a worldwide concern.

R&R: You probably went through this early on with cable TV.

FP: Oh, yeah. First it was just radio, television and live performances in nightclubs. Along came cable, satellite, the Internet, ringtones. I served on Vice President Gore's National Information Infrastructure effort to write a white paper for the president on new technology. We had people like Bill Gates, people from Apple computer and AT&T, but I was the only music person.

We were talking all about the Internet, and I got so excited that I came back and got us prepared to be able to track all of these new things coming along. I said, "We can't wait until they happen, we have to be ahead of the game." So, we have been ready for it; we haven't had to spend millions of dollars to catch up. In terms of technology, we're ahead of any music company in the world, even the record companies.

When the Internet came along, record companies ignored the fact that it was there. If the majors had gone with the Internet in the beginning, we wouldn't have the problems with people giving music away. It would have been a whole different picture. People in the business didn't pay attention to what people outside of the music business were developing.

R&R: What is your sense of the future with that?

FP: Right will be done in the long run. There will probably be legislation at some point. Everybody is feeling their way around. We now have a full-time government relations department that works both with the states and the federal government. We stay on top of what's being introduced so we can be prepared to kill it, fight it or change it.

It's going to take a few more years of that, and then there will be some pretty firm laws set down. That's the only way it's going to succeed worldwide.

R&R: How and why did you get involved with Vanderbilt and the establishment of the Frances W. Preston Laboratories?

FP: I was honored by the T.J. Martell Foundation as their person of the year in New York about 10 years ago. That banquet makes a lot of money for the foundation. I said I would do it if part of the money went back to Nashville, to Vanderbilt. With part of the money from that night they established the Frances Preston cancer research area. Each year a donation comes from the Martell Foundation to the Preston labs. Then we have the Wine Cellars Dinner each March that the

"I love work. Long hours didn't bother me, going out to showcases at night didn't bother me. It was a thing that I really loved to do. And I still love work."

Martell Foundation does, and Country in the Rockies.

R&R: A personal connection led you to establish Country in the Rockies.

FP: Crested Butte, CO was where I learned to ski, and my ski instructor was the head of the ski school. His wife and I would ski together for about a month a year. She became a dear friend, and she developed cancer and died. When we would ski,

she used to say, "Don't think about skiing, look at the beauty around you. Take a deep breath and just look."

Crested Butte is such a beautiful area. I had such pleasant memories of it, a little town of only 1,000 full-time residents. It meant a lot to me, so when I put Country in the Rockies together, I chose Crested Butte.

My first event there was for American Airlines, which was starting flights into Crested Butte. I had a condo out there, and the head of the mountain asked if I would help put something together to draw attention to it. We got MTV and American Airlines and put on a ski event to benefit cystic fibrosis. That has now moved on to Vail, CO.

R&R: If you had one wish for songwriters, what would it be?

FP: I guess my wish would be that all the laws would come into effect that would give songwriters their just due, which is full payment for the work that they create. That is the most important thing.

Worldwide, songwriters are in trouble — because of mergers, because of people no longer wanting to build companies. Companies are anxious to get their numbers up in order to sell or merge, and a lot is being lost in the way of building catalogs and looking after the creative side of the music.

Music is such an important part of everything that we do. Try looking at a movie with the music off. You have nothing. Try watching a television show with the music off. It's the most important thing, yet the songs and songwriters are always listed last in the credits. Everywhere people go there's background music — they don't even hear it. But shut it off, and there's suddenly a silence.

It's important that we protect songwriters' work, and we will be a richer world if we learn how to protect the works of our creators — not only songwriters, but artists as well.

R&R: What are you looking forward to in your new role?

FP: For the next couple of years I am going to carry on in my position on the executive board of SESAC. That's the international confederation of performing rights organizations that meets about four times a year. I serve on some very important committees with that. I will continue with that and any other work that BMI might need that our international department doesn't cover. We have a government-relations department, but from time to time I help out in Washington with certain contacts I have developed over the years.

R&R: Why are you doing that instead of relaxing?

FP: Who wants to relax? I like the idea of being able to spend some more time with my grandchildren. I have my brother's artwork that I am developing some projects



GLORY DAYS Merle Haggard, Emmylou Harris and Willie Nelson with Frances Preston at a 1981 soiree.



CROSSING THE POND Frances Preston with Elton John.

around. I like being busy. A busy person can do a lot of things.

I remember asking my mother to keep the children for the day. She'd say, "I can't, I'm going to the beauty shop." She accounted for the whole day with a trip to the beauty shop, which took one hour. That's what can happen to your day if you're not busy: You don't accomplish anything; it takes all day to read the newspaper.

Busy people are happy people. More people should realize that. If you don't like your job, quit now and find something that you like, because it would be terrible to wake up every morning and hate to go to work.

I just like the fact that I am busy and involved. I have never been one to sit back. You have to remember, all that time I was building BMI, I was also the mother of three children.

Professional With A....

Continued from Page 46

the time. When they got word that Smokey had been killed, they canceled all their plans and came home. Frances came to the house, and she was there washing dishes. It just shows you that even though she's on top of the world, she's very down to earth.

Tim Wipperman

Chief Creative Officer, Equity Music Group

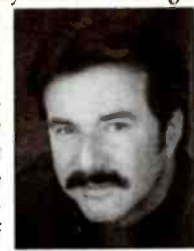
Frances was one of my earliest mentors. I met her immediately after I got to town. I was new, green and didn't know anything, but she gave me the same respect when she first met me that she would give me 30 years later. She's always had a sense of granting you your basic human dignity.

One lesson she taught me when I

was just starting out was that you build a company by building up other people, not by building up yourself. During some tough times in my life she'd call out of the blue just to check on me and say she loved me. While she is a very tough, hard-nosed businesswoman, the other side of her would pick up the phone and offer that kind of support.

In the early days BMI and ASCAP supported the system by giving advances to songwriters based on future royalties. Frances would keep songwriters eating when they were having a tough time. That was eventually struck down in the

Buffalo Broadcasting case, but that time established Frances as the single most influential person in this business, from a financial standpoint. She never abused it, and she always went the extra mile. No one even came close to the power she had in this town at that time.



Tim Wipperman



LEADING LADIES Frances Preston with Dolly Parton at a 1984 event.

JOE NICHOLS AND UNIVERSAL SOUTH CONGRATULATE ALL OF THE 2004 CMA RADIO WINNERS!

SMALL PERSONALITY:
STEVE HOLSTEIN, MELISSA
ANFIELD AND ANDY ROBERTS
WIXY/CHAMPAIGN

MEDIUM PERSONALITY:
RON BEE & BECKY PALMER
WBBS/SYRACUSE

LARGE PERSONALITY:
JD CANNON
WFMS/INDIANAPOLIS

MAJOR PERSONALITY:
KELLY FORD, JONATHAN
WILDE AND MUDFLAP
KYGO/DENVER

NATIONAL PERSONALITY:
LON HELTON, CMT'S COUNTRY
COUNTDOWN USA

MAJOR STATION:
KMPS/SEATTLE

LARGE STATION:
WFMS/INDIANAPOLIS

MEDIUM STATION:
WIVK/KNOXVILLE

SMALL STATION:
WQXK/YOUNGSTOWN-
WARREN

JOE NICHOLS NEW UP-TEMPO SMASH...

"WHAT'S A GUY GOTTA DO?"

ADD IT THIS MONDAY!

UNIVERSAL
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2004 CMA Broadcast Winners

MAJOR MARKET STATION OF THE YEAR

KMPS/Seattle

Owner: Infinity Broadcasting

VP/GM: Dave McDonald

GSM: Rod Krebs

PD: Becky Brenner

MD: Tony Thomas



• **Airstaff:** (Years at station in parentheses) *The Ichabod and the Morning Crew Show* includes Ichabod Caine (18), Don Riggs (29), Nancy Guppy (2), Randy Scott (3) and Stephanie Rose (2); middays, Stubbs (17); afternoons, Tony Thomas (16) and Flo (4); evenings, Lia (3); and overnights, Tall Paul Fredricks (17). The weekend lineup includes Aaron Taylor, Cameron Scott, Grant Saylor, Norm Jackson, CJ Palmer, Dale Roberts, Lenny Archer, Ryan Dokke, Rachael Taylor, Hank Aaron, Lou Lunden, Sheldon Smith, Tami Kosch, Andy Hemott, Linda Thomas and Anita Moffett. Apryl Battin is Marketing Director; Megan Brustuen is Promotions Coordinator.

• **Slogans/Positioning Statements:** "If it's Country, it's 94.1 KMPS"

• **Frequency/Power:** 94.1 FM/98,000 watts

• **Country Sign-On Date:** Late 1975

• **Ratings** (Arbitron 12+ share and market rank followed by 25-54 share and market rank):
12+: Su '03, 5.9 (2); Fa '03, 5.7 (2); Wi '04, 6.0 (1); Sp '04, 6.8 (1); Su '04, 6.5 (1).
25-54: Su '03, 5.6 (1); Fa '03, 6.4 (1); Wi '04, 6.3 (1); Sp '04, 7.4 (1); Su '04, 6.3 (2).

Other Awards/Honors:

• 2004: Spirit of America Foundation Spirit Award for outstanding contribution to the National Memorial Project, National Recognition from St. Jude Cancer Research Hospital for being one of the original stations to support "Country Cares," Auburn Rotary Recognition for outstanding contribution to its annual Scholarship Show.

• 2003: Winner of *Evening Magazine's* Viewer Poll for Best of Western Washington Outstanding Radio Station Award, March of Dimes Walk America Outstanding Sponsor Award.

• 1996: Marconi for NAB Country Station of the Year

• 1995: Country Radio Broadcasters' Humanitarian Award Winner

PD **Becky Brenner:** "We are so proud of our 30-year history as the Northwest's leading country music station. KMPS has been nominated by the CMA so many times but never won. We were starting to feel like the Susan Lucci of radio. We certainly can't say that anymore. This staff has such a passion for playing and promoting country music. We live the lifestyle and love the listeners and the format. Thank you to the CMA for recognizing the hard work and dedication of this amazing staff."

Continued on Page 58

LARGE MARKET STATION OF THE YEAR

WFMS/Indianapolis

Owner: Susquehanna Radio Corp.

VP/GM: Charlie Morgan

GSM: Todd Fries

OM: David Wood

PD: Bob Richards

MD: JD Cannon



• **Airstaff:** (Years at station in parentheses) *The Jim Denny & Friends* morning show includes Jim Denny (16), Deborah Honeycutt (5), Kevin Freeman (14), producer Roland Norio (2) and Mimi Pearce with traffic (18); middays, Vicki Murphy (5); afternoons, JD Cannon (26); evenings, Darren Tandy (11); overnights, Buzz Cravens (3 months) and Robb Reel (3). The weekend staff includes Ann Richards, Chasney Lynn, Stephanie Quinn, Tim Bonnell, Steve Rogers and Kyle Thomas. Mike Orr (6) is News Director, and Johnny George (7) is Image Director.

• **Slogans/Positioning Statements:** "The Country Station"

• **Frequency/Power:** 95.5 FM/50,000 watts

• **Country Sign-On Date:** August 1976

• **Ratings** (Arbitron 12+ share and market rank followed by 25-54 share and market rank):
12+: Sp '03, 11.3 (1); Su '03, 10.6 (1); Fa '03, 11.3 (1); Wi '04, 11.9 (1); Sp '04, 11.2 (1).
25-54: Sp '03, 11.5 (2); Su '03, 10.7 (2); Fa '03, 11.5 (2); Wi '04, 11.8 (2); Sp '04, 10.7 (2).

Other Awards/Honors: CMA Large Market Station of the Year, 1997, 2000 and 2001. Indiana Broadcasters Association Spectrum Award, 2001.

PD **Bob Richards:** "It's such an honor for the hard work and creative energy of the WFMS team to be honored with this award. Former Susquehanna Radio Sr. VP Larry Grogan used to say, 'Today's achievements become tomorrow's expectations.' This team lives up to that every day."

VP/GM **Charlie Morgan:** "Hoosier basketball legend John Wooden says you should be cautious about getting intoxicated with your own success because no one makes good decisions when they are intoxicated. The entire WFMS team has done an incredible job of handling success well. Three CMA Station of the Year awards in the past five years is a monumental accomplishment, but the WFMS team uses it as motivation to continue to get better rather than evidence that we have arrived."

MEDIUM MARKET STATION OF THE YEAR

WIVK/Knoxville

Owner: Citadel Broadcasting

VP/GM: Ed Brantley

GSM: Charles Sells

OMP/D: Mike Hammond

MD: Colleen Addair



• **Airstaff:** (Years at station in parentheses) Mornings, 2002 CMA Broadcast Award winners Andy & Alison (6) with producer Jimmy Holt; middays, Colleen Addair (15); afternoons, Gunner (6); evenings, Jack Ryan (2); overnights, Hoss Cantwell (8). Traffic reporter Ed Rupp (25) and news anchor Channing Smith (20). Weekenders include Tom Miller (6), Kent Stephens (10), Danielle (1), Rick Kirk (1) and Righteous Rob (2).

• **Slogans/Positioning Statements:** "Today's Best Music and the All-Time Country Legends."

• **Frequency/Power:** 107.7 FM/100,000 watts

• **Country Sign-On Date:** March 15, 1953

• **Ratings:** WIVK has been No. 1 in the last five Arbitrons 12+ and 25-54. The 12+ shares: Sp '03, 23.2; Su '03, 22.7; Fa '03, 22.0; Wi '04, 22.2; and Sp '04, 22.3. The 25-54 shares: Sp '03, 24.2; Su '03, 21.5; Fa '03, 19.5; Wi '04, 21.6; Sp '04, 21.1.

Other Awards/Honors: Marconi Medium Market Station of the Year, 2003. CMA Medium Market Station of the Year, 1987, 1999, 2000 and 2001. ACM Station of the Year, 2001 and 2002.

OMP/D **Mike Hammond:** "This is like winning the national championship. We poured champagne over our bodies and screamed. Anytime you can win a CMA award, it's special. And we have a special staff. They are, in my opinion, the best in the business. I could lead them into any radio battle in the country and win."

VP/GM **Ed Brantley:** "Having been at the station now for 33 years, I have seen a lot of people come and go. This is one of the best groups of people to have walked the hallowed halls of WIVK. Under Mike Hammond's leadership the airstaff continues to set the stage for excellence not only in our market, but the industry. I have heard it said that you can't coach effort, and that is true. This staff gives 110% every day."

SMALL MARKET STATION OF THE YEAR

WQXK/Youngstown-Warren, OH

Owner: Cumulus Media

Market Manager: Clyde Bass

GSM: Jon Jacobec

OM: Tim Roberts

PD: Dave Steele



• **Airstaff:** (Years at station in parentheses) *The Hometown Morning Show* is Doug James & Mary Ann Graff (12); middays, Kim Stewart (2); afternoons, Dave Steele (3); evenings, Burton Lee (13); overnights, *AfterMidnite With Blair Gamer* (recent addition). The weekend staff includes Zach Daniels, Heather Stevens, Kat Burns, Justin Kibler, Stan Vitek, Dave Quinn, Magic Bob and Gary Goddard.

• **Slogans/Positioning Statements:** "Continuous Country Favorites & Real Country Variety"

• **Frequency/Power:** 105.1 FM/88,000 watts

• **Country Sign-On Date:** 1980

• **Ratings** (Arbitron, last five books; 12+ share and market rank followed by 25-54 share and market rank):

12+: Sp '02, 11.4 (1); Fa '02, 9.9 (1); Sp '03, 10.1 (2); Fa '03 13.2 (2); Sp '04, 10.0 (1).
25-54: Sp '02, 11.5 (2); Fa '02, 8.9 (3); Sp '03, 11.9 (2); Fa '03 12.6 (1); Sp '04, 8.6 (1).

PD **Dave Steele:** "The Station of the Year award is something I have been trying to attain since I arrived at WQXK. I knew when I got here that the talent level of the people at this station was of a caliber that put us in reach of the biggest accolade in our industry. Three consecutive nominations, and, finally, we get to bring this one home. It is also a testament to the people who work here. OM Tim Roberts and GM Clyde Bass have set the bar high for this facility and the people who work here, and they have measured up. I have a great team and a great staff. They all make this more fun than it is work."

GM **Clyde Bass:** "I couldn't be more proud of the efforts of the staff at K-105. They come to work every day attempting to make what they do the standard by which all other stations are judged. Being recognized by the CMA as Small Market Station of the Year is a confirmation of those efforts. OM Tim Roberts and PD Dave Steele are doing a wonderful job of leading a local team that really cares about the listeners and the communities we serve and that loves country music. You can hear it in their voices, and it makes what comes out of the speakers on K-105 very compelling."

miranda lambert
is breaking records with
"ME AND CHARLIE
TALKING"

Highest chart debut by a new female artist in the monitored era.

RADIO'S TALKING:

"Miranda's songwriting and singing style sets her apart from all the other new females. I can't put my finger on it, but she has something special that KNIX listeners are gonna love." - Gwen Foster - KNIX

"Miranda Lambert is exactly the kind of female voice we love on The Wolf! Fresh sound, solid songwriting, not made in a music factory... "Me And Charlie" has all the makings of a major breakthrough hit." - Cody Alan - The Wolf, Dallas

"Miranda sounds even better on the radio! I shouldn't have waited this long." - Mike Kennedy - KBEQ

R&R **34** BB 34*



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2004 CMA Broadcast Winners

NATIONAL PERSONALITY OF THE YEAR

Lon Helton

CMT's Country Countdown USA

• **Personal:** Lon Helton was born in Chicago Heights, IL, on July 23, 1950. Married to Anne for 32 years; children Amanda (29) and Brad (28).

• **First Radio Job:** 1971, WVPC/Monmouth, IL. "I sold time during the day and worked 5pm-midnight on 'the Voice of Prime Beef Country.' It was a Beautiful Music format, and all I had to do was segue instrumentals and give the weather every 15 minutes."

Radio History: WVPC/Monmouth, IL; WRAM-AM/Monmouth, IL, 1972; WAAQ/Galesburg, IL, 9/72-9/73; KLAQ/Denver, 9/73-11/74; KSPN/Aspen, CO, 11/74-5/75; WMAQ/Chicago, 5/75-8/78; WJJD & WJEZ/Chicago, 10/78-9/80; KHJ/Los Angeles, 9/80-4/83; R&R, 5/83-present. Syndicated history, beginning in 1984: *Country Close-Up, Listen In, Nashville Live*, various live CD world premieres, and *CCUSA* since 1992.

• **On-Air Philosophy/Advice For Air Talent:** "Prepare, care about what you do and sound like it, and have passion for the music. The rest will take care of itself. And, I don't know who said this first, but when it comes to interviewing people, treat the stars like regular people and the regular people like stars."

• **Something About You That Would Surprise Our Readers:** "I'm a 200+-average bowler with two sanctioned 300 games. I'm a bad golfer with two holes-in-one."

• **Hobbies:** "Bowling, classic Corvettes, golf and Internet Texas Hold 'Em."

• **Best Radio Memory:** "May 1, 1975. My daughter was born early that morning in Aspen. I got home from the hospital about 10am, and about 10:30am I got a call from Bob Pittman, offering me a job at the NBC O&O, which had recently gone Country. It was my hometown, and my Dad was a huge country-music fan. Only the month before he was diagnosed with terminal cancer and given less than a year to live. The irony was, I had never even sent a T&R to the station. I am forever indebted to Ron Dennington for giving my tape to Pittman."

• **Worst Radio Memory:** "The three days — Nov. 6, 1974; Aug. 9, 1978; and April 1, 1983 — that I was fired. I only deserved it once."

• **Short-Term Goal:** "To spend more time doing the things I want — and have always wanted — to do. And to break 80."

• **Long-Term Goal:** "To see the Cubs win a World Series."

• **Favorite TV Shows:** "West Wing, NYPD Blue, The Sopranos and most of the reality shows. I'm constantly amazed by their depiction of man's inhumanity to man."



Continued on Page 54

MAJOR MARKET PERSONALITY OF THE YEAR

Kelly Ford, Jonathan Wilde and Steve 'Mudflap' McGrew

KYGO/Denver

• **Personal:** This is the second CMA Major Market Personality of the Year award for this trio, who were also honored in 2002. Kelly Ford was born in Louisville on July 17, 1964. She's married to Scott. Their kids are Brendan, 12; Liam, 9; and Grace, 4. Jonathan Wilde was born in Ft. Smith, AR on Sept. 28, 1967. He and Natalie are parents to Weston, 15; Ashton, 11; Brynley, 7; and Kyler, 3. Steve "Mudflap" McGrew is from Tulsa and his birthday is Oct. 12. He's divorced and has a 16-year-old son, Dylan.

• **First Radio Job:** KF: 1989, WLRS/Louisville. "I was the 'news chick' on *The Rocky & Ramsey Show*." JW: 1985, KISR/Fort Smith, AR. "Getting ready for school I used to call the morning guy and owner, Fred Baker Jr., and do this character, 'Coach Jim.' He had no idea who it was doing this cheesy character and finally stopped me and asked, 'Who is this?' In my 16-year-old, crackly voice, I told him who I was. I was immediately hired as an intern. I still do that character today, and it's still cheesy, but

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LARGE MARKET PERSONALITY OF THE YEAR

J.D. Cannon

WFMS/Indianapolis

• **Personal:** J.D. Cannon was born Sept. 4, 1953 in Waukon, IA. He's been married to Melody for 18 years. He has two stepchildren, Chad and Cory, and four grandkids.

• **First Radio Job:** 1973, WMAD/Madison. "I started as the afternoon news reader and was also the engineer on duty — I had a first-class license. I ran the sweeper after hours and took out the trash on Sunday night."

• **Radio History:** WMAD/Madison, 1973-1977; WFMS, 1977-78; KSO/Des Moines, fall '78 to spring '79; and back to WFMS.

• **On-Air Team:** "Mimi Pearce has been my traffic person and sidekick for years and years and years. Scott Swan from the NBC-TV affiliate does the top-of-the-hour news."

• **On-Air Philosophy/Advice For Air Talent:** "Be yourself at all times. Treat everyone the way you would like to be treated."

• **Something About You That Would Surprise Our Readers:** "I'm told that I'm a completely different person when the plane sets down in Las Vegas."

• **Hobbies:** "Reading, cooking and assorted yard work."

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MEDIUM MARKET PERSONALITY OF THE YEAR

Ron Bee & Becky Palmer

WBBS (B104.7)/Syracuse

• **Personal:** Ron Bee was born Dec. 27, 1947 in Syracuse. He and Tina have been married 28 years and have a 15-year-old son, Jonathan. Becky Palmer was born in Malone, NY, a small Adirondack mountain community. She says, "I'm 29 again and am divorced with three children — Darian, 27; Alana, 21; and Tucker, 8."

• **First Radio Job:** RB: WOLF-AM/Syracuse, 1971.

"I started out as a newsman, then teamed up with Rick Gary of WMEX/Syracuse to form *The Rick & Ron Show*. It became one of the top-rated shows ever in Syracuse." BP: 1981, WSEN/Syracuse. "I went into broadcasting following in the footsteps of my mom, Betty Palmer. She was a radio announcer, too, and I enjoyed growing up in a broadcasting family atmosphere. I attended a lot of free concerts as a kid — what a gimmick!"

• **Radio History:** RB: Ron has spent his entire career in Syracuse radio: WOLF, 1971-81; WRRB, 1981-84; WSYR, 1984; WSEN, 1984-90; WEZG, 1990-94; WKFM, 1994; and WBBS, 1994-present. BP: WSEN/Syracuse; WRRB/Syracuse; WNSS/Syracuse; WHEN/Syracuse; WBEE/Rochester, NY; WPCX/Auburn, NY; WSPW/Seneca Falls, NY; and WBBS/Syracuse.

• **On-Air Team:** WIXT-TV's Christie Casciano, news; WIXT-TV meteorologist Dave Longley, weather; and Kathy Denman, traffic.

• **On-Air Philosophy/Advice For Air Talent:** RB: "I try to place myself in the front seat of the car or at the kitchen table of somebody who is listening to the radio. What would be interesting for me if I were a listener? What info do I need? What do I think is funny? By doing this, I feel I'm communicating better with my audience. My advice to air talent is to never give up. You are going to hit major bumps in the road, but if you are passionate about what you are doing, you will succeed." BP: "We are the 'clean and airable' morning show, and everything we do is judged on that criteria. We take our consultant's and PD's input very seriously, and we try to work it to the max. My advice for air talent is, if you really want to remain in the business and be successful, be mindful of your family. Make sure they know what the deal is — that anything they do is fair game for the show."

• **Something About You That Would Surprise Our Readers:** RB: "I'm a Vietnam veteran who served with the Marines. I was a hospital corpsman, and almost became a doctor when I came home." BP: "I'm a better carpenter than I am a cook."

• **Hobbies:** RB: "Camping, boating, fishing and reading in the bathroom." BP: "Waterskiing, skiing, snowmobiling, and I am remodeling a 100-year-old home."

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SMALL MARKET PERSONALITY OF THE YEAR

Holstein & Company

WIXY/Champaign, IL

• **Personal:** Steve Holstein was born Feb. 19, 1966 in St. Louis. He's been married to Deb for 18 months; they have no children. Melissa Anfield was born in Rockford, IL. Her birthday is Jan. 14. She's been married a little over one year to Tony Markiewicz. She says, "No children, but two pets that are like my children — Ranger, my dog, and Bailey, my cat." Andy Roberts was born in Chicago on Dec. 7, 1975. He's single.

• **First Radio Job:** SH: "My first professional radio job was at WMCL/McLeansboro, IL. It wasn't small-market radio, it was micro-market radio, but I loved it. I graduated from the Broadcast Center in St. Louis and went straight to afternoon drive at WMCL. You learn a lot and wear many hats in towns like McLeansboro. I first got the radio bug in high school at Parkway South. After I read aloud in class, my teacher suggested I join the speech team's radio speaking team, where you prepare five-minute newscasts and go head-to-head with students from other schools. One of our volunteer coaches was a St. Louis jock who got me interested in the business." MA: "I started doing commercials at age 4 for WJEZ/Pontiac, IL. My first remote was at age 10 for Dave's Supermarket in Fairbury, IL. My first full-time job was at KRXL/Kirksville, MO." AR: 1992, WEKZ-AM/Monroe, WI. "I took a job in high school. We had a wall of 45s without a playlist. Not being a country fan, my shift was a free-for-all that included a 'Trading Post.' We also played songs off reel-to-reel. I got a 25-cent raise when I agreed to mow the lawn."

• **Radio History:** SH: WMCL/McLeansboro, IL; WQXE/Elizabethtown, KY; WKGW/Utica,

Continued on Page 54



JOHN STONE

SHAME ON ME

Music Row #44 77% Picked After Midnite
"Hump It or Dump It" 76% KMLE/Phoenix

- "Words every women wants to hear" – Darlene Dixon, WLWI
- "If you've seen him on Lower Broadway, you know how wildly entertaining this showboat can be. On his debut single, John reveals a soulful, slightly raspy vocal style that is quite expressive. This is some serious country music." – Robert K. Oermann, Music Row
- "Shame on you if you don't play 'Shame On Me'. A great song, our listeners love it." – Sarah Michaels, WPCV/Lakeland
- "I saw his electrifying performance at CRS and fell in love with 'Shame On Me'. It's a HIT!!!" – Shane Collins, WPAP/Panama City
- "I feel sorry for anyone who has to follow John Stone onto the stage. He's the best opening act I've ever had perform here." – Tony Ruffino, Verizon Wireless Amphitheatre/Birmingham

**ADD IT
11/15!!!**

You're invited to meet John Stone at the Pre-CMA Radio Party

**Sunday, November 7, 2004 • 6pm-8pm • Tootsie's Back Room
Cocktails & Hors de' vours • Plus Live Performance by John Stone & his band!
RSVP to Tammy (615) 294-1632**

www.tootsies.net

www.johnwstone.com

NATIONAL PERSONALITY OF THE YEAR

Continued from Page 52

- **Favorite Songs:** "With my job, no way to answer without getting in trouble."
- **Fantasy Job:** "Being the Cubs' closer relief pitcher. God knows I couldn't do much worse than their current staff."
- **Four People I'd Invite To A Fantasy Dinner:** "Aside from departed loved ones, Michael Jordan, Ernie Banks, George Halas and Bobby Hull — a Chicago sports fan's smorgasbord!"
- **People I'd Like To Thank:** "Country Countdown USA has had the same team since it debuted in April 1992: producer/writer/engineer George Achaves and Talent Coordinator Jo Pincek Hunt. To say it couldn't happen without them is a vast understatement. Westwood One Chairman Norm Pattiz, former WW1 President Joel Hollander and current President Shane Coppola, VP/Programming Charlie Cook and past WW1 execs who either were there at the startup or kept it going through the years, including Gary Landis, Ed Salamon and Farid Suleman. Everyone who ever worked the phones in affiliate relations, I appreciate what you do. Jim Reiland and his crew at Audio Productions in Nashville. Former WSIX/Nashville PD Eric Marshall for putting the show on and subsequent PDs Doug Baker, Dave Kelly, Mike Moore and Keith Kaufman for keeping it on. To all the PDs who see fit to make CCUSA part of their radio stations, a huge thank you. I never underestimate the value of the three hours you give us every week. Finally, all the country artists who have given their time to come into the studio, sit face-to-face with me and co-host the show. Your unscripted, off-the-cuff conversation; wonderful laughter; and willingness to let down your guard and show your human side are what make CCUSA special to the listeners — and to me. To all of you who let me do this every week, I thank you."

MAJOR MARKET PERSONALITY OF THE YEAR

Continued from Page 52

- people think he's real." SM: "KYGO is my first radio gig. I got into radio three years ago because I was married, and I needed someone to listen when I talked."
- **Radio History:** KF: WLRS/Louisville, 1989; KOA/Denver, 1990; KYGO, 1990-95; KTLK/Denver, 1995-96; KYGO, 1997-present. JW: KISR/Ft. Smith, AR, 1985; KTUX/Shreveport, LA; WGOR/Lansing, MI; KCMG/Colorado Springs; KZDG/Denver; KPLX/Dallas; KZZP/Phoenix; KMXV/Kansas City; and, in May 1998, KYGO. SM: KYGO.
 - **On-Air Team:** Simone Siekaly, news; John Morrissey, traffic; and KCNC-TV's Ed Greene, weather.
 - **On-Air Philosophy/Advice For Air Talent:** KF: "Be real. Don't force it, and don't be afraid to cry." JW: "You gotta be real. Don't try to be someone or something you're not. Always try to capture the moment and make it memorable." SM: "Don't say 'F'lk.'"
 - **Something About You That Would Surprise Our Readers:** KF: "I can belch like a man after a Diet Coke — I'm not proud." JW: "I like men's figure skating." SM: "I worked with a group to free sea monkeys from captivity."
 - **Hobbies:** KF: "Cooking, reading, skiing, going to flea markets." JW: "I'm a gym rat. If I could work out every day, I would." SM: "Playing in a classic country band and fishing."
 - **Best Radio Memory:** KF: "The last time we had my dad on the show before he died. He was so funny." JW: "Our recent broadcast aboard the U.S.S. Ronald Reagan." SM: "Finishing my first day without being fired."
 - **Worst Radio Memory:** KF: "Saying a bad, bad word on the air." JW: "Doing a crank call and telling the woman her house burned down." SM: "Exposing too much about my divorce on the air."
 - **Short-Term Goal:** KF: "To get to nap each day." JW: "To keep a job." SM: "Keeping my job."
 - **Long-Term Goal:** KF: "To get to nap each day." JW: "To keep a job and make the transition to satellite radio." SM: "World domination — 101 dominations, if not the whole world."
 - **Favorite TV Show:** KF: "The Apprentice and The Daily Show." JW: "The Simpsons and CSI — all 10 of 'em." SM: "I don't watch TV."
 - **Favorite Songs:** KF: "At the moment, 'You Are' by Jimmy Wayne. At another format, 'Let's Get It Started' by Black Eyed Peas. My all-time favorite is 'The Dance' by Garth Brooks." JW: "God Bless Texas," 'Calling Baton Rouge,' 'Pour Some Sugar on Me." SM: "Anything by George Jones, Marty Stuart or Vern Gosdin."
 - **Fantasy Job:** KF: "Hosting a TV show with my husband." JW: "Television promo voice in Los Angeles." SM: "A dancer in the Thunder From Down Under show in Las Vegas."
 - **Four People I'd Invite To A Fantasy Dinner:** KF: "Mother Theresa, Madonna, Elvis and Abraham Lincoln." JW: "Ronald Reagan, Frank Sinatra, Michael Jordan and Jesus." SM: "My three ex-wives and Johnny Cochran."
 - **People I'd Like To Thank:** KF: "My mom, Martha Forde; my husband, Scott Patrick; my amazing on-air partners, Jonathan and 'Flap; Joel Burke; Garret Doll; my kids, who inspire me and make me laugh every day; and Ed Greene, who adds so much to our show." JW: "My wife and family. My parents for letting me work at KISR/Ft. Smith, AR even though the church folk were appalled; and Fred Baker Jr. for giving me that job." SM: "Mom and Dad, of course; my son, Dylan; my dogs — Porkchop, Applesauce and Moonpie — for keeping me sane during some hard times."

SMALL MARKET PERSONALITY OF THE YEAR

Continued from Page 52

- NY; WODZ/Utica/ NY; WPSK/New River Valley, VA; and WIXY. MA: KLPW/Washington, MO; KRXL/Kirkville, MO; WCRC/Effingham, IL; and WIXY. AR: WEKZ-AM/Monroe, WI; internships at WMIL & WLUM/Milwaukee; WYMS FM/Milwaukee; WBSD-FM/Burlington, WI; WTKM-FM/Hartford, WI; WTMJ-AM/Milwaukee; WOLX-FM/Madison; WEKZ-AM/Monroe, WI; WYCO FM/Wausau, WI; and WIXY.
- **On-Air Team:** SH: "It's a true three-person team, with me, Andy and Melissa Anfield, who pulls double-duty reading the news."
 - **On-Air Philosophy/Advice For Air Talent:** SH: "Radio shouldn't be your hobby or your life. Get out and there and live and play in your community, and then bring those experiences to the show." MA: "Have fun always. If you're not having fun, the listeners are not having fun. Stay current with lifestyle trends to better relate to your audience. Be a team player, and always be willing to go the extra mile. Learn about all aspects of the radio business." AR: "Do something other than work on your show. The better your life is, the better your broadcast will be. Work with people you enjoy. We have a dry-erase board, and we each come to the show with five things to talk about each day. The goal of a show is to be able to rely on topics, not benchmarks. And just be yourself."
 - **Something About You That Would Surprise Our Readers:** SH: "I'm the guy who started the Internet's first show-prep service, InterPrep.com." AR: "I know guys who will open up equipment and fix it MacGyver style. Me, I don't know how any of this equipment works. I barely have the capacity to take transmitter readings. All I know is that if we're off the air, call the engineer."
 - **Hobbies:** SH: "Golf, reading, running, attending Illini football and basketball games." MA: "Singing, playing piano, playing cards and reading." AR: "Boy Scouts of America. I'm a Cub Scout and Boy Scout volunteer. Community theater. I've acted in about 12 productions since living in Champaign. Golf — 36 handicap."
 - **Best Radio Memory:** SH: "Meeting the late Sam Walton, founder of Wal-Mart, at a grand-opening remote. As soon as the mike was turned off he looked at me, smiled and said, 'I have to use the restroom.'" MA: "The first time I was recognized by a listener in public. I was at a grocery store, and the checker recognized my voice. She listened to the show and told me how much she loved it, how we always made her laugh and how we got her going in the morning. She said we were better at waking her up than coffee." AR: "While cutting the grass at my first job, a woman drove up wanting to use the phone. She was having car problems. After I helped her fix the car she offered me money. I refused it, so she gave a 17-year-old wine coolers instead."
 - **Worst Radio Memory:** SH: "Being on the air as the planes hit the World Trade Center. It was controlled chaos as we monitored the studio television, scanned the Net and received updates from the news department. We handled it well, but the whole morning was surreal." MA: "I fell down the stairs at a concert venue. We were introducing Brad Paisley, and it was my first time introducing anyone, anywhere. I was trying to get down to the floor from quite a ways up and tripped on my shoes. I fell head-first down the concrete steps. Whoops! Now any time we go anywhere, the guys walk in front of me to break my fall in case I trip. Plus, I don't wear those shoes anymore." AR: "I was 17 at WEKZ and had never heard of Jimmy Buffett. I played 'Margaritaville' and back-sold him as Jimmy Buffett — as in, 'all you can eat.'"
 - **Short-Term Goal:** SH: "To really enjoy this CMA Awards ceremony. I went with WIXY PD R.W. Smith a few years ago, and it's a blur." MA: "To continue to grow in the position I am in — and to have fun." AR: "To run a marathon."
 - **Long-Term Goal:** SH: "to win at least one more CMA Award." MA: "To continue to have a successful and entertaining morning show career — and to have fun." AR: "To make the move to Chicago to be close to family and friends."
 - **Favorite TV Show:** SH: "I pretty much watch only what I have to for the morning show, like *Survivor* or *The Apprentice*." MA: "The *Amazing Race*, *Scrubs*, *Lost* and *ER*." AR: "Alias is great — you never know what could happen on each episode. I also love *Entourage* and *Curb Your Enthusiasm* on HBO. Thank God for HBO on Demand."
 - **Favorite Songs:** SH: "Too many to mention." MA: "'Good Run of Bad Luck' by Clint Black; 'Southern Cross' by Crosby, Stills & Nash; 'Uncle John's Band' by The Grateful Dead; anything by Mozart, Enya, Simon & Garfunkel and Jimmy Buffett." AR: "The Humpty Dance," 'Baby Got Back.'"
 - **Fantasy Job:** SH: "Helicopter pilot." MA: "Country music singer." AR: "Park ranger. Only you can prevent forest fires."
 - **Four People I'd Invite To A Fantasy Dinner:** SH: "The current U.S. president, Phil Mickelson, Angie Harmon and Abraham Lincoln." MA: "Clint Black, Noah Wylie, Tom Hanks and Ellen DeGeneres — she cracks me up." AR: "Bill Murray, John Belushi, Frank Sinatra and Ben Franklin."
 - **People I'd Like To Thank:** SH: "The teacher at Parkway South High who got me interested in radio; my parents; the Saga Communications for encouraging local radio; and my two great co-hosts, Andy and Melissa." MA: "My dad for teaching me everything I know but not everything he knows; my mom for always telling me I was great, even when I wasn't; my husband, Tony, for his love and support; Steve Holstein and Andy Roberts for making every morning fun and for putting up with me every day; R.W. Smith for giving me the chance; and all my co-workers who make my job so much easier and so much fun." AR: "My knowledge of radio grew leaps and bounds at WMIL. Thanks to Kerry Wolfe, Scott Dolphin and Sean Lynch. Thanks to Jonathan Little in Madison for what I consider my first real gig. Thanks to Scott Thompson at WEKZ for giving me free rein for trial and error. Thanks to R.W. Smith at WIXY for rescuing me from Wausau. And thanks to Steve and Melissa for letting me be me."

LARGE MARKET PERSONALITY OF THE YEAR

Continued from Page 52

- **Best Radio Memory:** "My induction into the Country Music Disc Jockey Hall of Fame in 2000. What a party that was."
- **Worst Radio Memory:** "The blizzard of '78 and being snowed in at the station for three days."
- **Short-Term Goal:** "To hit a parlayed hard 8 for \$100 at the MGM Grand."
- **Long-Term Goal:** "To be able to retire in a warmer climate."
- **Favorite TV Show:** "Law and Order — the original version — and *Emeril Live*."
- **Favorite Songs:** "Mama Tried" by Merle Haggard, 'Devil Woman' by Marty Robbins and 'Amarillo by Morning' and 'I Cross My Heart' by George Strait."
- **Fantasy Job:** "Executive chef at a five-star restaurant."
- **Four People I'd Invite To A Fantasy Dinner:** "Dan Gable (the greatest amateur wrestler and coach on the planet), Larry Lujack (my radio idol), Steve Wynn (Las Vegas talk, you know) and Emeril Lagasse."
- **People I'd Like To Thank:** "Charlie Morgan, Bob Richards and my fellow nominees; Jim, Kevin and Deb and Darren Tandy at WFMS; my wife; the CMA; and the artists and record companies for some great product this past year. It makes the job easier."

R&R COUNTRY TOP 50

November 5, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AUD. (99)	± AUD. (99)	WEEKS ON	TOTAL ADDS
1	1	PHIL VASSAR In A Real Love (Arista)	11406	291	4170	+112	384975	6707	27	112/0
5	2	LONESTAR Mr. Mom (BNA)	10975	885	4019	+390	387899	20499	17	112/0
4	3	BROOKS & DUNN That's What It's All About (Arista)	10468	317	3803	+143	343018	6164	19	113/0
7	4	GARY ALLAN Nothing On But The Radio (MCA)	10118	554	3621	+248	339580	5940	21	112/0
6	5	TOBY KEITH Stays In Mexico (DreamWorks)	9678	-182	3568	-46	315762	-8938	14	113/0
8	6	KENNY CHESNEY The Woman With You (BNA)	9524	1322	3384	+400	318994	33157	10	113/0
3	7	GEORGE STRAIT I Hate Everything (MCA)	9298	-1290	3402	-566	305754	-48841	18	112/0
9	8	TIM MCGRAW Back When (Curb)	8757	935	3055	+260	308263	39094	10	110/1
10	9	BLAKE SHELTON Some Beach (Warner Bros.)	8172	892	2908	+361	278286	36582	14	110/0
11	10	DIERKS BENTLEY How Am I Doin' (Capitol)	7547	358	2878	+125	247920	11352	25	112/1
15	11	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	6286	305	2225	+104	192631	8209	18	108/0
14	12	SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury)	6283	210	2290	+73	199030	10303	9	106/1
13	13	TRACE ADKINS Rough & Ready (Capitol)	5957	-529	2209	-209	187899	-11226	28	108/1
16	14	SHEDAISY Come Home Soon (Lyric Street)	5611	39	2003	+17	173359	4620	18	107/0
17	15	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	5581	592	2000	+225	176590	17533	10	107/1
12	16	JOE NICHOLS If Nobody Believed In You (Universal/South)	4835	-1784	1903	-701	167163	-50966	32	112/0
21	17	BRAD PAISLEY Mud On The Tires (Arista)	4625	828	1698	+284	150091	26647	8	106/7
18	18	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	4339	159	1483	+75	138147	4789	11	100/3
22	19	BIG & RICH Holy Water (Warner Bros.)	4279	752	1516	+261	142680	21269	6	97/1
24	20	ALAN JACKSON Monday Morning Church (Arista)	4191	1272	1551	+444	129593	33867	5	101/8
19	21	REBA MCENTIRE He Gets That From Me (MCA)	4171	288	1546	+115	126728	5117	11	104/1
23	22	TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	3710	382	1317	+123	110286	10056	10	101/2
20	23	MONTGOMERY GENTRY You Do Your Thing (Columbia)	3555	-289	1419	-97	99140	-9602	16	101/0
25	24	JOSH GRACIN Nothin' To Lose (Lyric Street)	3190	374	1145	+110	97909	10818	9	92/3
26	25	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	2988	196	947	+27	94457	5391	12	77/3
30	26	KEITH URBAN You're My Better Half (Capitol)	2874	1291	1024	+480	103370	46032	3	92/21
29	27	BILLY DEAN Let Them Be Little (Curb)	2564	597	1021	+215	73049	18589	9	75/3
27	28	KATRINA ELAM No End In Sight (Universal/South)	2390	166	894	+59	69547	2994	16	84/2
28	29	SUGARLAND Baby Girl (Mercury)	2341	294	896	+73	77384	10471	15	74/2
31	30	GRETCHEN WILSON When I Think About Cheatin' (Epic)	2136	569	807	+298	76508	26345	3	93/23
32	31	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	1672	276	596	+82	47555	8988	5	65/4
Breaker	32	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	1435	489	518	+203	44316	15073	3	69/12
Breaker	33	RASCAL FLATTS Bless The Broken Road (Lyric Street)	1326	697	436	+274	36379	15655	2	69/48
33	34	MIRANDA LAMBERT Me And Charlie Talking (Epic)	1266	180	472	+54	32685	5552	4	55/2
34	35	CATHERINE BRITT The Upside Of Being Down (RCA)	1100	28	445	+23	26248	813	11	67/6
37	36	ANDY GRIGGS If Heaven (RCA)	956	104	331	+57	26280	1422	3	58/13
36	37	TRACY BYRQ Revenge Of A Middle-Aged Woman (BNA)	920	-5	382	-24	25861	-525	4	47/6
39	38	SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)	751	-4	360	+13	18414	182	4	56/5
38	39	RACHEL PROCTOR Where I Belong (BNA)	729	-70	342	-24	15255	-1800	7	43/0
40	40	JEFF BATES Long, Slow Kisses (RCA)	728	5	311	+2	17792	-1221	5	43/3
42	41	CAROLINA RAIN I Ain't Scared (Equity Music Group)	701	29	304	+2	16188	428	6	43/4
41	42	DUSTY DRAKE I Am The Working Man (Warner Bros.)	595	-107	278	-44	15343	-3943	6	39/0
Debut	43	BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)	546	241	169	+85	19467	7172	1	24/16
44	44	KERRY HARVICK Cowgirls (Lyric Street)	534	16	242	+2	12327	1081	3	37/1
50	45	MARK CHESNUTT I'm A Saint (Vivaton)	480	97	160	+34	9990	995	2	25/4
Debut	46	JULIE ROBERTS The Chance (Mercury)	466	182	181	+58	11816	4764	1	34/6
45	47	CRAIG MORGAN That's What I Love About Sunday (BBR)	457	-13	140	-14	16049	4059	2	47/44
46	48	B. MICHAELS f/J. ANDREWS All I Ever Needed (B.M.B./Poor Boy)	432	11	175	+5	10084	95	3	12/0
47	49	PAT GREEN Somewhere Between Texas... (Universal/Republic/Mercury)	428	29	59	+3	14308	1234	2	0/0
Debut	50	AMY DALLEY I Would Cry (Curb)	406	298	141	+101	11536	8552	1	34/11

113 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 10/24-10/30. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

Most Added

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ARTIST TITLE (LABEL(S))	ADDS
RASCAL FLATTS Bless The Broken Road (Lyric Street)	48
CRAIG MORGAN That's What I Love About Sunday (BBR)	44
GRETCHEN WILSON When I Think About Cheatin' (Epic)	23
KEITH URBAN You're My Better Half (Capitol)	21
BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)	18
ANDY GRIGGS If Heaven (RCA)	13
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	12
JIMMY WAYNE Paper Angels (DreamWorks)	12
AMY DALLEY I Would Cry (Curb)	11
ALAN JACKSON Monday Morning Church (Arista)	8

Most Increased Points

ARTIST TITLE (LABEL(S))	TOTAL POINT INCREASE
KENNY CHESNEY The Woman With You (BNA)	+1322
KEITH URBAN You're My Better Half (Capitol)	+1291
ALAN JACKSON Monday Morning Church (Arista)	+1272
TIM MCGRAW Back When (Curb)	+935
BLAKE SHELTON Some Beach (Warner Bros.)	+892
LONESTAR Mr. Mom (BNA)	+885
BRAD PAISLEY Mud On The Tires (Arista)	+828
BIG & RICH Holy Water (Warner Bros.)	+752
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+697
BILLY DEAN Let Them Be Little (Curb)	+597

Most Increased Plays

ARTIST TITLE (LABEL(S))	TOTAL PLAY INCREASE
KEITH URBAN You're My Better Half (Capitol)	+480
ALAN JACKSON Monday Morning Church (Arista)	+444
KENNY CHESNEY The Woman With You (BNA)	+400
LONESTAR Mr. Mom (BNA)	+390
BLAKE SHELTON Some Beach (Warner Bros.)	+361
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+298
BRAD PAISLEY Mud On The Tires (Arista)	+284
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+274
BIG & RICH Holy Water (Warner Bros.)	+261
TIM MCGRAW Back When (Curb)	+260

Breakers

LEE ANN WOMACK
I May Hate Myself In The Morning (MCA)
12 Adds • Moves 35-32

RASCAL FLATTS
Bless The Broken Road (Lyric Street)
48 Adds • Moves 43-33

Songs ranked by total plays

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



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R&R COUNTRY TOP 50 INDICATOR

November 8, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AIR (M)	± AIR (M)	WEEKS ON	TOTAL ADDS
5	1	GARY ALLAN Nothing On But The Radio (MCA)	5358	387	4117	+288	124637	10882	21	113/0
2	2	PNL VASSAR In A Real Love (Arista)	5308	-22	4846	-19	123871	245	28	108/0
8	3	LONESTAR Mr. Mom (BNA)	5253	388	4081	+273	122758	8283	17	112/0
4	4	BROOKS & DUNN That's What It's All About (Arista)	5173	134	3983	+83	118881	3148	19	110/0
3	5	TOBY KEITH Stays In Mexico (DreamWorks)	5107	-85	3988	-26	117305	-1885	14	112/0
7	6	KENNY CHESNEY The Woman With You (BNA)	4791	453	3890	+358	111188	11183	11	113/0
1	7	GEORGE STRAIT I Hate Everything (MCA)	4518	-874	3454	-782	104885	-18980	18	108/0
8	8	BLAKE SHELTON Some Beach (Warner Bros.)	4357	255	3384	+210	101889	4852	14	112/0
10	9	TIM MCGRAW Back When (Carib)	4298	440	3329	+328	98818	8206	8	111/2
9	10	DIERKS BENTLEY How Am I Doin' (Capitol)	4189	270	3238	+287	95889	8015	28	112/0
11	11	SHANNA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	3844	157	2779	+112	83985	3839	9	110/1
12	12	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	3485	182	2845	+122	80808	4854	18	111/1
13	13	SHEDAISY Come Home Soon (Lyric Street)	3198	100	2488	+78	75858	2471	18	108/1
14	14	LEANN RIMES Nothin' Bout Love Makes Sense (Asylum/Carib)	2852	237	2218	+198	68841	4830	18	103/2
17	15	ALAN JACKSON Monday Morning Church (Arista)	2847	538	2283	+383	85783	12721	5	108/0
20	16	BRAD PAISLEY Mud On The Tires (Arista)	2634	297	1877	+228	58114	7282	9	98/2
21	17	BIG & RICH Holy Water (Warner Bros.)	2488	432	1923	+291	57872	11888	7	104/2
16	18	REBA MCKENTRE He Gets That From Me (MCA)	2484	148	1948	+121	57238	3632	11	98/4
19	19	J. BUFFETT (M. MCBRIDE) Trip Around The Sun (RCA/Motown)	2488	181	1878	+188	58258	3527	11	95/2
22	20	TRAVIS TRITT (JOHN MELLECAM) What Say You (Columbia)	2001	224	1514	+188	48381	5882	8	88/0
18	21	MONTGOMERY GENTRY You Do Your Thing (Columbia)	1877	-424	1428	-371	45888	-8342	17	73/0
26	22	KEITH URBAN You're My Better Half (Capitol)	1832	848	1483	+458	41585	15824	3	88/11
23	23	JOSH GRACIN Nothin' To Lose (Lyric Street)	1718	234	1328	+182	38527	8187	18	84/2
29	24	GRETCHEN WILSON When I Think About Cheatin' (Epic)	1488	482	1158	+388	38878	9829	3	82/22
24	25	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	1442	85	1138	+88	38885	2271	11	78/8
25	26	SUSANLAND Baby Girl (Mercury)	1384	84	1838	+58	28798	1818	18	85/3
27	27	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	1245	188	985	+131	28525	3584	5	88/8
28	28	KATRINA ELAM No End In Sight (Universal South)	1288	138	988	+188	28413	3388	15	88/2
30	29	BILLY DEAN Let Them Be Little (Carib)	1874	273	785	+288	28504	8388	7	84/12
32	30	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	1848	-388	832	+225	22188	5834	3	71/14
40	31	RASCAL FLATTS Bless The Broken Road (Lyric Street)	835	585	758	+457	21755	13788	2	72/37
31	32	ANDY BRIGGS If Heaven (RCA)	858	118	781	+88	18858	2882	4	58/8
33	33	JEFF BATES Long, Slow Kisses (RCA)	778	127	851	+114	17825	3187	7	51/5
38	34	MARK CHESNUTT I'm A Saint (Nonesuch)	725	258	547	+178	14238	4788	3	57/8
34	35	TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	858	184	518	+83	15858	2287	4	44/3
38	36	MIRANDA LAMBERT Me And Charlie Talking (Epic)	588	78	455	+81	13778	1882	4	41/4
35	37	SHELLY FAIRCCHILD You Don't Lie Here Anymore (Columbia)	573	35	484	+18	12888	1188	4	38/1
37	38	CATHERINE BRITT The Upside Of Being Down (RCA)	482	8	377	-2	11585	-78	12	33/1
41	39	KERRY HARVICK Cowgirls (Lyric Street)	371	48	311	+34	8138	1181	4	33/2
42	40	JULIE ROBERTS The Chance (Mercury)	381	38	383	+38	7158	823	3	28/2
39	41	TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)	358	-187	278	-188	8478	-2887	5	27/8
43	42	RACHEL PROCTOR Where I Belong (BNA)	284	18	221	+8	8588	34	8	19/1
44	43	DUSTY DRAKE I Am The Working Man (Warner Bros.)	273	18	212	-8	5383	98	3	20/2
44	44	JIMMY WAYNE Paper Angels (DreamWorks)	235	118	285	+183	4887	2784	1	35/15
46	45	CAROLINA RAIN I Ain't Scared (Equity Music Group)	228	2	148	+8	5855	-183	4	17/1
45	46	DAVID LEE MURPHY Inspiration (Koch)	228	-7	195	-7	5288	-191	3	19/0
47	47	CRAIG MORGAN That's What I Love About Sunday (BBF)	282	77	155	+88	4812	1353	1	21/13
47	48	SARA EVANS Tonight (RCA)	172	158	121	+112	4483	4151	1	11/10
50	49	GLENN CUMMINGS Big (Golf Coast)	188	35	145	+21	2782	383	2	18/3
47	50	WILLIE NELSON Midnight Rider (Lost Highway)	187	-5	144	-3	2888	-83	2	11/8

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 10/24 - Saturday 10/30.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
RASCAL FLATTS Bless The Broken Road (Lyric Street)	37
GRETCHEN WILSON When I Think About Cheatin' (Epic)	22
JIMMY WAYNE Paper Angels (DreamWorks)	15
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	14
CRAIG MORGAN That's What I Love About Sunday (BBF)	13
TERRI CLARK The World Needs A Drink (Mercury)	13
BILLY DEAN Let Them Be Little (Carib)	12
KEITH URBAN You're My Better Half (Capitol)	11
SARA EVANS Tonight (RCA)	10
AMY DALLEY I Would Cry (Carib)	9

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KEITH URBAN You're My Better Half (Capitol)	+848
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+585
ALAN JACKSON Monday Morning Church (Arista)	+538
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+482
KENNY CHESNEY The Woman With You (BNA)	+453
TIM MCGRAW Back When (Carib)	+448
BIG & RICH Holy Water (Warner Bros.)	+432
GARY ALLAN Nothing On But The Radio (MCA)	+387
LONESTAR Mr. Mom (BNA)	+388
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	+388

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN You're My Better Half (Capitol)	+458
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+457
ALAN JACKSON Monday Morning Church (Arista)	+383
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+388
KENNY CHESNEY The Woman With You (BNA)	+358
TIM MCGRAW Back When (Carib)	+328
BIG & RICH Holy Water (Warner Bros.)	+291
LONESTAR Mr. Mom (BNA)	+273
GARY ALLAN Nothing On But The Radio (MCA)	+288
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	+225

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 5, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of October 27-November 2.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
JOE NICHOLS If Nobody Believed In You (Universal South)	42.5%	74.0%	15.0%	97.3%	6.3%	2.0%
GARY ALLAN Nothing On But The Radio (MCA)	38.3%	70.3%	21.3%	97.3%	4.0%	1.8%
GEORGE STRAIT I Hate Everything (MCA)	35.3%	69.3%	23.8%	97.8%	4.0%	0.8%
PHIL VASSAR In A Real Love (Arista)	35.0%	71.5%	21.0%	98.5%	4.5%	1.5%
SARA EVANS Suds In The Bucket (RCA)	31.5%	66.8%	23.3%	97.0%	5.0%	2.0%
TOBY KEITH Stays In Mexico (DreamWorks)	31.5%	66.3%	21.3%	96.6%	6.0%	3.3%
BLAKE SHELTON Some Beach (Warner Bros.)	30.3%	65.0%	20.5%	93.8%	8.8%	1.5%
TRACE ADKINS Rough & Ready (Capitol)	28.0%	60.8%	23.0%	95.8%	9.3%	2.8%
DIERKS BENTLEY How Am I Doin' (Capitol)	28.0%	61.3%	27.0%	96.3%	6.0%	2.0%
LONESTAR Mr. Mom (BNA)	25.3%	57.8%	25.3%	96.0%	10.0%	3.0%
REBA MCENTIRE He Gets That From Me (MCA)	24.5%	55.5%	27.3%	93.0%	8.5%	1.8%
ALAN JACKSON Monday Morning Church (Arista)	23.5%	57.5%	22.5%	87.5%	6.3%	1.3%
BRAD PAISLEY Mud On The Tires (Arista)	23.3%	59.3%	27.0%	91.0%	3.5%	1.3%
KENNY CHESNEY The Woman With You (BNA)	21.0%	55.3%	25.5%	88.3%	6.3%	1.3%
MONTGOMERY GENTRY You Do Your Thing (Columbia)	20.5%	57.5%	26.3%	94.5%	8.3%	2.5%
SHEDAISY Come Home Soon (Lyric Street)	20.0%	52.3%	24.8%	90.3%	10.3%	3.0%
BROOKS & DUNN That's What It's All About (Arista)	20.0%	66.5%	23.3%	95.0%	4.5%	0.8%
JOSH GRACIN Nothin' To Lose (Lyric Street)	19.3%	54.3%	26.0%	87.8%	5.5%	2.0%
TIM MCGRAW Back When (Curb)	18.8%	49.3%	26.8%	87.8%	8.8%	3.0%
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	16.0%	47.5%	27.5%	88.0%	9.3%	3.8%
KATRINA ELAM No End In Sight (Universal South)	14.8%	48.3%	34.3%	89.0%	5.0%	1.5%
JIMMY BUFFETT #MARTINA MCBRIDE Trip Around The Sun (RCA/Mailboat)	14.8%	48.8%	30.0%	88.5%	7.8%	2.0%
BILLY DEAN Let Them Be Little (Curb)	14.5%	45.0%	28.3%	85.0%	9.3%	2.5%
TRAVIS TRITT #JOHN MELLENCAMP What Say You (Columbia)	14.0%	49.0%	26.5%	86.0%	7.3%	3.3%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	13.8%	48.3%	29.5%	89.3%	8.8%	2.8%
SUGARLAND Baby Girl (Mercury)	13.8%	44.8%	31.8%	87.0%	8.0%	2.5%
TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	13.5%	46.0%	24.5%	83.0%	8.0%	4.5%
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	12.8%	43.0%	29.0%	84.0%	10.0%	2.0%
PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	12.8%	53.5%	28.3%	88.8%	5.8%	1.3%
SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	10.5%	36.5%	31.3%	86.8%	13.3%	5.8%
GRETCHEN WILSON When I Think About Cheatin' (Epic)	10.0%	36.5%	30.0%	79.5%	9.0%	4.0%
KEITH URBAN You're My Better Half (Capitol)	9.5%	42.5%	26.0%	81.5%	11.5%	1.5%
CATHERINE BRITT The Upside Of Being Down (RCA)	7.3%	29.8%	30.8%	77.3%	13.5%	3.3%
MIRANDA LAMBERT Me And Charlie Talking (Epic)	7.0%	25.0%	28.5%	71.0%	13.5%	4.0%
BIG & RICH Holy Water (Warner Bros.)	6.8%	28.3%	30.0%	76.0%	13.0%	4.8%

CALLOUT AMERICA® HOT SCORES

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

Total
 Listen more: 35%
 Listen less: 13%
 Listen about the same: 52%
 Music is better: 47%
 Music is worse: 8%
 Music is about the same: 45%

P1
 Listen more: 37%
 Listen less: 10%
 Listen about the same: 53%
 Music is better: 47%
 Music is worse: 6%
 Music is about the same: 47%

P2
 Listen more: 29%
 Listen less: 19%
 Listen about the same: 52%
 Music is better: 45%
 Music is worse: 14%
 Music is about the same: 41%

Male
 Listen more: 34%
 Listen less: 12%
 Listen about the same: 54%
 Music is better: 45%
 Music is worse: 10%
 Music is about the same: 45%

Female
 Listen more: 36%
 Listen less: 14%
 Listen about the same: 50%
 Music is better: 48%
 Music is worse: 7%
 Music is about the same: 45%

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. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc.

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America's Best Testing Country Songs 12+
For The Week Ending 11/5/04

Artist Title (Label)	TW	LW	Famtl.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Back When (Curb)	4.34	4.36	82%	12%	4.35	4.46	4.28
GARY ALLAN Nothing On But The Radio (MCA)	4.25	4.26	95%	14%	4.28	4.40	4.20
BLAKE SHELTON Some Beach (Warner Bros.)	4.22	4.22	96%	13%	4.27	4.30	4.26
SARA EVANS Suds In The Bucket (RCA)	4.16	4.23	95%	31%	4.18	4.14	4.21
LONESTAR Mr. Mom (BNA)	4.13	4.07	98%	23%	4.21	4.37	4.10
BROOKS & DUNN That's What It's All About (Arista)	4.11	4.10	96%	20%	4.17	4.23	4.14
KENNY CHESNEY The Woman With You (BNA)	4.11	4.15	87%	12%	4.07	4.23	3.97
TRACE ADKINS Rough & Ready (Capitol)	4.06	4.08	97%	27%	4.12	4.10	4.14
JOE NICHOLS If Nobody Believed In You (Universal South)	4.06	4.02	98%	28%	4.13	4.25	4.05
DIERKS BENTLEY How Am I Doin' (Capitol)	4.05	4.16	95%	21%	4.08	4.13	4.05
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	4.03	4.06	77%	10%	4.08	4.01	4.11
GEORGE STRAIT I Hate Everything (MCA)	4.02	4.11	98%	28%	4.11	4.02	4.17
PHIL VASSAR In A Real Love (Arista)	4.01	4.02	94%	18%	4.03	4.07	4.01
BRAD PAISLEY Mud On The Tires (Arista)	3.98	4.13	78%	9%	3.97	4.00	3.95
TOBY KEITH Stays In Mexico (DreamWorks)	3.94	3.87	95%	31%	4.09	4.16	4.05
JOSH GRACIN Nothin' To Lose (Lyric Street)	3.93	-	57%	9%	3.92	4.16	3.78
SHEDAISY Come Home Soon (Lyric Street)	3.92	3.95	87%	19%	3.97	4.04	3.92
ALAN JACKSON Monday Morning Church (Arista)	3.91	-	50%	8%	3.96	4.02	3.93
REBA MCENTIRE He Gets That From Me (MCA)	3.89	3.97	84%	14%	3.95	3.95	3.94
RASCAL FLATTS Feels Like Today (Lyric Street)	3.82	3.95	98%	31%	3.81	3.98	3.71
BLUE COUNTY That's Cool (Asylum/Curb)	3.82	3.88	85%	11%	3.81	4.03	3.72
JIMMY BUFFETT... Trip Around The Sun (RCA/Mailboat)	3.82	3.84	84%	12%	3.87	4.02	3.81
MONTGOMERY GENTRY You Do Your Thing (Columbia)	3.81	3.86	84%	28%	3.85	3.78	3.88
KATONIA ELAM No End In Sight (Universal South)	3.79	-	48%	7%	3.81	3.75	3.84
SUGARLAND Baby Girl (Mercury)	3.75	-	43%	8%	3.77	3.57	3.88
LEANN RIMES Nothin' Bout Love Makes... (Asylum/Curb)	3.74	3.72	71%	13%	3.75	3.84	3.71
PAT GREEN Don't Break My... (Universal/Republic/Mercury)	3.73	-	52%	9%	3.74	3.71	3.75
TRAVIS TRITT... What Say You (Columbia)	3.71	3.87	87%	14%	3.78	3.79	3.75
SHANIA TWAIN... Party For Two (Mercury)	3.65	3.54	88%	22%	3.70	3.71	3.70

Total sample size is 422 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 817-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



COUNTRY TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	LONESTAR Mr. Mom (BNA)	821	+44	12	19/0
2	2	TOBY KEITH Stays In Mexico (DreamWorks)	598	+39	11	19/0
3	3	BROOKS & DUNN That's What It's All About (Arista)	538	+12	15	19/0
4	4	SHANIA TWAIN... Party For Two (Mercury)	504	+12	7	19/0
6	5	GEORGE STRAIT I Hate Everything (MCA)	494	+18	16	18/0
7	6	GARY ALLAN Nothing On But The Radio (MCA)	490	+31	13	18/0
9	7	GEORGE CANYON I'll Never Do... (Universal South)	488	+45	8	20/1
15	8	TIM MCGRAW Back When (Curb)	472	+102	4	17/0
13	9	KENNY CHESNEY The Woman With You (BNA)	459	+68	8	18/0
5	10	SARA EVANS Suds In The Bucket (RCA)	454	-29	20	20/0
11	11	CAROLYN OAWN JOHNSON Head Over... (Arista)	448	+14	5	19/0
14	12	PHIL VASSAR In A Real Love (Arista)	442	+51	18	17/0
12	13	PAUL BRANDT Convoy (Orange/Universal)	426	+25	9	18/0
19	14	JIMMY BUFFETT... Trip Around The Sun (RCA/Mailboat)	373	+82	6	17/0
17	15	LEANN RIMES Nothin' Bout Love... (Asylum/Curb)	363	+29	5	18/1
18	16	JOHNNY REID You Still Own Me (Open Road/Universal)	342	+30	8	19/0
16	17	RASCAL FLATTS Feels Like Today (Lyric Street)	334	-29	14	18/0
24	18	BIG & RICH Holy Water (Warner Bros.)	332	+81	3	17/1
8	19	GRETCHEN WILSON Here For The Party (Epic)	317	-137	16	18/0
10	20	KEITH URBAN Days Go By (Capitol)	296	-144	18	20/0
25	21	BLAKE SHELTON Some Beach (Warner Bros.)	284	+34	3	11/1
23	22	BRAD PAISLEY Mud On The Tires (Arista)	281	+27	4	14/0
21	23	DIERKS BENTLEY How Am I Doin' (Capitol)	278	+2	8	13/0
Debut	24	CHRIS CUMMINGS Not Again (Warner Bros.)	241	+58	1	11/0
Debut	25	REBA MCENTIRE He Gets That From Me (MCA)	239	+48	1	14/1
20	26	SEAN HOGAN Catalina Sunrise (Barnstorm)	239	-37	18	15/0
27	27	J.R. VAUTOUR U Make Me Love U (Busy Music)	238	+33	3	11/0
Debut	28	ALAN JACKSON Monday Morning Church (Arista)	237	+89	1	9/1
30	29	LISA HEWITT One Of These Goodbyes (Independent)	226	+30	2	11/0
29	30	BEVERLY MAHOOD I Like That Shirt (Spin)	208	+10	2	13/1

21 Canadian Cou reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancan. © Indicates Cancan 2004. R&R, Inc.

MEDIUM MARKET PERSONALITY OF THE YEAR

Continued from Page 52

- **Best Radio Memory:** RB: "When Becky and I scored our first No. 1 book and knocked off Howard Stern in our market." BP: "When we announced to 17,000 fans at the New York State Fairgrounds that we had won a CMA award, I looked out and saw my daughter in the audience. She was crying and shouting, 'I love you, Mom.' I started crying too."
- **Worst Radio Memory:** RB: "Having to do our show the day after 9/11. We just opened the phones to our listeners and talked with them. It was so emotional. Everybody was crying. It turned out to be one of our best shows ever, but it was a horrible day." BP: "After the 9/11 disaster, when I was interviewing a Red Cross volunteer who had just returned from the World Trade Center site. She described the feeling of the volunteers when they began to realize that there was no one left alive to save. We lost Central New Yorkers, and it was so difficult to have to let our community know that."
- **Short-Term Goal:** RB: "My short-term goal is to go to Nashville and finally get to sit on the floor when the CMAs are handed out. I've spent so many years sitting in the balcony and watching other people pick up their trophies. Then I plan to party." BP: "To have a great show tomorrow morning."
- **Long-Term Goal:** RB: "To continue to better *The Ron & Becky Show* here in Syracuse or to move up to a larger market." BP: "To have a great show 20 years from now."
- **Favorite TV Show:** RB: "It's a tossup: Either *Lost* or *Extreme Makeover - Home Edition*." BP: "*All My Children*. I'm such a loser. I've been watching it for years, ever since I started doing mornings."

- **Favorite Songs:** RB: "Tim McGraw's 'Live Like You Were Dying,' Garth Brooks' 'Friends in Low Places,' Shania Twain's 'You're Still the One,' Toby Keith's 'Beer for My Horses,' Meat Loaf's 'Paradise by the Dashboard Lights' and anything by The Beatles and Frank Sinatra." BP: "Vince Gill's 'Whenever You Come Around' and Tim McGraw's 'Please Remember Me.'"
- **Fantasy Job:** RB: "If I couldn't be Shania Twain's permanent escort, I wouldn't mind being a casino owner in Las Vegas." BP: "Tim McGraw or Toby Keith's personal assistant."
- **Four People I'd Invite To A Fantasy Dinner:** RB: "My dad, Frank — God rest his soul — John F. Kennedy, Shania Twain and my wife, Tina." BP: "Oprah Winfrey, Vince Gill, Tim McGraw and Dr. Phil."
- **People I'd Like To Thank:** RB: "Becky for being a great co-host; Rich Lauber for being a friend and one of the best PDs I've worked for; Joel DeMonico, an outstanding GM; Carole Fargo, our Events Coordinator, for keeping us in front of thousands of our listeners; Christie, Dave and Kathy, who add so much to the show; Amber and Skip for helping to make this station rock; my son, Jonathan, for being my biggest and proudest fan; and my loving wife, Tina, who has followed me through this crazy business for 28 years with only a few complaints." BP: "My children, Darian, Alana and Tucker, for putting up with my crazy work schedule all these years, and Dad and Laurie for your loving support. A special thanks to my mom, a radio announcer, too, for giving me advice that only she could give me about my career. I also want to thank my B104.7 family: Rich, Joel, Dave, Christie, Kathy, Amber, Skip and the gang. Last, but not least, I want to thank my best friend, Ron Bee. We must be doing OK — they're writing about us in R&R!"

MAJOR MARKET STATION OF THE YEAR

Continued from Page 50

VP/GM Dave McDonald: "The staff of KMPS is honored and excited about being named the CMA's Station of the Year. The day in, day out passion of this staff for country music, the KMPS audience and the Puget Sound area is unusual and obvious to all who listen to this great station. The programming, promotions, sales and administrative staffs are fully committed to excellence and are a kick to work with. We're also proud of the terrific public-service record KMPS maintains for individuals and organizations in need in the Seattle area. We're grateful to the country-music industry and the important contribution it makes to the excitement that is created every day on KMPS. This magical combination of great people, great music, service to the community, creativity and commitment results in a wonderful listening experience for country-music fans in Seattle and consistently great ratings for KMPS."

Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., KCMH/Abilene, TX; WZXX/Biloxi, MS; WGMJ/Fayetteville, NC) with their respective owners and advertising agencies.

POWERED BY MEDIABASE. Monitored Reporters. 226 Total Reporters. 113 Total Monitored. 113 Total Indicator. Did Not Report, Playlist Frozen (4): WAYZ/Hagerstown, WJCL/Savannah, GA, WKOA/Lafayette, IN.



jkertes@radioandrecords.com

Madison's Magic

WMGN celebrates 20 years

I love hearing about winning stations that embrace the unconventional. I enjoy seeing stations that take localization seriously. I applaud stations that have years of heritage but haven't succumbed to cookie-cutter ideals. WMGN (Magic 98)/Madison has all that and more.

Magic is an AC station that has evolved musically to play new music from Robbie Robertson to Hoobastank while staying true to AC's image of family-friendly radio. In the summer 2004 Arbitron book it ranked No. 1 25-54 with a 10.1 share and No. 1 12+ with a 7.7 share.



Pat O'Neill

Throughout 2004 Magic has been celebrating its 20th birthday, and this week PD/morning host Pat O'Neill, who's been with Magic from the start, tells us more about this winning AC.

R&R: Tell us about your company, Mid-West Family.

PO: The company was founded in 1959 by Bill Walker. Mid-West Family is Madison's last locally managed and employee-owned broadcast group. Bill developed successful properties in Wisconsin, Michigan, Illinois and Missouri.

Because he believed that you work harder when you work for yourself, top performers in all departments are offered the opportunity to purchase substantial shares of stock. In Madi-

son 22 staffers own a piece of the rock. It's both a solid investment and a business education.

R&R: Tell us about the inception of Magic 98.

PO: In the early '80s Mid-West Family's WISM-FM/Madison featured a locally produced automated AC format created by longtime PD Bill Vancil. In

a simpler time "Movin' Easy 98 FM" had no contests and spent nothing on research or marketing but offered a distinctive sound that blended AC staples like Barry Manilow and Lionel Richie with album cuts from Spyro Gyra and Michael McDonald. WISM had big ratings, great billing and minimal expenses.

In the summer of 1983 Audience Development Group's Tim Moore suggested that money spent on the company's declining Top 40 WISM-AM was akin to "pouring high-grade gasoline through a rusty funnel." Moore predicted that 98 FM could count on future competition and would benefit from developing a live AC format.

Simply adding jocks wasn't

enough, so we opted for a bolder approach, highlighting strong talent in every daypart, a brighter music mix, constant promotion and true community involvement. On Dec. 1, 1983, WMGN (Magic 98) was born.

R&R: Your staff is special in that they are all from Wisconsin. How does that benefit the station?

PO: Magic 98 features a 100% Wisconsin-born staff. We air promos that boast, "Your friends and neighbors are on Magic, while the voices up and down the dial change every day." My morning show partner, Bob Bonner, has lived here all his life. Midday talent and MD Amy Abbott grew up in Madison, attended the University of Wisconsin and began her career in public radio.

Afternoon stars Juli Hinds and Jim McGaw caught the radio bug by listening to WISM as kids. Jim's roots are

the deepest: A county park is named after his ancestors. We know our community and have a genuine bond with our listeners.

R&R: How has Magic's music evolved in the last 21 years?

PO: Like most ACs, we once played Motown and The Beatles. Later it was all Whitney Houston and Michael Bolton. We recalibrated once again around 1995. Magic was among the first mainstream AC stations to feature Sheryl Crow, Matchbox Twenty and Dave Matthews.

It's a challenge to manage a playlist that ranges from Michael McDonald to Hoobastank, but we invest the time needed to create a music log that reflects our "Real Music Variety" slogan.

R&R: Do you have any programming secrets you'd like to share?

PO: It's one thing to attract a 40-year-old woman listening at the office; it's another to get her back when work is over. We offer programming that matches her mood. We break the sacred rule of consistency to wirt the "memorable" image with special weekend programming. Tune in Saturday, and you won't hear Phil Col-

Magic 98 Wins On Weekends

From *Saturday at the '70s* to *Sunday at the '80s*, Magic 98 provides listeners with something refreshingly different on weekends. *Magic Sunday Mornings* features an eclectic mix of music from the NAC format of the '90s. This is what you can hear on a Sunday morning in Madison while enjoying a cup of java.

GEORGE BENSON Softly, As In A Morning Sunrise
CHAKA KHAN & BRUCE HORNSBY Love Me Still
SOUL BALLET When She Moves
JAMES TAYLOR Mexico
ENYA Watermark
DOOBIE BROTHERS For Someone Special
RICHARD ELLIOT Sly
JOE SAMPLE & LALAH HATHAWAY Fever
RICK BRAUN Latinesque
TUCK & PATTI Love Warriors
PAUL HARDCASTLE Shelby
STEELY DAN Time Out Of Mind

lins. Instead, it's an all-day party starring Rufus, The Captain & Tennille and Donna Summer. It's fun, upbeat and different.

Research scores don't matter. After more than 10 years, *Saturday at the '70s* still delivers top ratings. We added a companion program, *Sunday at the '80s*, several years ago. One promo says, "Magic: the top choice at work and for fun every weekend."

When New Adult Contemporary [now Smooth Jazz] was born in 1987, we created an evening version called *Magic at Night* that enjoyed good numbers for years. These days we're a *Delilah* affiliate, but we still air a specialty show called *Magic Sunday Morning* that features music from the original *Magic at Night*.

R&R: What types of promotions has Magic been involved with through the years?

PO: In 20 years we've sent listeners to the circus, the movies and the mall — and to London, Switzerland and France. Before you could buy a PT Cruiser, we awarded one. Contest winners watched Michael Jordan's historic last game as a Chicago Bull. Our "Millionaire for a Day" stayed at the Waldorf after attending a Barbra Streisand concert.

We recently awarded a "Magic Makeover" worth \$20,000. When the Wisconsin Chamber Orchestra performs a weekly summertime concert on our beautiful Capital Square, Magic 98 broadcasts from the event and serves a gourmet meal to a table of listeners. When we learn of people facing a tough Christmas season, our "Holiday Wish" often comes through with a check.

R&R: Does Magic plan to switch to all holiday music? Why or why not?

PO: For years we've aired our "98 Hours of Christmas Magic," but we won't go the all-holiday route at Thanksgiving. Other stations here have tried it, but we've enjoyed some of our best trends in December by gradually adding holiday music.

R&R: How does Magic remain solid?

PO: We don't panic when a competitor comes to town, but we review

"We break the sacred rule of consistency to win the 'memorable' image with special weekend programming. Tune in Saturday, and you won't hear Phil Collins. Instead, it's an all-day party starring Rufus, The Captain & Tennille and Donna Summer."

our strategy and remain patient. In 20 years, seven direct and flanker formats have come and gone. We don't become stagnant. Our website is updated each day. Everyone reviews airchecks. The newer staffers learn from the veterans, and the veterans like the challenge of staying fresh.

As Tim Moore points out, "Brett Favre still needs a quarterback coach." We don't play with fire. Our management team agreed long ago that escalating spotloads meant short-term gains and long-term trouble. Recently, a competitor promoted a policy of fewer commercials. It doesn't matter. Our load is still less, and it has never been an issue for our listeners. We will also pass on commercials that are inappropriate for families.



HOME-GROWN TALENT Seen here (l-r) are Bob Bonner, Amy Abbott and Pat O'Neill, Madison's neighborhood voices on WMGN (Magic 98).

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LOS LONELY BOYS Heaven (Dr/Epic)	2244	+126	213412	22	92/1
3	2	KEITH URBAN You'll Think Of Me (Capitol)	1853	+182	137619	24	104/2
2	3	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1715	+35	143295	44	104/0
5	4	DIDO White Flag (Arista/RMG)	1648	+109	137184	56	95/0
4	5	MAROON 5 This Love (Octone/J/RMG)	1640	+60	150199	28	83/0
6	6	MARTINA MCBRIDE This One's For The Girls (RCA)	1484	-15	117799	42	104/0
8	7	SEAL Love's Divine (Warner Bros.)	1387	+174	110294	40	97/0
9	8	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1310	+150	116103	10	89/5
10	9	ELTON JOHN Answer In The Sky (Universal)	1288	+156	87840	9	95/0
7	10	KIMBERLEY LOCKE 8th World Wonder (Curb)	1240	-119	70012	31	93/0
11	11	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	1212	+179	102181	8	93/2
15	12	JOSH GROBAN Remember When It Rained (143/Reprise)	924	+105	77508	15	82/1
13	13	HALL & OATES I'll Be Around (J-Watch)	863	+38	81196	9	88/4
12	14	MERCYME Here With Me (INO/Curb)	811	-116	37770	29	78/0
14	15	3 DOORS DOWN Here Without You (Republic/Universal)	787	-3	77000	45	92/0
16	16	ALICIA KEYS If I Ain't Got You (J/RMG)	726	+45	46740	12	73/3
17	17	HOOBASTANK The Reason (Island/IDJMG)	699	+63	71769	20	45/2
18	18	TIM MCGRAW Live Like You Were Dying (Curb)	587	+45	28806	6	74/7
19	19	MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	521	+80	39935	5	63/3
21	20	MAROON 5 She Will Be Loved (Octone/J/RMG)	505	+108	98629	4	36/7
20	21	KELLY CLARKSON Breakaway (Hollywood)	449	+45	86164	7	31/3
23	22	ROO STEWART / STEVIE WONDER What A Wonderful World (J/RMG)	432	+123	42910	2	64/8
27	23	CELINE DION Beautiful Boy (Epic)	319	+52	48811	3	40/4
26	24	JOHN MAYER Daughters (Aware/Columbia)	290	+34	39744	3	43/11
28	25	KATRINA CARLSON Drive (Kataphonic)	283	+20	13512	4	48/6
24	26	NEWSONG When God Made You (Reunion)	248	-56	6537	10	39/0
30	27	SIMPLY RED Home (simplyred.com)	208	+25	21274	2	40/3
Debut	28	CHRISTINE MCIVIE Friend (Koch)	176	+20	4055	1	34/2
Debut	29	LIONEL RICHIE Long Long Way To Go (Island/IDJMG)	166	+29	14697	1	31/5
-	30	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	166	+5	19089	14	12/0

116 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

JIM BRICKMAN / ROCH VOISINE My Love Is Here (Windham Hill/RMG)
Total Plays: 159, Total Stations: 30, Adds: 4

JOHN MELLENCAMP Walk Tall (Island/IDJMG)
Total Plays: 155, Total Stations: 23, Adds: 2

ANITA BAKER You're My Everything (Blue Note/Virgin)
Total Plays: 118, Total Stations: 22, Adds: 2

AMY GRANT Come Be With Me (J/Me)
Total Plays: 101, Total Stations: 18, Adds: 2

SHANIA TWAIN / MARK MCGRATH Party For Two (Mercury/IDJMG)
Total Plays: 83, Total Stations: 23, Adds: 5

ANGEL Love Is (Midas/ADA/WMG)
Total Plays: 82, Total Stations: 21, Adds: 2

BARRY MANILOW Copacabana 2005 (Concord)
Total Plays: 73, Total Stations: 15, Adds: 0

QUEEN LATIFAH Hello Stranger (Vector)
Total Plays: 70, Total Stations: 16, Adds: 3

RICHARD MARX Ready To Fly (Manhattan/EMC)
Total Plays: 64, Total Stations: 15, Adds: 4

NICHOLAS JONAS Dear God (Daylight/INO/Columbia)
Total Plays: 52, Total Stations: 14, Adds: 3

Songs ranked by total plays

Most Added

www.rreads.com

ARTIST TITLE LABEL(S)	ADDS
JOHN MAYER Daughters (Aware/Columbia)	11
R. STEWART / S. WONDER What A Wonderful World (J/RMG)	8
TIM MCGRAW Live Like You Were Dying (Curb)	7
MAROON 5 She Will Be Loved (Octone/J/RMG)	7
RUBEN STUDDARD I Need An Angel (J/RMG)	7
KATRINA CARLSON Drive (Kataphonic)	6
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	5
LIONEL RICHIE Long Long Way To Go (Island/IDJMG)	5
S. TWAIN / W. M. MCGRATH Party For Two (Mercury/IDJMG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN You'll Think Of Me (Capitol)	+182
PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	+179
SEAL Love's Divine (Warner Bros.)	+174
ELTON JOHN Answer In The Sky (Universal)	+156
TRAIN Calling All Angels (Columbia)	+153
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+150
LOS LONELY BOYS Heaven (Dr/Epic)	+126
R. STEWART / S. WONDER What A Wonderful World (J/RMG)	+123
DIDO White Flag (Arista/RMG)	+109
MAROON 5 She Will Be Loved (Octone/J/RMG)	+108

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1535
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1282
TRAIN Calling All Angels (Columbia)	1186
UNCLE KRACKER / DOBIE GRAY Drift Away (Lava)	1170
MATCHBOX TWENTY Unwell (Atlantic)	1015
JOSH GROBAN You Raise Me Up (143/Reprise)	974
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	957
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	817
LUTHER VANDROSS Dance With My Father (J/RMG)	760
SANTANA / MICHELLE BRANCH The Game Of Love (Arista/RMG)	738
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	721
SHERYL CROW Soak Up The Sun (A&M/Interscope)	714

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



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- ▶ Random start of song hooks
- ▶ 0-100 sliding Positive & Burn scales

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America's Best Testing AC-Songs 12 + For The Week Ending 11/5/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 25-54, 25-34, 35-54. Lists top 30 AC songs.

Total sample size is 289 respondents. Total average favorability estimates are based on a scale of 1-5... Total familiarity represents the percentage of respondents who recognized the song.



AC TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian AC songs.

24 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30.

Reporters

Stations and their ads listed alphabetically by market

Grid of market reports for various cities including Albany, NY; Buffalo, NY; Dallas, TX; Grand Rapids, MI; Kansas City, MO; Las Vegas, NV; Los Angeles, CA; Miami, FL; New York, NY; Phoenix, AZ; San Francisco, CA; Seattle, WA; etc. Each entry lists station call letters and advertising spots.



Monitored Reporters 137 Total Reporters 116 Total Monitored 21 Total Indicator

Did Not Report, Playlist Frozen (1): KEZA/Fayetteville, AR

ON THE RECORD

With **Charese Frugé**
PD, KMXB (Mix 94.1)/Las Vegas

If I died today, I would go out feeling like a rock star! KMXB (Mix 94.1)/Las Vegas has so much to be thankful for. Last weekend's Bite of Las Vegas, featuring Bowling For Soup, Switchfoot, Blue Man Group and Five For Fighting, was over the top! By 6pm 23,000



people had entered the gates and there was still a 20-minute wait to get in at both entrances with three bands left to go. At that point I just stopped caring and started celebrating. • It was the biggest turnout in the history of

the event. We came back on Monday to Ryan Cabrera, Pat Monahan of Train and Steve Bertrand of Avion in-studio; they were all in town for the Radio Music Awards. • Then, on Tuesday, Arbitron delivered the best ratings in the history of the station: 6.8 12+, for third place overall; No. 1 18-34, with a 12 share; No. 2 25-54, with a 7.8; and No. 1 across the board in every female demo. It was 9.0 women 18+, 17.8 women 18-34, 13.6 women 25-44, 11.2 women 25-54, and 13.5 women 18-49. That's huge!

Los Lonely Boys' "Heaven" (Epic) holds on to the No. 1 slot at AC, Keith Urban's "You'll Think of Me" (Capitol) moves up to No. 2, getting Most Increased Plays with +182, and Five For Fighting's "100 Years" (Aware/Columbia) moves to No. 3 ...



Phil Collins' "Don't Let Him Steal Your Heart Away" (Atlantic) is at No. 11 with +179, Seal's "Love's Divine" (Warner Bros.) goes 8-7 with +174, and Elton John's "Answer in the Sky" (Universal) goes 10-9 with +156 ... Debuts at AC are Christine McVie's "Friend" (Koch) at No. 28 and Lionel Richie's "Long Long Way to Go" (Island/IDJMG) at No. 29 ... Most added this week are John Mayer's "Daughters" (Aware/Columbia) with 11 adds and Rod Stewart /Stevie Wonder's "What a Wonderful World" (J/RMG) with eight.

— Julie Kertes, AC/Hot AC Editor

artistActivity

ARTIST: **Ingram Hill**

LABEL: **Hollywood**

By JULIE KERTES/AC/HOT AC EDITOR

When people hear about Hollywood Records' Ingram Hill, their first thought might be, "Isn't he the R&B artist who sang that beautiful duet with Patti Austin, 'Baby Come to Me?'" OK, I admit that's what I thought. So if you were confused, too, let me shed some light.

Ingram Hill are a Memphis-based band who got their start at University of Memphis in 2000 when vocalist-guitarist Justin Moore met drummer Matt Chambliss. Eventually, bassist Shea Sowell and guitarist Phil Bogard came onboard to form Ingram Hill. Not James Ingram — Ingram Hill. Moore describes their music as "pop rock with a Southern twist." Think Sister Hazel meets Matchbox Twenty meets Vertical Horizon.



Like many of their Southeast-musician counterparts, Ingram Hill started a grass-roots buzz by independently releasing an EP, *Until Now*, and touring non-stop with artists like Jason Mraz, Michelle Branch, Lisa Marie Presley, Saliva, Lifehouse, Maroon 5 and O.A.R. "We weren't home for more than 10 days at a time that year," says Chambliss. "But while it's easy to groan about being away so much, we've had the opportunity to see the country and connect with audiences from Chattanooga to Charlottesville to New York City."

The product of their hard work was an impressive regional story for the band in 2002, and they received radio airplay in Memphis and throughout the Southeast. *Until Now* went to No. 5 on

the Memphis retail charts, selling more than 10,000 copies.

They went into the studio with producer Rick Beato (Billionaire, Flickerstick) and recorded *June's Picture Show*, another independent release, last fall. Just as they were about to launch the project themselves, the band was picked up by Hollywood Records, which gave them the tools necessary to increase their momentum.

"We've worked really hard for everything we've achieved so far, but there's only so much we can do on our own," says Moore. "Now we've got a major label behind us, and it feels really good."

Hollywood's support has proven to be just what the band needed. Their single "Will I Ever Make It Home" has been steadily growing at Hot AC. The song is already showing signs of success in research at more than 30 stations, including WMBZ and WMC-FM/Memphis; WTMX/Chicago; WWZZ/Washington; KRSK/Portland, OR; WPTE/Norfolk; and WKT1/Milwaukee. WMBZ MD Kramer says, "This song is a proven hit. It's testing No. 3 overall in women 18-34."

After just a couple of listens, the song stays with you, becoming familiar almost instantly. The album is filled with more memorable gems, like "What If I'm Right" and "On My Way," that give the listener just the right amount of Memphis twang nestled in the body of a Hot AC hit.

At a recent Club R&R, the band wowed the staff with their acoustic performance just before playing to a packed house at the Wiltern Theater as openers for Los Lonely Boys. The Memphis quartet will continue touring for the remainder of the year, making numerous visits to radio along the way.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS
1	1	MAROON 5 She Will Be Loved (Octone/RPMG)	3841	+81	288846	19	93/0
2	2	FINGER ELEVEN One Thing (Wind-up)	3576	+152	256817	26	90/0
3	3	AVRIL LAVIGNE My Happy Ending (Arista/RPMG)	2986	+42	177806	15	88/0
4	4	HOOBASTANK The Reason (Island/IDJMG)	2848	-13	191334	37	93/0
6	5	LOS LONELY BOYS Heaven (Dr/Epic)	2734	-58	212429	33	89/0
7	6	JOHN MAYER Daughters (Aware/Columbia)	2645	+98	177479	11	91/1
9	7	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2504	+263	152944	14	82/1
5	8	ASHLEE SIMPSON Pieces Of Me (Geffen)	2489	-371	170883	14	82/0
8	9	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)	2481	+191	156988	14	83/4
13	10	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	2295	+478	181758	4	91/2
12	11	KELLY CLARKSON Breakaway (Hollywood)	2141	+187	159818	13	89/3
10	12	MAROON 5 This Love (Octone/RPMG)	1875	-60	151823	43	91/0
11	13	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	1829	-87	123706	26	79/0
15	14	SEETHER (AMY LEE) Broken (Wind-up)	1787	+88	88237	16	68/1
17	15	LENNY KRAVITZ Lady (Virgin)	1758	+214	125285	9	79/4
16	16	DURAN DURAN (Reach Up For The) Sunrise (Epic)	1727	+158	107792	9	83/2
14	17	SARAH MCLACHLAN World On Fire (Arista/RPMG)	1647	-48	93551	15	74/0
18	18	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1588	+244	94818	7	78/2
19	19	U2 Vertigo (Interscope)	1498	+174	115848	6	65/2
20	20	KILLERS Somebody Told Me (Island/IDJMG)	1845	+98	58888	12	51/5
22	21	LOS LONELY BOYS More Than Love (Dr/Epic)	1837	+282	57137	7	62/5
21	22	HOWIE DAY Collide (Epic)	1823	+74	58134	12	52/8
26	23	INGRAM HILL Will I Ever Make It Home (Hollywood)	582	+88	28181	16	34/2
25	24	LINKIN PARK Breaking The Habit (Warner Bros.)	521	-51	28181	9	29/0
24	25	TEARS FOR FEARS Call Me Mellow (Universal Music)	519	-38	18137	18	36/0
28	26	CALLING Anything (RCA/RPMG)	515	+48	11485	4	43/5
27	27	GWEN STEFANI What You Waiting For? (Interscope)	508	+47	24733	4	26/2
36	28	HOOBASTANK Disappear (Island/IDJMG)	493	+283	15838	2	43/8
23	29	DIDO Send In My Shoes (Arista/RPMG)	474	-114	12118	8	42/8
33	30	KEANE Somewhere Only We Know (Interscope)	435	+82	15772	3	34/4
32	31	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	393	+18	20885	5	32/2
29	32	VANESSA CARLTON White Houses (A&M/Interscope)	329	-135	12538	8	29/0
34	33	JOJO Leave (Get Out) (BlackGround/Universal)	312	+7	8888	11	12/0
35	34	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	311	+48	19833	3	7/1
38	35	LOW MILLIONS Eleanor (Manhattan/EMC)	288	+55	8248	2	27/4
39	36	JET Look What You've Done (Atlantic)	248	+38	8854	2	25/8
40	37	MARC BROUSSARD Where You Are (Island/IDJMG)	248	+37	4882	2	27/1
31	38	DIANA ANAID Last Thing (Five Crowns Music)	232	-132	4778	13	18/0
10/24	39	MADDY SMITH Come To Jesus (Vanguard)	182	+19	3818	1	28/2
-	40	BLINK-182 I Miss You (Geffen)	185	+24	18383	18	7/8

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
RICHARD MARX Ready To Fly (Manhattan/EMC)	14
ANNA MALICK Breathes (Zani/Columbia)	12
HOOBASTANK Disappear (Island/IDJMG)	9
JET Look What You've Done (Atlantic)	8
RACHAEL YAMAGATA Warn Me Down (RCA Victor)	7
HOWIE DAY Collide (Epic)	6
LOS LONELY BOYS More Than Love (Dr/Epic)	5
KILLERS Somebody Told Me (Island/IDJMG)	5
CALLING Anything (RCA/RPMG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+478
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+263
HOOBASTANK Disappear (Island/IDJMG)	+283
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+244
LENNY KRAVITZ Lady (Virgin)	+214
LOS LONELY BOYS More Than Love (Dr/Epic)	+282
BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)	+191
KELLY CLARKSON Breakaway (Hollywood)	+187
U2 Vertigo (Interscope)	+174
DURAN DURAN (Reach Up For The) Sunrise (Epic)	+158

New & Active

LIVE We Deal In Dreams (Radioactive/Geffen)
Total Plays: 141, Total Stations: 17, Adds: 3
RICHARD MARX Ready To Fly (Manhattan/EMC)
Total Plays: 133, Total Stations: 34, Adds: 14
311 Amber (Volcano/Zomba)
Total Plays: 132, Total Stations: 11, Adds: 0
DIRTY VEGAS Walk Into The Sun (Capitol)
Total Plays: 130, Total Stations: 14, Adds: 0
S. TWAIN W/ M. MCGRATH Party For Two (Mercury/IDJMG)
Total Plays: 107, Total Stations: 10, Adds: 3
RACHAEL YAMAGATA Warn Me Down (RCA Victor)
Total Plays: 18, Total Stations: 12, Adds: 7
ANNA MALICK Breathes (Zani/Columbia)
Total Plays: 10, Total Stations: 12, Adds: 12

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

96 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.



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Quid Pro Quo: Something For Something

The godfather of smooth jazz, Frank Cody, shows some tough love

Smooth Jazz pioneer, Broadcast Architecture founder and, now, Rendezvous Entertainment partner/CEO Frank Cody delivered a keynote address at R&R's recent Smooth Jazz Label Summit, our 10th. He examined a range of topics, some of which follow here.

Cody began with observations about research and the culture at large. "It is extremely difficult for Arbitron, or any research company, to maintain quality samples, because response rates, as everyone knows, have been plummeting over the past decades," he said. "The sunshine markets have the lowest response rates because people are not as available. For some companies, response rates are as low as 20%-25%.

"In the case of Arbitron, Hispanics are the most willing to participate, and everyone in the house receives \$10. One could make an argument in terms of how that could skew things, because those most unlikely to respond are males, whites and those people who are considered upscale. The question is whether the people who do respond are similar to those who refuse to re-



Frank Cody

spond. That's nonresponse bias.

"People are unlikely to respond for a variety of reasons, especially because they have been telemarketed to death. They want to protect their privacy with voice-mail and caller ID. Sixty-three million people signed up for the Do Not

Call list. Almost 20% of people under age 30 only have cell phones. They don't have land lines, so they are immune to telemarketing."

In Search Of Balance

"With all this in mind, we still have to get our music out to people," Cody continued. "One of the best possible things we can do is open a dialogue with radio by asking how can we help them, but it would also be good for us to get tough with radio and have quid pro quo arrangements when working with them.



TOO HIP, GOTTA GO KLOS/Los Angeles' morning man in the early and mid-'80s, Frazer Smith, is a regular on the SoCal comedy club scene. His bit, which closed the SJ Label Summit, rearranged the molecules of the meeting's attendees, who left weak from laughing.

"Almost 20% of people under age 30 only have cell phones. They don't have land lines, so they are immune to telemarketing."

"If someone calls and says they need 100 CDs to give away on their website, it's fair to ask, 'Are you going to play the CD?' And what about when someone says they want a world premiere of your Steely Dan record and that they'll consider adding it, then they decide they aren't going to give the record any airplay — not a single spin? Thanks for letting us use Steely Dan, now take a hike."

"It's really about communication and education. Radio people need to understand what happens when a station commits to playing a record — wheels are set in motion. CDs don't just walk their way into record stores, and it's not easy to get into Wal-Mart, because they're interested in titles that sell 100,000 or more. Retailers want to know the artist is going to be on Oprah and that there is going to be a big campaign.

"We need to educate people on what it means if they do a world premiere. Enter into partnerships with radio, by all means, but make sure it is a balanced relationship. I'll bet there are people in this room who cut a deal with a radio station and spent thousands of dollars, then brought their artist to town and found out that their record only got played for a few days before and after the artist's appearance.

"It would be better for everyone



HOLLYWOOD AIR KISSES All Comedy Network PD Ralph Stewart (r) — an old hand at the SJ Label Summit as the former KTWV/Los Angeles Asst. PD/MD and a frequent guest speaker at previous summits — introduced comic Frazer Smith. Carol Archer can be seen having an "I love you, man" moment.



THERE HE GOES Boney James' latest single, "Here She Comes" (Warner Bros.), went to No. 1 last week on R&R's monitored Smooth Jazz chart. Seen here (l-r) are All That Jazz founder Cliff Gorov, James and KOAS/Las Vegas afternoon host Cat Lee, who interviewed James on his show recently.

to know upfront that there is no commitment so you could spend the money elsewhere — because we don't have a lot to spend. Talk about the margins! When CDs sell for \$13, \$14 or even \$9, you've got to sell a lot of CDs to spend thousands of dollars to send an artist to a market. It's tough.

"Forget about business as usual. The Business section of the Los Angeles Times shows massive profits for Apple due to the 'halo effect' — not

just from sales of iPods, but from the fact that the iPod has lifted awareness of Apple as a company and brought them additional credibility and allowed them to move product in other areas.

"Our business is so competitive, and it's easy to get swept up in negativity, so I wanted to sound a positive note: The most powerful force in business isn't greed, fear or even the raw energy of unbridled competition. The most powerful force in business is love. It's what will help your company grow and become stronger. It's what will propel your career forward. It's what will give you a sense of meaning and satisfaction in your work, which will help you do your best." Those are the words of Tim Sanders of Yahoo!"

"Enter into partnerships with radio, by all means, but make sure it is a balanced relationship."

TALK BACK TO R&R!

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

Phone: 310-788-1665

E-mail:

carcher@radioandrecords.com

Fax: 310-203-9763

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	GERALD ALBRIGHT To The Max (GRP/VMG)	788	+4	90750	25	38/0
3	2	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	778	+25	87887	20	35/0
1	3	BONEY JAMES Here She Comes (Warner Bros.)	764	-35	87198	21	37/0
4	4	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	689	-23	90895	23	35/0
5	5	RICHARD ELLIOT Your Secret Love (GRP/VMG)	677	+4	83376	15	38/1
10	6	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	548	+84	48310	14	35/0
6	7	CHRIS BOTTI Back Into My Heart (Columbia)	541	-3	68880	26	37/0
9	8	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	540	+38	48738	26	33/0
8	9	ANITA BAKER You're My Everything (Blue Note/Virgin)	518	-18	60875	18	36/0
7	10	MICHAEL LINGTON Show Me (Rendezvous)	485	-45	59690	30	35/0
15	11	QUEEN LATIFAH California Dreamin' (Vector)	484	+69	48350	3	35/1
13	12	SOUL BALLET Cream (215)	484	+42	66589	11	35/0
11	13	TIM BOWMAN Summer Groove (Liquid 8)	480	+17	59324	13	34/1
12	14	MINDI ABAIR Come As You Are (GRP/VMG)	448	+21	51801	10	38/0
14	15	MARION MEADOWS Sweet Grapes (Heads Up)	418	+14	66336	18	32/0
16	16	NICK COLIONNE It's Been Too Long (3 Keys Music)	388	+1	48037	19	32/1
18	17	MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	367	+43	31396	4	28/1
17	18	KIM WATERS In Deep (Shanachie)	357	+5	38180	17	29/0
19	19	PETER WHITE How Does It Feel (Columbia)	325	+21	40823	10	31/0
21	20	DAVE KOZ Let It Free (Capitol)	288	+3	27887	3	29/1
20	21	HALL & OATES Love TKO (U-Watch)	270	-19	18993	8	19/0
27	22	EUGE GROOVE XXL (Narada)	227	+42	24879	3	24/3
22	23	PATTI LABELLE New Day (Def Soul/IMG)	220	+1	17222	20	15/0
24	24	RENEE OLSTEAD A Love That Will Last (143/Reprise)	201	-3	11822	15	17/0
23	25	PIECES OF A DREAM It's Go Time (Heads Up)	200	-11	16040	9	18/1
26	26	RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)	199	+13	13872	3	14/1
28	27	GREG ADAMS Firefly (215)	194	+13	27065	5	18/0
25	28	STEVE OLIVER Chips & Salsa (Koch)	182	-10	9882	11	18/0
30	29	PAUL BROWN Moment By Moment (GRP/VMG)	170	+18	30844	6	16/0
29	30	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	166	-14	7254	9	16/0

38 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

FOURPLAY Fields Of Gold (RCA Victor)
Total Plays: 113, Total Stations: 13, Adds: 0
FATTBURGER Work To Do (Shanachie)
Total Plays: 77, Total Stations: 8, Adds: 0
FOURPLAY Play Around It (RCA Victor)
Total Plays: 72, Total Stations: 6, Adds: 0
RAFE GOMEZ Icy (Tommy Boy)
Total Plays: 68, Total Stations: 7, Adds: 0
HALL & OATES I'll Be Around (U-Watch)
Total Plays: 51, Total Stations: 4, Adds: 1

CHUCK LOEB Bring It (Shanachie)
Total Plays: 47, Total Stations: 6, Adds: 0
DIDO White Flag (Arista/RMG)
Total Plays: 44, Total Stations: 4, Adds: 0
BRENDA RUSSELL I Know You By Heart (Narada)
Total Plays: 39, Total Stations: 4, Adds: 1
NOVECENTO f/ STANLEY JORDAN Easy Love (Favored Nations)
Total Plays: 32, Total Stations: 4, Adds: 1
CHRIS BOTTI No Ordinary Love (Columbia)
Total Plays: 13, Total Stations: 4, Adds: 3

Songs ranked by total plays

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
EUGE GROOVE XXL (Narada)	3
SEAL Walk On By (Warner Bros.)	3
CHRIS BOTTI No Ordinary Love (Columbia)	3
SWING OUT SISTER Love Won't Let You Down (Shanachie)	2
MARC ANTONIO Cubanova (Rendezvous)	2
MICHAEL LINGTON f/ CHUCK LOEB Two Of A Kind (Rendezvous)	2
JOYCE COOLING Camelback (Narada)	2


Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+84
QUEEN LATIFAH California Dreamin' (Vector)	+69
MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	+43
SOUL BALLET Cream (215)	+42
EUGE GROOVE XXL (Narada)	+42
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	+38
LUTHER VANDROSS Dance With My Father (J/RMG)	+28
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	+25
MINDI ABAIR Come As You Are (GRP/VMG)	+21
PETER WHITE How Does It Feel (Columbia)	+21

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SEAL Love's Divine (Warner Bros.)	339
JOYCE COOLING Expression (Narada)	334
MARC ANTONIO Mediterraneo (Rendezvous)	330
PAUL TAYLOR Stoppin' Out (Peak)	304
DAVE KOZ All I See Is You (Capitol)	269
PAUL BROWN 24/7 (GRP/VMG)	254
NICK COLIONNE High Flyin' (3 Keys Music)	227
NICK BRAUNI Daddy-O (Warner Bros.)	227
DAN SIEGEL In Your Eyes (Native Language)	217
PRAFUL Sigh (Rendezvous)	209
RICHARD SMITH Sing A Song (A440)	208
PETER WHITE Talkin' Bout Love (Columbia)	206
EUGE GROOVE Livin' Large (Narada)	199
RAMSEY LEWIS TRIO The In Crowd (Narada)	195
JAZZMASTERS Puerto Barrios (Trippin' 'N' Rhythm)	174

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



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R&R SMOOTH JAZZ TOP 30 INDICATOR

November 5, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	AMITA BAKER You're My Everything (Blue Note/Virgin)	199	+13	1017	17	13/0
1	2	BONEY JAMES Here She Comes (Warner Bros.)	177	-11	1004	20	13/0
4	3	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	166	+3	1350	18	14/0
3	4	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	163	-1	890	14	14/0
8	5	KIM WATERS In Deep (Shanachie)	158	+4	1133	20	15/0
6	6	MINDI ABAIR Come As You Are (GRP/VMG)	158	+3	1112	9	14/0
7	7	SOUL BALLET Cream (215)	154	0	897	12	14/0
5	8	EVERETTE HARP Can You Hear Me (A440)	150	-11	781	21	15/0
9	9	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	145	-9	1177	22	13/0
12	10	EUGE GROOVE XXL (Narada)	140	-1	974	5	14/0
11	11	RICHARD ELLIOT Your Secret Love (GRP/VMG)	138	-8	797	14	12/0
14	12	STEVE OLIVER Chips & Salsa (Koch)	137	+9	880	15	12/0
13	13	TIM BOWMAN Summer Groove (Liquid B)	134	+4	637	12	13/1
10	14	MICHAEL LINGTON Show Me (Rendezvous)	124	-24	729	28	9/0
15	15	GRADY NICHOLS Tuesday Morning (Compendia)	122	+3	1015	8	10/0
19	16	GARRY GOIN Don't Ask My Neighbors (Compendia)	121	+8	1060	5	9/0
17	17	GERALD ALBRIGHT To The Max (GRP/VMG)	121	+5	886	25	10/0
16	18	GREG ADAMS Firefly (215)	121	+4	866	6	12/0
18	19	FOURPLAY Fields Of Gold (RCA Victor)	112	-1	846	7	11/0
24	20	POSITIVE FLOW The City Streets (Shanachie)	111	+14	496	5	10/0
23	21	DAVE KOZ Let It Free (Capitol)	107	+6	449	5	10/0
26	22	FOURPLAY Play Around It (RCA Victor)	105	+10	551	20	10/1
21	23	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	105	0	631	6	10/0
22	24	JEFF KASHIWA Peace Of Mind (Native Language)	102	0	881	4	11/0
20	25	FATBURGER Work To Do (Shanachie)	101	-8	691	5	10/0
Debut	26	MICHAEL McDONALD Tracks Of My Tears (Motown/Universal)	97	+20	671	1	10/0
Debut	27	ERIC ESSIX Sweet Tea (Eclectic/Essential)	95	+17	956	1	8/0
30	28	QUEEN LATIFAH California Dreamin' (Vector)	95	+12	787	2	10/0
28	29	MARION MEADOWS Sweet Grapes (Heads Up)	94	+7	690	18	10/0
27	30	RAFE GOMEZ icy (Tommy Boy)	89	-2	634	9	10/0

18 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 10/24 - Saturday 10/30.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
CHRIS BOTTI No Ordinary Love (Columbia)	5
JOYCE COOLING Camelback (Narada)	5
MICHAEL LINGTON (CHUCK LOEB) Two Of A Kind (Rendezvous)	3
ALL-FOR-7 A Walk In Paradise (Hipohash Music)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAYSA Hypnotic Love (N-Coded)	+26
JOYCE COOLING Camelback (Narada)	+24
MICHAEL LINGTON (CHUCK LOEB) Two Of A Kind (Rendezvous)	+23
CHRIS BOTTI No Ordinary Love (Columbia)	+21
MICHAEL McDONALD Tracks Of My Tears (Motown/Universal)	+20
SERGIO CAPUTO Jazzy Girl (Idiosyncrasy)	+18
MARC ANTOINE Cubanova (Rendezvous)	+18
ERIC ESSIX Sweet Tea (Eclectic/Essential)	+17

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RAMSEY LEWIS TRIO The In Crowd (Narada)	74
JOYCE COOLING Expression (Narada)	62
PETE BELASCO Deeper (Compendia)	54
HIL ST. SOUL For The Love Of You (Shanachie)	49
PAUL BROWN 24/7 (GRP/VMG)	47
MARC ANTOINE Mediterraneo (Rendezvous)	41
NAJEE Eye 2 Eye (N-Coded)	41
DAVE KOZ All I See Is You (Capitol)	40
PAUL TAYLOR Steppin' Out (Peak)	29
KIM WATERS The Ride (Shanachie)	29
STEVE COLE Everyday (Warner Bros.)	27

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY* OM/PP: Kevin Callahan MD: Julie Feiner MICHAEL LINGTON (CHUCK LOEB) BRENDA RUSSELL	WNUA/Chicago, IL* DM: Bob Kazak PD: Steve Sillis MD: Michael La Crosse No Adds	WJZ/Ft. Myers, FL* OM: Steve Amari PD: Joe Turner MD: Randi Bachman No Adds	KSBR/Los Angeles, CA OM/PP: Terry Ward MD: Susan Koshbay 1 JOYCE COOLING 1 QUEEN LATIFAH	WOCG/New York, NY* PD: Blake Lawrence No Adds	KKSF/San Francisco, CA* PD: Michael Erickson MD: Ken Jones No Adds	KWJZ/Seattle, WA* PD: Carol Handley MD: Donna Rose CHRIS BOTTI
KAJZ/Albuquerque, NM* OM: Jim Walton PD/MD: Paul Lovato No Adds	WVWV/Cleveland, OH* OM/PP: Bernice Kimble SEAL	WSBZ/Ft. Walton Beach, FL PD: Mark Carter MD: Mark Edwards No Adds	KTWV/Los Angeles, CA* PD: Paul Goldstein AP/MD: Samantha Pascoal No Adds	WLOO/Orlando, FL* PD/MD: Brian Morgan 8 MAYSA 7 BOWENITO (STABILEY JORDAN) 6 JEFF KASHIWA 8 TORCUATO MARIANI 2 SWING OUT SISTER	KJZY/Santa Rosa, CA* PD: Gordon Zlot AP/MD: Rob Singleton 1 NORMAN BROWN	KCDZ/Springfield, MO OM: Jay Jones PD/MD: Courtney Hutton No Adds
KNIK/Anchorage, AK OM/PP: Aaron Wallender No Adds	KSIX/Colorado Springs, CO* PD: Steve Hilliard MD: Laurie Cobb 1 RAMSEY LEWIS TRIO BESTOR TORRES JOYCE COOLING MARC ANTOINE	WOTD/Hartford, CT PD/MD: Stewart Stone 9 CASSANDRA WILSON 8 JOYCE COOLING 8 QUEEN LATIFAH YAL GREENE 8 MARVIN, TEDDY & LUTHER No Adds	WJL/Louisville, KY* OM: Galor Glass AP: Ron Fisher No Adds	WJZZ/Philadelphia, PA* PD: Michael Tozzi MD: Frank Childs No Adds	DMX Smooth Jazz/Satellite PD/MD: Jenae Destro 12 JOYCE COOLING 12 PIECES OF A DREAM 12 MICHAEL LINGTON (CHUCK LOEB) 12 CHRIS BOTTI	WSSM/St. Louis, MO* PD: David Myers No Adds
WJZZ/Atlanta, GA* PD/MD: Dave Kesh DAVE KOZ CHRIS BOTTI	WJZA/Columbus, OH* PD/MD: Bill Harman No Adds	KHJL/Houston, TX* PD: Maxine Todd AP/MD: Greg Morgan 1 QUEEN LATIFAH	WVE/Miami, FL* OM: Rob Roberts PD/MD: Rich McMillan No Adds	KYOT/Phoenix, AZ* PD: Susan Holy AP/MD: Angie Henda No Adds	Music Choice Smooth Jazz/Satellite AP: Will Kimally MD: Gary Sesalia 7 DAVE BEBOT & RUSS FREE MAN 6 JAMES VARGAS 6 FOURPLAY	WBJT/Tampa, FL* PD: Ross Block MD: Satty Curtis No Adds
WOJZ/Atlantic City, NJ* No Adds	KOAI/Dallas, TX* OM/PP: Karl Johnson MD: Mark Sanford No Adds	KPVU/Houston, TX PD: Wayne Turner No Adds	WJZI/Milwaukee, WI* PD: Stan Ableson MD: Steve Scott EUGE GROOVE RAY CHARLES (VENARA KRALL) SEAL	KJZS/Reno, NV* OM: Rob Brooks PD/MD: Robert Deas EUGE GROOVE TM BIRCHBELL	Sirius Jazz Cafe/Satellite PD: Teresa Kincaid MD: Rick Laboy No Adds	WJZW/Washington, DC* OM: Kenny King PD: Carl Anderson MD: Renee DePay No Adds
KSMJ/Bakersfield, CA* OM/PP: Chris Townsend AP: Nick Novak PIECES OF A DREAM	KJCO/Denver, CO* PD/MD: Michael Fischer 9 NICK COLOMBO 2 HALL & OATES 1 JOYCE COOLING 1 MICHAEL LINGTON (CHUCK LOEB)	WYJZ/Indianapolis, IN* OM/PP: Carl Frye SEAL	KJZW/Minneapolis, MN* PD: Lauren MacLach MD: Mike Wolf No Adds	KSSJ/Sacramento, CA* PD/MD: Lee Hansen No Adds	*Monitored Reporters POWERED BY MEDIABASE	
WEAA/Baltimore, MD OM/PP: Mazie Jackson MD: Kaye Brown 1 ERIC DUNNIS 2 TM BOWMAN 2 CHRIS BOTTI	WVMV/Detroit, MI* OM/PP: Tom Stegler MD: Sandy Kovach 1 RICHARD ELLIOT	KOAS/Las Vegas, NV* PD/MD: Erik Fezz No Adds	KRYR/Modesto, CA* OM/MD: Deog Welti PD: Jizo Bryne No Adds	KBZN/Salt Lake City, UT* OM/PP: Dan Jessop 1 CHRIS BOTTI 3 SWING OUT SISTER	56 Total Reporters	
WSMJ/Baltimore, MD* PD/MD: Lori Lewis No Adds	KEZL/Fresno, CA* OM: E. Curtis Johnson PD/MD: J. Weidenheimer EUGE GROOVE MICHAEL McDONALD	KUAP/Little Rock, AR PD/MD: Michael Bellums 7 MICHAEL LINGTON (CHUCK LOEB) 4 MARC ANTOINE 3 VERNON FARRS 1 JOYCE COOLING 1 MARVIN, TEDDY & LUTHER 2 ALL-FOR-7 1 JAMIE CALLUM	KRFV/Modesto, CA* OM/MD: Deog Welti PD: Jizo Bryne No Adds	KIFM/San Diego, CA* OM: John Dimick PD: Mike Vasquez AP/MD: Kelly Cole No Adds	38 Total Monitored	
WVSU/Birmingham, AL PD/MD: Andy Parrish JOYCE COOLING RICHARD SMITH CHRIS BOTTI ALL-FOR-7					18 Total Indicator	

Did Not Report, Playlist Frozen (3):
 DMX Jazz Vocal Blend/Satellite
 WJAB/Huntsville, AL
 WVAS/Montgomery, AL



Rock's Breakthrough Artists

Label VPs tell the stories

In my introductory column, back in the Sept. 24 issue, I mentioned several new ideas I wanted to bring to this column to showcase the music, programmers and personalities of the Rock formats. This week one of those ideas comes to life as we present the first in an occasional series on "Rock's Breakthrough Artists."

I use the term *occasional* because breakthrough artists for our format have been few and far between. Over the last year or two, bands like Chevelle, Jet and Three Days Grace have established themselves at Rock but have remained somewhat faceless to our listeners. It's my goal to showcase new and breakthrough artists so our product knowledge and passion can create more rock stars in the future.

So let me introduce to you a few acts you will, hopefully, come to know and love for many years to come. This first edition of "Rock's Breakthrough Artists" features Breaking Benjamin, Crossfade and Future Leaders Of The World.

You may be asking yourself, "Why these bands?" My criteria aren't very scientific. Each of these bands has a song that is making an impact in Active Rock or Rock's top 10. Breaking Benjamin's "So Cold" was No. 1 at Active for five weeks, Crossfade's "Cold" was No. 1 at Active for two weeks and is still a major recurrent at Active and Rock, and Future Leaders' "Let Me Out" is a top 10 track at Active with a bullet.

Beyond their chart success, all these bands have great stories and great support from their labels, which makes them all deserving candidates for breakthrough status. Now their stories can be told by the folks who know and love them best: the Rock VPs from their labels.

Breaking Benjamin

Ben Burnley: Lead Vocals, Guitar
Aaron Fink: Lead Guitar, Vocals
Markus James: Bass
B.C.: Drums

Hollywood Records VP/Rock & Alternative **Joey Scoleri:** Breaking Benjamin are from Wilkes Barre and were really championed by WBSX, the local Active Rock station. The band has been together about five years and was brought to Hollywood Records' attention by our New York local, David Perl, who was our rep for WBSX at the time.

Breaking Benjamin had the story many local bands do: a huge local following, impressive sales of their independent CD and much local airplay. What really caught our attention was the band's connection to the audience in the live setting. They've played hundreds of live gigs and have toured with everyone from Evanescence to Saliva. They're also about to embark on a tour with Chevelle and Korn.

Breaking Benjamin's first full-length CD, *Saturate*, had a moderate hit with the song "Polyamorous," which went top 15 at Active Rock and top 25 at Alternative, had great exposure on the *Castle Wolfenstein* video game and got extensive online marketing by way of viral players and at all the Internet ra-

dio and fan sites via our crack digital-marketing department.

In addition, we employed various synergistic promos through our parent, Walt Disney Co. The band toured extensively behind the first CD and made some important TV appearances that helped them refine their game. Artist development was in full effect. The first CD is at 300,000 units and really set the stage for us to have a big hit with the current record, *We Are Not Alone*, which, at the time of this writing, had just been certified gold by the RIAA.

Hollywood Records decided to release "So Cold" as the first single because we felt the song had legs. It may not have been a first-listen record, but that's sometimes a good thing, because the song permeates the listener's consciousness over a longer period of time and ends up with tremendous staying power. The song has been on the charts over 30 weeks and just finished five weeks at No. 1 at Active Rock while getting to No. 3 at Alternative. It's been a consistent top-researching record and has consistently sold over 20,000 copies a week, with a first week of 47,000. In this era of country and urban sales dominance, this is no small accomplishment.

We've just sent a great acoustic version of "So Cold," recorded at WYSP/Philadelphia's *Rock Session*, to radio in hopes of giving the track a second life through the holidays. The band will tour until Christmas, and we'll release the second single after the new year. "So Cold" acoustic is available, along with a new song, "Blow Me Away" (which is featured in the massive video game *Halo 2*), and three live tracks, on the *So Cold* EP, in-store Nov. 23. Breaking Benjamin are also featured in the upcoming *Need for Speed 2* video game.

Crossfade

Ed Sjoan: Lead Vocals, Guitar
Mitch James: Bass, Backing Vocals
Tony Byroads: Vocals, Turntables, Sampler
James Branham: Drums

Columbia VP/Rock **Joe Guzik:** How many times have you heard the saying "Slow and steady wins the



Crossfade

race"? Hardly ever anymore in our fast-paced business. But it accurately describes the history of Crossfade's song "Cold."

We had one motto that Stu Bergen, Exec. VP of Columbia Records, kept reiterating as our main theme to the staff: "If you focus on being positive every week, one day you'll wake up at No. 1." Well, that was exactly the plan for six months, until we finally reached No. 1 and, in the process, delivered the most-played song at Active Rock for the year.

I can't stress enough how that slow-and-steady philosophy benefited Crossfade and launched their career. It gave four unknown musicians from Columbia, SC time to grow naturally without having to compete directly against superstar bands. It has become abundantly clear that rock songs are taking longer and longer to get familiar.

In this super-competitive environment of releasing singles, I can't see how a new artist has a chance to become familiar in the traditional six- to eight-week research window.

The format is losing a lot of great songs because no one has the time to develop them. It's been my belief that focusing on a region of the country and proving that you have a hit is definitely the way to go on a debut single from a debut artist.

Almost 11 months after the release of "Cold" as our first single the song continues to perform incredibly well. It has become a power recurrent at many stations across America, keeping it in the Active Rock top 10 for nearly six months, and it's consistently selling 10,000 units a week. We hope to have a gold record in the new year.

Crossfade have already conquered the request, research and sales formula of a hit song with "Cold." That

should give everyone the confidence to get our next single, "So Far Away," on the fast track to power rotation.

Future Leaders Of The World

Phil Taylor: Vocals
Jake Stutevoss: Guitar
Bill Hershey: Bass
Carl Messina: Drums

Epic VP/Rock **Cheryl Valentine:** This band has a bit of a crazy tale to tell. Phil Taylor left his hometown of Buffalo to live with a relative in San Francisco while he went to college. The relative unexpectedly kicked Taylor out, and he found himself in school with a job but no home and no money saved. He lived on the street and poured himself into his music. He couldn't afford to pay for a rehearsal space, either, so he honed his songwriting skills and went to open-mike sessions around the city.

After moving to Los Angeles Taylor found a producer friend, cut a demo, then jumped a fence at a show to get it into professional hands. He got the attention of Mike Flynn, who helped back him and form a band. The CD *LVL IV* is the result of the roller-coaster life of Taylor, who is only 21.

The two stations that really stepped out on this project were KXXR/Minneapolis and WZZN/Chicago. Each of them sold 400 pieces on their first week out in stores, proving that their airplay was driving people into the record stores. Then KUPD/Phoenix put the record in a power rotation, and we got a 33% sales increase in our second week of sales — 162 pieces, up from 122 pieces. This is definitely connecting, like it did when the band played live in Memphis for WMFS recently. Kids were running to the front and singing all the words to "Let Me Out."

LVL IV was produced by GGGarth (Rage Against The Machine, Chevelle, Mudvayne), co-produced by Mike Flynn and mixed by Andy Wallace and Michael Barbiero.



Joey Scoleri



Joe Guzik



Breaking Benjamin



Future Leaders Of The World

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	VELVET REVOLVER Fall To Pieces (RCA/RMG)	832	-13	38792	14	29/0
2	2	U2 Vertigo (Interscope)	684	+16	34033	6	26/0
4	3	SILVERTIDE Ain't Comin' Home (J/RMG)	582	+33	25129	12	29/0
3	4	THREE DAYS GRACE Just Like You (Jive/Zomba)	537	-59	29891	28	29/0
6	5	PAPA ROACH Getting Away With Murder (Geffen)	477	+13	24668	16	22/0
8	6	KENNY WAYNE SHEPHERD Alive (Reprise)	466	+9	15223	11	24/0
7	7	GREEN DAY American Idiot (Reprise)	463	+3	24154	12	23/0
5	8	ALTER BRIDGE Open Your Eyes (Wind-up)	463	-58	18244	19	25/0
11	9	NICKELBACK Because Of You (Roadrunner/IDJMG)	419	-8	15846	8	30/0
12	10	COLLECTIVE SOUL Counting The Days (E! Music Group)	418	+23	17398	6	26/2
10	11	LINKIN PARK Breaking The Habit (Warner Bros.)	405	-35	25106	20	21/0
9	12	GODSMACK f/DROPBOX Touche (Republic/Universal)	397	-57	13020	15	25/0
14	13	BREAKING BENJAMIN So Cold (Hollywood)	371	+24	15549	22	17/0
13	14	CHEVELLE Vitamin R (Leading Us Along) (Epic)	351	+2	12438	13	21/0
15	15	CROSSFADE Cold (Columbia)	341	+6	11148	26	21/0
18	16	SHINEDOWN Burning Bright (Atlantic)	280	+83	6806	3	23/2
16	17	SHINEDOWN Simple Man (Atlantic)	235	-12	8612	21	20/0
17	18	MEGADETH Die Dead Enough (Sanctuary/SRG)	189	-9	3930	9	16/0
21	19	JET Look What You've Done (Atlantic)	182	+36	8550	3	15/1
19	20	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	169	-16	4439	16	16/0
22	21	THREE DAYS GRACE Home (Jive/Zomba)	150	+13	4457	3	17/2
20	22	KORN Word Up (Epic)	137	-24	2513	9	12/0
23	23	SPIDERBAIT Black Betty (Interscope)	120	+14	3699	5	10/0
Debut	24	SALIVA Razor's Edge (Island/IDJMG)	108	+56	1895	1	10/0
24	25	DROWNING POOL Love And War (Wind-up)	101	0	2049	8	11/0
27	26	DAMAGEPLAN Pride (Elektra/Atlantic)	91	+9	2359	5	5/0
25	27	MARILYN MANSON Personal Jesus (Nothing/Interscope)	91	+1	2000	3	9/0
26	28	SKINDRED Nobody (Lava)	87	+3	2658	2	6/0
28	29	SALIVA Survival Of The Sickest (Island/IDJMG)	72	-7	2751	20	7/0
Debut	30	EARSHOT Someone (Warner Bros.)	65	+13	1785	1	6/1

31 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

- SLIPKNOT** Vermilion (Roadrunner/IDJMG)
Total Plays: 64, Total Stations: 6, Adds: 0
- GREEN DAY** Boulevard Of Broken Dreams (Reprise)
Total Plays: 54, Total Stations: 8, Adds: 6
- HOBBASTANK** Disappear (Island/IDJMG)
Total Plays: 52, Total Stations: 5, Adds: 0
- SEVENDUST** Face To Face (TVT)
Total Plays: 50, Total Stations: 6, Adds: 0
- KORN** Another Brick In The Wall (Epic)
Total Plays: 49, Total Stations: 3, Adds: 1

- PAPA ROACH** Scars (Geffen)
Total Plays: 48, Total Stations: 13, Adds: 7
- EXILES** Ugly (Virgin)
Total Plays: 47, Total Stations: 6, Adds: 1
- MAGNA-FI** Down In It (Aezra)
Total Plays: 46, Total Stations: 5, Adds: 0
- SUBMERSED** Hollow (Wind-up)
Total Plays: 45, Total Stations: 6, Adds: 0
- CROSSFADE** So Far Away (Columbia)
Total Plays: 41, Total Stations: 9, Adds: 2

Songs ranked by total plays

Reporters

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM* 50.3 FM FM 94.1 FM 97.9 FM 103.5 No Adds	WBUF/Buffalo, NY* FM 94.1 FM 97.9 FM 103.5 1 COLLECTIVE SOUL 2 U2	KDSS/Duluth FM 94.1 FM 97.9 FM 103.5 No Adds	WQHA/Morristown, NJ* FM 94.1 FM 97.9 FM 103.5 No Adds	KUFO/Portland, OR* FM 94.1 FM 97.9 FM 103.5 12 GREEN DAY	KBER/Salt Lake City, UT* FM 94.1 FM 97.9 FM 103.5 CROSSFADE	KMOD/Tulsa, OK* FM 94.1 FM 97.9 FM 103.5 1 PAPA ROACH 2 GREEN DAY	WMWZ/Wausau, WI FM 94.1 FM 97.9 FM 103.5 12 KORN
WZZO/Allentown, PA* FM 94.1 FM 97.9 FM 103.5 No Adds	WROK/Canton, OH* FM 94.1 FM 97.9 FM 103.5 No Adds	KLAQEI Paso, TX* FM 94.1 FM 97.9 FM 103.5 GREEN DAY	WXMM/Norfolk, VA* FM 94.1 FM 97.9 FM 103.5 PAPA ROACH	WHEB/Portsmouth, NH* FM 94.1 FM 97.9 FM 103.5 No Adds	KSRX/San Antonio, TX* FM 94.1 FM 97.9 FM 103.5 1 PAPA ROACH	KRTU/Tulsa, OK* FM 94.1 FM 97.9 FM 103.5 1 PAPA ROACH 2 GREEN DAY	KBZS/Wichita Falls, TX FM 94.1 FM 97.9 FM 103.5 5 KORN
KWHI/Anchorage, AK FM 94.1 FM 97.9 FM 103.5 No Adds	WFXC/Cape Cod, MA FM 94.1 FM 97.9 FM 103.5 SILVERTIDE	KFLY/Eugene, OR FM 94.1 FM 97.9 FM 103.5 1 U2 2 SHINEDOWN 3 PAPA ROACH	KFZZ/Oakdale, TX FM 94.1 FM 97.9 FM 103.5 3 PAPA ROACH	WHLY/Providence, RI* FM 94.1 FM 97.9 FM 103.5 No Adds	KZQZ/San Luis Obispo, CA FM 94.1 FM 97.9 FM 103.5 1 PAPA ROACH	KBRQ/Waco, TX FM 94.1 FM 97.9 FM 103.5 No Adds	WWFX/Worcester, MA* FM 94.1 FM 97.9 FM 103.5 PAPA ROACH
WTOS/Augusta, ME FM 94.1 FM 97.9 FM 103.5 4 PAPA ROACH	WKLC/Charleston, WV FM 94.1 FM 97.9 FM 103.5 4 GREEN DAY	WRQC/Fayetteville, NC* FM 94.1 FM 97.9 FM 103.5 1 U2 2 KORN	KCLB/Palm Springs, CA FM 94.1 FM 97.9 FM 103.5 No Adds	WBBB/Raleigh, NC* FM 94.1 FM 97.9 FM 103.5 No Adds	KTUX/Shreveport, LA* FM 94.1 FM 97.9 FM 103.5 THREE DAYS GRACE	*Monitored Reporters	POWERED BY MEDIABASE
KLBJ/Austin, TX* FM 94.1 FM 97.9 FM 103.5 CROSSFADE	WEBN/Cincinnati, OH* FM 94.1 FM 97.9 FM 103.5 4 PAPA ROACH	WBZT/Greenville, SC* FM 94.1 FM 97.9 FM 103.5 No Adds	WWCT/Peoria, IL FM 94.1 FM 97.9 FM 103.5 1 SHINEDOWN 2 THREE DAYS GRACE	KCAL/Riverside, CA* FM 94.1 FM 97.9 FM 103.5 No Adds	WWDG/Syracuse, NY* FM 94.1 FM 97.9 FM 103.5 No Adds	50 Total Reporters	31 Total Monitored
KOUJ/Baton Rouge, LA* FM 94.1 FM 97.9 FM 103.5 1 KORN 2 SHINEDOWN 3 LARS OF GOD 4 U2	WMMS/Cleveland, OH* FM 94.1 FM 97.9 FM 103.5 PAPA ROACH	WRVC/Huntington FM 94.1 FM 97.9 FM 103.5 No Adds	WRMR/Philadelphia, PA* FM 94.1 FM 97.9 FM 103.5 No Adds	WROV/Roanoke, VA* FM 94.1 FM 97.9 FM 103.5 5 SHINEDOWN	19 Total Indicator	Did Not Report, Playlist Frozen (3):	
KIOG/Beaumont, TX* FM 94.1 FM 97.9 FM 103.5 No Adds	KMCC/Corpus Christi, TX* FM 94.1 FM 97.9 FM 103.5 CROSSFADE	WRKR/Kalamazoo, MI FM 94.1 FM 97.9 FM 103.5 CROSSFADE	KDKB/Phoenix, AZ* FM 94.1 FM 97.9 FM 103.5 No Adds	KRXQ/Sacramento, CA* FM 94.1 FM 97.9 FM 103.5 1 PAPA ROACH 2 COLLECTIVE SOUL	WKLTV/Traverse City, MI FM 94.1 FM 97.9 FM 103.5 1 SHINEDOWN 2 SPIDERBAIT 3 SALIVA 4 THREE DAYS GRACE 5 A PERFECT CIRCLE	KZZE/Medford, OR WMTT/Elimira, NY WXRK/Rockford, IL	

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
PAPA ROACH Scars (Geffen)	7
GREEN DAY Boulevard Of Broken Dreams (Reprise)	6
COLLECTIVE SOUL Counting The Days (E! Music Group)	2
SHINEDOWN Burning Bright (Atlantic)	2
THREE DAYS GRACE Home (Jive/Zomba)	2
CROSSFADE So Far Away (Columbia)	2
NONPOINT In The Air Tonight (Lava)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHINEDOWN Burning Bright (Atlantic)	+63
SALIVA Razor's Edge (Island/IDJMG)	+56
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+43
JET Look What You've Done (Atlantic)	+36
SILVERTIDE Ain't Comin' Home (J/RMG)	+33
JET Cold Hard Bitch (Atlantic)	+32
PAPA ROACH Scars (Geffen)	+32
HOBBASTANK Disappear (Island/IDJMG)	+28
BREAKING BENJAMIN So Cold (Hollywood)	+24
COLLECTIVE SOUL Counting The Days (E! Music Group)	+23

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VELVET REVOLVER Slither (RCA/RMG)	306
JET Cold Hard Bitch (Atlantic)	285
AUDIOSLAVE I Am The Highway (Interscope/Epic)	219
SLIPKNOT Duality (Roadrunner/IDJMG)	201
JET Are You Gonna Be My Girl (Atlantic)	197
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	180
AUDIOSLAVE Like A Stone (Interscope/Epic)	169
NICKELBACK Figured You Out (Roadrunner/IDJMG)	169
TRAPT Headstrong (Warner Bros.)	155
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	144

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

WEEK	THIS WEEK	ARTIST/TITLE/LABEL	TOTAL PLAYS	WEEKS ON CHART	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL RECORDS ADDED
1	1	PAPA ROACH Getting Away With Murder (Geffen)	1946	-5	100006	17	500
2	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1721	-84	81730	15	500
3	3	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1606	+53	82377	14	500
4	4	BREAKING BENJAMIN So Cold (Hollywood)	1615	-8	80684	28	500
6	6	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	1328	+48	57422	22	500
5	8	GREEN DAY American Idiot (Reprise)	1328	-34	81828	13	530
9	9	U2 Vertigo (Interscope)	1146	+91	52318	8	450
7	8	CROSSFADE Cold (Columbia)	1136	-28	52488	48	540
12	12	SILVERTIDE Ain't Comin' Home (JRMG)	1013	+38	43818	14	550
14	14	NICKELBACK Because Of You (Roadrunner/IDJMG)	947	+15	48324	9	500
11	11	THREE DAYS GRACE Just Like You (Live/Zomba)	938	-84	52558	31	540
8	12	KORN Word Up (Epic)	938	-178	32888	12	500
13	13	SLIPKNOT Duality (Roadrunner/IDJMG)	928	-31	46188	28	550
10	14	GODSMACK (NO)DROPOX Tequila (Republic/Universal)	922	-118	41881	18	480
17	17	SKINNED Nobody (Lava)	827	+45	28183	15	55/1
15	16	LINKIN PARK Breaking The Habit (Warner Bros.)	785	-124	48135	21	530
16	17	MARILYN MANSON Personal Jesus (Nothing/Interscope)	779	-27	27174	18	51/2
18	18	KENNY WAYNE SHEPHERD Alive (Reprise)	728	-18	33872	11	480
20	20	THREE DAYS GRACE Home (Live/Zomba)	715	+88	22331	5	55/2
21	21	COLLECTIVE SOUL Counting The Days (E1 Music Group)	698	+75	32283	7	47/8
19	21	DROWNING POOL Love And War (Wind-up)	676	-1	21228	11	47/8
26	26	SHINEDOWN Burning Bright (Atlantic)	667	+181	28488	5	47/2
22	22	SLIPKNOT Vermilion (Roadrunner/IDJMG)	636	+31	19542	4	58/2
24	24	A PERFECT CIRCLE Imagine (Virgin)	588	+18	28118	5	48/2
25	25	MEGADETH Die Dead Enough (Sanctuary/SRG)	553	+15	28587	14	38/8
31	31	SALIVA Razer's Edge (Island/IDJMG)	538	+142	18781	4	47/2
27	27	SEVENDUST Face To Face (TVT)	528	+23	14737	5	44/1
23	28	ALTER BRIDGE Open Your Eyes (Wind-up)	508	-88	23527	28	35/8
28	28	CROSSFADE So Far Away (Columbia)	506	+91	16118	3	58/2
30	30	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	472	+88	11518	12	48/1
29	29	INSTRUCTION Breakdown (Geffen)	431	+23	11462	12	43/1
32	32	SUM 41 We're All To Blame (Island/IDJMG)	418	+28	8837	8	27/8
33	33	EARSHOT Someone (Warner Bros.)	408	+48	8787	4	45/4
41	41	KORN Another Brick In The Wall (Epic)	328	+81	22882	3	38/15
40	40	EXIES Ugly (Virgin)	317	+88	8812	3	37/3
43	43	SPIDERBAIT Black Betty (Interscope)	292	+88	13541	9	25/6
37	37	SUBMERSED Hollow (Wind-up)	278	-17	4857	6	32/8
35	38	A PERFECT CIRCLE Blue (Virgin)	281	-53	13588	14	28/8
42	42	JET Look What You've Done (Atlantic)	256	+25	18858	3	23/1
39	40	USED Take It Away (Reprise)	234	-26	3851	9	21/8
34	41	HELMET See You Dead (Interscope)	238	-181	8882	12	27/8
36	42	DAMAGEPLAN Pride (Elektra/Antastic)	213	-95	8424	17	17/8
46	43	MAGNA-FI Down In It (Aozra)	183	-28	8837	7	28/8
47	44	SKILLET Open Wounds (Arista/Lava)	187	-23	4321	6	19/8
45	45	GREEN DAY Boulevard Of Broken Dreams (Reprise)	186	+45	8817	1	15/10
46	46	ATOMSHIP Withered (Wind-up)	158	+22	2178	2	17/2
47	47	HOOBASTANK Disappear (Island/IDJMG)	150	+71	4328	1	15/1
48	48	NONPOINT In The Air Tonight (Lava)	148	+88	3754	1	22/4
49	49	PAPA ROACH Scars (Geffen)	138	+88	5757	1	42/30
50	50	LOSTPROPHETS I Don't Know (Columbia)	136	+107	3772	1	27/6

Most Added*

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ARTIST/TITLE/LABEL	ADDS
PAPA ROACH Scars (Geffen)	38
KORN Another Brick In The Wall (Epic)	15
GREEN DAY Boulevard Of Broken Dreams (Reprise)	16
SHADOWS FALL What Drives The Weak (Century Media)	7
LOSTPROPHETS I Don't Know (Columbia)	6
SPIDERBAIT Black Betty (Interscope)	6
EARSHOT Someone (Warner Bros.)	6
NONPOINT In The Air Tonight (Lava)	4
EXIES Ugly (Virgin)	3

Most Increased Plays

ARTIST/TITLE/LABEL	TOTAL PLAY INCREASE
SHINEDOWN Burning Bright (Atlantic)	+181
SALIVA Razer's Edge (Island/IDJMG)	+142
LOSTPROPHETS I Don't Know (Columbia)	+187
CROSSFADE So Far Away (Columbia)	+81
U2 Vertigo (Interscope)	+81
KORN Another Brick In The Wall (Epic)	+81
PAPA ROACH Scars (Geffen)	+88
COLLECTIVE SOUL Counting The Days (E1 Music Group)	+75
HOOBASTANK Disappear (Island/IDJMG)	+71
EXIES Ugly (Virgin)	+88

Most Played Recurrents

ARTIST/TITLE/LABEL	TOTAL PLAYS
VELVET REVOLVER Slither (RCA/RMG)	582
JET Cold Hard Bitch (Atlantic)	483
NICKELBACK Figured You Out (Roadrunner/IDJMG)	458
LINKIN PARK Lying From You (Warner Bros.)	448
THREE DAYS GRACE (H) Hotel Everything About You (Live/Zomba)	408
GODSMACK Re-Align (Republic/Universal)	376
SHINEDOWN 45 (Atlantic)	378
LINKIN PARK Faint (Warner Bros.)	342
LINKIN PARK Numb (Warner Bros.)	338
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	328

New & Active

JAMMY EAT WORLD Pain (Interscope)	Total Plays: 124, Total Stations: 8, Adds: 0
LAMB OF GOD Laid To Rest (Prosthetic/Epic)	Total Plays: 112, Total Stations: 15, Adds: 1
CANDORRA Down (Type A)	Total Plays: 88, Total Stations: 13, Adds: 2
SHADOWS FALL What Drives The Weak (Century Media)	Total Plays: 81, Total Stations: 18, Adds: 7
FEAR FACTORY Bite The Hand That Bleeds (Liquid B)	Total Plays: 58, Total Stations: 7, Adds: 1

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

59 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, R&R, Inc.



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America's Best Testing Active Rock Songs 12 + For The Week Ending 11/5/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, M 18-34, M 18-24, M 25-34. Lists top active rock songs like Breaking Benjamin's 'So Cold' and Crossfade's 'Cold'.

Total sample size is 406 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=the very much). Total familiarity represents the percentage of respondents who recognized the song.



ROCK TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top rock songs like U2's 'Vertigo' and Velvet Revolver's 'Fall To Pieces'.

25 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30.

Reporters

Stations and their ads listed alphabetically by market

Grid of radio market reports including station names, call letters, and reporter names across various cities like Atlanta, Chicago, Dallas, etc.



Monitored Reporters 87 Total Reporters 59 Total Monitored 28 Total Indicator

Did Not Report, Playlist Frozen (2): KZRK/Amarillo, TX WRBR/South Bend, IN



KEVIN STAPLEFORD
kstapleford@radioandrecords.com

Alternative Politics Or An Alternative To Politics?

Winning hearts and minds for Bush, Kerry — or yourself

As the blue and red embers of Campaign 2004 fade to black, let's do some post-election analysis. In most markets the alternative vote seemed to be split right down the middle, making it exceedingly difficult for radio stations to get involved without potentially offending half their listeners. How did we handle the issues, and what did we learn? Let's find out.

Admit it. Choosing the next president was a pretty big deal, even to jaded bastards like us. This also holds true for our target demo, at least according to the John F. Kennedy School of Government.

In a recent study, it found that young adults between the ages of 18 and 29 were "substantially more involved" in the 2004 presidential race than they were in 2000. They read more newspaper stories, watched more debates and discussed the campaign with their friends on a much more regular basis. Some 43% of "our" people said they had discussed the race daily, compared to a mere 26% in 2000.

Know Your Rights ... Or Not

With these facts in mind, I hope ya'll didn't buy into the hype that young people didn't care about politics during the just-completed election. We've discussed this, haven't we? Most of the civilians listening to Alternative radio and buying alternative music care about a lot more than just, well, being alternative.

They care about little things like the prospect of getting drafted or whether they'll ever get a job. "Politics do have a place in an 18-34-year-old's life, but we didn't want to get too serious and 'newsy' about it," says Joe Bevilacqua, OM of WWDC (DC101)/Washington.

Even in our nation's capital, Alternative stations had to walk the thin line between political involvement and the need to be groovy. Smart programmers like Bevilacqua sought to wiggle out of the quandary by focusing on getting listeners registered and encouraging them to vote. Others maximized the opportunities afforded them by events such as the Rock for Change tour.

Was it enough though? The num-

bers from the JFK School of Government make you wonder. They state that 60% of 18-29-year-old voters felt



Joe Bevilacqua

that this singular election would have "a great deal" of impact on their future. In fact, younger adults were more likely than older adults (51%) to have this belief. So was rocking the vote enough?

KDGE (The Edge)/Dallas PD Duane Doherty thinks so, insisting that Alternative radio shouldn't move too far from its role as an entertainment source. "While I think it's our responsibility to make the information available for those who want it, I also believe that people are still turning to us for entertainment and an escape from all of the BS that goes on in their world every day," he says. "That's why we covered the headlines and didn't dig too deeply into the can of worms that this campaign had become."

Revolution Rock ... Or Not

For most Alternative outlets, the pivotal issue wasn't so much the amount of coverage, but the struggle to remain nonpartisan — and it was a struggle. "Whenever an artist was in town we'd have them cut a liner about voting," Bevilacqua says. "A lot of them would say things like, 'Vote for the ugly guy,' which we would keep. Most of them would also bag on the president or say something about making your voice heard for John Kerry. We would kindly ask them to just do a general 'Get out the vote' ad lib."

Geez, what if Rage Against The Machine or The Clash stopped by? Good thing those bands don't exist anymore, since our format's on-natural lean to the left seems to have

pretty much evaporated. This is the modern world, post-9/11, and we can't assume anything — which was especially true in those nutty swing states like Florida.

"I thought our listeners would lean more to the left," says WXSX/Tallahassee PD Dale Flint. "But being in Florida and having Jeb Bush as Governor, we ended up having a lot of people leaning far right, so we really had to make sure that we balanced everything out. The airstaff knew this election was loaded with hot buttons and stayed pretty much down the middle on the air."

And then there's Texas. "The country might have been equally divided, but here in Dallas-Ft. Worth — W's backyard — things were a bit more skewed," Doherty says. "Every time we played Green Day's 'American Idiot,' with the 'redneck agenda' lyrics, all of the yehaw-shit-howdies came out of the woodwork and ripped us a new one, saying how un-American we were for playing it and that we should be deported. Hell, we would have been fair and balanced and played an anti-Kerry song if someone would have written one."

Show Me How To Live ... Or Not

The Knight Ridder news service ran a piece a week prior to the election about how anti-Bush musicians were turning off young voters. Citing a recent poll at the University of North Carolina, the article claimed that the negative reaction to political grandstanding was more a reaction against being lectured to than a move toward conservatism. "I don't think it's wrong for them [musicians] to tell people whom they've chosen, whom they support and campaign for," one student said. "But people need to do their own homework."

This indicates that Alternative radio's decision to stay in the middle was a good one. Seems that Mark Bolan was right when he said (and I'm stoked that I get to quote a T. Rex song), "You can't fool the children of the revolution," so "bump and grind and have a good time."

To this end, consider some of the zany antics concocted by Mr. Bevil-



Duane Doherty

The Presidential Effect

How American voting patterns have dictated the course of Alternative history

Strange but true. The Bush family has been very good to the Alternative format. No matter your party affiliation, you can't refute the yearlong buzz that follows a Republican into the White House.

1988: Republicans Win, Alt Breaks Through!

You know, kids, there was actually a rather large Alternative renaissance before Nirvana ever happened. The year after the first Bush wandered down Pennsylvania Avenue wearing a top hat, heritage Alt artists who had previously barely made a ripple in the mainstream were suddenly smeared all over the radio. These were bands who absolutely belonged to us, and their cross-format acceptance made our world seem not so odd after all.



George Bush Sr.

We're talking about The Cure's "Love Song," The B-52's "Love Shack" and Love & Rockets' "So Alive" ("love" was big). Depeche Mode even sold out the Rose Bowl, for crying out loud. Life was good.

1992: Democrats Win, Confusion Reigns

The year after Nirvana changed the world, Clinton entered the White House. The year after that, the format suffered a severe identity crisis. Maybe we thought that another musical U-turn was in order. After all, we had just traded in our gloomy Euro bands for, well, any band from Seattle.



Bill Clinton

As a result, we were jumping all over Counting Crows, The Cranberries and Sarah McLachlan. By October, even Pearl Jam were showing us their gentler side with "Daughter." Hey, Active Rock programmers of 1992, you're welcome. Glad we could help.

1996: Democrats Win, Pop Goes The Alt World

In the year that followed Clinton's re-election, U2 dropped the bomb known as *Pop*. Need we say more? The format was again grasping for a clue. Hoping for another come surge, we wildly embraced girly fodder like Sugar Ray and Third Eye Blind. At an airport, I once came across Marco Collins listening to the frickin' Spice Girls on his Walkman! As if we hadn't shared enough with Hot AC, the year came to a close with Green Day getting pretty on "Good Riddance (Time of Your Life)." Help.

2000: Republicans Win, Alt Comes Back

All it took was another Bush moving into the White House, and Alternative programmers suddenly made a whole year's worth of sound choices. In 2001 we latched on to actual albums such as Coldplay's *Parachutes* and The White Stripes' *White Blood Cells* that would pay enormous future dividends. This allowed us to deal with the likes of Staind, P.O.D. and System Of A Down without sounding completely like every Rock station on the dial. We were even smart enough to embrace the old codgers of U2. A "Beautiful Day" had begun.



George W. Bush

acqua and his team. "When the conventions were going on, we took the Kerry sound bite about him having better hair and did a 'Better Hair Weekend,' giving away '80s-music compilations and gift certificates to a high-end grooming lounge for men," he says.

"To be fair, we also did a 'We've Got Bush Weekend' featuring the nonsensical statements that the president had made in the past. We gave away a Bush CD catalog and a real bush from a local nursery." Get it? A real bush? Radio people are funny.

"When we did the Bush weekend I received about five complaints that

we were supporting Kerry," Bevilacqua continues. "Since I had the 'Better Hair' weekend promo on my desktop, I sent it to those people in an e-mail. Fair and equal treatment for us meant making fun of the candidates fairly and equally. Bottom line, the election was top-of-mind with our audience, and we covered it fairly."

"If we were to do it all again, I don't think we would handle anything differently," says Doherty. "The audience is inundated with the issues everywhere they turn, and I would think that they tune to us for some relief."

My name is Kevin Stapleford, and I approved this message.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	U2 Vertigo (Interscope)	2326	+46	167863	6	72/0
3	2	JIMMY EAT WORLD Pain (Interscope)	2154	+46	152331	10	74/1
2	3	GREEN DAY American Idiot (Reprise)	2099	-176	157993	13	71/0
4	4	PAPA ROACH Getting Away With Murder (Geffen)	1798	-22	101760	16	55/0
5	5	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1743	-51	104284	14	63/0
7	6	BREAKING BENJAMIN So Cold (Hollywood)	1666	-83	103820	27	59/0
9	7	CROSSFADE Cold (Columbia)	1650	+150	78433	24	55/0
6	8	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1592	-103	98619	16	63/0
8	9	LINKIN PARK Breaking The Habit (Warner Bros.)	1542	-199	115438	22	66/0
15	10	GREEN DAY Boulevard Of Broken Dreams (Reprise)	1341	+225	108403	6	68/21
11	11	SUM 41 We're All To Blame (Island/IDJMG)	1327	+45	70631	10	66/1
13	12	MODEST MOUSE Ocean Breathes Salty (Epic)	1269	+84	70009	12	58/0
10	13	THREE DAYS GRACE Just Like You (Live/Zomba)	1231	-120	92822	31	54/0
14	14	USED Take It Away (Reprise)	1193	+44	51008	10	63/1
12	15	KILLERS Somebody Told Me (Island/IDJMG)	1180	-54	102425	28	54/0
16	16	CAKE No Phone (Columbia)	1102	+35	45829	10	55/1
17	17	SNOW PATROL Run (A&M/Interscope)	1046	+16	61772	15	52/0
20	18	KILLERS Mr. Brightside (Island/IDJMG)	1013	+93	78495	6	52/3
19	19	SLIPKNOT Duality (Roadrunner/IDJMG)	988	-42	63610	29	43/0
21	20	INTERPOL Slow Hands (Matador)	971	+67	71736	11	45/2
25	21	JET Look What You've Done (Atlantic)	835	+152	57114	4	55/6
22	22	MUSE Hysteria (EastWest/Warner Bros.)	813	+17	33338	11	51/1
18	23	KORN Word Up (Epic)	811	-184	43681	13	50/0
23	24	SKINDRED Nobody (Lava)	771	0	30224	14	42/0
27	25	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	738	+89	58730	5	48/2
29	26	FRANZ FERDINAND This Fire (Domino/Epic)	723	+116	50489	4	47/1
24	27	SOCIAL DISTORTION Reach For The Sky (Time Bomb)	718	-1	57685	9	35/1
28	28	THREE DAYS GRACE Home (Live/Zomba)	715	+76	26039	4	48/3
26	29	MARILYN MANSON Personal Jesus (Nothing/Interscope)	690	+37	52799	9	41/5
32	30	A PERFECT CIRCLE Imagine (Virgin)	604	+12	32816	5	41/3
31	31	DONNAS Fall Behind Me (Lookout!/Atlantic)	602	+1	24797	7	38/0
34	32	MUSIC BREAKIN' (Capitol)	592	+116	39976	3	49/7
30	33	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	505	-89	39852	19	42/0
35	34	SLIPKNOT Verminion (Roadrunner/IDJMG)	492	+32	20563	3	38/1
33	35	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	459	-40	17546	17	25/0
41	36	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	450	+90	15462	2	33/3
38	37	KEANE Somewhere Only We Know (Interscope)	442	+22	29527	6	23/1
39	38	NICKELBACK Because Of You (Roadrunner/IDJMG)	377	-20	12466	6	23/0
40	39	EXPLOSION Here I Am (Tarantula/Virgin)	373	-11	11672	8	30/0
42	40	HOOBASTANK Disappear (Island/IDJMG)	339	+196	12484	1	31/6
37	41	DOGS DIE IN HOT CARS I Love You 'Cause I Have To (V2)	325	-2	9341	3	26/1
36	42	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	305	-128	15181	19	25/0
36	43	GOOD CHARLOTTE Predictable (Daylight/Epic)	287	-146	28287	10	22/0
47	44	BEASTIE BOYS Right Flight Now Now (Capitol)	282	+51	15271	1	20/0
47	45	SEVENDUST Face To Face (TVT)	267	-3	9402	2	17/6
44	46	LAZYBOY Underwear Goes Inside The Pants (Universal)	263	+88	11142	1	13/3
44	47	RIDDLIN' KIDS Stop The World (Aware/Columbia)	260	-19	18538	5	22/2
43	48	YELLOWCARD Only One (Capitol)	257	-43	15862	19	14/0
46	49	GODSMACK #DROPBOX Touche (Republic/Universal)	253	-20	18734	16	13/0
46	50	PAPA ROACH Scars (Geffen)	243	+83	32412	1	44/34

75 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number, Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, R&R, Inc. Arbitron Inc.). © 2004, R&R, Inc.

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
PAPA ROACH Scars (Geffen)	34
GREEN DAY Boulevard Of Broken Dreams (Reprise)	21
MUSIC Breakin' (Capitol)	7
JET Look What You've Done (Atlantic)	6
LOSTPROPHETS I Don't Know (Columbia)	6
HOOBASTANK Disappear (Island/IDJMG)	6
STORY OF THE YEAR Sidewalks (Maverick/Reprise)	6
MARILYN MANSON Personal Jesus (Nothing/Interscope)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+225
HOOBASTANK Disappear (Island/IDJMG)	+196
LOSTPROPHETS I Don't Know (Columbia)	+174
JET Look What You've Done (Atlantic)	+152
CROSSFADE Cold (Columbia)	+150
MUSIC Breakin' (Capitol)	+116
FRANZ FERDINAND This Fire (Domino/Epic)	+116
KILLERS Mr. Brightside (Island/IDJMG)	+93
SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	+90
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	+89

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FRANZ FERDINAND Take Me Out (Domino/Epic)	658
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	645
LINKIN PARK Lying From You (Warner Bros.)	578
VELVET REVOLVER Slither (RCA/RMG)	576
JET Cold Hard Bitch (Atlantic)	568
MODEST MOUSE Float On (Epic)	562
DASHBOARD CONFIDENTIAL Vindicated (Vagrant/Interscope)	544
SIMMEDOWN 45 (Atlantic)	498
INCUBUS Megalomania (Epic)	453
SWITCHFOOT Meant To Live (Red Ink/Columbia)	449

New & Active

- RISE AGAINST Give It All (Geffen)**
Total Plays: 241, Total Stations: 21, Adds: 0
- INSTRUCTION Breakdown (Geffen)**
Total Plays: 238, Total Stations: 20, Adds: 1
- LOSTPROPHETS I Don't Know (Columbia)**
Total Plays: 218, Total Stations: 38, Adds: 6
- COLLECTIVE SOUL Counting The Days (E1 Music Group)**
Total Plays: 198, Total Stations: 13, Adds: 2
- EXIES Ugly (Virgin)**
Total Plays: 174, Total Stations: 18, Adds: 3
- RAZORLIGHT Golden Touch (Universal)**
Total Plays: 171, Total Stations: 12, Adds: 0
- STORY OF THE YEAR Sidewalks (Maverick/Reprise)**
Total Plays: 146, Total Stations: 18, Adds: 6
- ELEFANT MIAFIT (Hollywood)**
Total Plays: 109, Total Stations: 16, Adds: 3
- LE TIGRE TKO (Strummer/Universal)**
Total Plays: 96, Total Stations: 11, Adds: 2
- STRAYLIGHT RUN Existentialism On Prom Night (Victory)**
Total Plays: 81, Total Stations: 8, Adds: 1

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



Personal Music Test Is Here!



COM QUEST The Music Testing Specialists
www.ComQuestMusicTesting.com



America's Best Testing Alternative Songs 12 + For The Week Ending 11/5/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Lists songs like Boulevard Of Broken Dreams, Pain, Mr. Brightside, etc.

Total sample size is 409 respondents. Total average favorability estimates are based on a scale of 1-5... RateTheMusic.com results are not meant to replace calouit research.

ON THE RECORD With Fitz Madrid Asst. PD, WJBX-FM (99X)/ Ft. Myers



Putting presidential politics on-air was essential for us, because the topic of the day should always dominate the on-air discourse. Here in Florida, however, this meant that hurricane recovery sometimes monopolized practical discussions.

Putting presidential politics on-air was essential for us, because the topic of the day should always dominate the on-air discourse. Here in Florida, however, this meant that hurricane recovery sometimes monopolized practical discussions.

You've got your Hoobastank and Beastie Boys making the top two debuts of the week, as the former's "Disappear" slides in at No. 40, and the latter's "Right Right Now Now" is at No. 44...

Alternative ON THE RADIO

Kevin Stapleford, Alternative Editor

Reporters

Stations and their areas listed alphabetically by market

- List of radio stations and their reporters across various markets: Albany, NY; Charlotte, NC; Detroit, MI; Indianapolis, IN; Memphis, TN; Orlando, FL; Philadelphia, PA; Phoenix, AZ; Pittsburgh, PA; Richmond, VA; Riverside, CA; Sacramento, CA; Salt Lake City, UT; San Diego, CA; San Francisco, CA; San Jose, CA; Santa Barbara, CA; Seattle, WA; Springfield, MO; Toledo, OH; Tucson, AZ; Washington, DC; Wilmington, NC; Wichita, KS; etc.



The Penguin Rules

WUIN makes its mark in the Wilmington, NC market

With the success that public radio station WNCW/Greenville, SC has achieved in North Carolina, it seemed logical that a commercial station with a similar format might have a real impact in the right market. When WNCW PD Mark Keefe was enticed to come on board and launch WUIN (The Carolina Penguin) in the beach community of Wilmington, NC, he took what he had learned at the noncomm outlet and applied it to the new sign-on.

The idea was to come up with a version of the Triple A and Americana blend that WNCW had created that would fly on the commercial end of the dial. In spite of the fact that the station had one of the most challenged signals in the Wilmington market, The Carolina Penguin debuted with an impressive 3.5 12+ in the fall '03 book and held on pretty well this past spring, even with the station going through an ownership change.

This week I talk with Keefe about the station, the market and the plans for the future of The Carolina Penguin.

R&R: What was the original concept for WUIN?

MK: I got an e-mail when I was still at WNCW from a guy in Charlotte named Macon Moye. He had been in Rock radio for a long time and was actually the first guy who managed and developed *The John Boy & Billy Show*. He was involved in ownership with Ocean Broadcasting, which had these stations in Wilmington. His e-mail said that he was a big fan of WNCW and that he wanted to flip a station down there with a commercial version of what we were doing on the noncomm side.

I met him for lunch in Charlotte, and the restaurant was actually called the Penguin. We were joined by another one of the investors, and they explained the original radio-restaurant concept to me. It would be a place that served food and drinks, offered live music and that would always have live radio going on.

It sounded like an interesting concept to me, and I accepted the offer. Unfortunately, after all the ownership changes took place earlier this year, the original concept never materialized.

R&R: Is this your first experience on the commercial side of the dial?

MK: Actually, when I first got out

of college I worked for a commercial station called WIMJ in Cincinnati, which was a soft AC station at the time. I also worked for Critical Mass Media for a while, so I am very familiar with research and ratings and how to use them for commercial radio. That experience has come in handy with my present job.



Mark Keefe

I then went into public radio for several years because I felt it was a better fit for me at the time.

R&R: After more than eight years at WNCW, what was the appeal for you to try your hand at commercial radio again?

MK: As I mentioned, the guys I first talked to really liked what we were doing at WNCW and wanted something similar at WUIN. That meant I could basically program the station the way I felt was best for the region it served and to bring together an interesting and marketable group of listeners.

The transition wasn't that difficult for me. You could easily say that The Penguin is a kind of hybrid station that takes certain aspects of both ends of the dial and blends them to create radio that is adventurous, interesting, informative, mature and successful.

I believe that on the commercial side — especially for Triple A radio — you need to bring along the public-radio mentality of membership. Your listeners may not be paying members per se, but either they philosophically buy in to what you are doing or they don't. Triple A brings together a broad variety of people, and they have to feel a vested interest in the station for it to succeed.

R&R: When did The Carolina Penguin launch?

MK: It's been about a year and a half now. The station facility has been in existence for about 15 years. Since the station didn't fully penetrate the Wilmington market, they originally did a beach music station, and it was Smooth Jazz when we took over.

We showed up with our Triple A and Americana blend of programming and, due to our signal limitations, were pretty much discounted by all the other contemporary music stations, in the area. When we debuted with a 3.5 12+ in our first book, that got everyone's attention, including ours! We slipped a bit in the spring '04 book, to a 2.7. However, we are still ranked seventh in our target demo of 25-54. Not bad for a new station with a challenged signal.

The slip was a bit deflating, to be sure, but that also took place during some major upheavals at the station — ownership changes, staff reductions, no advertising and so on. So the fact that we are still a player is actually pretty amazing for a signal that mainly reaches the beach communities near Wilmington.

R&R: Tell us about that ownership change.

MK: When I took this job the original owners, Ocean Broadcasting, told me they had plans to take the three other stations they owned and merge them with two other stations in the market and then sell them to another company. But they wanted to keep WUIN.

“Much of the musical flavor we present is tuned to the heritage and musical tastes of this area of the country.”

Then we got our first ratings book, and a funny thing happened on the way to the deal. The company they were merging their stations with to form the larger broadcast company suddenly realized that it had a marketable format with Triple A. I think there are a lot of broadcasters who are unsure of the Triple A format and therefore won't take a risk with it, but if a successful Triple A station is already in place and sort of falls into their lap, that is another story. All of a

WUIN/Wilmington, NC Sample Hours

Below are two sample hours from a few weeks ago on The Carolina Penguin.



8am

JAMES BROWN I Got The Feeling
 THE REPLACEMENTS Kiss Me On The Bus
 JACKIE GREENE Honey I've Been Thinking About You
 BRUCE COCKBURN Wandering Where The Lions Are
 MICHAEL FRANTI & SPEARHEAD Ganja Babe
 DAVID GRAY Caroline
 WIDESPREAD PANIC Airplane
 TIFT MERRITT Good Hearted Man
 NEIL YOUNG Dreaming Man
 RICHARD & LINDA THOMPSON I Want To See The Bright Lights Tonight
 WILCO Theologians
 PAUL THORN Mission Temple Fireworks Stand
 THE PRETENDERS Walk Like A Panther

4pm

DR. JOHN Right Place, Wrong Time
 EMMYLOU HARRIS I Don't Want To Talk About It Now
 TWO DOLLAR PISTOLS Hands Up!
 CAMPER VAN BEETHOVEN 51-7
 ELVIS COSTELLO & THE ATTRACTIONS Watch Your Step
 NORTH MISSISSIPPI ALL-STARS Shake 'Em On Down (Live)
 LUCINDA WILLIAMS Can't Let Go
 XTC The Man Who Murdered Love
 RICHARD BUCKNER A Chance Counsel
 LYLE LOVETT Her First Mistake
 JOSEPH ARTHUR I Can't Exist
 NEW YORK DOLLS Looking For A Kiss
 THE KINKS Better Things

sudden, the deal had to include WUIN, or the whole thing was off.

My original owners weren't excited about the deal because they wanted to keep the station and pursue the restaurant concept. But, at the same time, they didn't want to lose the chance of making several million dollars. So, The Penguin ended up being sold by Ocean Broadcasting to a company called Sea-Comm.

R&R: How is the station staffed now?

MK: The change has had an effect on how we run this station. We now have a much smaller staff — essentially, it is me and my MD, Jerry Gerard, doing most of the day-to-day stuff at the station. Plus, I am also programming our Classic Rock stations — it's a simulcast under the calls WBNE & WBNU-FM. The GM for our Sea-Comm cluster, Paul Knight, basically gave me the opportunity to do both stations. In fact, the Classic Rocker beat WUIN in the spring book, so I am either winning or losing, depending on how you look at it.

With this setup I am now quite busy, and I don't get to pay as much attention to The Penguin as I would like. I am live in the morning on The Penguin, and Jerry Gerard is live in the afternoon, but our middays and evenings are voicetracked. We don't make a big deal about that, and I would venture to say that most of our listeners are not even aware of it.

Jerry plays a huge role in the sound and personality of the station. Over the years he and I had run into each other at conventions, and we kept in touch about programming and music. Jerry is the ultimate music fan, and his knowledge about the artists in this

format is mind-boggling. He is also a deep thinker when it comes to radio. He is the one who really gives the magic to this radio station.

Many of the other functions of a station, such as sales, marketing and promotion, are shared services with our sister stations in the cluster.

R&R: You certainly have an interesting music mix.

MK: I guess it depends on your perspective. We play most of the artists who do well at Triple A radio in general, and we also mix in quite a bit of roots or Americana music. As you know, we are a Triple A reporter with you, but we are also an Americana reporter with the Americana Music Association.

We certainly are not as broad as WNCW, and even though we play more Americana and bluegrass artists than almost any other Triple A station, it has to be presented properly and in the right mix of music. Keep in mind that much of the musical flavor we present is tuned to the heritage and musical tastes of this area of the country. Having said that, I have learned that tastes in the coastal area of North Carolina are somewhat different from what folks who live in the mountains like.

Once again, the balance and the mix are key to putting so many styles together. As long as you don't lean too heavily on any one genre, the fans of each can actually enjoy being turned on to something different. Whatever we are doing, it certainly seems to be working.

You can contact Mark Keefe at 910-772-6300. For more info about the station, go to www.carolinapenguin.com.

November 5, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	U2 Vertigo (Interscope)	583	+5	33705	6	24/0
2	2	R.E.M. Leaving New York (Warner Bros.)	545	-1	29784	11	25/0
5	3	MARK KNOPFLER Boom, Like That (Warner Bros.)	384	+19	19415	8	22/0
3	4	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	361	-9	22196	11	18/0
4	5	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	351	-14	20244	17	21/0
6	6	KEANE Somewhere Only We Know (Interscope)	344	+28	18427	10	21/0
8	7	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	297	+12	13139	15	16/0
7	8	CARBON LEAF Life Less Ordinary (Vanguard)	296	-16	16111	12	19/0
10	9	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	270	-7	16329	13	17/0
12	10	SNOW PATROL Run (A&M/Interscope)	266	+9	14634	9	21/3
18	11	GREEN DAY Boulevard Of Broken Dreams (Reprise)	261	+68	11729	2	18/1
17	12	LOW MILLIONS Eleanor (Manhattan/EMC)	243	+39	7019	6	19/1
13	13	MODEST MOUSE Float On (Epic)	242	+16	13097	20	14/0
15	14	RAY LAMONTAGNE Trouble (RCA/RMG)	241	+31	13429	7	18/1
14	15	SARAH McLACHLAN World On Fire (Arista/RMG)	238	+14	13501	9	13/0
11	16	FINGER ELEVEN One Thing (Wind-up)	228	-46	12505	19	11/0
20	17	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	207	+15	10093	7	16/0
16	18	ELVIS COSTELLO Monkey To Man (Lost Highway)	200	-10	10110	7	15/0
19	19	MAROON 5 She Will Be Loved (Octone/LJ/RMG)	188	-5	11592	12	8/0
23	20	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	183	+10	5803	5	14/1
27	21	JET Look What You've Done (Atlantic)	181	+26	5984	3	18/0
26	22	LENNY KRAVITZ Lady (Virgin)	180	+24	7727	3	16/1
28	23	RAY CHARLES & IVAN MORRISON Crazy Love (Concord)	165	+12	12786	2	14/1
21	24	OZOMATLI (Who Discovered) America? (Concord)	164	-28	9572	17	17/0
30	25	CHARLIE MARS Gather The Horses (V2)	156	+5	3363	8	13/1
Debut	26	JOHN MAYER Daughters (Aware/Columbia)	154	+40	9253	1	9/1
24	27	CAKE No Phone (Columbia)	153	-19	9921	9	11/0
Debut	28	MICK JAGGER & DAVE STEWART & SHERYL CROW Old Habits Die Hard (Virgin)	151	+29	7424	1	15/2
29	29	SCISSOR SISTERS Take Your Mama (Universal)	145	-7	8638	18	9/0
25	30	THRILLS Not For All The Love In The World (Virgin)	124	-36	1857	11	14/0

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
SNOW PATROL Run (A&M/Interscope)	3
M. JAGGER & D. STEWART & S. CROW Old Habits Die Hard (Virgin)	2
SONIA DADA Diggin' On A Road (Calliope)	2
SCISSOR SISTERS Laura (Universal)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+68
JAMIE CULLUM High And Dry (Verve/Universal)	+55
JOHN MAYER Daughters (Aware/Columbia)	+40
LOW MILLIONS Eleanor (Manhattan/EMC)	+39
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+36
RAY LAMONTAGNE Trouble (RCA/RMG)	+31
BUTTERFLY BOUCHER I Can't Make Me (A&M/Interscope)	+30
M. JAGGER & D. STEWART & S. CROW Old Habits Die Hard (Virgin)	+29
KEANE Somewhere Only We Know (Interscope)	+28
JET Look What You've Done (Atlantic)	+26

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JAMIE CULLUM All At Sea (Verve/Universal)	229
MINDY SMITH Come To Jesus (Vanguard)	184
NORAH JONES What Am I To You? (Blue Note/EMC)	180
LOS LONELY BOYS Heaven (Dr/Epic)	164
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	144
D. FRANKENREITER (J. JOHNSON) Free (Brushfire/Universal)	133
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	105
311 Love Song (Volcano/Zomba)	105
NORAH JONES Sunrise (Blue Note/EMC)	103
COLDPLAY Clocks (Capitol)	102

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

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. 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 AOH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

WILCO Theologians (Nonesuch)
Total Plays: 119, Total Stations: 9, Adds: 1

NORAH JONES Those Sweet Words (Blue Note/EMC)
Total Plays: 112, Total Stations: 11, Adds: 1

MICHAEL FRANTI Yes I Will (Music)
Total Plays: 96, Total Stations: 11, Adds: 1

KEATON SIMONS Currently (Maverick/Reprise)
Total Plays: 89, Total Stations: 7, Adds: 0

GOO GOO DOLLS Give A Little Bit (Warner Bros.)
Total Plays: 81, Total Stations: 3, Adds: 0

MARC BROUSSARO Home (Island/IDJMG)
Total Plays: 74, Total Stations: 6, Adds: 1

LOS LONELY BOYS More Than Love (Dr/Epic)
Total Plays: 72, Total Stations: 6, Adds: 0

KEB' MO' Get Together (Dkeh/Epic)
Total Plays: 71, Total Stations: 7, Adds: 0

BOB SCHNEIDER Cap'n Kirk (Shockorama/Vanguard)
Total Plays: 69, Total Stations: 6, Adds: 0

JAMIE CULLUM High And Dry (Verve/Universal)
Total Plays: 67, Total Stations: 6, Adds: 0

Songs ranked by total plays

KEANE "SOMEWHERE ONLY WE KNOW"



BDS AAA: 3* **R&R Triple A: 6**

BDS Adult Top 40: 26*

KFOG KBCO KMTT KTCZ WBOS WXPB WGVX WXRV
 WTTS WRLT WNCS WZEW WDET WFPK KZPL WFUV
 WMMM KWMT WOKI WMVY WRNX KPRI WOOD & more

Sales:
 Over 13,000 scanned this week... 220,000 scanned so far
 Over 1.5 million sold internationally!!

www.keane.com
 MANAGEMENT: ADAM TUDHOPE
 PRODUCED BY ANDY GREEN and KEANE

November 5, 2004

Table with 10 columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 songs like U2 Vertigo, R.E.M. Leaving New York, MARK KNOPFLER Boom, Like That.

42 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 10/24 - Saturday 10/30.

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Most Added

www.rindicator.com

Table with 3 columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists artists like RAY CHARLES IVAN MORRISON Crazy Love.

Most Increased Plays

Table with 3 columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists artists like U2 Vertigo, R.E.M. Leaving New York.

Syndicated Programming

World Cafe - Erica Zito 215-898-6677

BRAZILIAN GIRLS Lazy Lover. ELLIOT SMITH A Fond Farewell. GOURDS Lower 48. JACKSON BROWNE WITH BONNIE RAITT Poor Poor Pitiful Me

Acoustic Cafe - Rob Reinhart 734-761-2043

JESSE COLIN YOUNG Imagine/What's Going On?

Reporters

Stations and their adds listed alphabetically by market

WAPS/Akron, OH. WNRN/Charlottesville, VA. WNCV/Greenville, SC. WJAX/Columbus, MO. WTTN/Indianapolis, IN. WYZZ/Des Moines, IA. WYZZ/Indianapolis, IN. WYZZ/Indianapolis, IN.

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

POWERED BY MEDIABASE

67 Total Reporters. 25 Total Monitored. 42 Total Indicator.

Did Not Report, Playlist Frozen (1): WVVV/Savannah, GA

ON THE RECORD

With **Jerry Gerard**
MD, WUIN/Wilmington, NC



Fall has finally arrived, but here at WUIN (The Carolina Penguin), we're still not ready to say goodbye to our biggest summer smash, Simple Kid's "Staring at the Sun." We fell in love with its crunchy riff, greasy groove and ridiculously infectious wordplay almost six months ago and have blasted it in heavy rotation ever since. ● The Kid is Cork, Ireland native Ciaran McFeely. He had a shot at the majors in the '90s with his teenage band The Young Offenders. A decade later his Vector debut, *1*, is a Shortlist nominee and a slam-dunk favorite with our listeners. Even with its lengthy run, "Sun" is still generating strong phone and e-mail action. The staff digs him too. He hasn't yet graced our coastal shores with a live show, although we did air a hysterical Bonnaroo backstage interview session between The Kid and our fearless leader, PD Mark Keefe. ● We'll probably switch tracks to "Average Man" soon, but the continued sonic retina burn of "Staring at the Sun" still feels great here in the Carolinas.

As you know, we added eight stations to the Indicator panel this week, and therefore the chart is basically bulleted from top to bottom. The Indicator chart has long been showing early developing stories on many projects, and with the expanded number of reporters representing a broader spectrum of the Triple A format, it is my belief that the adventurous personality of the Indicator chart will increase. This week we see many of the artists on the monitored chart also doing well on the Indicator side, but we are also seeing significant stories developing with **Ben Harper & The Blind Boys Of Alabama, Madeleine Peyroux, Joseph Arthur, Drive-By Truckers, Tift Merritt, Gov't Mule, Robbie Robertson, Joss Stone and Kasey Chambers** ... Meanwhile, the monitored chart is showing some interesting things as well. Usually during this time of the year the top part of the chart would be completely dominated by big-name acts. We'll we certainly have our share with the likes of **U2, R.E.M., Mark Knopfler, John Mellencamp, Bruce Hornsby, Crosby & Nash, John Fogerty, Green Day, Sarah McLachlan** and others, but there is also a very nice mix of newer artists doing quite well, including **Keane, Carbon Leaf and Snow Patrol**, all in the top 10, and artists such as **Low Millions** and **Ray LaMontagne** heading in that direction ... Projects many programmers may be missing the boat on include **Anna Nalick; John Mayer; Lenny Kravitz; Mick Jagger & Dave Stewart with Sheryl Crow; Michael Franti; The Neville Brothers; Wilco; Marc Broussard; Keaton Simons; and the new songs by Norah Jones and Mindy Smith.**

Triple A
ON THE RADIO

— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Keane**
LABEL: **Interscope**
by **JOHN SCHOENBERGER** / TRIPLE A EDITOR



The British press — not unlike the American press, I suppose — is always ready to declare the next big thing, and the band they have been screaming about for the past couple of years is Keane. Now, for an outsider like me, it's easy to lump all these "Brit pop" bands together, but when you really start to pay attention, each of these acts has a unique set of influences and, therefore, an original sound. After seeing the story start to develop on Keane at Triple A radio, I took the time to really get into their debut album, *Hopes and Fears*, and I now know what all the buzz is about. They're a damn good band!

Keane — Tom Chaplin (vocals), Tim Rice-Oxley (keys/bass) and Richard Hughes (drums) — hail from the small town of Battle in Sussex County. That area of England was where the Battle of Hastings was fought way back in 1066. These three became chums while still in school, and, after a bit of travel by each of the members and a few false starts, the trio started to pursue music in earnest about five years ago.

A local buzz started to develop on the band, and they caught the attention of Pierce Panda Records principal Simon Williams, who offered to release a single. As you may know, this is the same label that discovered Coldplay, Supergrass and many other acts that have gone on to achieve considerable fame. With the release of "Everybody's Changing" the band started to get some significant radio air-

play on several U.K. stations, and soon they were touring all of England.

What audiences discovered was that the trio not only had a vocalist with a strong and confident demeanor, they also had the odd lineup of keys and drums without any guitars to be seen — or heard. It wasn't long before the band started generating interest from major labels, and it was Interscope that managed to entice Keane into the fold. According to Chaplin, "We've never wanted to be a small cult band. We want to get our music heard by as many people as we possibly can, because that's why we're making it. Interscope seemed like the right label for us to do so."

Not long after, Keane entered the studio with Andy Green, and soon an amazing debut album was made. With a buzz already reaching around the world, Keane are making a significant mark in the States due to early support from Triple A radio and the reaction the airplay is creating in Triple A's audience. Of course, the story is beginning to spread to other formats, too, such as Alternative and Hot AC, but we are certainly leading the way with the first single, "Somewhere Only We Know." But don't do what I initially did. Take the time to listen to the *Hopes and Fears* to discover other gems such as "Bend and Break," "Your Eyes Open" and "Can't Stop Now."



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	KASEY CHAMBERS Wayward Angel (Warner Bros.)	842	-18	4087
2	2	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	589	-15	7698
3	3	BUDDY MILLER Universal United House Of Prayer (New West)	525	+5	3050
5	4	CHARLIE ROBISON Good Times (Dualtone)	429	+19	3375
4	5	JUNIOR BROWN Down Home Chrome (Telarc)	384	-27	4851
8	6	RICKY SKAGGS... Brand New Strings (Skaggs Family)	364	-4	1666
6	7	TIFT MERRITT Tambourine (Lost Highway)	352	-45	4658
7	8	VARIOUS ARTISTS Touch My Heart... (Sugar Hill)	350	-38	5824
12	9	TONY JOE WHITE The Heroines (Sanctuary)	316	+32	1443
Debut	10	WILLIE NELSON It Always Will Be (Lost Highway)	312	+137	546
10	11	TODD SNIDER East Nashville Skyline (Oh Boy)	291	-24	7276
15	12	MITTY GRITTY DIRT BAND Welcome to Woody Creek (Dualtone)	280	+1	3085
8	13	VARIOUS ARTISTS The Unbroken Circle (Dualtone)	278	-42	4171
11	14	K. KANE & K. WELCH You Can't... (Compass/Dead Reckoning)	278	-19	7840
16	15	MELONIE CANNON Melonie Cannon (Skaggs Family)	273	-2	2487
21	16	TOM GILLAM Shake My Hand (Hayden's Ferry)	265	+20	968
17	17	BURRITO DELUXE The Whole Enchilada (Luna Chica)	253	-2	2485
14	18	NOTORIOUS CHERRY BOMBS The Notorious... (Universal South)	249	-30	7885
30	19	VARIOUS ARTISTS Enjoy Every Sandwich... (Artemis)	244	+50	524
18	20	PETER ROWAN & TONY RICE You Were There For Me (Rounder)	243	-10	1323
20	21	MELROYS The Melroys (95 North)	243	-2	2827
13	22	VARIOUS ARTISTS Por Vida: A Tribute To The Songs... (Or)	237	-44	6659
19	23	ELEVEN HUNDRED SPRINGS Bandstragon (Palo Duro)	227	-23	3282
25	24	NATHAN Jimson Weed (Nettwerk)	227	+3	1478
22	25	BILLY JOE SHAVER Billy And The Kid (Compadre)	218	-18	3827
23	26	DRIVE BY TRUCKERS The Dirty South (New West)	214	-12	2882
29	27	PO GIEB Vagabond Lubabies (Nettwerk)	199	8	1355
26	28	CHUCK PROPHEET Age Of Miracles (New West)	194	-22	1328
24	29	VARIOUS ARTISTS Beautiful Dreamer... (American Roots)	193	-32	3884
27	30	MARK JUNGERS One For The Crow (American Rural)	190	-21	2848

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts.

For more information please visit www.americanamusic.org.

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Americana Spotlight

by John Schoenberger

Artist: Pinetop Perkins

Label: M.C.



Believe or not, Joe Willie Perkins — a.k.a. Pinetop Perkins — started out as blues guitar player in his home state of Mississippi in the '40s, but an altercation with a chorus girl with a knife in a club in Helena, AR ended his career as a guitarist. That didn't keep Perkins down though. He moved on to the piano and ended up having a career with that instrument that has lasted for over 50 years. After moving to Chicago, Perkins got the nickname of Pinetop when he recorded and had a hit with a song called "Pinetop's Boogie Woogie," which was actually written by Clarence "Pinetop" Smith. After many years playing for Muddy Waters, Perkins left with the rest of Waters' band to form The Legendary Blues Band. It wasn't until 1988 that Perkins started to record as a solo artist again. He now returns with *Ladies Man*, which features a number of guest singers, including Marcia Ball, Ruth Brown, Deborah Coleman, Odetta, Madeleine Peyroux, Ann Rabson, Angela Strehli and Susan Tedeschi. Produced by Mark Carpentieri, the disc features such classics as "Meanest Woman," "Since I Lost My Baby," "He's Got Me Goin'" and "Pinetop's New Boogie Woogie."

Americana News

There's a new PBS series planned for spring 2005 called *The Appalachians: America's First and Last Frontier*. The series, which features folk, country and bluegrass music, examines the cultural, economic and political significance of the people living in the Appalachian Mountains. One of Johnny Cash's final interviews is a prominent part of the project, and Naomi Judd, a native of the Appalachian river town of Ashland, KY, introduces the series. A companion book, also titled *The Appalachians: America's First and Last Frontier*, was published this year. Dualtone Records will release the soundtrack album early in 2005, and a DVD of the series, possibly with additional footage, will be available later next year ... Fans of The Band should mark their calendars for May 2005, when Capitol is slated to release a boxed set compiled by bandmember Robbie Robertson. Robertson says the five-CD set will include more than 100 songs, many of them previously unreleased, as well as a DVD ... Filmmaker Michael Moore has directed a new video for Neil Young's classic protest song "Rockin' in the Free World." Young will use the video as the key track for his upcoming *Greatest Hits* collection ... Songwriter, musician, recording artist, actor, former MTV host and anti-censorship activist Mojo Nixon is now Sirius Satellite Radio's Outlaw Country channel afternoon host.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added

ARTIST TITLE LABEL(S)	ADDS
WILLIE NELSON It Always Will Be (Lost Highway)	15
NEKO CASE The Tigers Have Spoken (Anti/Epitaph)	12
IRIS DEMENT Lifelines (Warner Bros.)	11
VARIOUS ARTISTS Hard Headed Woman A Tribute To Wanda Jackson (Bloodshot)	11
DAN HICKS AND THE HOT LICKS Selected Shorts (Surfdog)	9
VARIOUS ARTISTS Enjoy Every Sandwich: The Songs Of Warren Zevon (Artemis)	7

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I Have Questions, You Have Answers

How can we share the call of Christian music?

I'm very excited to be the new Christian Editor at R&R, and I'm looking forward to talking with all of you personally in the days and weeks ahead. I want to learn everything I can about your radio station, your record company, your artists and your music.

So who am I, and why am I here? For the last seven years I have been the PD/MD and morning show co-host at mainstream AC WMEZ/Pensacola, FL. I am also fortunate enough to have programmed mainstream CHR/Pop WSTR (Star 94)/Atlanta and to have been the Asst. PD/MD at mainstream CHR KDWB/Minneapolis.

The Seed Is Planted

My first PD job was at CHR/Pop KKXL/Grand Forks, ND. While I was there I came across a music-video show with some really great music. I watched to the end of the first video to find out who the artist was.

The name DC Talk popped up at the bottom of the screen. I knew I had heard of them, but I wasn't sure where. The next video was really good, too, and it was by Newsboys. Video No. 3 was by Audio Adrenaline,

Video No. 3 was Audio Adrenaline, and by then I was looking at my cable box and wondering if I was watching MTV, VH1 or BET.

and by then I was looking at my cable box and wondering if I was watching MTV, VH1 or BET. But it was the Family Channel — and *this* was Christian music? It was just like

the music I played on my station, except the lyrics were better.

God had planted the seed, and I wanted to play this Christian music on my station. Shortly after that I moved to KDWB, where I continued to do my homework on Christian music. Who were the popular artists? Were there separate record labels for this kind of music? Where could I get the music? Was there enough music to do a show every Sunday morning?

After I got my answers I went to our PD, Mark Bolke, with the idea for a show. He said, "Try it for an hour, and let's see if it works." After several days of my trying to come up with a name, God showed me the name *Sonrise*. We tried it, and it worked. More than 10 years later, *Sonrise* is a two-hour show, with AC and CHR versions, syndicated by United Stations Radio Networks on about 90 mainstream stations.

Now why am I here at R&R? I love Christian music! Christian music is the fastest-growing music genre in the country, and Christian radio is the fastest-growing format. I want to focus my passion for Christian music on finding the information, the people and the tools that will help us continue that growth.

The more Christian music and Christian radio continue to grow and appeal to the masses, the more people will be exposed to the message of Christ. Without Christian radio, many people would never hear that message.

Your Input Needed

So how are we going to accomplish this continued growth? I guess you've noticed by now that I ask a lot of questions. The next questions are for you.

What do you want to see in this column every week? Who do you want to hear from? What information do you need that you don't have now? What can we learn from the leaders in our own industry?

What can we learn from the leaders in mainstream music and radio? What can we learn from other industries? Give me the answers to

those questions — and any others you can think of — at kpeterson@radioandrecords.com.

I'd also like your input regarding a Christian music summit that would be held in Nashville next year. What are the topics you'd like to hear discussed? Who are the speakers you would like to see? Who are the artists you'd like to see perform? At the end of a two- or three-day Christian summit, what would you expect to come away from it with? What would keep you from attending?

Decisions & Consequence

Whether we're in the radio or the record business, artists or in artist management, we all have to make decisions. Sometimes our decisions impact a lot more people than we think. Three weeks ago, when I decided to accept this opportunity at R&R, I thought, "It's a simple decision, and it really only affects me and my family, right?"

The more Christian music and Christian radio continue to grow and appeal to the masses, the more people who will be exposed to the message of Christ.

I didn't think about the boss I had worked with for the last seven years, who now had to stop his routine to find a new PD; or my afternoon guy, who is now the new morning guy and has to get up three hours earlier; or the morning listeners who had tuned their clock radios to 94.1 every morning for the last seven years and weren't going to hear that familiar voice anymore; or my in-laws, who stressed over the possibility that we would be moving to Nashville, taking their little girl away from them — again!

The following e-mail I received from a listener is a great example of decisions made by two people impacting a whole church. The author of the story is unknown.

"His name is Bill. He has wild hair and wears jeans, a T-shirt with holes in it and no shoes. This was his wardrobe for his entire four years of college. He is brilliant — kind of eccentric, but very, very bright. He became a Christian while attending college.

"Across the street from the campus is a very conservative church. They want to develop a ministry to the students but are not sure how to go about it.

"One day Bill decides to go to that church. He walks in with no shoes, his jeans, his T-shirt and his wild hair. The service has already started, so Bill starts down the aisle looking for a seat. The church is packed, and he can't find a seat. By now, people are looking a bit uncomfortable, but no one says anything.

"Bill gets closer and closer and closer to the pulpit, and when he realizes there are no seats, he sits down right on the carpet. (Although perfectly acceptable behavior at a college fellowship, trust me, this had never happened in this church before!) By now the people are really uptight, and the tension in the air is thick.

"About this time, the minister realizes that, from way at the back of the church, a deacon is slowly making his way toward Bill. Now the deacon is in his 80s, with silver-gray hair, and wearing a three-piece suit. He's a godly man — very elegant, very dignified, very courtly.

"He walks with a cane, and, as he starts walking toward the boy, everyone is thinking to themselves that you can't blame him for what he's going to do. How can you expect a man of his age and his background to understand some college kid on the floor?

"It takes a long time for the man to reach the boy. The church is silent except for the clicking of the old deacon's cane. All eyes are focused on him. You can't hear anyone breathing. The minister can't even preach the sermon until the deacon does what he has to do.

"And now the elderly man drops his cane on the floor. With great difficulty, he lowers himself and sits down next to Bill and worships with him so he won't be alone.

"Everyone chokes up with emotion. When the minister gains control, he says, 'What I'm about to preach, you will never remember. What you have just seen, you will never forget.'

"Be careful how you live. You may be the only Bible some people will ever read."

Your radio station, your syndicated show or your music may be the only Bible some people will ever read. Let's give them something good.

TALK BACK TO R&R!

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

Call me at 850-916-9933 or e-mail:

kpeterson@radioandrecords.com



ON THE WIRE FOR THE PRES Third Day performed at a rally supporting the Bush-Cheney '04 campaign in mid-October for a crowd of 30,000 attendees. Seen here (l-r) are Third Day's Tai Anderson, Mac Powell and David Carr; President Bush; the band's Mark Lee and Brad Avery; and Third Day touring keyboardist Geoff Barkley. The band is touring in support of their current CD, *Wire*.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	937	+14	13	35/0
4	2	BY THE TREE Beautiful One (Fervent)	862	+35	13	31/1
3	3	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	838	+4	11	35/1
2	4	JEREMY CAMP Walk By Faith (BEC)	826	-60	25	37/0
7	5	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	821	+62	5	35/0
5	6	BETHANY DILLON All I Need (Sparrow/EMI CMG)	794	-19	15	32/0
8	7	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	729	+16	9	32/1
6	8	MERCYME Here With Me (INO/Curb)	684	-102	32	38/0
9	9	TREE63 Blessed Be Your Name (Inpop)	629	-15	39	37/0
11	10	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	608	+30	6	28/1
13	11	BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	578	+27	8	26/2
17	12	SALVADOR Heaven (Word/Curb/Warner Bros.)	568	+66	3	24/3
12	13	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	543	-12	35	34/0
16	14	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	541	+34	6	29/3
14	15	FFH Still The Cross (Essential/PLG)	523	+1	9	23/0
15	16	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	508	-3	18	27/0
21	17	MONK & NEAGLE Dancing With The Angels (Flicker)	449	+54	2	22/3
19	18	BEBO NORMAN Disappear (Essential/PLG)	441	+12	10	22/0
20	19	TELECAST The Beauty Of Simplicity (BEC)	406	+9	14	24/0
18	20	WATERMARK The Glory Of Your Name (Rocketown)	402	-35	13	25/0
26	21	THIRD DAY You Are Mine (Essential/PLG)	397	+87	3	17/1
23	22	TREE63 King (Inpop)	379	+18	5	15/0
22	23	BARLOWGIRL Never Alone (Fervent)	334	-28	16	16/0
24	24	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	317	-10	15	19/0
29	25	NATALIE GRANT Live For Today (Curb)	304	+21	3	19/4
25	26	TREVOR MORGAN Fall Down (BHT)	295	-29	13	16/0
28	27	SWIFT Alive In Love (Flicker)	288	-30	10	14/0
27	28	THIRD DAY/STEVEN CURTIS CHAPMAN/MERCYME I See Love (Last Keyword)	285	-35	4	13/1
Debut	29	SHANE & SHANE He Is Exalted (Inpop)	228	+17	1	15/1
30	30	JEFF DEYD As I Lift You Up (Gotee)	219	-21	16	13/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
MERCYME Homesick (INO)	5
NATALIE GRANT Live For Today (Curb)	4
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	3
SALVADOR Heaven (Word/Curb/Warner Bros.)	3
MONK & NEAGLE Dancing With The Angels (Flicker)	3
ACROSS THE SKY When God Ran (Creative Trust Workshop)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MERCYME Homesick (INO)	+119
THIRD DAY You Are Mine (Essential/PLG)	+87
SALVADOR Heaven (Word/Curb/Warner Bros.)	+66
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	+62
MONK & NEAGLE Dancing With The Angels (Flicker)	+54
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	+54
NEWSONG When God Made You (Reunion)	+53
TOBYMAC Gone (ForeFront/EMI CMG)	+37
BY THE TREE Beautiful One (Fervent)	+35
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	+34

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
THIRD DAY I Believe (Essential/PLG)	515
MATTHEW WEST More (Universal South/EMI CMG)	472
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	421
SELAH You Raise Me Up (Curb)	396
MERCYME I Can Only Imagine (INO/Curb)	386
MERCYME Word Of God Speak (INO)	349
NEWSBOYS He Reigns (Sparrow/EMI CMG)	345
STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	329
NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG)	302
JEREMY CAMP I Still Believe (BEC)	298

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

39 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)
Total Plays: 189, Total Stations: 12, Adds: 2

MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)
Total Plays: 162, Total Stations: 9, Adds: 2

THIRD DAY Come On Back To Me (Essential/PLG)
Total Plays: 150, Total Stations: 10, Adds: 0

MERCYME Homesick (INO)
Total Plays: 141, Total Stations: 10, Adds: 5

ACROSS THE SKY When God Ran (Creative Trust Workshop)
Total Plays: 139, Total Stations: 10, Adds: 3

AMY GRANT The Water (Word/Curb/Warner Bros.)
Total Plays: 132, Total Stations: 6, Adds: 0

DAVID CROWDER BAND Revolutionary Love (Sixsteps/Sparrow/EMI CMG)
Total Plays: 126, Total Stations: 7, Adds: 0

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 117, Total Stations: 10, Adds: 0

CAEDMON'S CALL There's Only One (Holy One) (Essential/PLG)
Total Plays: 117, Total Stations: 7, Adds: 1

TOBYMAC Gone (ForeFront/EMI CMG)
Total Plays: 115, Total Stations: 9, Adds: 2

Songs ranked by total plays

nicole mullen

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5 AC Indicator **7 AC Monitored**
8 Inspo **14 CHR**

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TOBYMAC <i>Gone (ForeFront/EMI CMG)</i>	1186	+50	11	30/0
2	2	BY THE TREE <i>Beautiful One (Fervent)</i>	1054	-6	17	25/0
3	3	BETHANY DILLO <i>All I Need (Sparrow/EMI CMG)</i>	920	-64	14	23/0
4	4	SHAWN MCDONALD <i>Gravity (Sparrow/EMI CMG)</i>	888	+24	16	22/0
5	5	BIG DISMAL <i>Rainy Day (Lost Keyword)</i>	826	+13	8	26/0
8	6	PAUL WRIGHT <i>You're Beautiful (Gotee)</i>	750	+8	18	20/0
6	7	RACHAEL LAMPA <i>When I Fall (Word/Curb/Warner Bros.)</i>	714	-52	13	21/0
10	8	DAY OF FIRE <i>Cornerstone (Essential/PLG)</i>	710	+53	8	23/1
11	9	BUILDING 429 <i>The Space... (Word/Curb/Warner Bros.)</i>	673	+67	8	20/0
7	10	SANCTUS REAL <i>Everything... (Sparrow/EMI CMG)</i>	639	-121	22	17/0
9	11	AUDIOD ADRENALINE <i>Miracle (ForeFront/EMI CMG)</i>	624	-69	14	19/0
12	12	TREE63 <i>King (Inpop)</i>	612	+20	9	21/1
14	13	MAT KEARNEY <i>Undeniable (Inpop)</i>	611	+119	5	24/1
13	14	NEWSBOYS <i>Presence... (Sparrow/EMI CMG)</i>	557	-9	7	20/1
21	15	SWITCHFOOT <i>This Is Your Life (Sparrow/EMI CMG)</i>	501	+127	2	21/3
16	16	TODD AGNEW <i>Reached Down (Ardent)</i>	496	+19	8	18/0
17	17	IAN ESKELIN <i>Shout (Inpop)</i>	485	+34	8	17/1
18	18	RELIENT K <i>Be My Escape (Gotee)</i>	442	+32	3	19/1
22	19	MUTE MATH <i>Control (Teleprompt/Word/Curb/Warner Bros.)</i>	397	+44	4	16/1
19	20	HAWK NELSON <i>Every Little Thing (Tooth & Nail)</i>	380	-2	15	12/1
24	21	BARLOWGIRL <i>Mirror (Fervent)</i>	379	+52	2	17/3
28	22	PILLAR <i>Rewind (Flicker/EMI CMG)</i>	377	+105	4	15/1
26	23	BEBO NORMAN <i>Disappear (Essential/PLG)</i>	345	+48	3	12/1
Debut	24	THIRD DAY <i>You Are Mine (Essential/PLG)</i>	341	+101	1	15/2
27	25	SALVADOR <i>Heaven (Word/Curb/Warner Bros.)</i>	341	+83	2	12/3
25	26	JEREMY CAMP <i>Walk By Faith (BEC)</i>	334	+7	12	8/0
Debut	27	CASTING CROWNS <i>Voice... (Beach Street/Reunion/PLG)</i>	295	+50	1	12/1
20	28	OUT OF EDEN <i>Soldiers (Gotee)</i>	285	-91	16	10/0
Debut	29	BDA <i>Maybe You (Creative Trust Workshop)</i>	274	+14	1	13/1
Debut	30	SKILLET <i>A Little More (Ardent/Lava)</i>	271	+33	1	12/1

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/24 - Saturday 10/30. © 2004 Radio & Records.

New & Active

KIERRA SHEARD *You Don't Know (EMI Gospel)*
Total Plays: 270, Total Stations: 9, Adds: 1

FM STATIC *Definitely Maybe (Tooth & Nail)*
Total Plays: 267, Total Stations: 9, Adds: 0

OVERFLOW *Better Place (Essential/PLG)*
Total Plays: 260, Total Stations: 10, Adds: 1

RJ HELTON *Why Don't We Pray (B-Rite)*
Total Plays: 231, Total Stations: 11, Adds: 0

JEREMY CAMP *Take You Back (BEC)*
Total Plays: 223, Total Stations: 10, Adds: 3

CHARITY VON *Weight Of The World (Stanted)*
Total Plays: 222, Total Stations: 7, Adds: 0

THOUSAND FOOT KRUTCH *This Is A Call (Tooth & Nail/EMC)*
Total Plays: 218, Total Stations: 9, Adds: 3

POINT OF GRACE *I Choose You (Word/Curb/Warner Bros.)*
Total Plays: 188, Total Stations: 7, Adds: 0

NICOLE C. MULLEN *Everyday People (Word/Curb/Warner Bros.)*
Total Plays: 171, Total Stations: 5, Adds: 0

KUTLESS *It's Like Me (BEC)*
Total Plays: 138, Total Stations: 7, Adds: 6

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TOBYMAC <i>Gone (ForeFront/EMI CMG)</i>	406	-13	10	32/0
2	2	FURTHER SEEMS FOREVER <i>Hide Nothing (Tooth & Nail)</i>	331	+78	8	22/1
3	3	DAY OF FIRE <i>Cornerstone (Essential/PLG)</i>	324	+17	10	30/1
2	4	SKILLET <i>Open Wounds (Ardent/Lava)</i>	318	+2	11	29/0
4	5	KIDS IN THE WAY <i>Phoenix (Flicker)</i>	300	+2	13	25/1
6	6	FM STATIC <i>Definitely Maybe (Tooth & Nail)</i>	297	+32	10	18/0
7	7	NATE SALLIE <i>Without You (Curb)</i>	261	-3	12	20/0
14	8	MUTE MATH <i>Control (Teleprompt/Word/Curb/Warner Bros.)</i>	258	+48	6	28/1
5	9	MOURNING SEPTEMBER <i>Glorietta (Foodgate)</i>	255	-22	16	20/0
12	10	RELIENT K <i>Be My Escape (Gotee)</i>	250	+30	3	28/2
13	11	SANCTUS REAL <i>Alone (Sparrow/EMI CMG)</i>	234	+19	6	27/4
15	12	POOR MAN'S RICHES <i>Energy (Word Of Mouth)</i>	226	+16	10	19/0
18	13	RDPER <i>Amplify (5 Minute Walk)</i>	217	+29	4	21/1
9	14	THOUSAND FOOT... <i>Faith, Love... (Tooth & Nail/EMC)</i>	217	-36	16	20/0
11	15	12 STONES <i>Far Away (Wind-up)</i>	214	-16	14	23/0
23	16	MAT KEARNEY <i>Undeniable (Inpop)</i>	208	+73	2	13/4
17	17	NUMBER ONE GUN <i>You Fail... (Salvage/Foodgate)</i>	202	-2	16	14/0
21	18	FLYLEAF <i>Breathe Today (Octone)</i>	191	+37	2	14/5
10	19	KUTLESS <i>Not What You See (BEC)</i>	177	-58	19	18/0
19	20	GRETCHEN <i>Fading (Independent)</i>	169	+8	7	19/1
26	21	HAWK NELSON <i>Letters To The President (Tooth & Nail)</i>	161	+38	2	18/4
22	22	STAPLE <i>Pop (Flicker)</i>	146	-5	5	15/2
25	23	GRAND PRIZE <i>King Of Kings (A postrophe)</i>	143	+13	3	16/3
24	24	FALLOUT <i>Somewhere In Between (Be3)</i>	135	+1	7	11/0
20	25	TODD SMITH <i>Alive (Curb)</i>	127	-28	14	17/1
Debut	26	SEVEN PLACES <i>Even When (BEC)</i>	125	+53	1	12/2
30	27	IAN ESKELIN <i>Shout (Inpop)</i>	124	+9	5	15/3
27	28	UNDEROATH <i>Reinventing Your Exit (Independent)</i>	122	+1	11	7/1
28	29	PROJECT 86 <i>Safe Haven (Tooth & Nail)</i>	119	-1	14	17/0
Debut	30	BDA <i>Maybe You (Creative Trust Workshop)</i>	116	+14	1	13/2

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/24 - Saturday 10/30. © 2004 Radio & Records.

New & Active

SWITCHFOOT *This Is Your Life (Sparrow/EMI CMG)*
Total Plays: 112, Total Stations: 15, Adds: 3

RADIAL ANGEL *Not Beautiful (Independent)*
Total Plays: 109, Total Stations: 10, Adds: 0

THOUSAND FOOT KRUTCH *This Is A Call (Tooth & Nail/EMC)*
Total Plays: 102, Total Stations: 9, Adds: 1

AUDIO ADRENALINE *Miracle (ForeFront/EMI CMG)*
Total Plays: 94, Total Stations: 11, Adds: 1

ONE DAY LESS *Blinded (Independent)*
Total Plays: 93, Total Stations: 7, Adds: 1

BIG DISMAL *Rainy Day (Lost Keyword)*
Total Plays: 92, Total Stations: 6, Adds: 1

PILLAR *Rewind (Flicker/EMI CMG)*
Total Plays: 90, Total Stations: 7, Adds: 1

STARFIELD *Revolution (Sparrow/EMI CMG)*
Total Plays: 88, Total Stations: 8, Adds: 1

EVERLIFE *Evidence (Tovah/SHELTER)*
Total Plays: 82, Total Stations: 9, Adds: 3

DROWNING JONAH *Compromise (Independent)*
Total Plays: 81, Total Stations: 5, Adds: 1

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	415	+35	10	22/0
	2	FFH Still The Cross (Essential/PLG)	386	+14	11	21/0
	3	BEBO NORMAN Disappear (Essential/PLG)	353	-17	11	19/0
	4	WATERMARK The Glory Of Your Name (Rockettown)	305	-18	15	18/0
	7	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	284	+22	5	21/1
	5	FERNANDO ORTEGA Take Heart, My Friend (Curb)	284	0	10	18/0
	6	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	274	0	0	17/0
	10	NEWSBOYS Presence... (Sparrow/EMI CMG)	241	+34	8	16/1
	14	THIRD DAY You Are Mine (Essential/PLG)	206	+36	4	14/2
	17	PAUL BALOCHE Offering (Hosanna)	200	+51	3	16/1
	8	STEVEN C. CHAPMAN All Things... (Sparrow/EMI CMG)	196	-36	20	11/0
	9	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	191	-28	11	11/0
	13	CHRISTOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	186	+11	5	12/2
	16	JOYCE MARTIN This Is My Prayer (Spring Hill)	163	+9	4	11/0
	15	TODD AGNEW Still Here Waiting (Ardent)	160	+30	2	10/1
Debut	16	TODD SMITH Turn To You (Curb)	159	+42	1	12/4
	18	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	159	+17	2	10/0
	12	DESPERATION Beauty Of The Lord (Integrity/Vertical)	144	-36	15	9/0
Debut	19	CAEDMDN'S CALL There's Only One... (Essential/PLG)	136	+11	1	11/1
	19	ALLEN ASBURY This Is My Father's World (Doxology)	133	-9	7	8/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/24 - Saturday 10/30.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Hittin' Curves (Gotee)
2	SOUL PURPOSE Bounce With Me (BEC)
3	JOHN REUBEN Life Is Short (Gotee)
4	KIERRA SHEARD You Don't Know (EMI Gospel)
5	OUT OF EDEN Soldiers (Gotee)
6	M.O.C. Blase (Move)
7	L.A. SYMPHONY The End Is Now (Gotee)
8	LOJIQUE Adrenaline Rush (Mect)
9	STU DENT f/RELIC Portable Eclipse (Mect)
10	GRITS We Don't Play (Gotee)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	952	+17	32	33/0
	2	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	935	+29	11	31/0
	4	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	938	+52	0	32/0
	3	BETHANY DILLON All I Need (Sparrow/EMI CMG)	782	-57	15	27/0
	6	NEWSBOYS Presence... (Sparrow/EMI CMG)	781	+79	9	28/2
	5	BY THE TREE Beautiful One (Fervent)	742	-29	18	27/0
	7	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	700	+3	9	28/1
	9	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	682	+60	8	25/2
	8	FFH Still The Cross (Essential/PLG)	674	-3	12	27/1
	11	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	593	+57	6	24/1
	10	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	518	-46	15	19/0
	15	THIRD DAY You Are Mine (Essential/PLG)	502	+67	5	24/2
	18	MDNK & NEAGLE Dancing With The Angels (Flicker)	436	+86	3	21/1
	12	JEREMY CAMP Walk By Faith (BEC)	427	-108	24	15/0
	13	BEBO NORMAN Disappear (Essential/PLG)	381	-81	16	15/0
	17	TREVOR MORGAN Fall Down (BHT)	378	+11	14	15/0
	14	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	376	-83	15	15/0
	24	TREE83 King (Inpop)	356	+96	4	17/2
	29	SALVADOR Heaven (Word/Curb/Warner Bros.)	344	+121	2	16/4
	22	AMY GRANT The Water (Word/Curb/Warner Bros.)	289	+22	3	11/0
	25	CAEDMON'S CALL There's Only One... (Essential/PLG)	273	+14	4	14/1
	30	STEVEN C. CHAPMAN Much... (Sparrow/EMI CMG)	271	+52	2	15/1
	27	BIG DISMAL Rainy Day (Last Keyword)	267	+20	5	13/0
Debut	24	M. SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	259	+48	1	16/2
	21	WATERMARK The Glory Of Your Name (Rockettown)	253	-35	13	13/1
	26	ACROSS THE SKY When God... (Creative Trust Workshop)	248	-6	2	12/0
	19	TELECAST The Beauty Of Simplicity (BEC)	238	-86	11	10/0
	28	NEWSONG When God Made You (Reunion)	237	+10	2	13/0
Debut	29	NATALIE GRANT Live For Today (Curb)	235	+62	1	13/4
Debut	30	MERCYME Homesick (INO)	222	+202	1	16/14

34 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/24 - Saturday 10/30.
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New & Active

TODD AGNEW Still Here Waiting (Ardent)
Total Plays: 206, Total Stations: 11, Adds: 0
OVERFLOW Come Home (Essential/PLG)
Total Plays: 188, Total Stations: 8, Adds: 0
ANDY CHRISMAN Complete (Upside/SHELTER)
Total Plays: 151, Total Stations: 8, Adds: 1
IAN ESKELIN Magnify (Inpop)
Total Plays: 148, Total Stations: 8, Adds: 1
SARA GROVES Compelled (INO)
Total Plays: 144, Total Stations: 8, Adds: 0

GIRNY OWENS New Song (Rockettown)
Total Plays: 139, Total Stations: 8, Adds: 1
PHIL BAQUIE I Fall (SHELTER)
Total Plays: 130, Total Stations: 7, Adds: 2
SANCTUS REAL Everything About You (Sparrow/EMI CMG)
Total Plays: 121, Total Stations: 4, Adds: 0
ANDREW CARLTON Home (Flying Loops)
Total Plays: 119, Total Stations: 7, Adds: 1
JOYCE MARTIN This Is My Prayer (Spring Hill)
Total Plays: 105, Total Stations: 4, Adds: 0

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The Alternative Phenomenon

Rock and reggaetón have success without radio

Much has been made recently about alternative Latin music, which can include anything from rock and progressive pop to hip-hop, urban and even reggaetón. These genres are the preferred alternatives for young Hispanics. Much has also been made about radio's minor role in exposing this music to listeners. As time goes by, though, progress is being made in this area.

Latin alternative music's development and ultimate success have been spurred on by young people's desire for alternatives to what they are getting from Spanish-language radio. They hear this new music at the clubs, search the web for product and information on the artists and promote it to their friends. Word of mouth is a powerful tool, and Latin alternative music is benefiting from it.

The labels are allocating small marketing and promotion budgets to alternative artists and reaping sales benefits. "Guerrilla marketing, word of mouth and tours are vital for bands that don't have mainstream radio, but we still count on college radio and those stations that make up the Alternative chart," says Universal Music Latino President John Echevarría.

Although these artists aren't selling as many albums as someone like Enrique Iglesias might, the labels are also not spending as much on them as they would on Iglesias.

What's Up With Radio?

Things are looking up on the radio side, which helps record sales for some of these alternative artists—but only the ones who are not so alternative that they scare radio. Many Contemporary and Tropical stations are opening up and taking a closer look at what they used to call alternative and realizing that it is, in actuality, soft rock, pop or, in the case of reggaetón, progressive tropical.

Some stations are holding back, however, still afraid to embrace this music. Can alternative music continue to grow or survive without radio's

full support? "The question should be, can the medium survive if this music is kept underground?" says Echevarría. He certainly knows what's at stake: UML has rock, hip-hop, ska and rap artists on its roster, acts like Juanes, Molotov, Control Machete, Enanitos Verdes, Bersuit, Mala Rodríguez and Inspector.

It also distributes reggaetón indie labels VI Music (Don Omar), Perfect Image (Ivy Queen, Trivales, Ilegales), Revolú/Protel (Julio Acosta, Profeta), Metrix (Alberto Stylee, Rocka & Gammy), Pina (Lito & Polaco, Nicky Jam, Don Chezina, Speddy), Guitian Brothers (Boodah, 90 Millas, Don Dinero), New Records (Baby Rasta & Gringo, Cheka, Felo Man), Gold Star (Héctor Bambino, Trebol Clan), Más Flow (Luny Tunes) and Flow Music (DJ Nelson, Noriega).

Although it may take 20 more years before we hear Molotov or Control Machete on the radio, we have come a long way now that radio is playing artists like Café Tacuba, Juanes, Julieta Venegas and La Oreja De Van Gogh. KLQV/San Diego PD Josué Villa told us recently (10/29), "We, as radio stations, have opened the door little by little to [rock]."

"We began to open our mentality because of the change in listeners' tastes, and we are finding new, unexplored areas of music that we can program with our regular pop and ballad rotations to refresh the sound and give it a new personality."

Echevarría says, "Radio is broadening its scope and becoming less afraid of new music. It understands that there's a younger audience that wants to listen to this music, and if they don't hear it, they will definitely change the dial."

The Reggaetón Perspective

Reggaetón is a genre that came from the streets, vulgarities and all. This may be the reason radio is not playing much of it, and not so much because it's afraid of the music or doesn't understand it. However, since reggaetón started fusing salsa, merengue and bachata rhythms, it has become highly attractive to

"Radio is broadening its scope and becoming less afraid of new music. It understands that there's a younger audience that wants to listen to this music, and if they don't hear it, they will definitely change the dial."

John Echevarría

Tropical radio, and reggaetón artists are complying with radio's request for "clean" versions of the songs.

"Reggaetón is becoming more commercial," says Latingua Management President Nelson Lantigua, who manages and promotes several reggaetón artists and labels. "Radio and TV stations are starting to feature it, and it's moving from underground to mainstream. That trend will continue, because the public is asking for it and helping expand it."

"Reggaetón is evolving so much that American artists want to record with reggaetón artists. This music began as something rough and underground, but it is becoming more commercial."

Nelson Lantigua

"It is in the beginning stages, but it is happening. A few years ago you didn't hear a reggaetón track on the air, and now it is almost normal to hear Tego Calderón or Daddy Yankee in high rotation in important Tropical stations. Radio is opening up to reggaetón and supporting it because songs don't have bad words in them any longer, they don't carry negative messages, and the arrangements have become a lot better."

Echevarría says, "Reggaetón will probably have to clean its lyrics up in two ways: not only to avoid 'parental advisory' issues, but also to get rid of excessive Boricuan [Puerto Rican] slang."

Evolution And The Future

What is the outlook for these alternative genres from the label per-

spective? Rock has already proven itself. It sells records, the artists sell out venues all over the U.S. and in Latin America, and the movement is strong.

In regard to reggaetón, which is a newer movement, Echevarría says, "The future is big. The main factors for the genre's health are its contact with kids' daily realities and the fact that it's a new genre that hasn't yet reached a point where it has become boring. It still has lots of room to evolve and develop."

"Reggaetón is evolving so much that American artists want to record with reggaetón artists," says Lantigua. "This music began as something rough and underground, but it is becoming more commercial. Not everyone is interested in hearing bad words or about the personal quarrels between artists. Crude underground reggaetón will always exist, but what you hear on the radio is what is commercial."

With success comes piracy, which these days has almost become the measure of how successful you are. Latin music in all its forms and genres is much pirated, and reggaetón is no exception.

"While the genre is having a lot of success, there is a lot of product out there that is not licensed," says Lantigua. "There are compilations being sold on the street and at some stores with up to 30 songs, and they are not licensed. The stores are part of that, knowingly or unknowingly."

"Piracy affects the artists, who are not getting paid for their work. Many of these artists are from Puerto Rico, and they may not have representation in the U.S. to watch out for their interests. I'd say that for every 10 official reggaetón releases there are 40 pirate releases with 30 tracks."

Lantigua points out that while some reggaetón artists have the potential to sell over 200,000 copies, they are selling only 50,000 due to piracy.

Despite the piracy problem, Latin alternative music continues to make its mark. Its advances, fusions and innovations are helping Latin music to grow. The question now is, will Spanish-language radio continue to open its doors to it?



John Echevarría



WHO'S COMING? Pop station KSSE (Super Estrella)/Los Angeles morning show hosts Ysaac and Serralde welcomed Regional Mexican band Los Razos to the station. See if you can find Ysaac, Serralde and show producer El Diablito in this photo of them with the band.

Monchy & Alexandra #1

We would like to extend our appreciation and gratitude to each and every individual who played a part in making Monchy & Alexandra's new album "HASTA EL FIN" debut at #1 on the Billboard Tropical Chart (week ending 10/24/04). Their first single "PERDIDOS" also reached the top 5 on the Billboard Tropical Chart in the same week.

Many thanks from all of us at J & N Records.



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CHART: Current Latin - Tropical Salsa

Format: SPTS, Date: 10/18/04 - 10/24/04, Depth: 200, Rank by: Rank by Audience, Recounts:

Week	Label	2W	R	LW	TW	Rar	Artist	Title	TW Sales	% Chg	LW Sales	LW %
1	SDJN	1	1	2	1	1	MONCHY & ALEXANDRA	HASTA EL FIN	6208	-21	999	3
8	ULR	2	2	3	2	2	GUERRA & JUAN LUIS	PARA TI	4940	-5	5020	3
15	VILIN	3	3	4	3	3	DADDY YANKEE	BARRIO FINO	4550	-5	4817	3
2	ULR	4	4	5	4	4	DJ NELSON	FLOW LA DISCOTEKA	3937	-	4234	3

Rank	Audience		Song Title	Artist	Label	Debits					
	TP	LP				TP +/-	% Chg	LP	TP +/-		
1	377	7	Perdidos	Monchy & Alexandra	J&N	416	-20	2	270	53065	3
2	338	4	Perdidos	Juan Luis Guerra	WINE MUSIC/UNIVERSAL	338	4	1	134	4387	3
3	290	4	Perdidos	Marc Anthony	SGZ	290	4	1	46	4234	3
4	226	5	Perdidos	Charlie Cruz	SGZ	226	5	2	311	28	3
5	205	5	Perdidos	Armas	SGZ	205	5	2	321	121	3

RADIO Y MÚSICA R&R

This Week In Spanish-Language Music

Radio Corner

Carlos José Peralta
PD, WRMD/Tampa

On Nov. 14, together with the city of Tampa and Coda Sound, we are producing a festival celebrating Hispanic heritage. We're also celebrating the station's first anniversary with the new name "El Ritmo De La Bahfa."

This is the first large-scale free Hispanic event put on by the city. Performing will be Tito Nieves, Limi-T 21, Andy Aguilera, Ley Alejandro and many more. This event was supposed to take place in October but had to be postponed due to the hurricanes that came through the area last month.



ANOTHER MONTANER Vene Music has signed Venezuelan recording artist Héctor Montaner, son of Ricardo Montaner. His first album is *Amor Del Bueno*, which is also the title of the first single. He's seen here (r) with Venevision International President Luis Villanueva.



STILL GOING STRONG Banda El Recodo celebrated 60 successful years in the music industry with a performance at Auditorio Benito Juárez in Guadalajara, Mexico, with 23,000 of their closest friends.



ON SAFARI Bacilos visited Africa for a special they did for Animal Planet. They are seen here in Kenya.

See Them Live

November

- 5-7 **Vicente Fernández**, Universal Amphitheatre, Los Angeles
- 9 **Aleks Syntek**, JC Fandango, Anaheim, CA
- 11 **Bacilos**, House of Blues, Los Angeles
- 11 **Jaguares**, Nokia Live, Dallas
- 12 **Joan Manuel Serrat**, Knight Center, Miami
- 12 **Bacilos**, House of Blues, Anaheim, CA
- 12 **Vicente Fernández & Ana Gabriel**, Don Haskin Center, El Paso
- 13 **Jaguares**, Rosemont Theater, Chicago
- 13 **Vicente Fernández**, Dodge Arena, McAllen
- 14 **Jaguares**, The Rave, Milwaukee
- 14 **Bacilos**, BB King's Blues Club, New York
- 14 **David Bisbal**, Auditorio, DF, México
- 17 **Ana Gabriel**, Laredo Entertainment Center, Laredo, TX
- 18 **Alejandro Fernández**, Memorial Auditorium, Sacramento
- 18 **David Bisbal**, Warfield, San Francisco
- 19 **Alejandro Fernández**, Universal Amphitheatre, Los Angeles
- 19 **Vicente Fernández**, Coliseo José M. Agrelot, San Juan, Puerto Rico
- 20 **Alejandro Fernández**, Sports Arena, San Diego
- 20 **Vicente Fernández**, American Airlines Arena, Miami
- 20 **David Bisbal**, Wiltern, Los Angeles
- 21 **Vicente Fernández & Ana Gabriel**, DC Armory, Washington, DC
- 21 **David Bisbal**, Abraham Chávez Theater, El Paso
- 23 **Alejandro Fernández**, Anselmo Valencia, Tucson
- 24 **Alejandro Fernández**, Coliseum, El Paso
- 24 **Ana Gabriel**, United Palace, New York
- 24 **Vicente Fernández**, Coliseo José Miguel Agrelot, San Juan, Puerto Rico
- 24 **David Bisbal**, Villa Real, McAllen
- 26 **Alejandro Fernández**, Dodge Arena, Hidalgo, TX
- 26 **Vicente Fernández**, HP Pavilion, San Jose
- 26 **David Bisbal**, Congress Theater, Chicago
- 27 **Vicente Fernández & Ana Gabriel**, Mandalay Bay, Las Vegas
- 27 **Alejandro Fernández**, Verizon Wireless Theater, Houston
- 28 **Alejandro Fernández**, Laredo Entertainment Center, Laredo, TX
- 28 **David Bisbal**, Orpheum, Boston
- 30 **Alejandro Fernández**, Nokia Live, Dallas



Jaguares



Ana Gabriel



David Bisbal

December

- 1 **David Bisbal**, BB King's Blues Club, New York
- 2 **David Bisbal**, Knight Center, Miami
- 3 **Alejandro Fernández**, Fillmore Auditorium, Denver
- 4 **David Bisbal**, Coliseum, San Juan, Puerto Rico
- 5 **Alejandro Fernández**, Rosemont Theater, Chicago
- 8 **Alejandro Fernández**, Theater at Madison Square Garden, New York
- 10 **Alejandro Fernández**, Waterfront Theater at American Airlines Arena, Miami
- 12 **Alejandro Fernández**, Tabernacle, Atlanta



Alejandro Fernández

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	JUANES Nada Valgo Sin Tu Amor (Universal)	1067	+18	8	25/0
	2	ALEKS SYNTEK / IANA TORROJA Duele El Amor (EMI Latin)	765	-23	8	21/0
	3	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	692	-32	6	21/0
	4	PEPE AGUILAR Miedo (Sony Discos)	621	-44	6	20/0
	5	KALIMBA No Me Quiero Enamorar (Sony Discos)	559	-13	8	17/0
	6	LUIS MIGUEL Que Seas Feliz (Warner M.L.)	506	+11	4	3/0
	7	FRANCO DE VITA / SIN BANDERA Si La Ves (Sony Discos)	469	-24	8	16/0
	8	JULIETA VENEGAS Lento (BMG Latin)	433	-18	8	14/0
	9	CARLOS VIVES Como Tú (EMI Latin)	382	-69	6	15/0
11	10	REYLI BARBA Desde Que Llegaste (Sony Discos)	377	0	6	15/0
13	11	YAHIR La Locura (Warner M.L.)	374	+11	6	15/0
10	12	ANDY & LUCAS Son De Amores (BMG Latin)	365	-44	6	14/0
17	13	PAULINA RUBIO Dame Otro Tequila (Universal)	364	+79	3	2/1
15	14	BETZAIDA Te Tengo Que Aprender A Olvidar (Fonovisa)	350	+2	8	12/0
14	15	HA*ASH Estés En Donde Estés (Sony Discos)	327	-31	8	14/0
21	16	GLORIA TREVI En Medio De La Tempestad (BMG Latin)	306	+48	2	2/0
24	17	OBIE BERMUDEZ Todo El Año (EMI Latin)	295	+65	2	3/1
12	18	DIEGO TORRES Déjame Estar (BMG Latin)	295	-72	8	10/0
22	19	PABLO MONTERO Dican Por Ahí (BMG Latin)	280	+34	4	2/0
16	20	PAULINA RUBIO Algo Tienes (Universal)	273	-19	8	16/0
18	21	LAURA PAUSINI Escucha Atento (Warner M.L.)	270	-14	4	5/0
26	22	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	261	+33	3	3/2
19	23	MARC ANTHONY Ahora Quién (Sony Discos)	254	-25	6	11/0
20	24	MARIANA Que No Me Faltes Tú (Univision)	250	-26	6	11/0
29	25	JENNIFER PEÑA Hasta El Fin, Del Mundo (Univision)	239	+27	5	8/0
23	26	MARC ANTHONY Valió La Pena (Sony Discos)	233	-5	4	7/0
27	27	BACILOS Pasos De Gigante (Warner M.L.)	229	+5	4	5/0
25	28	ALEX UBAGO Fantasia O Realidad (Warner M.L.)	210	-19	4	6/0
30	29	SIN BANDERA De Viaje (Sony Discos)	193	+12	2	6/0
Debut	30	KUMBIA KINGS Fuego (EMI Latin)	187	+63	1	3/1

31 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

ENAMITOS VERDES Tu Cárcel (Universal)
Total Plays: 160, Total Stations: 5, Adds: 0

TIZIANO FERRO No Me Lo Puedo Explicar (EMI Latin)
Total Plays: 148, Total Stations: 3, Adds: 0

MARCO ANTONIO SOLIS Prefiero Partir (Fonovisa)
Total Plays: 138, Total Stations: 9, Adds: 0

LOS TEMERARIOS Qué De Raro Tiene (Fonovisa)
Total Plays: 128, Total Stations: 6, Adds: 0

ALESSANDRA & RICARDO MONTANER Amarte Es Mi Pecado (EMI Latin)
Total Plays: 116, Total Stations: 4, Adds: 0

JOSE FELICIANO Cien Años (Universal)
Total Plays: 97, Total Stations: 4, Adds: 0

AMARAL Te Necesito (EMI Latin)
Total Plays: 90, Total Stations: 3, Adds: 0

JUAN LUIS GUERRA Las Avispas (Karen)
Total Plays: 183, Total Stations: 4, Adds: 0

La 5ª ESTACION El Sol No Regresa (BMG Latin)
Total Plays: 166, Total Stations: 4, Adds: 0

CHARLIE ZAA Lloro Corazón (Old Music)
Total Plays: 146, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added*

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
CRISTIAN Te Buscaría (BMG Latin)	3
MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAULINA RUBIO Dame Otro Tequila (Universal)	+79
OBIE BERMUDEZ Todo El Año (EMI Latin)	+65
KUMBIA KINGS Fuego (EMI Latin)	+63
LISETTE Hacer El Amor (Sony Discos)	+48
GLORIA TREVI En Medio De La Tempestad (BMG Latin)	+46
NEGROS Me Cambiaste La Vida (Premium)	+39
LA FACTORIA No Lastimes Más (Universal)	+36
KALIMBA Tocando Fondo (Sony Discos)	+35
PABLO MONTERO Dican Por Ahí (BMG Latin)	+34

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JULIETA VENEGAS Andar Conmigo (BMG Latin)	413
SIN BANDERA Que Lloro (Sony Discos)	380
LA OREJA DE VAN GOGH Rosas (Sony Discos)	357
FRANCO DE VITA Tú De Qué Vas (Sony Discos)	306
OBIE BERMUDEZ Antes (EMI Latin)	296
CHAYANNE Cuidarte El Alma (Sony Discos)	281
PAULINA RUBIO Te Quise Tanto (Universal)	260
MAMA Mariposa Traicionera (Warner M.L.)	251
RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	200
TIZIANO FERRO Tardes Negras (EMI Latin)	191

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

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November 5, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	1043	+58	5	30/0
2	2	PESADO Ojalá Que Te Mueras (Warner M.L.)	927	+8	6	32/0
4	3	KUMBIA KINGS Fuego (EMI Latin)	874	+36	5	15/0
5	4	BANDA EL RECODO Delante De Mi (Fonovisa)	755	-25	5	27/0
8	5	K-PAZ DE LA SIERRA Volveré (Univision)	731	+33	5	20/0
3	6	GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	714	-137	5	30/0
6	7	LOS TIGRILLOS La Etica (Disa)	702	-47	5	26/0
7	8	BRONCO "EL GIGANTE DE AMERICA" Basta (Fonovisa)	687	-32	5	24/0
11	9	LOS RIELEROS DEL NORTE Tu Nuevo Cariño (Fonovisa)	680	+87	5	19/0
9	10	LOS HOROSCOPOS DE DURANGO Obsesión (Edimonsa)	678	+12	4	9/0
13	11	LOS TIGRES DEL NORTE La Manzanita (Fonovisa)	638	+79	4	2/1
10	12	CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	632	-19	5	26/0
16	13	LOS TEMERARIOS Sombras (Fonovisa)	616	+104	3	3/1
12	14	PATRULLA 81 No Aprendí A Olvidar (Disa)	576	-10	5	24/0
17	15	LOS INVASORES DE NUEVO LEON El Rumbo Que Tú Quieras (EMI Latin)	542	+47	5	15/0
22	16	GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	536	+109	2	1/0
14	17	LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	518	-39	5	22/0
21	18	ISABELA A Manos Llenas (Disa)	501	+65	4	11/0
24	19	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	471	+79	2	3/1
19	20	GERMAN LIZARRAGA Enamorado De Ti (Disa)	471	+10	3	0/0
18	21	EL PODER DEL NORTE Que Nunca Llores (Disa)	466	-3	5	16/0
15	22	INTOCABLE Si Pudiera (EMI Latin)	452	-82	5	21/0
20	23	JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	421	-20	5	12/0
26	24	AROMA Ofato Femenino (Fonovisa)	394	+15	3	11/0
25	25	DUELO Para Sobrevivir (Univision)	391	+10	5	13/0
Debut	26	YOLANDA PEREZ Cuando (Fonovisa)	381	+51	1	8/0
Debut	27	JENNI RIVERA Las Mismas Costumbres (Univision)	375	+100	1	8/0
Debut	28	LA ARROLLADORA BANDA EL LIMON Abeja Reina (Edimonsa)	374	+66	1	1/0
30	29	ADOLFO URIAS Qué Chulos Ojos (Fonovisa)	373	+38	4	1/0
Debut	30	DIANA REYES Rosas (Universal)	368	+115	1	2/0

47 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/24-10/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

LOS ALACRANES MUSICALES A Cambio De Qué (Univision)
Total Plays: 362, Total Stations: 13, Adds: 0

DON FRANCISCO I/BRONCO... Un Amor Entre Dos (Univision)
Total Plays: 342, Total Stations: 5, Adds: 0

JOAN SEBASTIAN Margarita (Balboa)
Total Plays: 328, Total Stations: 13, Adds: 0

TRINY Y LA LEYENDA Celos (Universal)
Total Plays: 302, Total Stations: 12, Adds: 0

LALO MORA Si Me Vas A Dejar (Edimonsa)
Total Plays: 297, Total Stations: 8, Adds: 0

CARDENALES DE NUEVO LEON El Llanto De Un Borracho (Disa)
Total Plays: 293, Total Stations: 6, Adds: 0

CONJUNTO LOS TONY'S Andar Conmigo (Procan)
Total Plays: 276, Total Stations: 9, Adds: 1

ADAN CHALINO SANCHEZ Te Necesito Junto A Mi (Univision)
Total Plays: 250, Total Stations: 5, Adds: 0

KUMBIA KINGS Sabes A Chocolate (EMI Latin)
Total Plays: 248, Total Stations: 11, Adds: 0

GRUPO EL MOMENTO En Mi Pecho (EMI Latin)
Total Plays: 240, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added*

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
LOS ANGELES DE CHARLY Yo No Te Voy A Olvidar (Fonovisa)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PALOMO Mi Tristeza (Disa)	+140
INTOCABLE Invisible (EMI Latin)	+119
DIANA REYES Rosas (Universal)	+115
GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	+109
LOS TEMERARIOS Sombras (Fonovisa)	+104
JENNI RIVERA Las Mismas Costumbres (Univision)	+100
LOS RIELEROS DEL NORTE Tu Nuevo Cariño (Fonovisa)	+87
MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	+79
LOS TIGRES DEL NORTE La Manzanita (Fonovisa)	+79
LA ARROLLADORA BANDA EL LIMON Abeja Reina (Edimonsa)	+66

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PALOMO Miedo (Disa)	483
LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	405
PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	315
PALOMO Baraja De Oro (Disa)	247
INTOCABLE A Dónde Estabas (EMI Latin)	212
GRUPO MONTEZ DE DURANGO Te Quise Olvidar (Disa)	203
LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	194
LOS TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)	174
GRUPO MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	148
CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	147

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TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUAN LUIS GUERRA Las Avispas (Karen)	275
2	GILBERTO SANTA ROSA Sombra Loca (Sony Discos)	221
3	MARC ANTHONY Valió La Pena (Sony Discos)	214
4	MONCHY & ALEXANDRA Perdidos (J&N)	195
5	JUANES Nada Valgo Sin Tu Amor (Universal)	159
6	VICTOR MANUELLE Te Propongo (Sony Discos)	137
7	CARLOS VIVES Como Tú (EMI/Latin)	119
8	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	111
9	DADDY YANKEE Gasolina (V1 Music)	101
10	EL GRAN COMBO DE PUERTO RICO Mi Gorda Bonita (Sony Discos)	88
11	GRUPO NICHE Ni Como Amiga Ni Como Amante (Sony Discos)	81
12	FRANK REYES Quién Eres Tú (J&N)	78
13	REY RUIZ Mi Tentación (Sony Discos)	78
14	TITO NIEVES f/LA INDIA Ya No Queda Nada (SGZ Entertainment)	75
15	GASPAR MENDEZ Dime Lo Que Sientes (Independiente)	69
16	LA GRAN BANDA Amiga Soledad (DAM Productions)	60
17	NG2 Si La Ves (Sony Discos)	57
18	ANDY & LUCAS Son De Amores (BMG Latin)	55
19	EL PUEBLO Shorty Ven Conmigo (DAM Productions)	49
20	PUERTO RICAN POWER Si Pero No (J&N)	45
21	OSCAR D'LEON Enamoraito (Sony Discos)	42
22	BACILOS Pasos De Gigante (Warner M.L.)	41
23	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	40
24	GRUPO ROMANCE Dímelo Bajito (Los Tarros)	38
25	PABLO MONTERO Dican Por Ahí (BMG Latin)	37

Data is compiled from the airplay week of October 24-30, and based on a point system.
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ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	VOLUMEN CERO Autos (Warner M.L.)
2	ELY GUERRA Ojos Claros, Labios Rosas (Higher Octave)
3	JULIETA VENEGAS Lento (BMG Latin)
4	ENANITOS VERDES Tu Cárcel (Universal)
5	CONTROL MACHETE El Apostador (Universal)
6	PANTEON ROCOCO La Ciudad De La Esperanza (Delanuca/DLN)
7	LIQUITS Chido (Surco)
8	JUANES Nada Valgo Sin Tu Amor (Universal)
9	LUCYBELL Hoy Soñé (Warner M.L.)
10	BABASONICOS Putita (EMI Latin)
11	VICENTICO Los Caminos De La Vida (BMG Latin)
12	MOLOTOV Amateur (Universal)
13	OZOMATLI Cuando Canto (Concord)
14	ZOE Solo (Sony Discos)
15	DESOL América, Mi Radio (Curb)

Songs ranked by total number of points. 11 Rock/Alternative reporters.

RECORD POOL

TW	ARTIST Title Label(s)
1	MONCHY & ALEXANDRA Perdidos (J&N)
2	GUANABANAS Pa' Mis Mujeres Del Mundo (Cutting)
3	MAGIC JUAN Mil Horas (Koch)
4	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)
5	CELIA CRUZ & DON DINERO Son De La Loma (Guitian Brothers)
6	TITO NIEVES f/LA INDIA Ya No Queda Nada (SGZ Entertainment)
7	DOMENIC MARTE Ven Tú (J&N)
8	GRUPO AGUAKATE Reggaetón Ripiao (Universal)
9	VICTOR MANUELLE Te Propongo (Sony Discos)
10	GRUPO NICHE Ni Como Amiga Ni Como Amante (Sony Discos)
11	SONORA CARRUSELES El Gato Boogaloo (Fuentes)
12	GILBERTO SANTA ROSA Sombra Loca (Sony Discos)
13	FRANK REYES Quién Eres Tú (J&N)
14	PEDRO JESUS Miradita Y Meneito (MP)
15	GERARDO Sueña (Univision)

Songs ranked by total number of points. 21 Record Pool reporters.

R&R Going For Adds

CONTEMPORARY

OPALO Cuerpo Enojado (Mock & Roll)

REGIONAL MEXICAN

LOS RAZOS Me Voy A Poner Bien Pecho (BMG Latin)

TROPICAL

EDDIE SANTIAGO Loco Por Tu Amor (MP)
EL FENOMENO El Viaje (MP)
GRINGO DE LA BACHATA Vuelve A Mí (Mock & Roll)
JOSE ERNESTO El Se Lo Perdió (MP)
MANDLE Vuela Alto (Lantigua Music)
OPALO Cuerpo Enojado (Mock & Roll)
PEDRO JESUS & TITO ROJAS La Fórmula (MP)
SERGIO VARGAS Dile (Mock & Roll)
SERGIO VARGAS Ni Tú Ni Yo (Mock & Roll)
SERGIO VARGAS Perla Negra (Mock & Roll)
TITO NIEVES De Nada Valió (MP)
YAGA Y MAKIE La Batidora (Diamond)

ROCK/ALTERNATIVE

No Going for Adds for this Week

¡Qué Pasa Radio!

There's a seesaw trend with Beto Y Sus Canarios' "Está Llorando Mi Corazón" and Pesado's "Ojalá Que Te Mueras." The two bands seem to be taking turns in the No. 1 spot. Isn't that nice of them — or, I should say, nice of radio... Kumbia Kings keep on climbing the charts, along with Banda El Recodo and K-Paz De La Sierra, who are rumored to have separated; Univision says it's not true. Yolanda Pérez, Jenni Rivera, La Arrolladora Banda El Limón and Diana Reyes debut this week, while Palomo has the Most Increased Plays, with "Mi Tristeza."

On the Contemporary chart, Juanes and Aleks Syntek won't let go of the No. 1 and No. 2 spots, respectively. Nice going! Two of the biggest gainers are Gloria Trevi, whose "En Medio De La Tempestad" went from No. 21 to No. 16, and Obie Bermúdez, whose "Todo El Año" went from No. 24 to No. 17. Making their crossover debut are Kumbia Kings, with "Fuego," while Most Increased Plays went to Paulina Rubio's "Dame Otro Tequila."

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 Attn: Michael Storm
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 Palm Springs, CA 92262
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R&R Opportunities Advertising

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NATIONAL

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If you have at least 4 years experience as a successful on air talent and are looking for an exceptional opportunity with a growth-oriented company, please send resume including salary requirements to Rick Sten, Program Director, WARM 103.3 FM, 5989 Susquehanna Plaza Drive, York, PA 17406 or email rsten@radioyork.com

Susquehanna Radio Corp. is an Equal Opportunity Employer.

MIDWEST



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 East Lansing, MI 48826
gm.lansing@citcomm.com
 (No phone calls, please!)

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com	EDITORIAL, OTHER DEPTS:	310-553-4330	mailroom@radioandrecords.com
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AIR CHECKS

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+CURRENT #291. WKU/Bill Lee, WNEW/Ricky & RuPaul, WOGL/Big Ron O'Brien, KJR/Ric Hansen, KALC/Mr. Mantastic, KTTB/Tone E. Fly, KXXR/Remy Maxwell, WRTH/Johnny Rabbitt. \$13
 +CURRENT #290. Denver's JACK FM, KRTH/JoJo Kincaid, WEBN/Freak Show, KCBS/Jonathon Brandmeier, KCMO/Mark McKay, KSLZ/Jet Black, KYGO/Catfish, WVEE/Toss Swaid, WLCL/Randy & Spiff. CD \$13.
 +PERSONALITY PLUS #PP-199. WBMX/John Lander, WIOQ/Chio & Angie Taylor, KKBT/Steve Harvey, KUBE/The T-Man. CD \$13
 +PERSONALITY PLUS #PP-198. WOMC/Dick Purtan, WRIF/Drew & Mike, KMPS/Ichabod Caine, KDWB/Dave Ryan. \$13 CD
 +PERSONALITY PLUS #PP-197. WBBM-FM/Eddie & JoBo, KSTP-FM/Van & Cheryl, KZOK/Bob Rivers, WKST/Freak Show. \$13 CD
 +ALL COUNTRY #CY-146. WYGY WUBE WFMS WYCD. \$13.CD
 +ALL CHR #CHR-116. KDWB KUBE WGTZ WNOU WHHH. \$13 CD.
 +ALL A/C #AC-124. WSNY WVRV KSTP-FM WMMX \$13 CD.
 +PROFILE #S-514 SAN FRANCISCO! CHR AC AOR Gold Ctry \$13 CD \$10 cassette
 +PROFILE #S-515 PHOENIX! CHR AC AOR Gold Ctry \$13 CD
 +PROMO VAULT #PR-58 promo samples - all formats, all market sizes. \$15.50 CD
 +SWEEPER VAULT #SV-44 Sweeper & legal ID samples, all formats. \$15.50 CD
 +CHN-36 (CHR Nights), +AAA-1 (Triple A), + O-25 (All Oldies) +MR-10 (Alternative) +F-28 (All Female) at \$13 each
 +CLASSIC #C-283. WFUN/Steven W. Morgan-1967, KIDI/Jack Friday-1977, KFRC/John MacFlanagan-1977, KROY/Tony Cox-Dave Michaels-1977. \$16.50 CD, \$13.50 cassette
 VIDEO #99. NY's Z100/Joe Rosati, Dallas' KKDL/Domino, Pittsburgh's WBZZ/Kobe, 3WS/Merkel & Cris, St. Louis' KSLZ/Jet Black, Vegas' KOOL/Zippo & Sheri, KSNE/Tom & Nicole. 2 hrs, VHS \$30, DVD \$35.
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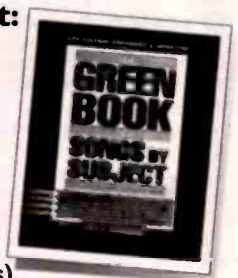
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Payable in advance. Order must be typewritten and accompanied by payment. Visa/MC/AMEX/Discover accepted. One inch minimum, additional space up to six inches available in increments of one-inch. Rates for R&R marketplace (per inch):

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CHR/POP

Table with columns LW and TW, listing CHR/POP songs and their artists, including Nelly F. Tim McGraw, Kelly Clarkson, Maroon 5, and others.

#1 MOST ADDED MARIO Let Me Love You (J/RMG)

#1 MOST INCREASED PLAYS NELLY FT/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)

TOP 5 NEW & ACTIVE CIARA FIMISSY ELLIOTT 1, 2 Step (LaFace/Zomba), JA RULE F/R, KELLY & ASHANTI Wonderful (Murder Inc./DJJMG), VELVET REVOLVER Fall To Pieces (RCA/RMG), FABOLOUS Breathe (Atlantic), KEVIN LYTTLE Drive Me Crazy (Atlantic)

CHR/POP begins on Page 24.

CHR/RHYTHMIC

Table with columns LW and TW, listing CHR/RHYTHMIC songs and their artists, including Usher & Alicia Keys, Snoop Dogg, Eminem, and others.

#1 MOST ADDED LUDACRIS Get Back (Def Jam South/DJJMG)

#1 MOST INCREASED PLAYS MARIO Let Me Love You (J/RMG)

TOP 5 NEW & ACTIVE CRIME MOB Knock If You Back (BME/Warner Bros./Reprise), MANNIE FRESH Real Big (Cash Money/Universal), PLAY-N-SKILLZ Cali Me (Universal), AKON Ghetto (SRC/Universal), LADY SAW I've Got Your Man (VP)

CHR/RHYTHMIC begins on Page 29.

URBAN

Table with columns LW and TW, listing URBAN songs and their artists, including Usher & Alicia Keys, Snoop Dogg, Lil' Wayne, and others.

#1 MOST ADDED LUDACRIS Get Back (Def Jam South/DJJMG)

#1 MOST INCREASED PLAYS MARIO Let Me Love You (J/RMG)

TOP 5 NEW & ACTIVE LUDACRIS Get Back (Def Jam South/DJJMG), 4MULAI Gotta Roll (Sabe), LYFE JENNINGS Stuck Up Kid (Columbia), PITBULL Dammitt Man (TVT), CHRISTINA MILIAN Dip It Low (Island/DJJMG)

URBAN begins on Page 34.

AC

Table with columns LW and TW, listing AC songs and their artists, including Los Lonely Boys, Keith Urban, Five For Fighting, and others.

#1 MOST ADDED JOHN MAYER Daughters (Aware/Columbia)

#1 MOST INCREASED PLAYS KEITH URBAN You'll Think Of Me (Capitol)

TOP 5 NEW & ACTIVE JIM BRICKMAN FROCH VOISINE My Love Is Here (Windham Hill/RMG), JOHN MELLENCAMP Walk Tall (Island/DJJMG), ANITA BAKER You're My Everything (Blue Note/Virgin), AMY GRANT Come Be With Me (UMe), SHANIA TWAIN W/ MARK MCGRATH Party For Two (Mercury/DJJMG)

AC begins on Page 60.

HOT AC

Table with columns LW and TW, listing HOT AC songs and their artists, including Maroon 5, Finger Eleven, Avril Lavigne, and others.

#1 MOST ADDED RICHARD MARX Ready To Fly (Manhattan/EMC)

#1 MOST INCREASED PLAYS GOOD GOO DOLLS Give A Little Bit (Warner Bros.)

TOP 5 NEW & ACTIVE LIVE We Deal In Dreams (Radioactive/Geffen), RICHARD MARX Ready To Fly (Manhattan/EMC), 311 Amber (Volcano/Zomba), DIRTY VEGAS Walk Into The Sun (Capitol), SHANIA TWAIN W/ MARK MCGRATH Party For Two (Mercury/DJJMG)

AC begins on Page 60.

ROCK

Table with columns LW and TW, listing ROCK songs and their artists, including Velvet Revolver, U2, Silver Tide, and others.

#1 MOST ADDED PAPA ROACH Scars (Geffen)

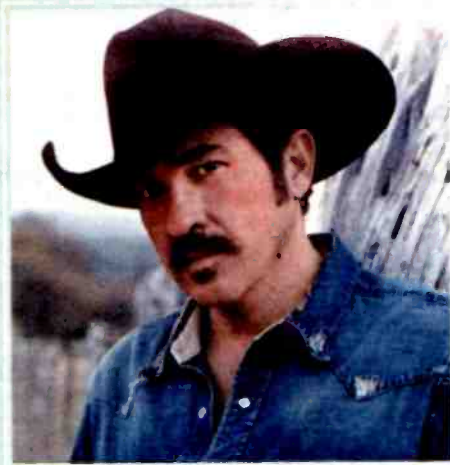
#1 MOST INCREASED PLAYS SHINEDOWN Burning Bright (Atlantic)

TOP 5 NEW & ACTIVE SLIPKNOT Vermilion (Roadrunner/DJJMG), GREEN DAY Boulevard Of Broken Dreams (Reprise), HOOBASTANK Disappear (Island/DJJMG), SEVENDUST Face To Face (TVT), KORN Another Brick In The Wall (Epic)

ROCK begins on Page 68.

Publisher's Profile

By Erica Farber



KIX BROOKS

Arista Recording Artist

For the past 14 years Kix Brooks has been the Brooks in Brooks & Dunn. With 21 No. 1 singles and over 27 million albums sold, Brooks & Dunn also play approximately 70 dates a year. This award-winning duo has helped define today's country music.

Getting into the business: "Music was always a part of my life. My whole family has always been musical. When we got in the car, we didn't talk, we started singing songs. At probably 10 years old I started playing guitar. At that time it was The Beatles and The Rolling Stones and Hank Williams at our house. We didn't know the difference. I started putting bands together. In college I started making some serious money at it.

"I got exhausted beating up bars and started thinking about a Social Security plan. I had a good friend in Nashville, Jody Williams, who was my roommate in military school. He was running Charlie Daniels' publishing company. I was passing through and played him some songs I'd written, and he encouraged me to stay and try to do it for a living. For 10 years I wrote songs for a living and was fortunate enough to have some pretty good success at it. I had a couple record deals, including a solo deal on Capitol.

Tim DuBois introduced me to Ronnie Dunn and asked if we'd try to make an act out of it. Our first day together we wrote 'Brand New Man,' and the day after that we wrote 'Working on My Next Broken Heart,' our first two number ones. We were couple of guys who'd beat our heads against the wall for about 15 years and played God knows how many bars between us and written I don't know how many songs, and nothing had worked like we'd wanted. It's uncanny and extremely lucky how well everything came together on this one."

Biggest challenge: "They say it's your first album — although, for both of us, it wasn't our first, so maybe it was a little easier, creatively speaking. We didn't have any expectations, so from that standpoint it was pretty loose and fun. We've recaptured some of that attitude. After 14 years and all the things we've been so lucky to accomplish, it's not like it can go away now. At this point, though, it's more challenging.

"Twenty-seven million people have Brooks & Dunn CDs now, so they'll be more inclined to pick up somebody else who's hot on the radio. For people to really want to buy our CDs, there's got to be something fresh going on. That's one area where being a duo really comes in handy. You don't have to second-guess yourself a whole lot. If you've got a partner you can be honest with and who will be honest with you, you push each other."

On being President of the CMA: "About five or six years ago I was asked to be on the board. My impression of the CMA was that it was a bunch of back-room record executives taking all the money made at Fan Fair to play golf in Boca Raton. There was this idea that the CMA was a bad thing. Fan Fair was the main reason. I and a lot of other artists couldn't understand why we were playing Fan Fair for free when the fans weren't getting in for free. As far as we were concerned, every day was Fan Fair. We meet and talk to fans and sign autographs all the time. That's our life. Why were we doing this big free concert for the CMA?"

"The other thing was that there were a lot of PR things, little things like the George Jones issue. It created bad blood between artists and CMA management. I wanted to get on the board just to see what was going on and see if I could maybe stand up for artist rights a little bit. It was a huge eye-opener for me. It was nothing like I thought it was. It's a bunch of good people, hard-working executives, who really think-tank how to make our industry better. I sat in that room for the first couple of meetings and thought, 'Wow, what an idiot I am.' Then I started getting active."

Moving the CMA Awards to New York: "They're going to New York for a year. It's still the No. 1 country market, because of the population. I saw an artist quoted the other day, saying, 'Why would we go there if we don't even have a radio station there?' That's why we want to go there. If you can get a station in your No. 1 sales market, that's doing a piece of business. There are a lot of country-music fans there. What there's a shortage of is advertisers that understand how great country music is. The city came to us with this idea, and part of the package they brought to us is advertising on buses, in the subways, on taxis. Country music is going to be everywhere. We're going to create some new fans who will be there forever."

On Brooks & Dunn hosting the awards: "This year I'll win the You're Not as Good as Vince Award. You don't prepare. If we try to prepare, we'll screw it up for sure. I'm sure they'll come up with some kind of format and script, and we'll use it as a framework and just try and keep the show moving as best we can. Hopefully, we won't screw up anything too bad."

State of Country radio: "It is very research-driven. I look at research numbers sometimes and realize that, for a young artist, it's really tough. Playlists are getting as low as 15 to 20 new songs on some stations. For labels trying to break new artists, it's got to be a huge gamble for them to make that investment. I really feel for label heads especially.

"I don't know all the ins and outs of the short-playlist theory, but I do see a lot of research that, to some extent, is confusing. For instance, as an established artist, if our record goes up the chart real fast in the first couple of weeks, then familiarity becomes a big part of the research. But if a record's only been there for two weeks and people aren't familiar with it and you get poor familiarity numbers, then you start fighting the war. But when you get to a certain point on the charts you expect people to be familiar with the music for it to continue climbing. I shouldn't complain: at least we start out getting our records on the radio. For a lot of new artists, that's a huge struggle. But, hopefully, they've got a label like ours that works real hard and overcomes a lot of that."

"One thing we have now is satellite radio. That's starting to make some noise in terms of options. That'll be real interesting to see. I have both Sirius and XM. With

satellite, you have a lot of what people call alternative country artists, not just Merle Haggard and George Jones. There are some great young honky-tonk artists I know wouldn't be on major Country stations."

Something about him that might surprise our readers: "It probably wouldn't surprise them, but by the time we get to the stage, it's all fun and games. We really enjoy what we do. Ronnie and I spend a tremendous amount of time trying to get it right beforehand, especially with writing and recording and scrutinizing everything we do. I want our music to sound fun and fresh. I don't like it when things get too processed and perfect. We want it to sound good, but I don't like it when things start sounding unreal. Once that's done and it's time to go to the stage, we forget all about that and just try to have fun."

Most influential individual: "Probably Hank Williams Sr. He really got me fired up. During my high school years Johnny Cash was definitely a hero of mine. I had all his songbooks and played a ton of his music when I was starting to play professionally. I hold him in high reverence."

Career highlight: "Winning Entertainer of the Year. I love the whole show part of it. Ronnie Dunn, pound for pound, is a great singer. That's pretty obvious. The whole show deal was always something I've been into, but being an entertainer also involves putting a good body of work together and having a couple of good singles out there and getting to the top of your game. My father encouraged me my whole life. Before he died, he was able to see me win Entertainer of the Year at both shows. That was real special."

Career disappointment: "Every day there are things that go wrong. I should have done this, I should have done that. Sometimes I just shake my head and say, 'What is wrong with me?'"

Favorite radio format: "Classic Rock."

Favorite television show: "Monday Night Football. The Titans."

Favorite song: "I Can't Help It If I'm Still in Love With You."

Favorite book: "Covenant by James Michener."

Favorite movie: "The Godfather."

Beverage of choice: "Coors Light."

Hobbies: "Four-wheeling on my farm, waterskiing, riding horses, duck hunting, racing cars. I've got way too many hobbies and not nearly enough time."

Advice for broadcasters: "Love the music. I know there are many heartfelt programmers who must be frustrated by the parameters they're given and the research they have to go by. There have got to be times when their hearts want to play a record but their jobs are in jeopardy. There are a handful of programmers from other formats who are totally into the research game, and if the music flies and makes the research, they'll play it. I know it's not heartless as much as that's how things are programmed, for lack of a better word."

"I really like the guys who actually listen to all the music. You can tell they still get excited about a great song, whether it has anything to do with how they have to program it. They love the music. For artists, that makes you feel like you've got a connection. Even if you get caught up in the numbers game and you get beat, when you know that there are guys out there who really appreciate what you're doing, it makes you want to do it even more."



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