

NEWSSTAND PRICE \$6.50

Kracker Won't Krumble At AC

Uncle Kracker is all alone as the record-holder for most consecutive weeks atop R&R's AC chart. "Drift Away," featuring Dobie Gray (Lava), tops the chart for the 21st consecutive week.



30TH YEAR

R&R

RADIO & RECORDS

www.radioandrecords.com

OCTOBER 24, 2003



Punks Profiled

R&R Alternative Editor Max Talkoff spotlights "Punks on the Rise" in this week's R&R Focus. They're young and totally new-school. See who from radio and who from records shows up in this exclusive guide to tomorrow's top Alternative executives. The story begins on the next page.



Born To Diva Winner!

Tarralyn Ramsey

"Tarralyn's 'Up Against All Odds' is already getting top 10 phones!"
—Jeff Z., WKTU/New York

"'Up Against All Odds' has the making of a hit. We're excited about Tarralyn at Y100!"
—Rob Roberts and Michael Yo, Y100/Miami

Airplay Now!

Her first single "Up Against All Odds" on your desk NOW! Take A Listen!

Self-titled debut album coming soon.



www.tarralyn-ramsey.com
www.casablancarecords.com

www.americanradiohistory.com

MADONNA

"NOTHING FAILS"

The new single from *American Life*

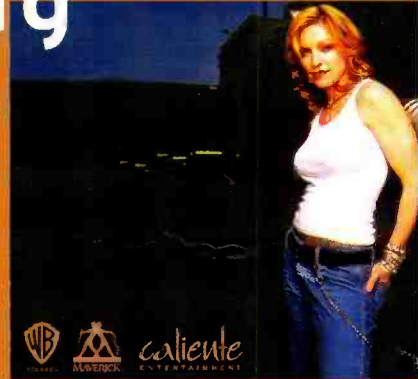
I'm in love with you, you silly thing
 I'm in love with you, you silly thing
 Just take it from me
 Anyone can see

What is it with you, you silly thing
 Just take it from me
 You're the one

You could take all this, take it away
 I'd still have it all
 Cause I've climbed the tree
 Feel my heart beating
 Just take it from me
 You're the one

And that is why I'm not religious
 But I feel such love
 Makes me want to pray
 Pray you'll always be here
 I fall

When I get lost in space
 I can return to this place
 Cause, you're the one



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Produced by Madonna and Mirwais Ahmadzaï. Additional Production by Mark "Spike" Stent. Remix & Additional Production by Jason Nevins for Nevco Productions, Inc. Management: Caresse Henry - Caliente Management

**IMPACTING RADIO
 10/27 & 10/28**

LISTENING TO IN-CAR RADIO BEHAVIOR

What are the driving forces behind in-car radio listening? Read the interesting findings and recommendations from Edison Media Research and Arbitron's latest study in this week's Management/Marketing/Sales section. Also: **Roy Williams** talks about what's in a name — it's must reading for marketers. **Dave Van Dyke** argues for acting intuitively, **Steve Stockman** explains how to use TV to brand your personalities, and **Irwin Pollack** shows how to convince salespeople to make cold calls. Plus, **Jeffrey Hedquist** on better brainstorming.

Pages 6-8

URBAN REPORTING CRITERIA

R&R Urban Editor **Dana Hall** profiles three new reporters and explains the criteria for becoming a reporter. In the process, we learn how Urban radio is impacting new marketplaces, including Omaha.

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R&R NUMBER ONES

- CHR/POP**
 - 3 DOORS DOWN Here Without You (Republic/Universal)
- CHR/RHYTHMIC**
 - BEYONCÉ I/SEAN PAUL Baby Boy (Columbia)
- URBAN**
 - BEYONCÉ I/SEAN PAUL Baby Boy (Columbia)
- URBAN AC**
 - R. KELLY Step In The Name Of Love (Jive)
- COUNTRY**
 - GARY ALLAN Tough Little Boys (MCA)
- AC**
 - UNCLE KRACKER I/DOBIE GRAY Drift Away (Lava)
- HOT AC**
 - SANTANA I/ALEX BAND Why Don't You & I (Arista)
- SMOOTH JAZZ**
 - PRAFUL Sigh (Rendezvous/N-Coded)
- ROCK**
 - STAIN'D So Far Away (Flip/Elektra/EEG)
- ACTIVE ROCK**
 - STAIN'D So Far Away (Flip/Elektra/EEG)
- ALTERNATIVE**
 - A PERFECT CIRCLE Weak And Powerless (Virgin)
- TRIPLE A**
 - R.E.M. Bad Day (Warner Bros.)
- CHRISTIAN AC**
 - AVALON New Day (Sparrow)
- CHRISTIAN CHR**
 - STACIE ORRICO (There's Gotta Be) More... (ForeFront/Virgin)
- CHRISTIAN ROCK**
 - SUPERCHICK Me Against The World (Inpop)
- CHRISTIAN INSPO**
 - TWILA PARIS God Of All (Sparrow)
- SPANISH CONTEMPORARY**
 - CHAYANNE Un Siglo Sin Ti (Sony Discos)
- TEJANO**
 - INTOCABLE Eso Duele (EMI Latin)
- REGIONAL MEXICAN**
 - INTOCABLE Eso Duele (EMI Latin)
- TROPICAL**
 - CELIA CRUZ Rie Y Lloro (Sony Discos)



Rush Limbaugh Comes Clean

Talk host admits drug addiction, enters rehab

By Al Peterson
R&R News, Talk/Sports Editor
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It all started as a quiet buzz of whispered conversation punctuated by cell phones ringing throughout the crowd of radio people gathered around the hotel-lobby bar late on the first evening of the recent NAB convention in Philadelphia.



Limbaugh

By the following morning, that quiet buzz had become a deafening roar, spilling out into the hallways and coursing through the Philadelphia Convention Center as overnight reports and rumors were confirmed with the light of day — the *National Enquirer* and the *New York Daily News* were both printing front-page allegations of prescription-drug abuse

by and a pending legal investigation of Premiere Radio Networks Talk radio titan Rush Limbaugh.

The timing could not have been worse. That very morning Limbaugh was scheduled to deliver the keynote address to a packed ballroom of radio executives who, along with a horde of media reporters, were already eagerly awaiting his response to the mounting controversy over remarks he'd made on ESPN several days earlier that some had called racially insensitive.

The ensuing media frenzy over that incident ended with Limbaugh's resignation from the cable TV sports network, something he acknowledged he had

See Page 13

House Calls For Media-Rules Vote
Hinchey seeks floor time for Senate resolution

By Adam Jacobson
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Efforts are building in the House of Representatives to bring to a vote a Senate-approved resolution that would roll back the FCC's new media-ownership regulations. However, supporters of such a vote are still far from getting the majority needed to force House Speaker Dennis Hastert to bring the resolution to the House floor.

On Monday Democratic Rep. Maurice Hinchey announced that he had collected the signatures of 190 House members who are urging Hastert to bring the vote to fruition. Hinchey has received bipartisan support for the vote, but Republican leaders are opposed to the resolution.

Hastert, along with other top GOP House members, is



Hinchey

Hastert

happy with the rules passed by the FCC in June. They also enjoy the support of the White House, as President Bush has said he will veto any congressional effort to restore the commission's old ownership rules.

In order for Hinchey's efforts to succeed, he must gain the support of 28 additional House members. Until then, House Republicans can simply ignore

HOUSE ▶ See Page 10

Arbitron Reports Progress With PPM Joint Venture

Company's Q3 profits beat Wall Street forecasts

By Joe Howard
R&R Washington Bureau
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The quarterly earnings season is ramping up, and Arbitron on Tuesday stepped up to report improved earnings and revenue. It also offered updates on the Portable People Meter and the company's burgeoning joint venture with Nielsen.



Arbitron's Q3 income beat Wall Street forecasts, as the company's earnings per share of 55 cents was a penny ahead of the consensus estimate of analysts polled by Thomson First Call on net income that improved from \$15.4 million in Q3 2002 to \$17 million. Q3 net

revenue improved 8%, to \$69.6 million, while EBIT grew 5%, to \$30.6 million.

Arbitron also reduced its long-term debt from \$135 million to \$115 million during Q3. Looking ahead, the company forecasts Q4 revenue will grow 9%-11% and is standing by its year-end forecasts of 7%-9% growth for both revenue and EBIT and \$1.60-\$1.64 in EPS.

During a Tuesday-morning conference call with investors and Wall Street analysts, Arbitron President/CEO Steve Morris talked up the versatility of the PPM, explaining that his

EARNINGS ▶ See Page 10

Radio Revenue Remains Flat
National sales up 5%, local down 2% in August

By Jeff Green
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Despite a 5% increase in national sales revenue from a year ago, a disappointing 2% drop in local radio sales resulted in overall August revenue holding level with the same month in 2002. Year-to-date, the first eight months show radio up a modest 2% overall, with local sales maintaining a 1% edge over 2002 for the fourth straight month and national up 8%, just as it was through July.

While August was the first month since March to post lo-

cal revenue in red figures on a year-to-year basis, local sales have failed to generate a positive annual comparison for four consecutive months — since April's 1% bump.

Looking back at 2002, local business for August was ahead 4% compared to the same month in 2001, while national was up 9%, for a 5% total improvement. However, the first eight months of 2002 were only 3% above 2001. It was in the final four months of 2002 that most of last year's improvement

REVENUE ▶ See Page 10

Punks On The Rise

A completely arbitrary and opinionated guide to Alternative movers and shakers

By Max Talkoff
R&R Alternative Editor
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They're young — most of them, anyway — dangerous and totally new school. They're the people other people talk about. Some are well known. Some

are not, but will be. For this column I go back to the original usage of "punk." I'm not talking about pinned, pierced and Mohawked cranky youth in creepers. No, I want you to imagine a more subversive cranky youth, one who looks like a goober who goes to work every day in somewhat normal-looking clothes. These are definitely



If you are not in these pages, please don't start whining and complaining and acting all hurt and stuff. Believe me, some of the people included would prefer not to be here. They would rather live out their Alternative lives in quiet desperation. I'm just super-annoying these days and can't leave well enough alone.

See Page 63

SEAL "WAITING FOR YOU"

THE DEBUT SINGLE FROM THE ALBUM THAT PEOPLE ARE TALKING ABOUT

Over 225k albums sold to date!!

R&R HOT AC: **21** Adult Top 40 Monitor: 23*
R&R AC: **19** Modern Adult Monitor: 26*
Mainstream AC Monitor: 21*

New this week: WKTU, KAMX, WVMX, WKSS, CIDR, WLTQ, WPTE, WIXM, WFMF, WSRS, WXXX, KTOZ, WKFR, KISR

Majors include: WLTW, WPLJ, KYSR, KBIG, KIO1, KLLC, Q102, WQSX, WBMX, WLIT, WDVD, KFMB, WTIC, KQMB, WOMX, WBEB, WASH, KEZR, WTPI, WQAL, WLTJ, KALC, KBEE, KVIL, WLTE, KKLT, KOSI, WJLK, WLNK, WNKS, KYMX, WPRO, KSTP, WMYX, KFME, KMXB, WTSS, WSNE, WBNS & many more!!!

Phones @ KLLC, KLLY, WLNK, KURB, KFMB, KENZ, WQSX, WBAM, WMGI
Good Callout @ WMC, WQSX

UPCOMING TV HIGHLIGHTS:

"Waiting For You" featured in...
TNT, TBS, CNN, USA, FX and Regal
Cinemas "LAW & ORDER" TV
Campaign through 10/24
10/22 ABC's NYPD Blue (4 week
campaign)
10/28 BET Walk Of Fame honoring
Aretha Franklin
10/31 NBC Jay Leno

TOUR COMING SOON!!



LARGE ROTATION

Produced by Trevor Horn
"Waiting For You" Co-Produced by Mark Batson
Management: azoffmusic management - Irving Azoff, Susan Markheim, John Baruck, Tom Consolo

waitingforbrothersrecords.com



'The Eagle' Has Landed In Salt Lake City; Hague PD

KEGA debuts as market's fourth FM Country outlet

Simmons Media Group has launched a new Country station in Salt Lake City on a brand-new frequency, 101.5. KEGA (The Eagle 101.5) is now the city's fourth FM Country outlet, joining Citadel's KUBL, Clear Channel's KKAT and KSOP Inc.'s KSOP-FM. Simmons VP/Programming and Salt Lake City OM Alan Hague will program The Eagle.

A 35-year market veteran, Hague has been with Simmons for over 10 years. He told R&R, "It's a full class C on an 11,000-foot peak in the Uinta mountain range. As a result of where the coverage occurs, the signal overlaps by way of boost-

ers into the Salt Lake City-Ogden-Provo metro."

Asked why Simmons chose to make The Eagle the fourth FM Country station in the nation's 32nd-largest market, Hague said, "There is and always has been a large Country listening group here, and, of course, it's very competitive with three already in the mix. But we did a lot of research, and whatever we get into, we go in to compete hard and to win. We intend to do just that."

There are currently no personalities or commercials on KEGA, and it will remain that way for a few weeks.

London's Role Expands To OM Of Entercom/Norfolk

Don London has added OM duties for Entercom's four stations in Norfolk: CHR/Rhythmic WNVZ, Hot AC WPTE, Urban AC WVKL and AC WWDE. A 10-year veteran of WWDE, London currently serves as Director/Programming for the quartet.

London joined WWDE in 1993, when Max Media owned the station. He later added duties at WNVZ and, subsequently, at WPTE and WFOG. WFOG was eventually traded for WVKL, and Entercom assumed control of the quartet in December 1999.

London reports to Entercom/Norfolk VP/Market Manager Eric Mastel, who called him "a vital part of this cluster's success." Mastel told R&R, "It was at Don's insistence that we took WVKL from Oldies to Urban AC. Thousands of dollars in billing later, we haven't looked back. It was the right decision to reward him with this promotion, and my goal is to have him raise the bar of performance and expectation not just in programming, but across and throughout other departments."

London told R&R, "I'm thrilled to add to my day-to-day duties, and I'm proud and grateful to be receiving them. I'm really looking forward to another 10 years in Norfolk."

A 24-year radio veteran, London programmed WZPL/Indianapolis before joining WWDE. He's also served as PD of WIVM/La Crosse, WI.

O'Malley Joins Citadel/Charleston, SC

Clear Channel's Hot AC KYSR (Star 98.7)/Los Angeles Station Manager Paul O'Malley is exchanging one coast for another by accepting the Market Manager post at Citadel's seven-station Charleston, SC cluster. In his new role O'Malley will have management oversight of Urban AC WMGL, Country WNKT, CHR/Pop WSSX, AC WSUY, News/Talk WTMA, Sports WTMZ, Gospel WXTC and Urban WWWZ.

O'Malley spent six years at KYSR, having joined the station in 1997 as GSM. Prior to that he was at Katz Radio in Atlanta for nine years and held the position of Regional VP when he departed.



O'Malley

"I believe I'm incredibly fortunate to get the best opportunity in radio right now, managing the Citadel/Charleston cluster," O'Malley told R&R. "I'm excited to learn from and work with industry leaders like [Citadel Chairman/CEO] Farid Suleman, [COO] Judy Ellis and [President/Programmer] Eric Logan.

"On top of it all, the move allows me to take my family back to the Southeast, which is closer to our extended families. I'm just a little concerned about the hurricanes. With earthquakes, they may or may not happen. Hurricanes definitely will occur, it's just whether or not they'll get you."



KEEP HOPE ALIVE Recording Academy President Neil Portnow was recently honored with the Music & Entertainment Industry for City of Hope's top philanthropy honor, the Spirit of Life award. The tribute was bestowed on Portnow at a gala held in Los Angeles that featured performances by Burt Bacharach, Ronald Isley, Brian McKnight, Sarah McLachlan and Brian Wilson. Seen here are (back row, l-r) David Renzer, John Frankenheimer, Kathy Nelson, Bruce Resnikoff, Gary Stiffelmann, (front row, l-r) Gregg Harrison, Don Passman, Music & Entertainment Industry for City of Hope President Mary Jo Mennella, Portnow and Zach Horowitz.

Hayes Returns To Infinity/Austin

Radio One's CHR/Rhythmic KTTB (B96)/Minneapolis PD Dusty Hayes will stage a homecoming of sorts on Jan. 1, 2004 when he takes the newly created position of VP/Programming for Infinity/Austin and assumes daily programming duties for Hot AC KAMX — a station he signed on and previously programmed — as well as Talk KJCE.



Hayes

Hayes will also oversee CHR/Rhythmic KQBT, which he also signed on, and Soft AC KKMJ. KAMX & KQBT PD Scooter Stevens will concentrate solely on KQBT.

Among Hayes' prior programming experiences are stints at KBFM/McAllen and WABB/Mobile. Hayes launched KAMX in September 1995 and signed on KQBT in June 1998. In September 1998 he transferred within Infinity to the Minneapolis cluster, where he signed on Hot AC WXP, which later morphed into '80s. In October 2002 Hayes moved to crosstown KTTB as PD.

"It was great to work with Dusty when he was here," Infinity/Austin GM John Hiatt told R&R. "We're excited to have him back in Austin and with the company."

LETTER TO THE EDITOR

Radio & Record Companies: Partners, Not Adversaries

NextMedia's Don Parker writes in response to Lon Helton's Sept. 19 column about the realignment of R&R's Country reporting panel.

It's no secret that times are tough for both the radio and record industries. Radio has consolidated, forcing many people out of work and causing those left to wear more hats. Advertising has been sluggish for the past couple of years, and recovery continues to be weak. And for the record industry, the problems are more devastating. Consolidation has also hit the labels, but the issue of piracy is more crippling than anything facing them today.

When times are tough, companies explore all options to cut costs. However, it's not uncommon that cost-cutting decisions are made without thoroughly examining their full effects. Unfortunately, what seem to be prudent financial decisions are often enacted without understanding their repercussions. That seems to be happening with increasing frequency on the part of the record labels, and it's hurting the partnership between radio and the labels.

Over the past couple of years the record industry has pushed hard to reduce the number of reporting stations that make up the charts. This decision is based solely on economics: They don't want to pay indies and provide promotional support to stations in smaller markets. On the surface it seems like a prudent decision.

Label-Radio Relationship

The indie machine is certainly one that was created by the record labels, and they could stop it in every market at any time they choose, with no repercussions at radio — provided it's consistent in every market. It's one of the cost issues associated with reporting stations, so it needs to be addressed, but that is not the focus of this letter.

LETTER See Page 15

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KCUV Goes 'Underground' As Americana

Colorado-based Newspaper Radio Corp. has flipped KCUV/Denver to Americana. The company had hoped to sell the 1510 AM signal, but when all attempts failed, NRC CEO Tim Brown decided to dump the station's Music of Your Life format and relaunch KCUV as "Colorado's Underground Voice."

The station is being programmed by Art Frederick, who said, "The idea has actually been in the back of Tim Brown's mind for quite some time, and when the situation presented itself recently with this signal, we decided to go for it. There has been local press already

KCUV See Page 15

Fall Back!



Don't forget: Daylight-saving time ends this weekend. Remember to set your clocks back one hour at 2am on Oct. 26.

Analyst Slashes Ratings On Radio Issues

Outlook uncertain for remainder of 2003

By Joe Howard
R&R Washington Bureau
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With radio still inhibited by advertisers that book business late and the realization that the economy hasn't improved as quickly as many had expected, one top Wall Street analyst has lowered his economic forecast for the industry and another has said the outlook is uncertain.

Wachovia Securities' James Boyle on Monday reduced his ratings on Clear Channel, Cox and Radio One from "outperform" to "market perform" and lowered his financial forecasts for those companies and Cumulus for the second time in a month. Boyle based his decisions on the ominous pacing data he's seen for Q3 and Q4.

Turning specifically to paces for November, Boyle noted that radio's forward bookings are starting the month at "noticeably lower levels." He said bookings leading into and through the month are "decelerating even more" compared to 2002 — and

blamed guerilla tactics by some of the industry's top players for threatening to bring down radio's revenue results for the rest of the year.

"With rate-cutting by the larger groups and the inherent fluctuations from last-minute ad placement, we believe it would take much larger than usual increases in the weekly paces data to push November into the positive," Boyle said. In fact, he doesn't expect significant improvement until next year: "We do not see industry trends or sufficient economic strength showing signs of a potential upturn until perhaps Q2 2004."

Meanwhile, Credit Suisse First Boston analyst Paul Sweeney said that while he believes October ad spending is pacing to finish ahead in the low-single-digit percentage range, last year's robust political ad spending will lead to tough comparisons that may eat away at that relatively modest growth.

Further, he noted that November paces "are not showing significant sequential improvement," something he attributed to a continuing unsettled economic outlook and sustained uncertainty among advertisers.

While Sweeney said anecdotal evidence indicates that December could finish ahead in the mid-single-digit range, he acknowledged that it's too early to make a call, considering advertisers' penchant for placing late business.

Buzil Lands Sixth In Salt Lake

FM could be used to simulcast KUUU

By Adam Jacobson
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Van Archer's Mercury Broadcasting has agreed to sell KRAR-FM/Brigham City, UT to 3 Points Media, controlled by Marathon Media VP Bruce Buzil, for \$2.3 million.

The deal gives 3 Points a total of six stations, in Topeka, KS; Flagstaff, AZ; and suburban Salt Lake City, where the company is the licensee of KMDG/Delta, UT and holds a construction permit for an FM in Franklin, UT. Buzil's business partner Chris Devine operates five stations in Salt

Lake City through the newly formed Devine Holdings, and it's expected that 3 Points will use KRAR to simulcast one of the Devine stations.

KRAR boasts a monster 80kw signal that stretches from Pocatello, ID to the southern Salt Lake City suburb of Provo, UT. The station's prin-

cipal coverage area is in the northern parts of the Salt Lake City metropolitan area, including Logan, UT. Given that, KRAR would prove to be a strong complement to Devine's CHR/Rhythmic KUUU, which covers the southern portion of the metro. KUUU currently simulcasts on KTCE, but that signal covers only the cities of Orem and Provo.

Buzil See Page 5

BUSINESS BRIEFS

Interrep Debuts Million-Dollar Training Campaign

Interrep is investing \$1 million in a two-year expanded training program for its sales staff that will focus on, among other things, non-traditional-revenue development, presentation training, education in new sales techniques for senior-level sales reps and managers, and technology and computer programs to help improve productivity. Interrep President/COO George Pine said that, based on feedback from agencies and advertisers, "We know that working with highly trained sellers is critical to forming the marketing partnership that brings larger shares to our client radio stations." He added, "That's why we are increasing our commitment to training so aggressively."

XM Stock Hits 52-Week High

XM Satellite Radio shares ended the trading day on Oct. 17 at \$20.94, handily beating the stock's previous 52-week high of \$19.64. The achievement also marked the first time XM's stock had surpassed \$20 since Nov. 21, 2000. The stock has enjoyed a steady increase in value since the beginning of 2003. On R&R's Tuesday deadline, the issue closed at \$19.64, up 9 cents for the day.

In other news from XM, the satcaster has teamed with Terk Technologies on the new XMCommander receiver, designed to work with any AM & FM car stereo. The \$159.99 package, which features a compact controller with a display screen, a microantenna, a remote and a small tuner box, is expected to be at retail by the end of the month.

Broadcasters Set Earnings Calls

Infinity parent Viacom was set to announce its Q3 2003 results on Oct. 23 at 7am ET and planned to follow up the same day with an 8:30am conference call with investors, analysts and other interested parties. Saga will reveal its Q3 results on Nov. 6 at 8am ET and will hold its conference call at 9am that day. Clear Channel will release its Q3 2003 figures just before the start of trading on Nov. 7, with a call at 9am ET, while Radio One has set its Q3 call for Nov. 12 at 10am ET. On Nov. 13 Univision will issue its first set of quarterly financial results since acquiring Hispanic Broadcasting Corp. and will host a conference call that afternoon at 4:30 ET.

Petracom Media Files Chapter 11

Petracom Media, which owns 18 radio stations, in Joplin, MO; Texarkana, TX-AR; and Show Low, AZ, earlier this month filed for Chapter 11 bankruptcy protection, but President/CEO Hank Ash said the company's day-to-day operations will not be affected. In a

Continued on Page 5

R&R Stock Index

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

	Change Since				
	10/17/02	10/10/03	10/17/03	10/17/02	10/1/003-10/17/03
R&R Index	209.24	202.45	201.90	-3.5%	-0.3%
Dow Industrials	8,274.89	9,674.68	9,721.79	+17%	+0.5%
S&P 500	879.19	1,038.06	1,039.32	+18%	+0.1%

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TRANSACTIONS AT A GLANCE

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

- WNPT-FM/Linden, AL \$450,000
- KOOU-FM/Hardy, AR \$155,000
- KZPN-FM/Bayside (Eureka), CA \$130,000
- KZSA-FM/Placerville (Sacramento), CA \$20 million
- WGFS-AM/Covington, GA \$700,000
- WSKX-FM/Hinesville, GA \$2.79 million
- KKOA-FM/Volcano, HI \$350,000
- WCCQ-FM/Crest Hill (Joliet), IL \$14 million
- WKLO-FM/Hardinsburg, IN \$350,000
- WJOB-AM/Hammond and WIMS-AM/Michigan City, IN \$1.2 million
- KGVN-FM/Gardnerville-Minden, NV \$850,000
- WBTA-AM/Batavia, NY \$275,000
- WLVG-FM/Center Moriches (Riverhead), NY \$3.75 million
- KBVL-FM/Pawhuska, OK \$213,500
- KTLQ-AM & KEOK-FM/Tahlequah, OK \$1.15 million
- WVAM-AM & WPRR-FM/Altoona, PA \$2.1 million
- WCED-AM/Du Bois, PA \$150,000
- KD JW-AM/Amarillo, TX Undisclosed
- KLEY-FM/Floresville and KSAH-AM/Universal City (San Antonio), TX \$24.4 million
- KRAR-FM/Brigham City (Salt Lake City-Provo), UT \$2.3 million
- WELD-AM/Fisher and WELD-FM/Petersburg, WV \$600,000

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

DEAL OF THE WEEK

Cherry Creek/Commonwealth Multistate Transaction

PRICE: \$41 million

TERMS: Asset sale for cash

BUYER: Cherry Creek Radio, headed by CEO Joseph Schwartz. Phone: 303-377-6910. It owns no other stations.

SELLER: Commonwealth Communications LLC, headed by President Dex Allen. Phone: 858-720-3566

BROKER: Jim Hoffman of Explorer Communications, and Media Venture Partners

STATIONS TRADED: KWCD-FM/Bisbee and KTAN-AM & KZMK-FM/Sierra Vista, AZ; KROP-AM & KSIQ-FM/Brawley and KOWL-AM & KRLL-FM/So. Lake Tahoe, CA; KBLJ-AM & KTHN-FM/La Junta and KLMR-AM & KSNZ-FM/Lamar, CO; KVVR-FM/Dutton (Great Falls), KHKR-FM/East Helena, KMON-FM, KMON-AM & KLFM-FM/Great Falls, KCAP-AM & KZMT-FM/Helena and KTHC-FM/Sidney, MT; KEYZ-AM & KYYZ-FM/Williston, ND; and KZHR-FM/Dayton and KONA-FM & KONA-AM/Kennewick, WA

2003 DEALS TO DATE

Dollars to Date: **\$2,013,698,256**

(Last Year: \$5,380,906,206)

Dollars This Quarter: **\$446,366,500**

(Last Year: \$346,736,135)

Stations Traded This Year: **709**

(Last Year: 809)

Stations Traded This Quarter: **114**

(Last Year: 147)

Buzil

Continued from Page 4

Buzil and Devine also operate Fox Sports Radio affiliate KOVO, CHR/Pop simulcast KMDG & KUDD and Rocker KWKD in Salt Lake City. Neither Buzil nor Devine was available for comment at press time.

KRAR has an interesting history — in fact, at one time it even had the KUUV calls. In March 1999 First National Broadcasting sold KRAR after 16 years of ownership to Trumper Communications for \$300,000. In March 2000 Trumper sold the station,

along with KCPX, KISN & KOSY/ Salt Lake City, to Clear Channel for \$66.5 million. Since Clear Channel already owned seven stations in the market, the FCC forced it to divest in Salt Lake City to meet agency ownership limits.

As a result, Mercury ended up with KCPX, KOSY & KRAR. KRAR has been simulcasting KOSY since early 1999, and Clear Channel has been operating KCPX, KOSY & KRAR by way of a joint sales agreement with Mercury. The JSA is expected to continue for KCPX & KOSY.

BUSINESS BRIEFS

Continued from Page 4

statement, Ash said the decision to file Chapter 11 "was a strategic filing to protect a specific asset of Petracom Media." Petracom/Joplin GM George DeMarco told the *Joplin Globe* that things will be "business as usual" at the seven-station cluster. According to the bankruptcy filing, Petracom has assets of \$1 million-\$10 million — and debt of between \$1 million and \$10 million. Ash is based in the Tampa suburb of Lutz, FL.

Florida Station For Sale On eBay

CP for WREY-AM/Mulberry, FL is being sold on popular auction website eBay at a starting bid of \$100,000. According to the eBay listing, an earlier deal to sell the station fell through, so owner Radio 780 has charged attorney Dan Alpert with the task of selling WREY in cyberspace. While the station has never been licensed, the listing says the full-time facility is situated in "one of the most desirable areas of Florida" and that the leased land for the tower meets all zoning requirements. And while the ad cautions that any winning bid is subject to FCC approval, it also notes that construction could begin immediately once a deal is closed. There were no bidders as of R&R's Tuesday-night press time.

U.K. Controversy Over Electronic Ratings Results

While American radio executives continue to debate the merits of Arbitron's Portable People Meter, the Gfk electronic audience-measurement system developed by Britain's Wireless Group has sent London broadcasters into a tizzy by reporting that Hot AC Heart 106.2 is now the most listened-to station in the market. Heart, owned by Chrysalis Radio, defeated Capital Radio Group's CHR/Pop Capital FM in raw listening in the electronic survey, though Capital remained No. 1 in cume. Radio stations in the United Kingdom have historically relied on ratings from Radio Joint Audience Research, or RAJAR, which is working to move its ratings from diary-based to electronic measurement. According to the *Guardian* newspaper, RAJAR spent more than \$1.3 million on a 15-month trial that ultimately led RAJAR to declare that the results were not accurate enough to justify replacing the diaries. Wireless Group Chairman/CEO Kelvin MacKenzie said he intends to take RAJAR to court over its decision to postpone a move to a PPM-like device.

Eastlan To Offer Missoula, MT Ratings

Radio ratings service Eastlan will now offer ratings for Missoula, MT, thanks to a four-year agreement reached by the company and Clear Channel. Clear Channel operates three AMs and three FM's in Missoula. Eastlan said the city, with a population of 115,000, is comparable to Arbitron market No. 255.



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Jimmy Steal
Programming Director
Power 106, Los Angeles

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www.ArbitronRadio.com



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The Driving Forces Of In-Car Listening

Edison-Arbitron study offers insights and guidance for PDs, sales & marketing staff

Everyone knows that in-car listening is important to broadcasters, but what are the specifics of in-car's strengths, weaknesses and listener behaviors? To find out, Edison Media Research and Arbitron collaborated recently on a "National In-Car Study," unveiled at the NAB Radio Show in Philadelphia earlier this month. The results both underscore the overall strength of radio compared to other media choices and pinpoint several emerging issues on which broadcasters can and should capitalize. The complete findings can be found at www.arbitron.com or www.edisonmediaresearch.com.

Below are some of the highlights of Arbitron and Edison's July telephone survey of 1,505 spring-book diary-keepers, 98.4% of whom had driven or ridden as a passenger in a non-public vehicle in the past month.

1. In-car listening's share of total radio use is steadily rising. The research shows that in-car makes up 34% of all radio usage — up from 30% in 1999 and the highest figure ever reported, mainly because of increased traffic congestion. Nearly 40% of respondents said they're spending more time in cars than they were a year ago, and 70% say they're encountering more traffic.

At certain times of day, in-car captures a major share of all radio activity: It gets 51% of listening from 5-6pm, 45% between 7-8am and 6-7pm and 42% between 4-5pm. But heavy in-car listening is not strictly a major-market phenomenon. In fact, while a few of the 10 markets with the highest percentage of in-car listening are adjacent to large markets, the majority — including Ft. Smith, AR; Jackson, TN; and Panama City, FL — are outside the 40 largest metros. Los Angeles actually ranks 251st in the percentage of total radio listening done in-car.

2. Radio is still the overwhelming leader among in-car media. Asked which device was used almost all or most of the time in-car, 75% of respondents said it's radio. CD players are well behind, at 19%, followed by cell phones (12%); cassette players (5%); DVD players (2%); and MP3 players, satellite radio and GPS (1% each). Among 25+ adults, 75% said they'd choose an AM-FM radio as the one media device for their car. Only 11% selected a CD player, and 14% preferred other devices, such as cell phones or PDAs.

3. Radio must expand its appeal among 12- to 24-year-olds. The report says, "Today's young consumer is not

learning the radio habit, in-car or elsewhere, in nearly the numbers of previous generations. Radio groups must aggressively target this vital segment." Proof of this is that only 55% of 18-24s and 67% of 12-17s spend most of their time with radio while in the car. The best demos for in-car radio are 45-54s and 55-64s (84%), followed by 35-44s (83%), 65+ (71%) and 25-34s (70%).

Today's young consumer is not learning the radio habit, in-car or elsewhere.

Even more disconcerting: Among 12-24s, only 49% said they'd go with an AM-FM radio as their only in-car media device. Thirty-four percent chose CD players, and 17% opted for other devices.

4. Radio must increase its investment in in-car technology to defend its turf. A clear majority of radio listeners want to know the artist names and song titles for the music they hear and to be able to search for a station by format. These are two established benefits of the Sirius and XM satellite radio services. The study is good news for stations planning to adopt digital radio technology, as interest in station call-letter display and on-demand weather and traffic were also high.

5. Radio marketers should consider radio preset-button strategies. The study shows that most people seldom change their preset buttons, and almost all in-car listening is done to pre-

set stations. Fifty-three percent of respondents agreed that it's not worth the hassle to change preset buttons once they've been programmed. Therefore, broadcasters are encouraged to devise ways to get listeners to give them a preset, especially after a format change. Edison-Arbitron suggests developing creative preset strategies, such as partnerships with local car dealerships.

6. In-car listeners are much more likely to switch stations than those in the office or at home. At work, 75% of respondents said they generally leave the radio station alone, and 67% stick with a station at home — but only 43% leave the radio tuned to one station in the car. Moreover, 37% said they frequently change stations in the car, while only 7% frequently switch stations at home and just 6% do so at work. The report says, "Stations in markets with especially heavy in-car listening might need to rethink their strategies: traffic-report implications, the way your station programs its stopsets. As people frequently change the station in the car, consider long sweeps in high in-car listening hours."

7. Since people are spending more time in their cars, radio sellers should encourage advertisers to use radio and outdoor more. The study finds that in-car commercials are able to deliver immediate results for advertisers. Asked if they'd ever heard a commercial on the car radio about a particular sale or special that motivated them to visit a certain store later that day, 48% said yes, while an impressive 56% said yes to being motivated to visit later that week.

Noting that 40% of respondents don't make the decision to shop until they're on their way home from work, the report recommends, "Sales staffs need to promote to advertisers the concept of shopping 'prime time.' Take advantage of the fact that many are shopping on their way home from work. Consider strategies to help advertisers target the in-car listener and after-work shopper."

8. Certain formats are stronger in-car than others. The study shows Christian formats lead, with 39% of that format's total listening done in the car. They're followed by Alternative (38%), News/Talk and Rock (both at 37%), CHR (36%), Oldies (35%), AC (32%), Urban (30%), Smooth Jazz (28%), Classical (26%), Adult Standards (25%) and Latin formats (22%).

9. Satellite radio is becoming

Names: A Marketing Myth

By Roy Williams

You're at a conference table a half-century ago with Zora Arkus-Duntov. He's looking for a name for Chevy's sexy new sports car. Someone says, "How about Corvette Stingray?" Zora says, "I like it."

Any chance of that happening today? I think not. These days someone would likely suggest that someone be brought in from somewhere like Namepress, NameLab, Naming Systems, Name Development, Namebase, NameIt, Namepharm, NameSale, Namestormers, Nameitag, Nameitrad, NameQuest or Namix. I'm wagering that the "Stingray" name would be immediately harpooned. "A slow and ugly fish is not the image you want for a fast, sexy sports car. And the bottom-feeding part isn't helping either. We need to create a name that's utterly unique and easy to trademark."

It's this need for "unique" that gives us names like Acquient, Agilent, Alliant, Aquent, Aspirient, Aviant, Axent, Axient, Cereant, Chordiant, Clarent, Comergent, Conexant, Consilient, Cotelligent, Equant, Ixtant, Livent, Luminant, Mergent, Mirant, Navigant, Naviant, Noviant, Novient, Omnient, Raviscent, Sapiant, Sequant, Spirent, Taligent, Teligent, Thrivent, Versant, Versent, Viant, Vitalent and Vivient. Yes, each of these names is unique. Exactly like every snowflake in a snowbank.

A second naming fallacy is the idea that your name should explain what business you're in or what your product does. But this notion assumes that your name will exist at some point without contextual support, which, when you think about it, is utterly impossible. Names appear on websites, storefronts, business cards and products. And in advertisements, press releases, news articles and conversations.

There is simply no imaginable circumstance in which a name will have to explain itself. The "descriptive naming" idea ignores the fact that the whole point of marketing is to separate yourself from the pack. Descriptive names blur you into your category and make you indistinguishable from your competitors.

The person who suggested "Corvette Stingray" instinctively understood the value of "particle conflict" (which deals with how thoughts are assembled in the mind from stored sensory associations). And so did the founders of a lot of other successful brands. Can you imagine what these people had to endure?

Virgin Airlines: "It says we're new at this. The public wants an airline to be experienced, safe and professional. Investors won't take us seriously and religious people will be offended."

Caterpillar: "Why would we name powerful equipment after a creepy-crawly bug that's easy to squash? Why not 'bull' or 'work-horse'? Caterpillars destroy crops and are responsible for famine."

Banana Republic: "Oh, God, not That's a cultural slur! We'll be picketed by people from small, hot countries."

Yahoo! "Yahoo! It's Mountain Dew! Yoo-hoo! It's a chocolate drink in a can! Nobody will take stock quotes and world news seriously from a bunch of yahoos."

Oracle: "Oracles were unscientific and unreliable and they foretold death and destruction. Only fools would put their faith in an Oracle. And besides, it sounds like 'orifice' and people will make fun of us."

The Gap: "Are you kidding? The word means something is 'missing, incomplete or in need of repair.' And the generation gap is a negative thing, and we want to sell clothes to all generations."

Fannie Mae / Freddie Mac: "I don't want hillbillies from Dogpatch handling my finances. The names don't sound serious, and finances are a very serious matter."

I wish I could take credit for today's memo, but my friend John Marchese recently brought it to my attention that a group called Igor International (it obviously practices what it preaches!) has finally cracked the code to intelligent naming. To dig more deeply into what Igor advises, visit www.igorinternational.com.

Roy Williams is President of Wizard of Ads, a teaching organization with offices in the U.S., Canada and Australia. The company offers partner services, marketing strategies, message development and media planning, Wizard Business Seminars and the free Monday Morning Memo. Reach Roy Williams at 800-425-4769 or via www.wizardacademy.com.

more familiar and attracting interest, even if that has not yet translated into significant subscriptions. XM scored 34% awareness among survey respondents, while Sirius achieved 24% familiarity. But XM earned a 0.7% subscriber level, compared to 0.2% for Sirius, and only 2% of respondents said they're likely to subscribe in the next year. However, asked how interested they would be in an in-car satellite service, 32% said they'd be very or somewhat interested.

Even more significant is that satellite radio's appeal increased notably

when respondents were offered a "pre-install" option. The percentage who were "very interested" nearly doubled, to 15%, while those "somewhat interested" climbed to 30%. The demos with the highest percentage of interest in satellite radio were 12-24s, followed by 25-34s, leaning male.

In terms of satellite radio format preference among those "very interested" in the service, Urban ranked first (26%); followed by CHR (23%); Country, AC and Christian (13%); Alternative (12%); News/Talk (11%); Oldies (10%); and Latin (8%).

Let's Bring Back Intuition!

By Dave Van Dyke

Here's a unique concept: The more experienced the manager, the more they trust simple intuition. The one quality that many managers agree separates them from their less successful competitors is confidence in their own intuition.

Companies pay highly for executives with reputations for "gold guts," whose immediate, visceral reactions to people and events seem accurate, making their judgments worth a whole lot more.

When great GMs, PDs, sales managers and promotion managers got their first shot at being managers, they were likely initially intimidated by the post and kept that fear to themselves. From the first day sitting in that new office, making decisions that affected whole departments or stations, they did their best



Dave Van Dyke

down. We learn many things that blind us and lead us to mistakes in judgment.

1. Both in school and at home we are taught to rely on authority, on the opinions of others. We are taught not to trust our emotions.

2. As adults, we are often victimized by image. We tend to be impressed by resumes, clothing and appearance, and we may attribute powers and qualities to impressive people that go well beyond reality.

3. We have selective perception when it comes to supporting our belief systems. We simply ignore things that don't fit and accept things that do. We tend to find what we are looking for (and research can be used as a search tool). Scientists find what they hypothesize, politicians hear more clearly the concerns of those who share their convictions, and those who believe in UFOs are more likely to see them. Evidence to support one's beliefs is remarkably easy to find.

4. We are influenced by what has worked for us before, even if what worked before may not apply in the current situation.

5. We have been taught to be suspicious of our initial reactions. We tend to lack confidence in our first impressions because we are so often reminded of when our judgments have been mistaken. But we actually learn a great deal about a person in the first few seconds of an encounter, and our first impressions are usually right. Trust your gut. It tends to be right more often than you think.

6. Since it is difficult to trust our intuition when we are insecure and afraid to take risks, we feel obligated at those times to find a rational, defensible justification for our judgments.

Remember when your parents would answer your questions with "Because"? By answering with "Because," our folks weren't saying nothing. Indeed, the answer implied "My accumulated experience here has convinced me of something that I can't explain to you in rational terms or that you cannot yet understand. I cannot and will not take the time now to try to analyze it in terms that would do full justice to what I am feeling about what I

know to be true." It's too bad managers could never get away with answering, "Because."

7. Children look at things we turn away from. A child will often point to something unpleasant to look at that we wish they would ignore, as adults often do. But better managers have a childlike quality of being able to wade into areas others avoid.

8. We are sometimes too dependent on the judgments of others. This is "groupthink" — wanting to go along with the opinions of others.

In today's world of consolidated thinking — which many believe to be at the heart of what's wrong with our business right now — we need to unlearn, to get rid of the barriers to perception and wisdom and judgment. We need to regain our trust in our gut reactions.

Of course, we cannot lose sight of all the rational factors that make for good decisions. It can be a bit of a dilemma to judge how much value to place on your visceral reactions. When one considers the various barriers described above, it is understandable that most managers err in the direction of dismissing what their guts are telling them.

It takes self-confidence to trust one's intuition. But bring it back into your decisionmaking, and make a difference.

Dave Van Dyke is a former VP/GM of KCBS-FM/Los Angeles and currently advises media management through his company Radio Mentor Inc. He is also President/COO of Finology Inc., a Los Angeles-based investment banking firm with broadcast interests. Reach him at 888-790-1102 or dvd@radiomentor.com.

WEEKLY MOTIVATOR

Suburban Legends: The Five Biggest Myths Of Motivation

By Tim Moore

Webster describes motivation as "the condition of being stimulated." While most of us would buy that definition, few would agree on the best way to motivate someone. Here are the five most misaligned beliefs.

1. "People are inherently lazy and just need someone to jack them up." Whatever the barrier is, it's almost never laziness. People are inherently *uncertain*, but seldom emotionally sophisticated enough to articulate it that way. Depending on their social style and background, most people are malleable and open to personal growth when leadership artfully leads toward it.

2. "Money is the best source of motivation." Wrong. Studies have shown that money is not only relatively low on people's motivation scale, it's a short-term motivation as well. If money really were a universal motivator, every seller would be Tony Robbins. Money ranks several positions down the ladder in abstract motivation.

3. "Certain types of people are naturally motivated." Does this imply that Gen. Patton was born with natural motivation and Adm. Nimitz was not? Does it suggest that John F. Kennedy had it and Gerald Ford lacks it? After all, these leaders are stylistic opposites. There's an old military saying: "You can't tell what a warrior looks like." An amiable person's social style is as motivated as that of a driving personality. They simply exhibit their styles in contrasting ways.

4. "I can motivate people." Perhaps the biggest motivational myth of them all comes with the idea that one person can engineer a "motivational transplant" in someone else. Instead, as leaders we can participate in the motivational process by getting an accurate sense of someone's history, core beliefs, strengths and weaknesses and helping them remove their barriers to success as they define it. It's a simple concept.

5. "A little intimidation does the trick." Ah, yes. The break-room memo reading, "Firings will continue until morale improves." A less tangible motivator than money, fear destroys any hope of forming a core covenant in your organization and usually results in losing someone (at least in a motivational sense) permanently. There's overwhelming evidence to support this. People don't leave companies, they leave bosses.

Don't mistake Vince Lombardi, George Patton or Norman Schwarzkopf for leaders who traded in intimidation. Those flamboyant displays were only a component of a larger process designed to get someone to think about being better and were always combined with reflective thinking and performance reinforcement.

Motivation is a complex and rewarding field of endeavor. Being better at it means losing some unproductive predispositions while understanding how and why people engage Webster's "condition of being stimulated."

Tim Moore is Managing Partner of Audience Development Group, programming consultants to radio stations in multiple formats. Reach him at 100 Grandville SW, Suite 602, Grand Rapids, MI 49503; 616-940-8309 or tim@goodratings.com.

"It is understandable that most managers err in the direction of dismissing what their guts are telling them. It takes self-confidence to trust one's intuition."

to apply what understanding they had of the decisions that needed to be made, and they made them, initially, by their gut. Trial and error plus experience shapes intuition.

A Clear-Eyed Wisdom

Children are often admired for their quick and uninhibited judgments. It's said they have a clear-eyed reaction to people and events, unfettered by the process of intellectualization. Some of us attribute the same power to animals, suggesting that Rover can always spot a bad person and shows it by the degree to which he avoids or warms up to that person.

Let's face it: Becoming adults causes our judgment to be impaired. Perhaps we learn not to see. Experience may not always be the best teacher. Sometimes it closes us

Pros On The Move

• **Jennifer Donohue** is the new GSM for WNEW-FM (Blink-FM)/New York. She joins Infinity after nine years with WCBS-FM/New York and has held posts as LSM, Retail Sales Manager, Director/New Business Development and AE. Donohue has also worked at WCBS-AM, Boston outlets WEEI & WBZ and WFAN/New York.

• **Deidra Lieberman** is the new GSM of KGO/San Francisco. Formerly Sales Manager for crosstown KFOG, Lieberman is a 14-year radio veteran with experience in local, national, NTR and event revenue. She will be responsible for a 15-person sales team,

the San Francisco 49ers Radio Network and NTR projects integrating KGO and classmates KSFO and Radio Disney KMKY-AM.

• **Eve Orsburn** is upped to VP/Sales & Marketing at TM Century, taking over for President David Graupner, who had been serving as interim VP/Sales. Orsburn worked at TMCI from 1999-2001, then left to join IBM in a sales position before rejoining TMCI. Meanwhile, six-year company veteran Jay Noble rises to Director/Domestic Sales & Marketing.

• **Lance Richard** is named GSM at WKQX (Q101)/Chicago. He replaces

Matt White, who has been GSM at the Emmis Alternative outlet since 1999 and is retiring due to illness. Richard was most recently Exec. VP/ Sales & Strategic Marketing for IP2M, an online publisher of consumer-focused health content. He's a former GSM for Clear Channel/Houston and earlier held sales and management posts at WFOX/Atlanta.

• **Brad Wells** is the new morning personality, Promotions Director and Webmaster at KKP/Corpus Christi, TX. Wells was previously afternoon drive personality/Imaging Director/Webmaster at WWZD/Tupelo, MS.

PART TWO OF A TWO-PART SERIES

How To Use TV To Brand Your Personalities

Nine elements that will hit your target's bull's-eye

At my company, we define *brand* as "a trust relationship between the product and the consumer." This relationship is what allows customers to be comfortable with a product and to decide to purchase it without having to weigh their decision every time.

The most successful personalities understand that they are brands. Books, films and other products carry the Russell Simmons, Stephen King or Tony Hawk name the way sneakers carry the Nike brand. Successful radio personalities are also brands. Listeners choose to spend their time rather than money, but it's a purchase nonetheless.

The better branded the personality, the greater the consumer trust, and the more the personality draws listeners to your station. The key to building a brand is understanding how to leverage a personality effectively in your station's promos and TV marketing campaigns. Simply telling viewers to tune in because your morning show is giving away money ain't gonna cut it in today's market.

While marketing any brand is complex, marketing a human brand on television is even tougher. You can't, for example, redesign the human package (not much, anyway), and human brands tend to be somewhat unpredictable. You must successfully tie together constantly changing content, delivery, style, community appearances, politics and viewers, then distill the package down to a focused 30-second television campaign.

Here's how to use your radio personalities in TV advertising to build their personal brands and get ratings.

1. Assume your personality is telegenic. There's an entire TV and magazine industry that lives on pictures of the rich and famous. They're not all beautiful. We hear a lot about "faces made for radio," but the truth is, most people with the charisma to do great radio can translate to television if the campaign is truthful, well written and well shot.

2. Make your personalities likable. According to John Philip Jones, a professor at Syracuse University and one of the leading researchers on advertising effectiveness, the single most important

factor in the success of a television campaign is likability. Since the person is the product, the person must be likable to win. Sure, there are people who don't like Kidd Kraddick or Howard Stern. But not their targets.



Steve Stockman

3. Present your experience. Recognize that viewers tune in for their own reasons: to feel a certain way, to be with their friends, to join a community. Your TV campaign should give a good sample of the experiential environment the personality presents day after day. How can you paint a picture of your personality and station that your target audience will want to be part of?

4. Tell a story. People remember stories better than facts. Find unique stories you can tell to create a truly memorable experience for your target. What stories do your personalities tell on the air about themselves? About their view of the world? About their relationships with others at the station?

5. Make them feel. Your audience tunes in to the radio to feel something: happiness, sadness, outrage, laughter. Whatever people come to the personality to feel on the air, make them feel it in your TV spot or promo.

6. Entertain them. In today's 500-channel era, people click out of any spot that doesn't hold their interest. More important, they won't remember a TV commercial that doesn't entertain them.

7. Be real. TV magnifies the human soul. The camera catches lies and discomfort (the basis for the 30-year success of *60 Minutes*). If a personality tries to do something they think is stupid or deceitful in a television commercial, they'll be caught. Trust your personality's gut. If they don't believe it in real life, don't show it in your campaign.

8. Insist on quality. Your audience has seen Hollywood production, and they know what it looks like. A cheesy spot that looks like it's for a local car dealer sends a message that you're small-time. Re-

member, it's called "show business" for a reason.

9. Hire a great director. A director's job is to make sure your personality's performance is perfect. The director worries about wardrobe, makeup, lighting, delivery, the angle of the shot and the movement of the camera. Check out your candidate's sample reel. If the director you're considering can't handle people well, find someone who can.

Steve Stockman consults entertainment personalities on personal branding strategies and creates television campaigns for radio stations through his company, Custom Productions in Santa Monica, CA. Reach him at 310-393-4144 or steve@customproductions.tv.

By Steve Stockman

60-Second Copywriter Brainstorming Made Better

By Jeffrey Hedquist

Having trouble breaking writer's block? Don't give up, bring in more brains! Do a radio mind meld. Gather two to five people in a room, turn on a tape recorder, have everyone fire out suggestions, and take notes.

Don't say no to any suggestion, no matter how outrageous, inappropriate or bad it might seem. You want to keep the flow going. The best thing you can say is, "Great. Where else can we take that approach? What's an extension of that? How much further can we take that idea?"

Create an atmosphere of acceptance so no one feels shy about contributing. Keep it light and fun. Celebrate the contributions, and evaluate the ideas later.

Invite people you might not ordinarily think of — not just writers, but art directors, account executives, web designers or the janitor. You'll be surprised at the useful ideas you get from the people you'd least expect to come up with them.

Keep the session to 20 minutes. You'll come away with more ideas for your clients' spots than you can possibly use. You'll get ideas for future campaigns and ideas for clients you don't even have yet.

Keep the tape and notes in a file you can refer to when the creative well runs dry.

The power of many brains storming together cannot be quantified. One suggestion will inspire others. You'll go off on tangents that you never envisioned. Remember, you don't have to do it all yourself.

Weathercaster Jeffrey Hedquist says there's a tornado watch on at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; 641-472-6708, fax 641-472-7400; jeffrey@hedquist.com.

Convince Your Salespeople To Make Cold Calls

By Irwin Pollack

It has absolutely nothing to do with your market size, format, ratings or even region. The fact is, you'll lose close to 20% of your business over the next year due to attrition. Couple that with the expectation of both individual owners and group heads of 15%-20% growth in 2004, and you can see that over one-third of your revenues will need to come from new sources — either larger orders from the same advertisers or new advertisers altogether.

To salespeople, this is no more than another sermon on a topic they'd rather not hear about. But the reality is this: Those sellers who rest on their laurels, hoping to keep milking the same customer base, will end up disappointed as cancellations and non-renewals inevitably come their way.

Here's some new ammunition you might want to use in your next sales meeting. First, some introductory points: Cold calls do more than simply broaden your customer base. They create an insurance policy for business that might go away during Q4 of this year and during all of 2004. What are some of the other payoffs of cold calls?

1. Cold calls get your station trial

orders that might turn into regular business.



Irwin Pollack

2. They can open doors to new opportunities, contacts and, later on, referrals.

3. They can help you separate the prospects from the suspects.

4. They help you develop your territory and list of clients.

5. They give you more contacts with prospective buyers and their associates.

6. They let prospects know your company is out there.

7. Cold calls strengthen your selling skills — practice makes perfect!

At the next three followup meetings, give salespeople homework assignments:

- Have them brainstorm a list of 10 hot categories they'd like to move into. For each category, have salespeople list the benefits of working that specific category and show how they'll tie in that industry's needs with what your station or stations have to offer.

- At the next meeting, have salespeople bring in the names of 20 businesses within those categories. If other sellers claim some accounts might be theirs already, ask, "Is it on the air?"

- Finally, have salespeople design a checklist of buyer qualifications. Ask them what signs a first sales call might give them about whether a client is worth pursuing to the next level.

New England-based sales and management trainer Irwin Pollack provides hands-on, results-oriented seminars and in-house consulting on sales and management. He can be reached toll-free at 888-723-4650 or via www.irwinpollack.com

iTunes Comes In Through The Windows

Apple debuts music-management software for everybody else

By Brida Connolly
Associate Managing Editor

With the merry declaration "Hell froze over," Apple has rolled out iTunes 4.1, the first version of its music-management package with support for Windows. Included in iTunes 4.1, of course, is the first go-round of the iTunes Music Store for Windows. So how cool is this thing?

First, and most important by far, it's cool enough to get a million copies distributed and a million songs sold within four days of its launch. The Apple people are geniuses at publicity, and they're out there announcing loud and clear that they actually expect people to spend money with this thing. That is not something one can take for granted in digital music, where so many of the best providers seem content to sit under the radar indefinitely.

The App

The iTunes 4.1 software is just fine; it's a nice little music-management program even without the Music Store. It has an attractive, brushed-metal interface with the usual features in the usual places and some helpful extras, like a status display that can be scrolled to monitor several tasks at once. Music can be added to the library either by dragging and dropping or with a couple of clicks from the File menu; it's easy and fast.

An iTunes library won't include any Windows Media Audio files — the player can't handle them, a foreseeable but serious drawback considering the Windows Media Player's dominance as a CD ripper. The program will, however, happily import MP3s and any newer AAC files a PC user might have lying around (it can't play most older AACs).

Once a library is assembled, the playlist and "Smart Playlist" functions are among the better examples available. There's an almost limitless number of ways to screen playlists by date, title, bits per minute, composer, genre and even user comments. It's a fine, flexible system and will be of great use to people with large music collections. The playlists are the route to CD burning with iTunes as well — tracks can be burned only from lists, not directly from the library.

CDs rip in the iPod-friendly AAC format by default, though that can be easily changed to MP3 or, for songs to be burned back to CD, WAV or AIFF formats. Ripping is simple: Put a CD in the player, wait for it to show up in the "Source" window, then click "Import" — or, even easier, drag the whole thing into a playlist.

This is a handy music app, but there are no breakthroughs here. Exploring this program and reading the hype, one might get the impression that Apple's developers believe that no one who owns a PC ever had jukebox software before. It's as though the Windows Media Player didn't exist (a happy thought, perhaps, but hardly realistic).

The Store

Then there's the iTunes Music Store, a whole other kettle of fish. It's a record store that looks like a record

store, and everything on it is oriented toward getting people to buy stuff. There's no pretending to be a music destination website: Artist and album information are minimal, and "People who bought this also bought..." is as close to a recommendation as iTunes is willing to provide. The lack of mixed feelings is kind of refreshing.

The search function is quick, defaulting to the useful "All" but also offering searches on artist, song, album or composer and a "Power Search" for more advanced hunting. The 30-second samples of each song for sale load instantly, and most seem to be well-chosen hooks rather than intros. The catalog remains problematic — only about 200,000 songs, all from major labels — but Apple says it expects to expand its offerings considerably with indie labels by the end of October.

AOLers can create an iTunes account with a single click, and account setup for other folks is a simple one-time process. After setup, users can opt for one-click purchasing or to gather songs in a shopping cart for conventional checkout. For users below credit-card age, this version of iTunes offers both gift certificates and "Allowances" — renewable monthly accounts with limits of from \$10-\$200. Everything is designed to make it easy to spend money. Once money has been spent, a handy "Show song file" command shows exactly where in Windows iTunes stashes purchased songs, neatly solving the "I know I bought it, now where the heck is it?" problem many new legal downloaders experience.

Music Store downloads are in rights-managed AAC format, which is great if you have an iPod and not so hot if you have anything else. That's intentional — the purpose of the iTunes Music Store is to sell iPods, not songs — but if the store expands its catalog and remains popular, other portable players will add AAC capability to compete with the pricey Apple gadgets.

It doesn't matter whether iTunes is, as Apple claims, "the best Windows app ever." It isn't. It isn't even the best Windows music app ever. It does matter that Apple has, once again, gotten a ton of positive attention for digital music. Apple's willingness to make noise, demand press, promote, cross-promote and generally do whatever it takes to get the sales is more revolutionary in this industry than any software or song store.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 200,000 songs from all five major label groups. Here's a snapshot of the top-selling downloads on Monday, Oct. 20, 2003.

Top 10 Songs

1. FOUNTAINS OF WAYNE Stacy's Mom
2. DIDO White Flag
3. OUTKAST Hey Ya!
4. BLACK EYED PEAS Where Is The Love?
5. SHERYL CROW The First Cut Is The Deepest
6. COLDPLAY Life Is For Living (Live)
7. 3 DOORS DOWN Here Without You
8. SARAH McLACHLAN Fallen
9. COLDPLAY Clocks
10. BLACK EYED PEAS Hey Mama

Top 10 Albums

1. SARAH McLACHLAN *Live Acoustic EP*
2. BARENAKED LADIES *Everything To Everyone*
3. DIDO *Life For Rent*
4. STING *Sacred Love*
5. BEN FOLDS *Sunny (EP)*
6. EDIE BRICKELL *Volcano*
7. R.E.M. *Vancouver Rehearsal Tapes (May 10)*
8. JONNY LANG *Long Time Coming*
9. COLDPLAY *Life Is For Living (single)*
10. BLACK EYED PEAS *Elephunk*



If you play digital music or CDs on an Internet-connected computer or other device*, you're probably using Gracenote CDDb, the industry standard for music recognition. Gracenote provides artist and track information to millions of online music listeners every day. Statistics from those users are collected and anonymously aggregated to determine popularity ratings for Gracenote's digital charts.

Gracenote Top 25 Urban Currents

1. OUTKAST Hey Ya!
2. BEYONCÉ f/JAY-Z Crazy In Love
3. BIG BOI f/SLEEPY BROWN The Way You Move
4. CHINGY Right Thurr
5. BEYONCÉ f/SEAN PAUL Baby Boy
6. BOW WOW f/BABY Let's Get Down
7. BAD BOY'S DA BAND Bad Boy This Bad Boy That
8. DAVID BANNER f/LIL FLIP Like A Pimp
9. R. KELLY Thoia Thoing
10. LUDACRIS f/SHAWNNA Stand Up
11. T.I. 24's
12. BUBBA SPARXXX Deliverance
13. ASHANTI Rain On Me
14. MURPHY LEE Wat Da Hook Gon Be
15. BLACK EYED PEAS Shut Up
16. OBIE TRICE Got Some Teeth
17. GINUWINE In Those Jeans
18. BIG BOI GhettoMusic
19. JOE BUDDEN Pump It Up
20. GINUWINE Hell Yeah
21. OUTKAST Spread
22. BLACK EYED PEAS Where Is The Love?
23. DJ ENVY Frontin'
24. ASHANTI Rock Wit U (Awww Baby)
25. FRANKIE J Don't Wanna Try

Data for the week of Oct. 13-19.

Please visit www.gracenote.com for more detailed chart information or contact charts@gracenote.com for access to customized reports. *For a list of Gracenote-enabled products, visit www.gracenote.com/partners.

DIGITAL BITS

Broadcasters Lose Again On Streaming Royalties

The Third Circuit Court of Appeals has upheld an earlier District Court ruling that broadcasters owe performance royalties to music copyright owners on Internet simulcasts of over-the-air programming. Broadcasters' request for a stay on royalties payments while the Third Circuit considered the ruling was denied last year, and broadcast companies have taken part in negotiations to set the rates. The NAB, which was a party to the appeal to the Third Circuit, said, "The NAB disagrees with the court opinion, which we believe serves to stifle efforts by hometown radio stations to better serve listeners. We will be exploring all of our legal and legislative options to overturn this decision, which we believe misinterprets the intent of Congress."

Shebel Adds WDCG/ Raleigh PD Duties

Chris Shebel, OM of Clear Channel's CHR/Pop WDCG and Classic Rock WRDU in Raleigh, has added PD duties at WDCG. He replaces Chris Edge, who departed to program Emmis CHR/Pop WNOU/Indianapolis.

Shebel has been with the two stations since late April and before that served as VP/Programming for Big City Radio and PD of Chicago's former "Energy 92.7 & 5" trimulcast, which comprised then-Big City stations WDEK, WKIE & WKIE. His previous programming experience also includes WDJX/Louisville, WPRO-FM/Providence and WDRV/Pittsburgh.

"I guess this means I'll get another box of business cards that I never remember to carry with me," Shebel told R&R.

Concurrently, WDCG Asst. PD Chase adds MD responsibilities.

WOZN/Greensboro Taps Bryan As PD

Michael Bryan, Asst. PD/midday host at Entercom's CHR/Pop WEZB (B97)/New Orleans, will be transferring around Thanksgiving to the PD post at co-owned WOZN (98.7 The Zone)/Greensboro. He will replace Steve Roberts, who exited in August. Entercom/Kansas City Director/Marketing & Brand Development Mike Kaplan has been overseeing WOZN since then.

Bryan started his radio career in Johnson City, TN, working part-time at WAEZ, WQUT and WXBQ. His first full-time position was as night host at WRQQ/Nashville, and he began working at Entercom three years ago as midday host at WNVZ/Norfolk. He also did imaging for the company's WNVZ and co-owned WPTE/Norfolk. He



Bryan

joined WEZB last year.

"I've been given a huge shot, thanks to [Entercom/Norfolk OM] Don London and [WEZB PD] John Roberts," Bryan told R&R. "Both of those guys are the reason I'm getting this. This is a huge, huge chance for me to stay in the company. They've grown me from scratch, because I didn't have any programming responsibilities when I got to Norfolk."

"I got a lot of experience from Don and John. I've also learned the fine art of ordering appetizers from John, and that is that you must order every single appetizer from the menu. And now that I'm PD of my own station, I get to pick where I want to go for dinner, because I don't want to go to Morton's for another week!"

Earnings

Continued from Page 1

company's goal of using the device as part of national marketing panels could appeal to different segments of the business world. "It allows retailers to collate money they spend in media with traffic in the door," Morris said. "PPM can do that, because it puts a code in the store and tracks when a respondent comes in the store and how long he spends in the store."

Morris added that the packaged-goods industry could also benefit from PPM data gathered in marketing panels. "It will help them to better allocate dollars among multiple media," he said, "because the national marketing panels will have radio, TV, cable, Internet, print and potentially outdoor over time. We'll have scanners in the panel so they'll know what people are actually buying, and they can get the direct relationship between media consumed and products purchased. I think that's going to be a powerful incentive."

Morris also reported that his company's joint venture with TV audience-research giant Nielsen is moving right along. The two companies' effort to develop PPM technology for both radio and TV was given a boost when Arbitron announced that preliminary tests of methods to improve consumer response rates to the PPM have shown positive results.

Arbitron said its test of two sampling and recruitment techniques improved response rates significantly over methods used in earlier PPM tests and that further tests are now underway to see if the positive levels can be maintained.

"For the better part of a year, Arbitron, Nielsen and the industry have pointed to response rates as

one of the key issues that had to be resolved before the PPM could be deployed as a means of measuring audiences for radio, as well as broadcast and cable television in local markets," Morris said.

"We said Arbitron would work with Nielsen to devise techniques that could increase the percentage of consumers who would accept our invitation to take part in PPM surveys. We and Nielsen feel good enough about the numbers to move aggressively forward to complete the remaining tests and address the joint-venture business model."

Tribune Posts Q3 Growth

Tribune's Radio/Entertainment segment saw Q3 revenue jump 11%, which it attributed to growth generated from carriage of Chicago Cubs games. However, cash operating expenses rose 16% due to higher salaries for Cubs players and increased program costs at Tribune Entertainment, which drove the Radio/Entertainment segment's operating cash flow down 11% and contributed to a 12% decrease in operating profit.

For the company overall, Q3 operating revenue increased 3%, to \$1.4 billion, but EPS slipped from 71 cents in Q3 2002 to 53 cents. However, the 2003 EPS result includes a 5 cent per share noncash gain, and the 2002 result included a noncash gain of 25 cents.

NYT Broadcast Sales Down

The New York Times Co.'s broadcast-segment revenue declined 6%, to \$34.8 million, as operating profit decreased 30%. The company attributed the slide to \$1.6 million in lost political advertising compared to Q3 2002. For the company overall, revenue rose 4%, to

\$759.3 million, but operating profit decreased 18%, to \$92.7 million. EBITDA declined 11%, to \$131.1 million. Q3 EPS slipped from 38 cents a year ago to 33 cents.

Harris Broadcast Revenue Slips

Revenue in Harris Corp.'s broadcast communications segment slipped 14%, to \$58.4 million, during the company's fiscal Q1, while operating income declined 42%, to \$1.1 million. "This tends to be a seasonally weak revenue quarter in our broadcast segment," Harris Chairman/CEO Howard Lance said. "However, results were clearly

House

Continued from Page 1

the request from the New York Democrat.

"The public deserves a debate on this important matter, yet the full House has never debated the complete repeal of the FCC's new media-ownership rules," Hinchey said in a letter sent to Hastert that was co-signed by several other lawmakers.

Speaking to reporters Tuesday, Hinchey said, "It's quite clear there is substantial opposition (to the new rules), and we want the House to be able to vote on this issue." He added that he expects more signatures on the letter soon.

The Senate last month approved

Revenue

Continued from Page 1

occurred, owing to recovery from the aftermath of Sept. 11, 2001.

"Radio continues to work its way through the erratic economy," said RAB President/CEO Gary Fries.

EXECUTIVE ACTION

The Marketing Group Hires Harrell As VP/Sales

Nashville-based R&R AE Jessica Harrell has been named VP/Sales for the Marketing Group. Harrell will work closely with the record-label community and artist-management companies to enhance the Marketing Group's lineup of syndicated radio programs, album premieres, artist radio tours and concert tour specials.

Harrell will replace Stephanie Moore, who will be leaving soon to join her husband, ex-WISX/Nashville PD Mike Moore, who was recently named PD of KWJL/Portland, OR. Harrell joined R&R more than five years ago and was elevated to AE in 1999.

"We are extremely pleased to be adding someone with Jessica's experience and reputation to our company," Marketing Group Exec. VP/COO Steven Ludwig said. "We expect her to make a strong impact quickly, and it's clear already that she'll be an incredible resource to our clients."



Harrell

Stone Steps Up As Sirius Dir./R&B Programming

Sirius has promoted B.J. Stone to Director/R&B Programming. He will oversee all the service's Urban channels, including Slow Jamz, Heart & Soul, Soul Revue and Backspin.

Stone joined Sirius three years ago as a Program Manager. He was previously an on-air personality and producer of *The Ashford & Simpson Show* at WRKS (98.7 Kiss FM)/New York. He was also at WNJR/Newark, NJ, first as midday personality, and then as PD/MD, and has been Asst. PD, MD and PD at WILD/Boston.

"I am extremely pleased to recognize B.J. for his accomplishments with this promotion," Sirius VP/Music Programming Steve Blatter said. "B.J. has demonstrated his skills both as a programmer and a manager, along with a tremendous drive to win. With his new responsibilities, I'm confident B.J. will continue to create R&B programming for Sirius that is unparalleled in the genre."



Stone

disappointing. Capital spending by both TV and radio broadcasters did not pick up during the first quarter. Cost reductions are flowing through to improve operating margins in our broadcast business, and we will continue to assess additional cost-reduction opportunities."

For the company overall, net income improved from \$19.9 million (30 cents per share) a year ago to \$26 million (39 cents), as revenue grew 24%, to \$559.2 million.

Additional reporting by Adam Jacobson.

a resolution that would reinstate a ban on cross-ownership of newspapers, radio and television stations by a company, as well as limit TV networks from owning stations that collectively reach more than 35% of the national audience. The FCC changed the cap to 45% in its new rules.

On Tuesday Sen. Byron Dorgan came out in support of Hinchey's efforts. Speaking to reporters, Dorgan said he supports the "final push" being led by Hinchey to hold the vote in the House. "I regret that Speaker Dennis Hastert and his lieutenants are blocking a vote in the U.S. House on the congressional veto resolution," Dorgan said.

Dorgan added that there is hope

"While business is being placed very close to the start time, it appears that September will be a positive month, and the remainder of the fourth quarter continues to strengthen."

On Oct. 2, at the NAB Radio Show in Philadelphia, Fries predicted that September and October

Hinchey can obtain enough backing to get majority support to get the matter on the House floor, despite the efforts of House Republicans. "I am encouraged by the efforts of Congressman Hinchey and the bipartisan coalition that is working with him in a final push to force a vote in the House on the resolution of disapproval of the FCC rules," Dorgan said.

"I believe they will get that vote and, when they do, that they will prevail. Nearly half the House has already signed a letter demanding a vote, and more are expected to join that effort in the next several days."

The resolution of disapproval passed in the Senate by a 55-40 vote.

will see year-to-year growth of between 2.5%-3%. He added that visibility for November and December was limited but indicated those months could improve up to 4%, giving radio a possible 3% gain overall for 2003. Fries said he expects 2004 to deliver midrange single-digit growth.



Rush Limbaugh Comes Clean

Continued from Page 1

done only hours before he addressed the room.

The Bombshell Hits

But that news was soon overshadowed by lurid tabloid headlines touting alleged parking-lot purchases of thousands of black-market painkillers by the talk host and rumors that an investigation by law-enforcement authorities was already underway. Limbaugh did not address the drug issue during his speech at the NAB, but he did acknowledge it the next day on his radio show.

Saying he would tell all when he could, Limbaugh asked his audience to "trust [him] on this one." On what would seem to be the advice of legal counsel, he went no further and repeated that he would reveal more as soon as he was allowed to do so.

Then on Friday, Oct. 10, Limbaugh dropped the bombshell that exploded across the entire media industry. At the end of his show he told listeners that he was taking a leave of absence from the program to enter rehab and deal with his drug addiction. "I need to tell you today that part of what you have heard and read is correct," he said without hesitation. "I am addicted to prescription pain medication."

He continued his somber monologue for the next several minutes, detailing how he'd begun taking the pills following an unsuccessful back surgery several years ago. He also said he had checked himself into medical facilities twice in unsuccessful attempts to kick his addiction. Offering no excuses, Limbaugh told the audience, "I am no victim and do not por-

tray myself as such. I take full responsibility for my problem."

With regard to any legal problems he could be facing, Limbaugh confirmed that authorities are conducting an investigation into the matter but said he'd been asked to limit his public comments until that investigation is completed. "I will only say that the stories you have read and heard contain inaccuracies and distortions which I will clear up when I am free to speak about them," he said.

Then, with a final declaration of his intention to return soon, Limbaugh signed off by saying, "I ask now for your prayers, and I look forward to resuming our excursion into broadcast excellence together again soon."

Cheers And Jeers

To no one's surprise Limbaugh's detractors pounced on the story with unabashed glee, proclaiming the talk host to be everything from a hypocrite to a liar and a junkie. Such a beating is to be expected for almost any high-profile individual who stumbles in the glare of today's multimedia spotlight. The Limbaugh story offered fresh meat for the political left in America that abhors him even while insisting that what is needed to combat his radio success is "a liberal Rush Limbaugh."

But the fact that his critics are not weeping for Limbaugh isn't a surprise, and their diatribes will likely have little bearing on the continued success of his show upon his return. That depends solely on Limbaugh, his fans and the support of a reported 600 affiliates nationwide.

WABC/New York OM/PD Phil

Boyce says he was saddened by the news, but that both he and the station's audience remain very supportive. "There is no bigger fan of Rush in the world than me," he says. "I admire him and all he has meant to Talk radio and to WABC. I was personally heartbroken for Rush when I heard his announcement. I know the kind of pain he has gone through, and I just wish him the best.

"I am also a loyal friend, and now is the time to support him and stand by him. No one person has ever made a bigger impact on this format. He is truly an inspiration, and it remains an honor to have him on our radio station. We will stick by him through this difficult and trying time. On that he can always rest assured."

Addressing the issue of Limbaugh's absence from the airwaves for part of a critical Arbitron ratings period, Boyce is philosophical for now. "Obviously, we are concerned about what comes out of the speaker during this time," he says.

"Premiere is a great partner for us, and we have already been in communication on what to do and how we can continue to deliver the kind of radio our listeners expect. We just want to hold down the fort until Rush returns."

A Cheap Shot

Three thousand miles away on the West Coast, veteran KFI/Los Angeles programmer Robin Bertolucci sums up her feelings succinctly, saying, "You can't help but feel for what he's going through. I think the people who love Rush wish him well and are being very compassionate and very con-

Limbaugh Listeners Remain Loyal

On Oct. 8-9 Austin-based research company Benchmark completed a telephone study gauging the reaction of 500 Rush Limbaugh listeners in the top 100 markets to the furor over his remarks about Philadelphia Eagles quarterback Donovan McNabb and to allegations of drug abuse by the Premiere Radio Networks talk host. Benchmark's Dr. Rob Balon shared the following information.

Q: Talk show host Rush Limbaugh recently resigned from his commentator role on ESPN over comments made about Philadelphia Eagles quarterback Donovan McNabb. Additionally, it's been alleged that he's purchased massive amounts of painkilling drugs on the black market. For you, have either or both of these events damaged his credibility as a radio host?

McNabb comments:



Drug allegations:



Q: Are you listening to Rush as much now as you did before these events occurred?



Q: Were Rush to admit an addiction to painkillers and take a leave of absence to seek professional treatment, would you continue to be a regular listener upon his return to the airwaves? (Note: Survey taken prior to Limbaugh's admission of addiction and subsequent leave of absence.)



Balon's Analysis: Not encouraging results for those on the left who have been hoping these events would lead to Limbaugh's demise. His core audience, at least thus far, remains overwhelmingly loyal and unwilling to cast Rush in the role of either racist or substance abuser.

cerned. I think his detractors — and there are many — are using this as an opportunity to take shots at him, and I think it's a cheap shot.

"All the talk from some out there about hypocrisy is really the wrong way to look at this. The right way is to look at it compassionately. He's a

human being, he's going through a hard time, and we're all thinking good thoughts for him. We want him back on the radio soon; we miss him."

Asked how much Rush will be missed in KFI's lineup, Bertolucci says, "They're big shoes to fill. I have

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Winner of The 2003 Edward R. Murrow Award for Overall Excellence



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IT MATTERS WHERE YOU GET YOUR NEWS

Limbaugh

Continued from Page 13

the same problem when [KFI morning host] Bill Handel is out. Or how about Paul Harvey or any other major personality out there? There are some unique individuals in our business, and, obviously, Rush is one of them, so we'll all be very excited to hear him back on the radio."

WOAI/San Antonio's Andrew Ashwood, who programs Rush's affiliate in Clear Channel's hometown, says he admires Limbaugh for confronting the situation the way he did. "Good for him to bring it out on the air," he says. "Crisis always reminds us that we're all human and subject to the challenges that humans face regardless of race, religion or creed."

Never a guy to miss a good promo opportunity, Ashwood was also candid about his first thoughts upon hearing Limbaugh's confession. "Honestly? My initial reaction was to make sure we had all the audio so we could get a promo on the air supporting Rush right away," he says. "We also led with the story, including sound, for several hours."

As for listener feedback, Ashwood reports there was plenty. "Lots of callers were supportive, and many even came out with their own stories of addiction," he says. "Of course, some people slammed us because we were talking about supporting Rush. They said we were doing so only because we're Clear Channel's flagship. But, as with all big stories, our focus was to cover all sides of this, and as we reached out to medical and other addiction experts, that complaint died quickly."

With regard to being without "El Rushbo" for the next month or so, Ashwood says he has "nothing but positives" to say about the fill-in lineup scheduled. "Between Mark Belling, Tom Sullivan, Roger Hedgecock and others, there will be great subs who will provide compelling content," he says. "Rush's return will obviously draw non-Rush came just as he did when he returned from his ear surgery."

Doing The Right Thing

Clear Channel/Houston Dir./AM Programming Ken Charles says he was caught off guard by Limbaugh's announcement. "I was surprised," he says. "Rush is such a strong personality that you forget he's also a human being. But I think he is doing the right thing. Next to family, the most important thing any of us have is our health, and I support him in his fight to regain his health 100%."

Drawing his own line in the Texas

"I think his detractors — and there are many — are just using this as an opportunity to take shots at him, and I think it's a cheap shot."

Robin Bertolucci

sand Charles continues, "When a friend is in trouble you don't turn your back on them. You try to help in any way you can. Rush has been a friend to my station, my audience and to me as a program director for much of his 15 years on the national stage, and I will not turn my back on him now."

As for listener reaction, Charles says it was topic A as soon as the news broke. "More than 90% of the callers to KPRC support and respect the decision Rush has made," he reports. "They feel real concern for him and his family."

"He has been coming into these people's homes, cars and offices for 15 years. Rush is more than just a voice on the radio to them. Our audience feels a connection to him, and during

this difficult time they seem to be truly compassionate, concerned and supportive."

As to what he thinks about the impact of Limbaugh's absence, Charles takes a pragmatic stand. "Rush is truly the 600-pound gorilla of Talk radio," he says. "He will not be replaced, and his absence will be felt. That said, we'll treat this as just a long vacation and continue to air the show as we keep the seat warm for his return."

About Face

Following Rush's announcement, WBAL/Baltimore immediately announced it was opting not to air Limbaugh's show live until his return. The station's management team said there was no substitute for Limbaugh, calling him "one of a kind."

Limbaugh's midday hours were initially being covered by extending the shows of local hosts Chip Franklin and Ron Smith, while Rush's substitutes got a delayed late-night airing on the Hearst-Argyle-owned News/Talker.

But after just four days of that schedule, WBAL reversed course and decided to return Limbaugh's show to its live timeslot. "After discussions with Premiere, we believe they are working hard to add marquee names as guests and hosts while Rush is out," says Jeffrey Beauchamp, WBAL VP/Station Manager.

In San Diego, KOGO PD Cliff Albert is confident that Limbaugh has taken an important first step toward recovery. "What Rush said at the end of his last show could be the most important thing Rush ever has said on the radio," he explains. "We are all hoping he beats this addiction soon, because the best therapy for Rush is probably to be on the air."

Albert echoes the support expressed by nearly every programmer I contacted, saying, "So far, our listeners have been totally supportive of Rush and say they'll listen to Rush just as much when he gets back. I'm confident that KOGO's Roger Hedgecock and the other subs are going to hold most of Rush's audience just fine."

"We're going to keep Rush's situation front and center on the air. We can't afford to just have him go away. Rush needs all of our support, and we want to encourage our listeners to keep him in their prayers."

Hometown Reaction

Before there was Rush the national radio star, before the EIB Network or Premiere or anything else that is part of the empire that is today's *Rush Limbaugh Show*, there was Rush Limbaugh the local Talk radio host making a big

"Rush is such a strong personality that you forget he's also a human being."

Ken Charles

noise in California's capital city at KFBK/Sacramento.

"There has been tremendous support for Rush here," says Ken Kohl, Clear Channel's Northern California News and Talk programming chief. "Remember, Sacramento is Rush's self-avowed adopted hometown, and KFBK's listeners love their hometown boy."

Kohl shares the prevailing sentiment that Limbaugh did the right thing by coming clean. "The American people are compassionate and forgiving," he says. "As Americans, we lost our innocence a long time ago, and this situation just confirms it can happen to any of us."

"The key is honesty and getting out in front of the story. Rush did that. He probably could've saved a fair amount of speculation if he'd made his admission a few days earlier, but I can only imagine the torture this situation put him through."

Asked what impact he thought Rush's problems and absence might have on KFBK, Kohl is optimistic. "I think the spike after the ESPN issue,

segueing to the drug revelation and then to Rush's triumphant return from hell will more than make up for his absence," he predicts.

Comrades In Arms

A testament to how big a shadow Limbaugh casts over the Talk radio business is the recommendation from Salem Corporate News/Talk PD Tom Tradup that his company's stations and personalities take the high road during Rush's absence.

"It is hard for me to be objective about Rush Limbaugh," says Tradup. "He's been a personal friend for over 20 years, since we worked together in Kansas City, and he was an integral part of my success helping to build WLS/Chicago into the Talk powerhouse it is today. On a more industry-wide note, he's the guy who is rightfully credited with having single-handedly resuscitated the once-moribund AM band in this country."

While Tradup says his company's stations are as driven to win as any, he's opposed to taking cheap shots at Limbaugh. "Any liners, promos or, worse yet, direct marketing through newspapers or TV that seeks to welcome 'dittoheads' to their new station or in any way capitalizes on Rush's personal problems can only backfire on you," he cautions.

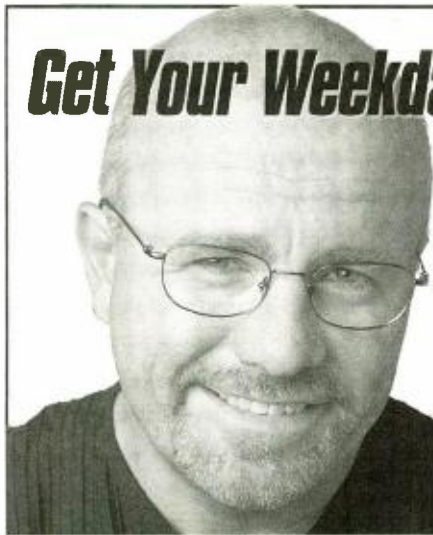
"You'll end up like the gas station or grocery store that jacks up prices in the wake of a disaster, like a tornado or flood, only to be put out of business once the community gets back on its feet. We wish Rush Godspeed in his treatment and look forward to competing with him again upon his return."

TALK BACK TO R&R!

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

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A Perry Capital Corporation

Letter

Continued from Page 3

Since the indie issue is completely out of radio's control, this letter focuses on the relationship of the labels with radio directly. And this is where the prudent decisionmaking goes awry. Radio is still the way in which the overwhelming majority of the public hears music. Even with Internet radio, downloading, satellite radio, music television channels, etc., over 90% of the population still listens to the radio every week. There is no indication that radio will not continue to be the No. 1 way for labels to reach consumers anytime soon. So why are labels not only cutting off radio, but consumers who may buy their product?

As the march toward fewer reporting stations continued a couple of weeks ago with the elimination of dozens of Country reporters to the R&R chart (they'll continue as Indicator stations, but I'll explain why those stations are effectively eliminated in a moment), I felt compelled to raise this issue in hopes of making the decisionmakers aware of their misguided effort to save money. In short, they're missing opportunities to reach consumers — lots of them. Not to mention that bashing radio as the problem, which occurred during the announcement of the Country chart changes, does not help the relationship between our two industries.

The first and biggest mistake is discounting millions of potential consumers. The argument was made that 80% of product is sold in the top 80 markets, so most of the consumers are there. However, when you run SoundScan for a market such as Raleigh, the

outlying areas are included in that metro. For example, sales for one of our NextMedia markets, Greenville-New Bern-Jacksonville (market No. 84), are included in the Raleigh metro. That same issue is repeated hundreds of times around the country. Labels write off smaller markets, saying they don't sell records there. However, sales for those smaller cities are included with nearby, larger metros, distorting the true sales picture.

Indicator Status

Now comes the reality of being an indicator station. In most cases, those stations become invisible to the labels. Not only do the radio stations receive little or no promotional support that would serve to expose the artists to their listeners, in many cases they can't even get service on current product. Most label people will say that's not the case, but we have several Indicator stations that routinely have this problem. They call the local rep and frequently can't even get a returned phone call returned.

Yes, the ratio of exposure is less in smaller markets, and I would not expect big promotions from a label in those markets. But basic service, a few pairs of concert tickets to help expose the artist or an occasional time buy around a major priority are all things that would benefit the label and artist. Why should a radio station that required zero support from a label do anything other than what's prudent for the radio station to advance a label's artists?

I'm not blind to the virtual extortion some radio stations require from labels to get a song played, but those days are dwindling. It's all about airplay, and radio stations in the consolidated world need ratings. You have to play hits to get ratings. Those radio guys who still hold labels over a barrel will play the song anyway if it's a hit — they have to. Just as with indies, it's within the label's power not to do unreasonable things to get a song on

the radio, but it's not smart to punish half of the industry because there are a few bad guys in major markets.

My company reaches over 2 million consumers in our metro markets based on the spring 2003 book. That's more than the entire population of the Portland, OR market. There's not a label out there that would ignore Portland. At this point, most of our stations are in nonreporting markets. With just 60 stations in our group, imagine how many more millions of consumers are effectively being ignored by the record industry at the thousands of other stations that are classified as either Indicator or nonreporting?

Final Thoughts

In searching for ways to improve the financial condition at all labels, I hope the decisionmakers are willing to turn the microscope on themselves too. After the recent radio bashing, the unfortunate middle position R&R keeps finding itself in and pressure on BDS and Mediabase to reduce monitoring, I hope we'll begin to see more restraint internally at the labels.

While staffs have been reduced at the labels, I continue to see promotion reps drive up at conventions in cars I wish I could afford, overnight packages from labels that required no urgency, lavish dinners that are unnecessary, expense-account abuses and local promotion reps (and some assistants) with vacation homes in expensive places.

While I don't begrudge anyone for getting what they deserve, there have certainly been excesses in the record industry over the years that continue today. The relationship between radio and the record industry will continue to deteriorate if they do not trim those excesses and if they continue to bash radio.

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

KCUV

Continued from Page 3

to help us get the word out, and the early reaction seems very positive." Right now the station is mainly focusing on the core artists of the

Americana format, including Rodney Crowell, John Hiatt, Lucinda Williams and Willie Nelson, and is presenting in-depth information and background on those artists. The idea is to get every-

body who may tune in familiar with the format and the artists before expanding the music mix.

KCUV is currently broadcasting live from 6am-7pm. The company hopes to eventually expand that.

FCC ACTIONS

Localism Hearing Set For This Week

AT R&R's press time FCC Chairman Michael Powell and Commissioners Kathleen Abernathy, Jonathan Adelstein and Michael Copps were preparing to preside over the first in a series of FCC hearings on broadcast localism, scheduled for the evening of Oct. 23 in Charlotte. The commission plans to hold a number of sessions across the U.S. to get public input on whether broadcasters are serving the needs of their communities. Debbie Kwei, GM of Radio One's WCHH/Charlotte, and Terri Avery, OM/DP of Infinity's WBVA/Charlotte, were set to join WUNC-FM/Chapel Hill, NC GM Joan Siefert Rose and singer-songwriter Tift Merritt on Thursday's panel.

FCC Rescinds Antenna Violation Against NextMedia AM

The FCC on Oct. 10 canceled a \$15,000 fine given to NextMedia. The alleged violations involved NextMedia's failure to make an observation of the antenna structure's lights at least once every 24 hours, failure to notify the Federal Aviation Administration that the obstruction lighting was improperly functioning, and failure to exhibit obstruction lighting from sunset to sunrise. The FCC's decision to rescind the fine came after concluding that NextMedia did not willfully violate the agency's rules. The FCC did not elaborate on its ruling but did state that NextMedia's history of compliance and good-faith efforts to comply with the agency's rules contributed to the commission's decision to cancel the fine.

Two Great Ideas — One Stings Like Hell

The concept of marrying paintball and poetry is an idea whose time has finally come — thanks to the borderline psychotic minds of *The Morning Zoo* at WNCI/Columbus, OH.



Sidekick "Bacon" protects his eggs.

Over the course of four days last week, Zoo dwellers **Dave Kaelin**, **Alaina Sheer** and **Jimmy Jam** fired paintball guns at poetry-spewing listeners who were competing for a trip to Las Vegas to see Jewel in concert. If, for some strange reason, the poets' words failed to impress this panel of "impartial" judges, the paintballs would fly with deadly accuracy. "One of two things will happen," Kaelin had predicted earlier. "Either we'll find the new Robert Frost — or someone's leg will be shattered by a paintball."

The fallout continues more than a year after a fan was killed outside of KIIS-FM/Los Angeles while trying to catch a glimpse of Justin Timberlake. Back in September 2002, **Cameron Albert Duty**, who was driving drunk, struck and killed 21-year-old **Anna White** as she stood in a crowd of JT fans outside KIIS's Burbank, CA studios. According to the Associated Press, Duty changed his plea on Oct. 20 from innocent to no contest to the charge of gross vehicular manslaughter while intoxicated. He's expected to be sentenced to 18 years in prison when he returns to court on Nov. 3.

Rubbing Gourmet Salt In Their Wounds

Listeners to WWWQ (Q100)/Atlanta recently received a royal dissing from **Chef Emeril Lagasse**. After hearing that Lagasse would be in town to celebrate the opening of his new restaurant, *The Bert Show* invited him to appear. "They told us he wasn't doing any radio in Atlanta," host **Bert Weiss** tells **ST**. "Then the next day Emeril showed up on a couple of different stations! [Producer] Jeff Dauler called them back, and someone actually said to him, 'Maybe your listeners aren't the type of clientele that we want at Emeril's.'"

After Bert relayed that info to his listeners, many of them canceled their reservations at Emeril's swanky new joint. "Emeril himself faxed us an explanation, but there was no apology — it was more like, 'If that was said about your

radio station, that's not the way we feel,'" says Weiss. "Then, the day after he sent that, he appeared on our sister station, 99X [WNNX]!"



Bam! I'm squished in this tiny space!

Emeril is scheduled to return to Atlanta next month on a book tour. "It'll be interesting to see how he handles that," says Weiss. "There's no telling if we'll let him on the air. I don't care about me, but I want an apology to our listeners."

WPLJ/New York is proud to announce that afternoon driver **Race Taylor** just signed on for another five-year run. "Race loves New York, and Scott Shannon and I love having him as a key player on the WPLJ team," says ABC VP/FM Programming **Tom Cuddy**.

The Programming Dept.

- PD Alan Smith has left the building at Infinity Alternative **WOCL (O-Rock 105.9)/Orlando, MD**/afternoon talent **Bobby Smith** is now interim PD.

- Artistic Media Partners has upped **Casey Daniels** to Director/Top 40 Programming. Daniels has been PD of CHR/Pop WNDV-AM & FM (U93)/South Bend, IN for the past six years and recently added Classic Rocker WZOW and Soft AC WWLV to her broadcast day. Daniels will now also add WAZY/Lafayette, IN and WBWB/Bloomington, IN to her regional programming responsibilities. WAZY PD **JJ Davis** exits due to corporate restructuring.



Casey Daniels

- Clear Channel CHR/Rhythmic KKXX/Bakersfield PD **Nick Elliott** heads east as PD of Citadel's CHR/Rhythmic WYIL (Wild 98.7)/Knoxville, where he grabs the programming reins most recently held by former *Bewitched* star Darren Stevens.

- **Eric Sean**, Asst. PD/MD of American General CHR/Rhythmic KWWW (Wild 106.1)/San Luis Obispo, CA, is upped to PD/MD in the wake of former PD Cagle's departure to WFOX/Atlanta.

- **Rich Stevens** is the new PD of Archway CHR/Rhythmic

Continued on Page 18

R&R Timeline

1 YEAR AGO

- **Jeff Garrison** becomes OM of KIKK & KILT/Houston.
- **Mark Edwards** named KOSI/Denver PD.
- **Tim Maranville** promoted to Director/Programming Operations for Infinity's Phoenix cluster.



Jeff Garrison

5 YEARS AGO

- **Keri Littlefield** named President/GM of KAAM-AM, WBAP-AM & KSCS-FM/Dallas.
- **Peter Berk** appointed VP/GM for Astor Broadcast Group's San Diego cluster.
- **Randy James** transfers to KHMV/Houston as PD.

10 YEARS AGO

- **Ralph Simon** hired as Executive VP of Capitol Records.
- Sony 550 Music names **Hilary Shaev** VP/Pop & Video Promotion and **Jeff Appleton** VP/Rock Promotion.
- **Paul Brown** joins Elektra Entertainment as Sr. VP/Rock Promotion; **Erik Olesen** promoted to Director/National Promotion.
- **Quincy McCoy** becomes PD at WBLS/New York.

15 YEARS AGO

- **Susan Hoffman** named GM at KKHT/Houston.
- EZ Communications ups **Shadow P. Stevens** and **Don Langford** to VPs/Programming.
- **Kerry Wood** upped to National Director/AC Promotion for Mercury, Polydor & Associated Labels.



Susan Hoffman

20 YEARS AGO

- **Benjamin Hill** becomes PD at KFMK/Houston.
- **Marvin Rosenberg** becomes VO of Group One Broadcasting-West.
- **Jack McSorley** becomes GM at KIOI/San Francisco.

25 YEARS AGO

- **Tom Hoyt** appointed President of Heftel Broadcasting.
- **Bob Chambers** made VP/GM at ABC Radio Networks.
- **Al Brady** named Director/Programming for NBC Radio's O&O stations.

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Continued from Page 16

KHTE/Little Rock. Stevens arrives in town from Clear Channel/South Florida. His previous radio gigs include stints at WPLJ/New York, WFLZ/Tampa, KSLZ/St. Louis and WJHM/Orlando, among others. Down the hall at Alternative KLEC, MD Adroq sews on fashionable Asst. PD stripes.

• KMYI (My 94.1)/San Diego MD **Mel McKay** is awarded prestigious Asst. PD stripes.

Keith Kennedy, OM of Clear Channel/Akron, is renowned for his ability to inadvertently stumble headlong into stupid, dangerous or just plain life-threatening situations. Oh, look — here comes another one: "Last week, I stopped at home on my way out to change my clothes and freshen up," says Kennedy, who took a few extra minutes to "punish the porcelain," as it were, before leaving the house. "I'm strong enough in my masculinity to admit that I routinely use baby wipes, as I feel they provide a more fresh and sanitary result. Normally, I keep the wipes in their bright yellow container in a cabinet. It was only after I noticed an unusual odor and began to feel a burning sensation that I realized I had grabbed the *Clorox* bathroom wipes by mistake! I'm now sitting in my office on one of those blowup ring things."

The preceding story was presented as an **ST** public service. "Try not to repeat this horrible incident yourself," warns a wincing Kennedy. "I suffer pain so that others don't have to."

Quick Hits

• Afternoon diva **Angie Martinez** has returned to her rightful place at WQHT (Hot 97)/New York. Martinez had been on maternity leave since February; she gave birth in August. DJ Clue filled in for Martinez during the first month of her leave, and midday talent Sunny had been handling the shift since.

• After almost 10 years as one-third of *The Morning X* on Susquehanna Alternative WNNX (99X)/Atlanta, co-host **Steve Barnes** is headed to Los Angeles to fulfill his dream of becoming an actor. His last day is Oct. 24.

• **Chris Knight** is named Market Manager for Triad's four-station cluster in Tallahassee, FL. Knight had been Market Manager for Cumulus/Amarillo, TX.

• Clear Channel CHR/Pop **KKRD/Wichita** morning team Patti Masten and Brad Streeter exit. PD/midday dude **PJ** needs a new show ASAP. Until he gets replacements, he can be enjoyed on the radio weekdays from 6am-2pm.

• **Ethel Miller**, last seen as Director/Promotion & Marketing of WNEW (102.7 Blink)/New York, resurfaces at Sirius as Promotion Director.

• WDSY/Pittsburgh morning guys **Welch & Woody** — John Welch and Steve Woods — have left the station. Morning co-host **Chris DeCarlo** remains on the air.

• Urban AC KRWP (Power 97.5)/Houston adds "**Funky Larry**" **Jones** for mornings, replacing *The Doug Banks Show*. Joining him is his crew of **Val Wilson** and **Chilly Bill Smith**. They will re-create the successful morning experience that was once heard on crosstown rival KMJQ (Majic 102) before that station added the syndicated *Tom Joyner Show*.

• Cox Radio/Greenville. SC Promotions Director **Shellie Bowser** segues to her next logical gig: the local Budweiser brewery.

Label Love

• One of the unfortunate human side effects of Vivendi Universal's announced cutbacks at the Universal Music Group is the departure of Lost Highway VP/Promotion **Patty Morris**. She can be reached at 615-497-7021 or morepatty@aol.com.

• **Randy Skinner** has been named VP/Video Production at Virgin Records. She crosses the street from Warner Bros. Records.

Jon Gruden, coach of Super Bowl champs the Tampa Bay Buccaneers, is known for his daily wakeup call at 3:17am — and his affinity for Classic Rock music. Marrying those



Hey, go Buc yourself!

two concepts, the programming wizards at Tampa Bay Classic Rocker **WTBT (Thunder 103.5)** have devised a new show, *Jon Gruden's Pirate Radio*, which starts every weekday morning at — you guessed it — 3:17am. The show plays some of Gruden's favorite classic rock songs mixed in with excerpts from his press conferences. "Even though he might not admit it, I know Coach Gruden is drawing up plays with some

ST Shot O' The Week



Congrats and much love to Emmis/Los Angeles Promo Princess **Dianna Obermeyer** and her boyfriend, **Mark Jason**, who eloped to Hawaii on Oct. 18. In accordance with ancient island tradition (not to mention the rules of NTR), the couple was pelted with thousands of trade-out Skittles immediately following the ceremony on Waialae Park Beach.

classic Aerosmith or Foghat cranked up in his office," says Thunder morning guy Ron Diaz. "We're just trying to make sure his background environment has him in the right frame of mind."

Talk Topics

• A new two-year contract inked with WCCO-AM/Minneapolis will carry 80-year-old Minnesota Twins announcer **Herb Carneal** to the unprecedented 50-year broadcasting milestone.

Get well wishes to CMT.com Managing Editor and former R&R Nashville Assoc. Country Editor **Calvin Gilbert**, who underwent quadruple bypass surgery last week. He's doing well and hopes to be heading home soon.

Condolences

Our heartfelt sympathies go out to Jive Nat'l Promo rep **Jessie Maldonado** on the tragic passing of her mother, **Maria Negron**, on Oct. 20. Negron, who was only 53, is survived by Maldonado, another daughter and a son.

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Teaching Talent To Talk

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Anyone who's talked with artists for radio or press has run into a difficult interview at one time or another, be it a cocky frontman, a jet-lagged Britpop singer or a rapper who couldn't care less about being in your presence. I recently caught up with Roxy Myzal and Lou Brutus, producer and host, respectively, of the syndicated show *hardDrive*, which specializes in hard rock and interviewing the people who bring the noise. Here they offer some interview tips and anecdotes from their careers in radio.

Roxy Myzal

The good: Any artist who knows his or her stuff is worth his or her weight in gold. At the R&R panel I did in 2002 we had David Draiman of Disturbed and Tommy Lee. Both were great — David because he is so articulate and concise, and Tommy because, well, he's Tommy. Artists who have been around for a while get it. There is also a comfort factor: I had interviewed both of those guys numerous times over the years. New bands — that's where you tend to pull teeth at times in order to get a decent interview.

At *hardDrive* we tend to talk to a lot of baby bands who have never done a radio interview before. It can be bad, but if you find a fun place to start, you can avoid a bad one. For example, I like asking bands who they used to imitate in the bedroom mirror. I mean, we've all done it. It's also a cooler way of asking, "Who were your influences?" My favorite interview is Audioslave's Tom Morello — awesome man, brilliant mind, smart and funny, not to mention a great musician.

The bad: Bad interviews are the ones where the artist knows you did no research before saying hello. I hear

"It's important not to confuse the artist with long-winded, involved or run-on questions. Use this old adage: Ask a simple question, get a simple answer."

Roxy Myzal



Roxy Myzal with Korn's James "Munky" Shaffer

them a lot on the air, especially in New York. The station I listen to is one of the worst when it comes to jocks interviewing the bands. Either they are trying to be cooler than the person they're interviewing or they are just trying too hard.

Resources: The Internet offers so much info. If you aren't using it to the fullest, you're a fool. For example, I had never interviewed Wes Borland (formerly of Limp Bizkit) and Danny Lohner of Nine Inch Nails. They were in our Los Angeles office via ISDN, so we had no eye contact. We hit it off immediately, because I was asking stuff that wasn't music-related that I found on the 'Net. You'd be surprised at the stuff you can find on fan websites.

Old school vs. new school: I've done hundreds, heck, possibly thousands of interviews in my career and have seen bands come and go and come back again. It's fun when you get with an older artist with whom you can reminisce. Generally speaking, the familiarity factor is a big help. Today's new bands do get some coaching, and when they don't, I will usually let the band's publicist know the artist needs some help. I try to offer as much advice as I can whenever possible. My job depends on getting a good interview.

I remember the first time I interviewed Aaron Lewis from Staind. On the first question he started answering most of my followup questions. I

actually stopped him and explained that on the radio we use sound bites. Listeners get lost when they get too much info. He was gracious and allowed me to back him up.

A lot of times the bands are used to doing magazines or phoners with writers, which is much different from what we do on the radio. It's important not to confuse the artist with long-winded, involved or run-on questions. Use this old adage: Ask a simple question, get a simple answer.

Tips: Find some common ground or break the ice with humor. If you know that the person is from near your hometown or near where you went to school, that's a great opener. Breaking the ice is the best way to get things started. Getting the dirt is tricky. If you start dishing it, you usually get a helping back, depending on what it is. You've got to know the difference between sensitive and common-knowledge dirt. You can also end up with a friend for life if you confide in the person. The bottom line is, artists are just like you and me — real folks. Treat them like real folks, and you'll be surprised what you get back.

"When the artists become an integral part of a radio station, they not only help sell albums and tickets, they also make the stations stronger."

Lou Brutus

A lot of interviewers don't listen to what the person they're talking to is saying. So many times I've heard interviews where the person wasn't paying attention to what was being said and lost the chance to ask a great followup question.

Also, bands who have to appear on morning shows hate it. When that happens, have the coffee, Egg McMuffins, bagels and cream cheese or whatever standing by. You'd be surprised how much that helps.

Above all, don't ever be afraid to

interview someone. They are just like you and me. To paraphrase radio legend John McGhan, remember to think like a fan, make the person feel like a star, and use the methods used by newspaper reporters — get the who, what, when, where and why.

Lou Brutus

Getting artists to talk: This really depends on the situation. Is it live, or are you recording it for later use? If you're recording it, you can usually limp through and try to edit out the dead spots. If it's live and the interview subject is a raging bore, the best thing you can do is say, "Thanks for coming by," and show them the door. There's no reason you should let some artist take your show down just because they want to be a prissy-assed rock star.

Old school vs. new school: In general, artists are smarter now about what they say. In a lot of cases they know how to guide the interview themselves when they feel they need to. I really don't know if that's a huge change from 10 years ago, because there have always been really smart artists and some who may have dulled their mental facilities a bit. It's always best to be prepared for anything.

Tips: The bottom line here is to be prepared. You must know everything there is to know about your subject. I usually lose a lot of sleep the night before an interview, because I lie in bed trying to figure out all the possible ways the conversation might go. You can never be overprepared.

The dangerous side of the prep coin is not being able to stop flapping your gums because you want the subject to see how much you know, which never gives them a chance to talk. Just because you have a piece of information does not mean you need to cram it in somewhere. If you do a good job, they will come back, and you can use it then.

What to look for from an artist: I just want an interesting conversation. I don't have any agendas, I don't try to embarrass or ambush anyone. That kind of stuff is bullshit and probably the main reason so many artists won't do interviews. If you make someone look like a schmuck, you may get a quick laugh out of it at the artist's expense, but you can bet that you'll never get to speak to them again.

You can also count on getting the cold shoulder from their management, their label and any other artists they are friends with. Reputation makes reputation, and if your reputation is that you're a moron, you'll end up getting all the artist access of a leper with bad breath.

I wish that rock artists were as accessible as country artists. In general, country artists do tons more radio than rock artists. I think part of the reason Country radio got so red-hot a few years back was that the artists were doing their part to make Country stations, even small-market stations, sound larger than life. When the artists become an integral part of a radio

"Reputation makes reputation, and if your reputation is that you're a moron, you'll end up getting all the artist access of a leper with bad breath."

Lou Brutus

station, they not only help sell albums and tickets, they also make the stations stronger, increasing the fan base for the whole genre.

I know of major country artists who spend the whole day doing phoners. I know that can be a total drag to the artist, but it means the world to the jock on the other end of the phone, and everyone wins big in the end.

Those of us on the radio side of the equation have got to learn to always make the most of time with the artists and not to make the artists feel like they're monkeys in a freak show. We all need to work together to make the entire rock scene

everything that it can be.

Other tips:

- Always have breath strips, Altoids or mints. No one is going to give you a good answer if they're smelling your stanky-ass breath.

- Always arrive early and have your recording equipment ready to go. Take the wrapping off the DAT or MD before you get there. No one wants to watch you fumbling to remove cellophane from a tape.

- Don't ever drink anything stronger than ginger ale.

- Make sure you have your IDs typed out ahead of time, and get them done first. Once the artist thinks the interview is over, he or she may get up and leave. Also, don't type stupid shit for them to say. They won't read it, and they'll think you're a dick.

- Treat everyone you come in contact with, from the lead singer to the guy sweeping the floor, with respect. You will always be welcomed back to any tour bus or venue if you do.

- He travels fastest who travels alone.

TALK BACK TO R&R!

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

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THE INDUSTRY'S NO. 1 RETAIL CHART October 24, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	CLAY AIKEN	Measure Of A Man	RCA	607,660	—
1	2	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	189,262	-56%
—	3	JAGGED EDGE	Hard	Columbia	182,576	—
2	4	DUTKAST	Speakerboxxx/The Love Below	Arista	171,073	-11%
—	5	BARBRA STREISAND	The Movie Album	Columbia	158,944	—
4	6	DIDO	Life For Rent	Arista	101,278	-3%
3	7	ELVIS PRESLEY	Elvis: 2nd To None	BMG Heritage	77,935	-59%
6	8	STING	Sacred Love	A&M/Interscope	74,554	-15%
5	9	DAVE MATTHEWS	Some Devil	RCA	68,926	-28%
9	10	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	68,917	-11%
7	11	R. KELLY	The "R." In R&B Collection Vol. 1	Jive	64,537	-21%
8	12	NICKELBACK	Long Road	Roadrunner/IDJMG	60,971	-22%
17	13	CHINGY	Jackpot	DTP/Capitol	60,285	0%
10	14	LIMPBIZKIT	Results May Vary	Flip/Interscope	59,556	-19%
13	15	JOHN MAYER	Heavier Things	Aware/Columbia	58,704	-15%
18	16	BEYONCE	Dangerously In Love	Columbia	58,551	-2%
—	17	JONNY LANG	Long Time Coming	A&M/Interscope	53,957	—
15	18	OBIE TRICE	Cheers	Shady/Aftermath/Interscope	52,840	-17%
21	19	3 DOORS DOWN	Away From The Sun	Universal	51,349	+15%
16	20	BAD BOY'S DA' BAND	Too Hot For TV	Bad Boy/Universal	49,555	-20%
19	21	DMX	Grand Champ	Def Jam/IDJMG	49,326	-13%
24	22	BETTE MIDLER	Bette Sings The Rosemary...	Columbia	42,972	+1%
23	23	EVANESCENCE	Fallen	Wind-up	40,973	-4%
—	24	SIMON & GARFUNKEL	The Essential Simon & Garfunkel	Columbia	40,706	—
—	25	MARIAH CAREY	Remixes	Columbia	40,506	—
12	26	VARIOUS	Totally Hits 2003	BMG Heritage	39,738	.45%
—	27	MUSHROOMHEAD	XIII	Universal	36,354	—
25	28	ALAN JACKSON	Greatest Hits Vol.2	Arista	35,937	-12%
29	29	A PERFECT CIRCLE	Thirteenth Step	Virgin	35,728	+1%
33	30	LINKIN PARK	Meteora	Warner Bros.	34,962	+8%
27	31	MURPHY LEE	Murphy's Law	Universal	34,106	-12%
—	32	TRAVIS	12 Memories	Epic	33,756	—
41	33	MICHAEL MCDONALD	Motown	Motown	32,119	+24%
35	34	COLDPLAY	Rush Of Blood To The Head	Capitol	31,708	-1%
34	35	SEAL	IV	Warner Bros.	31,131	-3%
14	36	SEVENDUST	Seasons	JVT	31,046	-53%
37	37	NORAH JONES	Come Away With Me	Blue Note/Virgin	30,985	+5%
11	38	2PAC	Death Row Presents: Nu-Mixx Klaz	Death Row/Interscope	29,838	-59%
22	39	MARTINA MCBRIDE	Martina	RCA	29,820	-30%
31	40	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	28,921	-15%
30	41	ROB ZOMBIE	Past, Present & Future	Geffen	27,775	-19%
32	42	VARIOUS	MTV2 Headbanger's Ball Comp...	Roadrunner/IDJMG	27,490	-19%
20	43	STATIC-X	Shadow Zone	Warner Bros.	25,774	47%
—	44	SOUNDTRACK	Kill Bill	Maverick	25,630	—
43	45	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	25,574	+6%
39	46	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	25,406	-9%
—	47	THURSDAY	War All The Time	Victory/IDJMG	23,239	—
48	48	STAIN'D	14 Shades Of Grey	Flip/Elektra/EEG	22,203	+5%
47	49	BLACK EYED PEAS	Elephunk	Interscope	21,788	+1%
—	50	MAROON 5	Songs About Jane	Octone/J	21,702	—

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ON ALBUMS

Feat Of Clay

In this case, video made the radio star a retail idol.

By any Measure, RCA's Clay Aiken is the Man. The American Idol star, who finished second to label-mate Ruben Studdard on the nationally televised



Clay Aiken

talent show, debuts at No. 1 this week, with his Clive Davis-produced solo bow scoring more than

600,000 in sales. Def Jam South/IDJMG's Ludacris, last week's chart-topper, is runner-up.

Aiken is one of three newcomers in the top 10, along with a pair of Columbia Records acts in Jagged Edge (No. 3) and Barbra Streisand (No. 5).

The rest of the top 10 includes five BMG-distributed acts; along with Aiken, there are



Jagged Edge

Arista's OutKast (No. 4) and Dido (No. 6), BMG Heritage's Elvis Presley (No. 7) and RCA's Dave Matthews (No. 9)—and Jive's R. Kelly finishes just out of the running, at No. 11. A&M/Interscope's Sting (No. 8) and Buena Vista/Hollywood's Hilary Duff round out the top tier.

Chart newcomers this week are A&M/Interscope's Jonny Lang (No. 17), Columbia's Simon & Garfunkel best-of (No. 24, boosted by the duo's current tour), Columbia's Mariah Carey remix album (No. 25), Universal's Mushroomhead (No. 27), Epic's Travis (No. 32) and Maverick's Kill Bill soundtrack (No. 44).

Universal's 3 Doors Down (+15%, thanks to airplay on "Here Without You") and Motown's Michael McDonald (+24%,

with continuing exposure for "Ain't No Mountain High Enough" on the MCI TV spots) both show double-digit jumps in weekly sales.



Barbra Streisand

Next week: Look for Bad Boy/Universal's Loon, J Records' Rod Stewart, Atlantic's Rush, Reprise's Barenaked Ladies, Epic's Mandy Moore, WSM's Eagles greatest hits and DreamWorks' Dave Hollister to make chart bows.

MJ Visits The Chocolate Factory

Michael Jackson seizes the lime-light once again, but unlike recent headlines involving the pop icon, it's his music that comes to the forefront. MJ is Going for Adds at Rhythmic, Urban and Urban AC stations with "One More Chance," the only new song to be included on his upcoming collection, *Number Ones*. Jackson took a little trip to R. Kelly's Chocolate Factory for "One More Chance": Mr. "The 'R' in 'R&B'" wrote and produced the single. This isn't the first time that



Michael Jackson

the embattled artists have worked together on a project. Kelly wrote "You Are Not Alone" for Jackson's *History* album. *Number Ones*, arriving in stores Nov. 18, will reportedly feature 17 of Jackson's No. 1 national and international hits, beginning with songs from his 1979 album *Off the Wall*. Four limited-edition covers will be available for the CD, each featuring a famous image of MJ from a different era, and a *Number Ones* DVD will also be released, containing his hit videos.



Musiq

Going head to head with Jackson at the same three formats is Musiq, as he presents "Forthenight," the lead track from his upcoming third CD, *Soulstar*. Bom Talib Johnson in Philadelphia, Musiq burst onto the scene with "Just Friends (Sunny)," a song that appeared on both his debut album, *Aijuswanaseing*, and the soundtrack to *Nutty Professor II: The Klumps*. The video to "Forthenight" was filmed in New York and

directed by Bryan Barber, but it remains to be seen if Barber will give it a treatment similar to his work on OutKast's "Hey Ya!"

They've each had respectable solo careers and hit songs (especially on the West Coast), and Ice Cube has become a bona fide movie star since their last CD. After seven long years, the time has come for some of Los Angeles' finest rappers to reunite. Ice Cube, Mack 10 and WC, otherwise known as Westside Connection, are back in all-star form as they present "Gangsta Nations" to Rhythmic and Urban next week. The cut, produced by Fred Wreck (who has done much work for Snoop Dogg in the past) and featuring Nate Dogg, is the lead single from their forthcoming Dec. 9 release, *Terrorist Threats*.

Tim McGraw is Going for Adds at Country radio as he delivers "Watch the Wind Blow By," the latest single from his current album, *Tim McGraw and The Dancin' Doctors*. McGraw will be all over the awards circuit in the next few weeks. He will be performing at the Radio Music Awards on Oct. 27, as well as singing "Red Ragtop" at the 37th annual CMA Awards, airing live on CBS on Nov. 5 from the Grand Ole Opry House in Nashville. McGraw, the all-time CMA Award-winning champion, has been nominated for Entertainer, Male Vocalist, and Album of the Year for *T.M. and The D.D.* at this year's ceremonies. He is also up for two American Music Awards in the categories of Favorite Country Male Artist and Favorite Country Album, as well as the Fan's Choice Award. The AMAs will air Nov. 16 on ABC.

Though Tarralyn Ramsey has won only one award in her professional music career, it was the one that jump-started her career. Ramsey won this year's VH1 Born to Diva contest, a five-city talent search with a grand prize of a recording and management deal with Tommy Mottola. America voted for its favorite diva-in-training online during a live broadcast of VH1's *Diva Duets*. Ramsey beat out the competition and performed later in the broadcast. Remarks Dave Wingert of *Dave Til Dawn* about Ramsey: "Wow. Simply powerful. Gor-geous. Tarralyn had me from her first note. Tarralyn could easily take over where Whitney left off. Sounds like an instant classic to me. I know my listeners will be blown away. I sure was." "Up Against All Odds" is Ramsey's introductory single Going for Adds at Pop, Rhythmic, Urban, Urban AC and Hot AC next week.



Tarralyn Ramsey

— Mike Trias

R&R Going FOR ADDS™

Week Of 10/27/03

CHR/POP

- CHRISTINA AGUILERA *The Voice Within (RCA)*
- MADONNA *Nothing Fails (Maverick/Warner Bros.)*
- MXPX *Everything Sucks (When You're Gone) (Interscope)*
- TARRALYN RAMSEY *Up Against All Odds (Casablanca)*
- TGK Hott (*Kidsational*)
- WILLA FORD f/LADY MAY *A Toast To Men (Lava/Atlantic)*

CHR/RHYTHMIC

- AKON *Bonanza (SRC/Universal)*
- DOWN SOUTH GEORGIA BOYS *D.S.G.B. (Universal)*
- MICHAEL JACKSON *One More Chance (Epic)*
- MUSIQ *Forthenight (Def Soul/IDJMG)*
- TARRALYN RAMSEY *Up Against All Odds (Casablanca)*
- WESTSIDE CONNECTION *Gangsta Nations (Capitol)*
- WILLA FORD f/LADY MAY *A Toast To Men (Lava/Atlantic)*

URBAN

- JUNIOR VARSITY *Shorty (Mad Hype)*
- MICHAEL JACKSON *One More Chance (Epic)*
- MUSIQ *Forthenight (Def Soul/IDJMG)*
- SEAN PAUL *I'm Still In Love With You (VP/Atlantic)*
- TARRALYN RAMSEY *Up Against All Odds (Casablanca)*
- WESTSIDE CONNECTION *Gangsta Nations (Capitol)*

URBAN AC

- MICHAEL JACKSON *One More Chance (Epic)*
- MUSIQ *Forthenight (Def Soul/IDJMG)*
- TARRALYN RAMSEY *Up Against All Odds (Casablanca)*

COUNTRY

- PATTY LOVELESS *On Your Way Home (Epic/Monument)*
- SHERYL CROW *The First Cut Is The Deepest (A&M/Interscope/Mercury)*
- TIM MCGRAW *Watch The Wind Blow By (Curb)*

AC

- CHRISTINA AGUILERA *The Voice Within (RCA)*

HOT AC

- MADONNA *Nothing Fails (Maverick/Warner Bros.)*
- TARRALYN RAMSEY *Up Against All Odds (Casablanca)*
- TORI AMOS *Mary (Atlantic)*

SMOOTH JAZZ

- GEORGE DUKE *The Black Messiah Pt. 2 (Navarre)*
- KIM WATERS *The Ride (Shanachie)*

ROCK

No Adds

ACTIVE ROCK

No Adds

ALTERNATIVE

- RANCID *Red Hot Moon (Hellcat/Warner Bros.)*

TRIPLE A

- BOBBY BARE JR.'S *YOUNG CRIMINAL STARVATION LEAGUE OK, I'm Sorry (Bloodshot)*
- CASSANDRA WILSON *Fragile (Blue Note/EMC)*
- COLIN BLADES *White Holiday (Connoisseur)*
- JOE STRUMMER *Coma Girl (Hellcat/Epitaph)*
- JOHN EDDIE *If You're Here When I Get Back (Thrill Show/Lost Highway)*
- JOHN LEE HOOKER *Face To Face (Eagle)*
- PAUL BURCH *Life Of A Fool (Bloodshot)*
- PAUL WESTERBERG *Dirty Diesel (Vagrant)*
- PHOEBE SNOW *Baby, I Need Your Loving (Eagle)*
- TORI AMOS *Mary (Atlantic)*

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



PART TWO OF A TWO-PART SERIES

Sparing A Dime, Reprised

More low-dough promos

Last week we gave you some ideas on how to mine promotional gold even with an empty marketing bank. Rather than try to cram everything into a single column, we decided to give you two full weeks of ideas to overload your promotional senses until you can taste green. Going out and getting one of those St. Patrick's Day green milkshakes from McDonald's doesn't count — you have to read the column.

Back again this week to pander to the masses are WHOT (Hot 101)/Youngstown, OH PD John Trout; KZZU (93 Zoo FM)/Spokane PD Casey Christopher; WHTS (All Hit 98-9)/Quad Cities, IA-IL PD Tony Waitekus; and KZMG (Magic 93.1)/Boise, ID PD Jim Allen. Let's jump right in with some of the promotions they've pulled off, shall we?

Ion Of Temptation

Allen is running a radio circus involving sand, a car and a group of malcontents. "We selected 12 listeners to spend a week living on a pile of sand in order to win a Saturn," he says. "We're calling it 'Ion of Temptation.' We're going to challenge them and tempt them with prizes that we have solicited largely from clients or obtained with a little bit of label help and through a good, solid relationship with a long-term sales rep who has a client who really gets it.

"Saturn is providing the car. We're providing the good radio and the drama, which is what's going to make this promotion work. Each person has five keys, which aren't

"What's going to help us about this promotion is that it's about doing good radio."

Jim Allen

real. They'll be issued challenges, and people who fail at a particular challenge will lose a key. They will be tempted to quit the contest altogether with a fairly good-sized prize, like a 35-inch TV or a year of free digital cable.

"If people don't take those prizes in the initial stages, the prizes are combined into bigger temptations later in the week, like maybe we'll offer them the TV with the free cable. One day we're going to introduce a concept called 'Island Confessions,' where we'll talk to them individually and try to get some gossip, which we'll play back on the morning show.

"As I keep reminding everyone here, what's going to help us with this promotion is that it's about doing good radio. We picked 12 people whom we thought probably weren't going to get along so we could have some sparks.

"There's someone who's going to be a troublemaker. We picked someone who's a tall, good-looking fireman who's like an alpha male. We picked a white guy who talks all 'yo yo yo' all the time; we're calling him 'Malibu's Most Wanted.' It's almost like a *Real World* approach so we can create some drama, and that's really what's going to drive the good radio part."

What Money Can't Buy

KZZU's Christopher says, "I've really concentrated on coming up with promotional ideas that money can't buy — something that the rich guy has the same chance of winning as the welfare girl and where having a million dollars doesn't put someone at an advantage for win-

ning a contest. We try to do things that listeners can't make happen on their own but that I can make happen for them.

"It's also about gearing stuff toward the artists. This past weekend we did a Baby Bash Crash where we had Baby Bash come in and perform at someone's house, which was huge.

"Label contacts are priceless. We seek to maintain that relationship, and we need their involvement. It's a great marriage."

John Trout

"The thing with that was, why put them in a club when we can put them in someone's backyard? It's sort of like the old-style MTV *Home Invasion*. We brought in a bunch of extra prizes, like camcorders so they could document it and digital cameras so they could take pictures. We had sales guys get local vendors to supply food and drinks.

"We cleared the furniture out of the winner's living room, and Baby Bash came in and did a set right there. With the baby bands, you have a better opportunity of getting them on their way up as far as what the cost is going to be for both the station and the label. We got this show almost for free because of our support of that artist."

Trout says that not only does he depend heavily on labels for promotional help, he also knows that it's a two-way street between his station and those labels. "We have really good relationships with all the labels," he says. "My record buddies



IN DA KITCH KZZU (93 Zoo FM)/Spokane's Baby Bash Crash was a huge freakin' success. Check out this scene from the event, as Baby Bash (wearing an Astros shirt) mingles with some people in the winner's kitchen and prepares to chow down on some Chinese food.

can always be counted on for product and promotions — both CDs to give away and concerts.

"Typically, we'll get the product giveaway, and that'll be a qualifying prize for someone to get to see a show or maybe have a dinner out somewhere. For example, as we're the spins leader in Youngstown for both singles by 3 Doors Down, I know their label will respond in kind. Label contacts are priceless. We seek to maintain that relationship, and we need their involvement. It's a great marriage."

A Little Help From Our Friends

Christopher agrees that label relationships are of the utmost importance but says that he has to make rules about how much label reps barrage him. Still, the contacts do lead to some great promotions, especially when it comes to the always-popular flyaways.

"I've been doing this long enough that I've been able to cement some quality label relationships, especially with my locals," he says. "I'm so busy that my time to deal with nationals and locals is limited. I almost have to draw a line in the sand and say, 'I can't talk to both of you.'

"Some of these Seattle people I've known for 10 or 15 years, and they know it's a give-and-take thing: They take care of me, and I'll take care of them. Often we come up with these promotional ideas together. If they say the flyaway is available, it's a matter of what new twist I can put on it. If we're sending a listener to see a show, maybe we'll tack on a makeover so they'll look all rock star when they meet the artist."

Allen also finds flyaways to be a useful tool and values his label relationships highly, but he also sees the need to put a local spin on contests. "A lot of the promotions we do, there's label help involved," he says. "We did the Eminem Party Plane Showdown in the spring. That was basically a label promotion — a fly-away deal to go see one of Eminem's Detroit concerts.

"We tied that in with our Saturn dealership by holding a silly little thing: People had to build paper airplanes and throw them into a car.

They had to decorate the paper airplanes. It was more of a goofy thing, but it sounded like a lot of fun on the air."

The National Behemoth

National contesting is an option for many stations and has become an easy-to-execute and inexpensive promotion that needs only a little production effort to dress it up, mount it on a tripod and put a wreath on it before throwing it on the air. "We have no promotional budget, so we rely entirely on Clear Channel national contesting," Waitekus says.

"It's a matter of putting sparkle and flash on the promos for this contest to make things as exciting as possible. We've gotten good listener response, and we've had a number of local winners at various times with national contests. We make it a point to exploit that."

Trout says, "Our major national promotion is something called 'Lustin' for Justin,' where one of our listeners and a guest will win a chance to fly to London for five days and four nights and meet Justin Timberlake and see him in concert.

"Even though it's being done in several Cumulus Top 40 markets, we don't give out an 800 number and ask thousands to call the number and win one giveaway. This is being given away in every market, so we're guaranteed a local winner. There's not one single grand-prize winner.

"For our national contesting, we'll typically have the qualifier for a period of time and then throw a party where all the qualifiers come out. We'll award the winner at that event. It's not just a rip-and-read thing; the listeners get to come out and have a good time and meet the air personalities. It's a chance to connect with our audience."

TALK BACK TO R&R!

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

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 24, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of September 28-October 4.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP BEYONCE' fISEAN PAUL Baby Boy (Columbia)	4.09	4.10	4.07	4.01	97.7	24.0	4.22	4.04	4.01	4.06	4.13	3.99	4.19
FABOLOUS fTAMIA Into You (Desert Storm/Elektra/EEG)	4.02	3.93	3.89	3.86	92.3	26.6	4.06	3.90	4.12	3.94	3.99	4.07	4.10
CHINGY Right Thurr (DTP/Capitol)	3.96	4.03	3.96	3.80	97.7	31.1	4.02	3.97	3.88	3.75	4.08	3.98	4.01
BEYONCE' fJAY-Z Crazy In Love (Columbia)	3.93	3.84	3.77	3.69	98.3	38.0	3.85	4.01	3.92	3.80	3.97	3.89	4.06
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.93	3.94	3.95	3.87	98.1	32.3	4.01	3.88	3.89	3.97	3.86	3.97	3.91
CHRISTINA AGUILERA fLIL' KIM Can't Hold Us Down (RCA)	3.91	3.87	3.73	3.58	90.6	23.7	3.95	3.97	3.80	3.89	3.83	4.15	3.76
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.91	3.87	3.92	3.80	98.6	36.9	4.03	4.00	3.71	3.81	4.13	3.83	3.88
HP BOW WOW Let's Get Down (Columbia)	3.90	3.94	3.84	3.77	95.1	32.3	4.03	3.91	3.77	3.84	3.95	3.74	4.08
NELLY fP. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.89	3.90	3.91	3.89	96.6	32.6	3.95	3.91	3.81	3.90	3.91	76	3.98
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.87	3.79	-	-	91.7	32.3	4.05	3.73	3.82	3.77	3.87	3.89	3.92
MYA My Love Is Like...Whoa (A&M/Interscope)	3.85	3.86	3.88	3.87	96.3	28.0	3.88	3.9	3.78	3.82	3.89	3.85	3.83
HP LUDACRIS fSHAWNNA Stand Up (Def Jam South/IDJMG)	3.83	3.85	3.88	3.88	90.0	29.7	3.96	3.69	3.85	3.84	3.85	3.66	4.00
JUSTIN TIMBERLAKE Senorita (Jive)	3.78	3.79	3.74	3.60	89.4	27.7	3.65	3.82	3.88	3.73	3.69	3.99	3.68
ATARIS The Boys Of Summer (Columbia)	3.77	3.77	3.71	3.69	83.7	29.1	3.70	3.85	3.77	3.51	3.84	3.93	3.80
HP BRITNEY SPEARS fMADONNA Me Against The Music (Jive)	3.76	-	-	-	74.9	14.9	3.88	3.69	3.71	3.29	3.92	4.06	3.61
BABY BASH Suga Suga (Universal)	3.74	-	-	-	86.0	16.9	3.88	3.78	3.57	3.63	3.57	3.95	3.81
SANTANA fALEX BAND Why Don't You & I (Arista)	3.72	3.50	3.38	3.42	78.9	24.9	3.75	3.59	3.82	3.49	3.94	3.80	3.63
HP LIZ PHAIR Why Can't I? (Capitol)	3.71	3.54	-	-	87.4	26.6	3.83	3.61	3.69	3.65	3.74	3.78	3.64
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3.71	3.51	3.49	3.52	83.1	26.3	3.74	3.82	3.68	3.68	3.53	3.86	3.76
MAROON 5 Harder To Breathe (Octone/J)	3.70	3.62	3.54	3.38	74.6	21.1	3.66	3.67	3.77	3.73	3.71	3.84	3.48
PINK Trouble (Arista)	3.65	-	-	-	79.1	20.9	3.54	3.67	3.74	3.70	3.73	3.67	3.49
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.65	3.62	3.50	3.41	83.4	30.0	3.66	3.63	3.67	3.61	3.64	3.85	3.52
3 DOORS DOWN Here Without You (Republic/Universal)	3.64	3.53	3.63	3.67	76.9	27.4	3.68	3.60	3.83	3.56	3.8	3.74	3.58
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3.63	3.49	3.40	3.29	80.6	24.0	3.59	3.63	3.67	3.65	3.54	3.72	3.60
TRAPT Headstrong (Warner Bros.)	3.62	3.62	3.60	3.58	86.6	29.4	3.73	3.42	3.72	3.43	3.52	3.8	3.67
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	3.60	3.58	3.54	3.40	90.6	27.7	3.60	3.60	3.60	3.56	3.54	3.65	3.64
KELLY CLARKSON Low (RCA)	3.53	3.41	3.46	3.53	83.1	28.6	3.63	3.32	3.64	3.58	3.36	3.56	3.61
JOHN MAYER Bigger Than My Body (Aware/Columbia)	3.44	3.48	-	-	84.0	28.3	3.28	3.39	3.64	3.11	3.72	3.48	3.43

CalloUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

Beyoncé tops CalloUT America for a fifth consecutive week with "Baby Boy" (Columbia). The song picks up a 4.09 total favorability score and is testing huge across all demos, ranking first with teens and women 18-24 and second with women 25-34.

Fabulous may have peaked top 15 on the R&R CHR/Pop chart, but the audience feels differently: His "Into You" (Desert Storm/Elektra/EEG) ranks second this week. It comes in second with teens, eighth 18-24 and first 25-34.

Lil Jon & The Eastside Boyz rank 10th overall with "Get Low" (TVT). The song posts a solid 3.87 total favorability score while ranking third with teens and eighth among women 25-34.

Ludacris shows hit potential, taking 12th overall this week with "Stand Up" (Def Jam South/IDJMG). He scores best with teens, where he ranks eighth.

With a just a couple of quick weeks' worth of airplay, early response to the new Britney Spears-Madonna song has been good. "Me Against the Music" (Jive) ranks 15th overall.

Each week, you can view CalloUT America data online at www.bullsi.com, thanks to R&R's partnership with Bullseye Research. This week's password: *george*.

Total sample size is 350 respondents with a +/5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the total percentage of respondents who recognized the song. Total burn represents the percentage of respondents who said they were tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) tracks represent songs that have yet to chart top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who respond favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, Buffalo, Hartford, Nassau-Suffolk, New York, Philadelphia, Pittsburgh, Providence, Rochester, Washington, DC. SOUTH: Atlanta, Austin, Charlotte, Dallas, Houston, Miami, Nashville, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Denver, Fresno, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, Seattle, Spokane, Tucson.

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October 24, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	3 DOORS DOWN Here Without You (Republic/Universal)	8237	+594	620514	12	121/2
2	2	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	8196	+619	690175	10	124/2
3	3	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	6947	-175	517760	19	118/2
6	4	MAROON 5 Harder To Breathe (Dctone/J)	6363	+201	475247	18	126/3
7	5	SANTANA f/ALEX BAND Why Don't You & I (Arista)	6334	+446	481463	18	122/2
4	6	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	6193	-537	516263	15	121/2
5	7	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	5631	-567	475994	23	124/2
9	8	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	4961	+658	351900	8	122/5
10	9	TRAPT Headstrong (Warner Bros.)	4625	+455	323611	14	112/5
12	10	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4377	+405	274999	11	100/4
8	11	MYA My Love Is Like...Whoa (A&M/Interscope)	4216	-625	295041	12	121/2
13	12	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3832	+146	286695	13	118/2
21	13	BABY BASH Suga Suga (Universal)	3828	+748	281740	9	96/9
26	14	BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	3724	+1182	293886	2	126/4
17	15	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	3570	+131	279478	13	118/1
16	16	KELLY CLARKSON Low (RCA)	3436	-34	260470	11	112/0
20	17	PINK Trouble (Arista)	3342	+171	221076	5	125/3
11	18	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3248	-801	240207	14	107/2
15	19	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3024	-488	242220	27	115/1
18	20	CHINGY Right Thurr (DTP/Capitol)	3011	-279	185475	19	111/2
19	21	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2981	-201	264555	15	89/1
24	22	MATCHBOX TWENTY Bright Lights (Atlantic)	2844	+209	176158	9	95/2
28	23	OUTKAST Hey Ya! (Arista)	2843	+858	232896	6	109/12
25	24	JOHN MAYER Bigger Than My Body (Aware/Columbia)	2736	+176	164508	9	96/4
27	25	LIZ PHAIR Why Can't I? (Capitol)	2625	+183	143221	12	104/4
22	26	ATARIS The Boys Of Summer (Columbia)	2390	-620	177859	16	106/0
30	27	SIMPLE PLAN Perfect (Lava)	2280	+451	229663	6	96/6
23	28	JUSTIN TIMBERLAKE Senorita (Jive)	2229	-619	178231	16	120/2
33	29	NICKELBACK Someday (Roadrunner/IDJMG)	1925	+234	110108	5	93/4
31	30	STAIN'D So Far Away (Flip/Elektra/EEG)	1919	+117	92626	9	86/3
35	31	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	1917	+335	146946	3	98/7
34	32	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1832	+181	95597	8	75/4
32	33	MARIA I Give, You Take (DreamWorks)	1573	-180	70428	8	94/2
37	34	BLACK EYED PEAS Shut Up (A&M/Interscope)	1563	+166	90011	4	82/5
29	35	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	1548	-392	113523	8	73/1
39	36	FEFE DOBSON Take Me Away (Island/IDJMG)	1538	+159	57964	6	95/4
36	37	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	1437	-3	127333	19	82/1
38	38	LIVE Heaven (Radioactive/Geffen)	1373	-24	86189	14	45/1
40	39	MANDY MOORE Have A Little Faith in Me (Epic)	1280	+10	44205	6	94/1
49	40	NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	1191	+537	70545	2	84/9
Debut	41	NO DOUBT It's My Life (Interscope)	1071	+774	123451	1	99/65
48	42	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	1013	+357	58962	2	69/14
41	43	BOW WOW Let's Get Down (Columbia)	947	-228	60453	5	58/1
47	44	CLAY AIKEN Invisible (RCA)	918	+240	85426	2	79/22
42	45	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	900	-153	68987	18	103/1
43	46	JOSH KELLEY Amazing (Hollywood)	844	+68	43856	3	50/4
46	47	DIDO White Flag (Arista)	794	+92	68625	3	37/3
44	48	GAVIN DEGRAW Follow Through (J)	786	+15	20629	3	63/1
Debut	49	MISSY ELLIOTT Pass That Outch (Gold Mind/Elektra/EEG)	684	+173	36237	1	44/3
50	50	FUEL Falls On Me (Epic)	669	+80	20489	2	61/4

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
NO DOUBT It's My Life (Interscope)	65
CLAY AIKEN Invisible (RCA)	22
LINKIN PARK Numb (Warner Bros.)	21
ENRIQUE IGLESIAS Addicted (Interscope)	18
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	18
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	15
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	14
GOOD CHARLOTTE Hold On (Epic)	14
OUTKAST Hey Ya! (Arista)	12
NELLY Iz U (Fo' Reel/Universal)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	+1182
OUTKAST Hey Ya! (Arista)	+858
NO DOUBT It's My Life (Interscope)	+774
BABY BASH Suga Suga (Universal)	+748
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+658
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+619
3 DOORS DOWN Here Without You (Republic/Universal)	+594
NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	+537
TRAPT Headstrong (Warner Bros.)	+455
SIMPLE PLAN Perfect (Lava)	+451

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2950
MATCHBOX TWENTY Unwell (Atlantic)	2510
EVANESCENCE Bring Me To Life (Wind-up)	2119
50 CENT In Da Club (Shady/Aftermath/Interscope)	1793
SIMPLE PLAN Addicted (Lava)	1688
M. BRANCH Are You Happy Now? (Maverick/Warner Bros.)	1682
R. KELLY Ignition (Jive)	1663
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1635
KELLY CLARKSON Miss Independent (RCA)	1613
UNCLE KRACKER f/DOBBIE GRAY Driit Away (Lava)	1532
SEAN PAUL Get Busy (VP/Atlantic)	1361
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	1314
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	1255
TRAIN Calling All Angels (Columbia)	1157
3 DOORS DOWN When I'm Gone (Republic/Universal)	1140
CHRISTINA AGUILERA Fighter (RCA)	834
JEWEL Intuition (Atlantic)	767
EMINEM Lose Yourself (Shady/Interscope)	728
WAYNE WONDER No Letting Go (VP/Atlantic)	720
FRANKIE J. Don't Wanna Try (Columbia)	700
MERCYME I Can Only Imagine (INO/Curb)	698
AVRIL LAVIGNE I'm With You (Arista)	686
BUSTA RHYMES f/MARIAN CAREY I Know What You Want (J)	643
JEWEL Stand (Atlantic)	636
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	624

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

128 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/12-10/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	3 DOORS DOWN Here Without You (Republic/Universal)	2984	+116	72673	13	50/0
4	2	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	2642	+216	67054	9	48/0
2	3	MAROON 5 Harder To Breathe (Octone/J)	2552	+55	59812	16	47/0
3	4	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2461	+25	64625	18	48/2
6	5	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2296	-40	56068	17	47/0
5	6	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	2291	-127	50782	15	45/0
7	7	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1926	-130	41924	22	44/0
9	8	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	1831	+260	44708	7	48/2
8	9	MYA My Love Is Like...Whoa (A&M/Interscope)	1808	-247	43196	12	43/0
13	10	TRAPT Headstrong (Warner Bros.)	1664	+253	44305	17	42/2
10	11	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1475	+28	38405	13	40/1
16	12	MATCHBOX TWENTY Bright Lights (Atlantic)	1410	+92	34823	10	43/1
11	13	KELLY CLARKSON Low (RCA)	1381	-56	32582	10	39/0
15	14	JOHN MAYER Bigger Than My Body (Aware/Columbia)	1368	+18	33705	10	42/0
18	15	PINK Trouble (Arista)	1337	+90	31927	4	44/0
17	16	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	1272	-23	31913	12	39/0
12	17	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1192	-234	26569	12	37/0
23	18	BABY BASH Suga Suga (Universal)	1167	+191	27615	7	36/2
14	19	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1123	-248	26383	27	32/0
34	20	BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	1081	+560	25853	2	45/4
21	21	NICKELBACK Someday (Roadrunner/IDJMG)	1036	-7	25189	6	41/0
28	22	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1002	+202	23676	5	38/1
22	23	CHINGY Right Thurr (DTP/Capitol)	982	-60	20213	16	29/0
25	24	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	980	+71	23697	4	46/5
24	25	LIZ PHAIR Why Can't I? (Capitol)	958	+45	28642	12	35/3
26	26	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	773	-63	17401	14	24/0
20	27	JUSTIN TIMBERLAKE Senorita (Jive)	738	-354	19502	15	25/0
35	28	NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	678	+164	19303	2	40/1
31	29	BLACK EYED PEAS Shut Up (A&M/Interscope)	665	-1	14924	5	40/0
27	30	ATARIS The Boys Of Summer (Columbia)	658	-171	14574	13	22/0
32	31	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	653	+49	15576	8	32/3
33	32	STAIN'D So Far Away (Flip/Elektra/EEG)	643	+64	15887	10	29/1
38	33	OUTKAST Hey Ya! (Arista)	640	+208	15055	3	37/11
29	34	MARIA I Give, You Take (DreamWorks)	600	-141	16231	11	35/0
Debut	35	NO DOUBT It's My Life (Interscope)	556	+507	15051	1	42/22
44	36	SIMPLE PLAN Perfect (Lava)	486	+135	12373	4	27/2
37	37	FEFE DOBSON Take Me Away (Island/IDJMG)	453	+1	11109	7	30/1
36	38	LIVE Heaven (Radioactive/Geffen)	402	-55	9430	13	15/0
30	39	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	401	-293	9416	5	14/0
40	40	MANDY MOORE Have A Little Faith In Me (Epic)	360	-41	9911	7	20/0
39	41	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	354	-65	8226	18	13/0
41	42	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	349	-46	11087	16	12/0
42	43	KK All The Pieces (Independent)	338	-30	7960	8	12/1
Debut	44	ENRIQUE IGLESIAS Addicted (Interscope)	318	+254	9968	1	39/11
47	45	KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	307	+25	8421	3	28/0
43	46	JEWEL Stand (Atlantic)	307	-45	9085	5	24/0
46	47	DIDO White Flag (Arista)	304	+6	7961	5	14/1
48	48	JOSH KELLEY Amazing (Hollywood)	273	+28	7716	3	13/0
49	49	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	253	+35	7657	2	12/0
Debut	50	PLUMB Real (Curb)	230	+28	5544	1	20/2

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 10/12 - Saturday 10/18.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
NO DOUBT It's My Life (Interscope)	22
DASHBOARD CONFSSIONAL Hands Down (Vagrant)	16
LINKIN PARK Numb (Warner Bros.)	14
ENRIQUE IGLESIAS Addicted (Interscope)	11
OUTKAST Hey Ya! (Arista)	11
CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	7
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	6
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	5
GOOD CHARLOTTE Hold On (Epic)	5
SARAH MCLACHLAN Fallen (Arista)	5
BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	4
LIZ PHAIR Why Can't I? (Capitol)	3
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	3
CLAY AIKEN Invisible (RCA)	3
SEAL Waiting For You (Warner Bros.)	3
NELLY Iz U (Fo' Reel/Universal)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	+560
NO DOUBT It's My Life (Interscope)	+507
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+260
ENRIQUE IGLESIAS Addicted (Interscope)	+254
TRAPT Headstrong (Warner Bros.)	+253
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+216
OUTKAST Hey Ya! (Arista)	+208
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+202
BABY BASH Suga Suga (Universal)	+191
NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	+164
SIMPLE PLAN Perfect (Lava)	+135
3 DOORS DOWN Here Without You (Republic/Universal)	+116
MATCHBOX TWENTY Bright Lights (Atlantic)	+92
PINK Trouble (Arista)	+90
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	+71
STAIN'D So Far Away (Flip/Elektra/EEG)	+64
CLAY AIKEN Invisible (RCA)	+62
MAROON 5 Harder To Breathe (Octone/J)	+55
LILLIX Tomorrow (Maverick/Reprise)	+53
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	+49
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+47
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+46
LIZ PHAIR Why Can't I? (Capitol)	+45
MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	+44
DASHBOARD CONFSSIONAL Hands Down (Vagrant)	+38
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+35
MERCYME I Can Only Imagine (INO/Curb)	+34
CONTACT Working Girl (Ragin' Grace)	+32
NELLY Iz U (Fo' Reel/Universal)	+31

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ON THE RECORD

With
Hitman Haze
MD, KHTS/San Diego



Finally, some familiar artists for mainstream! I am really excited this week not so much because of the quality of the music, but because of the familiarity of the artists. • The new Enrique song, "Addicted," is out, as is the new Britney Spears and Madonna track, "Me Against the Music" — which I think is definitely an event record. Also fresh is the cover of "It's My Life" by No Doubt. • Now on to our big testers. This week it's Beyoncé and Sean Paul's "Baby Boy" and Baby Bash featuring

Frankie J's "Suga Suga." • One of the records I am passionate about is Fountains Of Wayne's "Stacy's Mom." We have been on this song from the beginning, and it is still No. 1 phones. If you are a mainstream station, this is the song for you!

No movement in the top three on R&R's CHR/Pop chart: **3 Doors Down's** "Here Without You" (Republic/Universal) stays at No. 1*, **Beyoncé featuring Sean Paul's** "Baby Boy" (Columbia) sticks at No. 2*, and **Nelly featuring P. Diddy & Murphy Lee's** "Shake Ya Tailfeather" remains at No.

3. **Maroon 5's** "Harder to Breathe" (Octone/J) makes its way up 6-4*, and **Santana featuring Alex Band's** "Why Don't You & I" (Arista) rises 7-5* ... Big moves in the teens this week, as **Baby Bash's** "Suga Suga" (Universal) vaults 21-13*, and this week's Most Increased Plays song, **Britney Spears featuring Madonna's** "Me Against the Music" (Jive), rockets 26-14* with 1,182 additional plays ... **Pink** stirs up "Trouble" (Arista) by moving 20-17*. Labelmate **OutKast's** "Hey Ya!" climbs 28-23* ... **Simple Plan's** "Perfect" (Lava) rolls up 30-27* ... **Michelle Branch's** "Breathe" (Maverick/Warner Bros.) jumps 35-31* ... **FeFe Dobson** hops 39-36* with "Take Me Away" (Island/IDJMG) ... **Nelly Furtado's** "Powerless (Say What You Want)" (DreamWorks) has power after all; the song vaults 49-40* ... Most Added honors go to **No Doubt** for their cover of Talk Talk's "It's My Life" (Interscope), which debuts at No. 41* with 65 adds. **Missy Elliott** also debuts this week. — Keith Berman, Radio Editor



ON THE RISE

ARTIST: **Britney Spears**

LABEL: **Jive**

By **MIKE TRIAS/ASSOCIATE EDITOR**



It seems like everywhere you turn these days you see the face of Louisiana's own Britney Spears. Her promotional push received a kick-start when she locked lips with Madonna during MTV's *Video Music Awards* (for some reason her kiss with Madonna generated much more publicity than Christina Aguilera's kiss with the Material Girl just seconds later). Spears and her promotional team have been running in high gear ever since — from a recent appearance on *Saturday Night Live* to numerous magazine covers that prove once and for all that this former *Mickey Mouse Club* standout is not a girl and is indeed a full-grown woman.

She even received inadvertent publicity when Maryland's first lady, Kendal Ehrlich, recently joked that she would shoot Spears if given the chance (a comment made at, of all places, a conference on domestic violence). But today we're going to address a subject that sometimes gets lost in the shuffle when talking about Britney Spears — her music.

"Me Against the Music" is the lead single from her upcoming album, *In the Zone*, and it guest stars none other than Madonna. The aggressive, upbeat dance tune was co-written by Spears and produced by Redzone, comprising Christopher "Tricky" Stewart and Penelope Magnet. This was only the third song that the production duo had done together — Magnet handled the melody and lyrics, and Tricky, who worked on B2K's "Uh-Huh" and Mya's "Case of the Ex," produced the track.

"I'm a Slave 4 U" from Spears' last album, *Britney*, shocked fans with the new direction her music was taking; "Me Against the Music" continues down the

same path. However, judging by this first single, this time around Spears confidently exudes a sense of comfort with her new sound — a sound that fits like a glove on her unquestionably sexier public image.

Even if you don't believe the hype, you can't ignore the numbers. Fans seem to love "Me Against the Music." After debuting at No. 26* on R&R's CHR/Pop chart last week, "Me Against the Music" rockets 12 spots to No. 14*, scoring most increased plays at the format as well. Rhythmic is catching on too: The tune debuted at No. 47* this week on R&R's CHR/Rhythmic chart.

The video debuts on MTV's *Making the Video* this week, and, like the song itself, the clip will feature Madonna. Paul Hunter (Jennifer Lopez, Deftones) directed the video, which depicts Madonna as a temptress playing hide-and-seek with Spears in an underground club built like a maze, disappearing each time Spears is about to catch her.

In the Zone, Spears' fourth album, will arrive on store shelves Nov. 18. She continues her quest to become a more complete artist, co-writing many songs on the album with a stable of producers and writers that includes Moby, Bloodshy & Avant, Guy Sigsworth and R. Kelly. The Ying Yang Twins also guest star on the album, and the rappers will perform with Spears on her forthcoming ABC television special, filming this week in New York's Gotham Hall and airing Nov. 17.

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**America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 10/24/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
3 DOORS DOWN Here Without You (Republic/Universal)	4.29	4.25	88%	14%	4.41	4.29	4.24
MAROON 5 Harder To Breathe (Octone/LJ)	4.20	4.23	89%	18%	4.08	4.29	4.25
SANTANA f/ALEX BAND Why Don't You & I (Arista)	4.16	4.12	88%	19%	4.17	4.06	4.25
TRAPT Headstrong (Warner Bros.)	4.09	3.98	85%	19%	4.17	4.18	3.81
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3.98	3.95	86%	18%	4.32	3.94	3.58
MATCHBOX TWENTY Bright Lights (Atlantic)	3.97	3.96	73%	11%	3.80	4.05	4.17
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3.91	3.71	87%	24%	4.34	3.49	3.75
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.90	3.88	93%	38%	3.89	3.84	3.82
KELLY CLARKSON Low (RCA)	3.90	3.96	89%	18%	3.96	4.04	3.76
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.86	3.92	96%	34%	4.03	3.94	3.91
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.85	3.95	99%	51%	3.85	3.76	4.04
LIZ PHAIR Why Can't I? (Capitol)	3.84	3.86	80%	16%	4.07	3.73	3.74
STAIN'D So Far Away (Flip/Elektra/EEG)	3.84	-	68%	12%	3.90	3.87	3.74
ATARIS The Boys Of Summer (Columbia)	3.82	3.84	91%	30%	4.20	3.68	3.56
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.63	3.67	96%	46%	3.69	3.67	3.90
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	3.62	3.53	93%	32%	3.75	3.52	3.57
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	3.60	3.73	94%	38%	3.79	3.69	3.48
MARIA I Give, You Take (DreamWorks)	3.58	-	43%	8%	3.71	3.65	3.77
BABY BASH Suga Suga (Universal)	3.54	3.36	56%	16%	3.89	3.39	3.51
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.51	3.32	74%	28%	3.85	3.50	3.53
JOHN MAYER Bigger Than My Body (Aware/Columbia)	3.50	3.59	77%	23%	3.60	3.35	3.72
JUSTIN TIMBERLAKE Senorita (Jive)	3.49	3.59	97%	45%	3.48	3.65	3.66
PINK Trouble (Arista)	3.44	3.43	79%	19%	3.52	3.30	3.46
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	3.42	3.53	98%	63%	3.22	3.50	3.53
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.39	3.48	77%	35%	3.46	3.52	3.67
MYA My Love Is Like...Whoa (A&M/Interscope)	3.27	3.43	95%	47%	3.03	3.36	3.50
CHINGY Right Thurr (DTP/Capitol)	3.21	3.12	95%	52%	3.44	2.89	3.54
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3.18	3.25	70%	34%	3.38	2.98	3.38
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.14	3.18	94%	54%	3.19	3.11	3.35

Total sample size is 413 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. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

BLAQUE I'm Good (Elektra/EEG)
Total Plays: 644, Total Stations: 45, Adds: 5

CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)
Total Plays: 626, Total Stations: 35, Adds: 15

MOST VALUABLE PLAYAS... Roc Ya Body Mic Check 1, 2 (Casablanca)
Total Plays: 528, Total Stations: 26, Adds: 1

ENRIQUE IGLESIAS Addicted (Interscope)
Total Plays: 506, Total Stations: 72, Adds: 18

O.A.R. Hey Girl (Lava)
Total Plays: 499, Total Stations: 40, Adds: 2

EAMON F**k It (I Don't Want You Back) (Jive)
Total Plays: 498, Total Stations: 26, Adds: 8

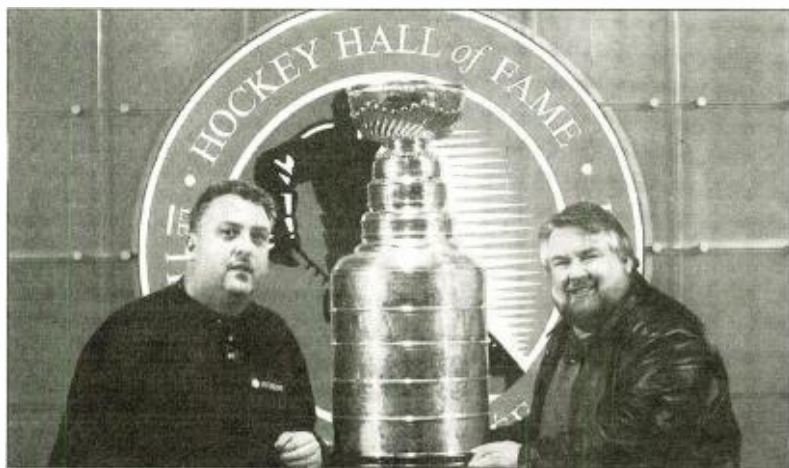
YOUNGBLOODZ f/LIL' JON Damn! (Arista)
Total Plays: 462, Total Stations: 24, Adds: 7

KILEY DEAN Who Will I Run To? (Beatclub/Interscope)
Total Plays: 456, Total Stations: 42, Adds: 4

OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
Total Plays: 441, Total Stations: 23, Adds: 1

SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
Total Plays: 349, Total Stations: 18, Adds: 1

Songs ranked by total plays



STANLEY'S MY COUSIN, EH? WPTE/Norfolk PD Steve McKay and WEZB & WKZN/New Orleans PD John Roberts snuck away from the recent Entercom corporate meetings being held in Toronto to worship their silver god — the Stanley Cup. Seen here at the Hockey Hall of Fame are (l-r) McKay, Stanley and Roberts.

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GETTING READY FOR THE EXORCISM Actor, musician and all-around spastic Jack Black sat in with WWWQ (Q100)/Atlanta's morning show, The Bert Show, to promote his new film, School of Rock, and just generally look evil. Enjoying a couch moment are (l-r) Bert Show host Bert Weiss, co-hosts Melissa Carter and Jenn Hobby, Black and Bert Show producer Jeff Dawler.

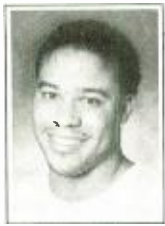


THE WHEELS ON THE CAR GO ROUND AND ROUND.... Here's Republic/Universal artists 3 Doors Down posing with NASCAR champion Tony Stewart and their special 3 Doors Down car. Unfortunately, the car goes so fast around the track that no one can read the 3DD logo on the hood.

Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Alexandria, LA; Albany, NY; Albany, NY; Albany, NY) with their respective call letters, formats, and advertising agencies.

Monitored Reporters 180 Total Reporters 126 Total Monitored 52 Total Indicator Did Not Report, Playlist Frozen (1): WKWZ/Tupelo, MS New Reporters (2): WDKF/Dayton, OH WYOK/Mobile, AL



DONTAY THOMPSON
dthompson@radioandrecords.com

Winning In Amarillo

KQIZ dominates the market despite lack of reporting status

No matter what market you're in, you're bound to find a radio station of some sort. Even the smallest market has a station that caters to the community's needs by providing essential information about what's going on locally.

In the CHR formats, these smaller-market radio stations are often the main source of entertainment and the only outlet for some of the music seen on video channels such as MTV or BET. But for these smaller-market stations to get any attention from the industry, they must be R&R reporters or Indicator stations.

Each and every year, many stations work to achieve reporting status with R&R in order to receive the recognition they need from the labels to get promotional and music product. If the station does not have that status, the programming and promotions departments must find other ways to acquire the goods they need to add value to the station and give it a strong presence in the market.

KQIZ (The New 93.1 The Beat)/Amarillo, TX is one of those stations that has not yet attained reporting status, but it's made noise in the market by giving the town a great blend of hip-hop, R&B and old school. PD Deana McGuire has spent her entire radio career at KQIZ, seen the station flip from

CHR/Pop to CHR/Rhythmic and witnessed firsthand how The Beat has achieved considerable success in the market without being an R&R reporter.

"I started here at KQIZ in 1990 as an intern doing phone research," McGuire says. "When Cumulus bought KQIZ we were a mainstream CHR. They took us toward Lilith Fair. At the same time, another company signed on a CHR/Pop across the street. They were a lame, voice-tracked station, but they kicked our butt just by playing the hits.

"While we were spinning Sheryl Crow into The Goo Goo Dolls, they were spinning Juvenile into 'N Sync. They dethroned a 25-year-old heritage CHR with straight hits. After we dropped to a three share in 2000, corporate blew everyone out but me and made me PD. I took the gig under one condition: We must be CHR/Rhythmic or Urban. They chose CHR/Rhythmic. Here we are, three years later, No. 1 12+ and women 18-34."

Though The Beat has gotten great ratings since the format flip without

reporting status, I spoke to McGuire about the struggles she goes through at a nonreporting station and how not being a reporter affects KQIZ.

R&R: *What size market is your station in, and what areas of the state does it cover?*

DM: We are market 190, with around 200,000 metro, but at 100,000 watts we broadcast all over the Texas Panhandle, into Oklahoma and a bit over into New Mexico. So we cover around half a million people. We have about 10% black, 25% Hispanic, 5% other and the rest white. But as I've taught my sales staff and doubters, it's not just blacks and Hispanics who listen to R&B and hip-hop. Somebody else is helping Nelly sell 10 million albums.

Not only do we cover a large population, Amarillo is also home to Hastings Books, Music & Video's corporate offices — they have over 150 retail outlets — and Anderson Merchandising, which buys music for Wal-Mart. So if a local person hears music on the radio in Amarillo, they might buy it for retail sales in numerous markets.

R&R: *What position does the station hold in the market, and what makes it stand out from the competition?*

DM: We are currently No. 1 12+ and with our "hot demo," women ages 18-34. We have the largest cume, at 50,000. We are live and local. We do run [Premiere-syndicated] Kidd Kraddick, but all other dayparts, including weekends, are live.

We are a hit-music juggernaut. We are banging 99% of the hits on the CHR/Rhythmic charts. We have a tight rotation and an awesome gold category. We spin a few tunes from the '80s and quite a few from the early '90s, such as Lisa Lisa's "Head to Toe," Ready For The World's "Oh Sheila," H-Town's "Knockin' da Boots," Shai's "If I Ever" and Paper Boy's "Ditty." Women love that music.

R&R: *What have been some of the obstacles you've faced not being an R&R reporter, and what steps have you taken to overcome them?*

DM: The biggest obstacle is lack of product and promotional items and support from the labels. We even have to beg for the singles we

add that are not in-house. And getting concert tickets for shows out of the market is damn near impossible. After all this time, I'm used to it. Our success comes from hard work, creativity and hustling the phones for product and prizes.

R&R: *Is the station currently getting serviced by any of the major labels?*

DM: Arista, Interscope and Def Jam treat us like a reporter. Wendy Goodman at RCA/J Records is great as well. They send us music and prizes for giveaways on a regular basis. There are still some who show love.

"Having five people voicetrack 20 stations is good for the bottom line but horrible for people, communities and radio."

R&R: *Since you're not getting product from every label, explain to us how you go about finding the hits and new music to put on the air.*

DM: My Asst. PD/MD/afternoon host, Justin Tyme, works the phones and promises sexual favors [laughs]. Record companies don't want stations to download music, but they won't send singles for the music they want us to add every week. My consultant also helps find new music.

R&R: *Explain how you've been able to be successful from a music and promotions standpoint without much help from the labels.*

DM: We are the most active station in the market. We do van sticker stops every day. Creative, fun contests; winning weekends every weekend; *Old Skool Lunch Hour*; hot, fresh local imaging; and highlighting schools, businesses and streets. I snagged two big-market jocks looking for full-time gigs: Justin Tyme from WBTS (The Beat)/Atlanta, and my night jock, O.C. Keamey, from WDCG (G105) in Raleigh.

All that is part of the formula, but it all boils down to the music. We are banging 24/7. Nelly, Ja Rule, Mya, OutKast, Ashanti, Lil Jon, Pink, Snoop, Chingy, Justin Timberlake and DMX mixed with a touch of old school. It can't be faked!

R&R: *Have you and management taken any other steps to get your station noticed by the industry?*

DM: My management, consultant Mark Pollitt and I work hard to maintain contacts in the industry. We work the phones and follow through on promotions and promises. We have each written R&R

numerous times trying to get our station's reporting status back.

R&R: *The day that you become an R&R reporter, people will be reaching out to you — including many you may have reached out to in the past but never got anywhere with. How will that make you feel once they start calling you, when before you became a reporter they never showed you love?*

DM: I know it's not personal, but of course it's frustrating. With the FCC's pathetic stance on deregulation and G-Flub running the economy into the ground, the industry is suffering. Even the multimillion-dollar record companies are losing money and laying people off. From a business standpoint, I wouldn't use my resources on medium and small markets either. Why speak to 40 PDs to get your song added when you can speak with one consultant and get the same thing accomplished?

I'm so lucky to have a consultant who doesn't treat my station like it's McDonald's — the same in Amarillo; Oklahoma City; Midland, TX; Dallas; Lubbock, TX, etc. As we all know, Clear Channel has decimated the industry and homogenized radio. Having five people voicetrack 20 stations is good for their bottom line but horrible for people, communities and radio. So I don't take it personally when they dis us, but I don't forget, either.

R&R: *Do you have any closing remarks or people you would like to thank for continuing to support you and your station?*

DM: This is way cheesy, but for starters, Cumulus. They let me take a station with a 3.0 and bring it to a 10.9 with few limits and boundaries. Of course, they are still corporate radio, but having jocks in the city is a must. One or two jocks can't maintain the feverish pitch it takes to run a high-caliber CHR.

My consultant and friend Mark Pollitt has been open and honest with me and has taught me tons of things about programming that have helped me and us succeed. If I want it and can make a solid case for it, I get it. That's a blessing, for sure. Justin Tyme; O.C.; my staff; J.D. Redman; Jamey Karr; Eric Stevens; Concerts West; my Market Manager, Chris Knight; the sales staff that gets it; my husband, John; and anyone who shows love that I may have forgotten. And, last but not least, the city of Amarillo for embracing Rhythmic radio when only a few of us believed it would. Amarillo radio will never be the same!



Deana McGuire



DISTURBING THE PEACE IN RENO Def Jam South superstar and all-around great guy Ludacris recently stopped by KWYL/Reno, NV to promote his hot album *Chicken & Beer*. Pictured here with Luda is KWYL Asst. PD/MD Janita "Applebaum."

TALK BACK TO R&R!

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

Call me at 201-459-0750

or e-mail:

dthompson@radioandrecords.com



October 24, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADCS
1	1	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	6470	+176	714289	12	86/2
2	2	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	5488	+2	527862	25	78/2
4	3	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	5251	+749	539066	10	83/2
3	4	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	5177	+502	505475	15	80/2
6	5	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	4908	+591	481204	9	86/3
5	6	BABY BASH Suga Suga (Universal)	4647	+185	384677	20	62/3
10	7	OUTKAST The Way You Move (Arista)	3564	+541	300160	8	76/3
7	8	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3441	-488	301657	20	83/2
9	9	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	3337	-233	323004	18	78/1
8	10	CHINGY Right Thurr (DTP/Capitol)	3263	-335	375958	26	80/2
13	11	ASHANTI Rain On Me (Murder Inc./IDJMG)	2802	+321	269572	10	69/1
15	12	MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	2697	+381	214477	3	87/5
11	13	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	2665	-319	240467	20	80/2
12	14	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2420	-97	275985	21	81/3
18	15	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	2247	+291	185333	9	73/3
17	16	MARY J. BLIGE Ooh! (Geffen)	2111	-72	166243	8	70/0
14	17	DBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	2081	-303	177880	9	76/2
16	18	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2002	-202	208294	26	73/1
19	19	50 CENT If I Can't (Shady/Aftermath/Interscope)	1839	-107	176440	15	20/2
24	20	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Death Row/Interscope)	1809	+485	184167	3	69/4
21	21	R. KELLY Thoina Thoina (Jive)	1530	-146	188954	16	69/2
29	22	JAGGED EDGE Walked Outta Heaven (Columbia)	1497	+375	137625	6	56/2
28	23	WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (JJ)	1468	+240	124935	4	67/1
22	24	T.I. 24's (Grand Hustle/Antantic)	1449	-219	103135	12	62/1
20	25	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1356	-352	99813	13	53/2
31	26	112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)	1279	+236	99052	4	58/1
27	27	213 Fly (Geffen)	1270	-7	153533	8	15/1
23	28	MARK RONSON International Affair (Elektra/EEG)	1251	-120	95741	7	42/1
34	29	KELIS Milkshake (Star Trak/Arista)	1179	+281	147059	4	44/6
33	30	BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)	1117	+195	124399	4	51/2
38	31	OUTKAST Hey Ya! (Arista)	1101	+373	103379	3	32/13
30	32	BIG TYMERS This Is How We Do (Cash Money/Universal)	1050	-45	74601	6	43/1
39	33	R. KELLY Step In The Name Of Love (Jive)	1001	+275	130160	5	49/33
35	34	YING YANG TWINS Naggin' (TVT)	988	+106	91865	6	32/3
25	35	BOW WOW Let's Get Down (Columbia)	904	-420	61856	17	53/0
37	36	GEMINI f/INB RIDAZ Crazy For You (Catalyst)	896	+64	50836	11	11/2
47	37	NELLY Iz U (Fo' Reel/Universal)	884	+387	74162	2	56/34
36	38	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	883	+44	58673	14	31/1
40	39	BLAQUE I'm Good (Elektra/EEG)	819	+134	34653	4	48/2
32	40	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG)	808	-143	85183	10	28/0
Debut	41	JA RULE Clap Back (Murder Inc./IDJMG)	709	+400	104454	1	54/9
41	42	TECH N9NE Imma Tell (Independent)	675	-6	25729	6	30/1
45	43	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	668	+151	70206	2	18/3
Debut	44	CASSIDY f/R. KELLY Hotel (JJ)	598	+182	44224	1	50/3
44	45	LIMP BIZKIT Red Light - Green Light (Flip/Interscope)	572	-4	27278	3	34/0
Debut	46	G UNIT Stunt 101 (Interscope)	497	+173	79279	1	57/46
Debut	47	BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	475	+174	57973	1	16/2
49	48	LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	467	+26	46492	2	24/1
Debut	49	WESTSIDE CONNECTION Gangsta Nations (Capitol)	463	+115	70685	1	28/6
46	50	SASHA Dat Sexy Body (VP)	463	-40	58564	9	18/1

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
G UNIT Stunt 101 (Interscope)	46
BEYONCE' Me, Myself And I (Columbia)	45
NELLY Iz U (Fo' Reel/Universal)	34
R. KELLY Step In The Name Of Love (Jive)	33
DMX Get It On The Floor (Ruff Ryders/IDJMG)	20
WARREN G Let's Go (It's A Movement) (MSC)	15
OUTKAST Hey Ya! (Arista)	13
MYA Fallen (A&M/Interscope)	11
JS Love Angel (DreamWorks)	10
JA RULE Clap Back (Murder Inc./IDJMG)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+749
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	+591
OUTKAST The Way You Move (Arista)	+541
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+502
2PAC f/NOTORIOUS B.I.G. Runnin'... (Death Row/Interscope)	+485
JA RULE Clap Back (Murder Inc./IDJMG)	+400
NELLY Iz U (Fo' Reel/Universal)	+387
MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	+381
JAGGED EDGE Walked Outta Heaven (Columbia)	+375
OUTKAST Hey Ya! (Arista)	+373

New & Active

- BOW WOW** f/JAGGED EDGE My Baby (Columbia)
Total Plays: 459, Total Stations: 41, Adds: 2
- MYA** Fallen (A&M/Interscope)
Total Plays: 458, Total Stations: 23, Adds: 11
- NICK CANNON** Gigolo (Jive)
Total Plays: 446, Total Stations: 35, Adds: 4
- AVANT** Read Your Mind (Geffen)
Total Plays: 407, Total Stations: 12, Adds: 1
- L. KRAVITZ** f/P. DIDDY... Show Me Your Soul (Bad Boy/Universal)
Total Plays: 335, Total Stations: 29, Adds: 1
- GINUWINE** Love You More (Epic)
Total Plays: 277, Total Stations: 8, Adds: 1
- MONTELL JORDAN** Superstar (Koch)
Total Plays: 264, Total Stations: 16, Adds: 2
- SEAN PAUL** I'm Still In Love With You (VP/Antantic)
Total Plays: 243, Total Stations: 36, Adds: 8
- TRILLVILLE** Neva Eva (Warner Bros.)
Total Plays: 238, Total Stations: 14, Adds: 4
- EMINEM** Superman (Shady/Interscope)
Total Plays: 199, Total Stations: 18, Adds: 1

Songs ranked by total plays

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

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RANK ARTIST TITLE LABEL

- 1 YOUNGBLOODS f/LIL' JON Damn! (Arista)
- 2 LUDACRIS Stand Up (Def Jam South/IDJMG)
- 3 BEYONCE' f/SEAN PAUL Baby Boy (Columbia)
- 4 LIL' JON & EASTSIDE BOYZ Get Low (TVT)
- 5 YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)
- 6 CHINGY f/SNOOP DOGG & LUDCARIS Holidae In (DTP/Capitol)
- 7 CHINGY Right Thurr (Priority/Capitol)
- 8 MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)
- 9 G-UNIT Stunt 101 (Interscope)
- 10 BABY BASH Suga Suga (Universal)
- 11 OUTKAST The Way You Move (Arista)
- 12 KELIS Milkshake (Star Trak/Arista)
- 13 YING YANG TWINS Naggin' (TVT)
- 14 WYCLEF JEAN Party To Demascus (J)
- 15 MARY J. BLIGE Ooh! (Geffen)
- 16 MURPHY LEE f/J. DUPRI Wat Da Hook Gon' Be (Fo' Reel/Universal)
- 17 JA RULE Clap Back (Murder Inc./IDJMG)
- 18 T.J. 24's (Grand Hustle/Atlantic)
- 19 2PAC f/NOTORIOUS B.I.G. Runnin' (Death Row/Interscope)
- 20 213 Fly(Geffen)
- 21 PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
- 22 NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Universal)
- 23 R. KELLY Step In The Name Of Love (Jive)
- 24 BAD BOY'S DA BAND Bad Boy This, Bad Boy That (Bad Boy/Universal)
- 25 112 Hot & Wet (Def Soul/IDJMG)
- 26 SNOOP DOGG It Blows My Mind (Star Trak/Arista)
- 27 R. KELLY Thoa Thoin (Jive)
- 28 50 CENT If I Can't (Shady/Aftermath/Interscope)
- 29 50 CENT f/NOTORIOUS B.I.G. P.I.M.P. (Shady/Aftermath/Interscope)
- 30 TOO SHORT f/LIL' JON Shake That Monkey (Jive)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/19-10/25/03. ©2003, R&R, Inc.



PHAT MIX SIX

- G UNIT Stunt 101 (G-Unit/Interscope)
- TRILLVILLE Neva Eva (Warner Bros.)
- JA RULE Clap Back (Murder Inc./IDJMG)
- MISSY ELLIOTT Pass That Dutch (Elektra/EEG)
- MYA Fallen (Interscope)
- JAE MILLZ No, No, No (Reprise)



This Week's Hottest Music Picks

J.D. Gonzalez
PD, KBBT/San Antonio

Baby Bash's "Shorty Doowop" (Universal): We are ahead of most on this one, but it's already top three phones. It's very consistent with that last single. If you are not doing this one yet, you will.

Ja Rule's "Clap Back" (Murder Inc./IDJMG): We like it — going to give it a try. It is already getting positive reaction in the clubs.

G Unit's "Stunt 101" (Interscope): I am going to go out on a limb on this one. It's the core sound of the radio station, and with the video spins we are detecting some early reaction. This 50 Cent guy could end up being somebody.

Karen Wild
MD, KUBE/Seattle

Da Ranjahz's "Insp Her Ation" (Def Jam/IDJMG): Dope song. Cool relax, love, vibe song. It's produced by Premiere, which is hot. Cee-lo holds down the hook for a different sound than what's on the radio right now.

Beyoncé's "Me, Myself And I" (Columbia): I'm a lyrics person and can completely get down with what she is saying. Every single off this album has a new, different sound. It really displays her range as an artist.

CNN featuring Wayne Wonder & Lexus' "Anything Goes" (Roc-A-Fella/IDJMG): Provides a hypnotic hook you can catch quickly, not to mention that dancehall is on fire, and I am loving that.

Jayare
PD, KBMB/Sacramento

Alicia Keys' "You Don't Know My Name" (J): Bangin'! We had the leak before J Records reps!

MusiQ's "Forthenight" (Def Soul/IDJMG): Sounds hot!

G Unit's "Stunt 101": Definitely crackin' for the mix show. Looking to see what this will grow into.

Mary J. Blige's "Not Today" (Geffen): Off the hook! We've been bangin' it since "Love at First Sight" dropped. Definitely a top five record in the making.

Obie Trice featuring Nate Dogg's "The Set Up" (Shady/Interscope): Going to be as big as "Got Some Teeth" should have been. Sounds big on the air.

Rob Tyler
MD, WQXS/Boston

Kylie Minogue's "Slow" (Capitol): Great track from a core artist.

No Doubt's "It's My Life" (Interscope): I loved the original, but Gwen does it better than Talk Talk!

Galleon's "So I Begin" (Import): Pullin' top 10 phones; sounds great on WQXS (Star)/Boston.

John Christian
PD, KWIN/Stockton

Joe's "More & More" (Jive): Phones are blowing up on this record.

Baby Bash's "Shorty Doowop": Waiting for the smoke to clear on "Suga Suga," then we will light this on fire!

Mya's "Fallen" (Interscope): A good record.

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 10/24/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs including Beyoncé, Nelly, Lil' Jon, and others.

Total sample size is 411 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Musiq LABEL: Def Soul/IDJMG By MIKE TRIAS/Assistant Editor



When he first appeared on the scene in 2000, Talib Johnson — otherwise known as Musiq — declared Aijuswana-seing ("I just wanna sing") with his debut album.

The Philly native hit the big time with his very first single, "Just Friends (Sunny)," which appeared on both his debut CD and the soundtrack to Nutty Professor II: The Klumps.

Musiq continues his tradition of delivering tracks that could have come from the old school with "Forthenight," though for this song he has updated his trademark '70s-type sound to an '80s feel.

The clip for "Forthenight" is filming in New York with director Bryan Barber, who comes to the set fresh from his work on OutKast's "Hey Ya!" video.

Reporters

Large grid of reporter assignments for various radio stations across the country, including WJZZ, WFLA, WTVT, and many others.

99 Total Reporters 89 Total Monitored 10 Total Indicator

New Reporters (2): WGBT/Greensboro, NC KBTQ/McAllen, TX



DANA HALL

dhall@radioandrecords.com

And The New Reporters Are....

New stations join the Urban and Urban AC reporting panels

Being an R&R reporter is a coveted position in the radio and record industries. R&R reporters have clout with the labels, which sometimes means more promotional resources. In most cases it ensures record service, something that used to be a given for any radio station with a signal, but that today is not guaranteed.

That's why the process of establishing reporting criteria can be a long and tedious one. You can be sure, though, that R&R management makes every effort to make the requirements as fair and equitable as possible.

R&R Criteria

Four times a year, after the Arbitron ratings are released, R&R reviews all monitored reporters to see if they continue to meet the minimum AQH (Average Quarter Hour) requirements determined by market size. If a station falls below that minimum AQH for two consecutive ratings periods, the station will be removed from the reporting panel.

These stations can reapply for reporter status when they meet the minimum AQH requirements again. On the Urban AC panel, R&R also looks at a station's percentage of current music. While no minimum percentage has been set at this time, R&R is attempting to create a panel that reflects current music and needs to feature stations that are more current-intensive.

New stations that request reporter status must meet the AQH requirement for their market. Each station must also have at least one full book on-air in its format. Stations that meet these requirements are put on the waiting list for reporter status.

Unfortunately, not all stations can become reporting stations immediately upon satisfying the requirements. This is due to the fact that Mediabase has maxed out its monitoring capabilities in some markets. For example, if four Urban stations meet the requirements but there are only two slots available, those two slots will go to the two stations at the top of the waiting list.

Stations in market sizes 141 and above are not considered for the R&R chart panel but can be considered for the Indicator panel in their format. At this time R&R is reviewing its Indicator reporting policies. Stations seeking to gain reporter status should e-mail their requests to Dana Hall, R&R's Urban/Urban AC Editor, at dhall@radioandrecords.com.

New Urban Reporters

KBLR/Omaha

Positioner: Omaha's Only Choice for Hip-Hop and R&B!



Frequency: 107.7/97.3
Market rank: 74
Spring '03 ratings, 12+: 3.5
Owner: Waitt Radio
Mailing address: 5011 Capitol Ave., Omaha, NB 68132

Main Phone: 402-342-2000
Fax: 402-342-7041
Website: www.hot1077.com
GM: Michael Payne
OM: Brian Burns
PD: Steve Fisk

E-Mail: sfisk@hotmail.com
Asst. PD/MD: Bryant McCain (Bizzy B)
E-Mail: bizzy@hotmail.com
Asst. MD: Mr. Phreeze
Call days: Fisk — Tuesday, 10am-noon; Bizzy — Wednesday 1-3pm

Promotions Director: Michael Dunham (DJ Rip)
E-Mail: mdunham@hotmail.com

On-Air Lineup (weekdays):
midnight-2am: *Quiet Storm* (automated)
2-5am: Automated
5-10am: *The Russ Parr Morning Show*

10am-noon: Iris Perez
noon-3pm: Steve Fisk
3-7pm: *The Block*, with Bizzy B & Brasko
7-11pm: Mista Soull
11-midnight: *Quiet Storm* (automated)

Sample Hour:
AVANT Read Your Mind
KAYNE WEST Through The Wire
LUDACRIS Stand Up
NELLY f/P. DIDDY & MURPHY
LEE Shake Ya Tailfeather

MARY J. BLIGE Sweet Thing
DMX Where The Hood At?
BUSTA RHYMES f/MARIAH CAREY
I Know What You Want
R. KELLY Thoa Thoin
TYRESE Signs Of Love Making
OUTKAST The Way You Move
GINUWINE Differences

R&R: Most people would ask, "How

can an Urban outlet work in Omaha?"

Steve Fisk: The African-American population here is 11%, which is a lot more than people might assume. There hasn't been a true Urban station in the market, serving the African-American community, since heritage KBWH signed off 15 years ago. While there is a CHR/Rhythmic station here that plays some hip-hop, it's definitely not trying to serve the black listener in Omaha.

We have specific outreach programs, like the one we are currently involved in. It's called Culture Shock. We have staffers go out to high schools and community centers to teach kids about the history and positive aspects of hip-hop.

R&R: How is this market different from others you've worked in in the past?

SF: What makes this unique for me is the hunger the listeners have for the format. I've always worked in markets where there was an established Urban station. Here, there was such an overwhelming need for this station, and the listeners are constantly calling up and thanking us for serving their needs.

WBUV/Biloxi, MS

Positioner: No. 1 for the Best Variety of Jamz

Frequency: 104.9 FM
Market rank: 136



Spring '03 ratings, 12+: 3.5
Owner: Clear Channel

Mailing address: 286 DeBuy's Road, Biloxi, MS 39531

Main Phone: 228-388-2323
Fax: 228-388-2362

Website: www.v1049.com
GM: Reggie Bates

OM: Walter Brown
PD: Terrence Bibb
E-Mail: terrencebibb@clearchannel.com
MD: None

Call day: Wednesday, after noon
Promotions Director: Alissa Cuevas
E-Mail: alissacuevas@clearchannel.com
On-Air Lineup (weekdays):
5-9am: *The Doug Banks Show*

9am-3pm: Lady D
3-7 pm: Terrence B
7pm-midnight: Mique Mann
Sample Hour:
BEYONCÉ f/SEAN PAUL Baby Boy
DRU HILL I Love You
MYA My Love Is Like ... Whoa
R. KELLY Thoa Thoin
ISLEY BROTHERS Busted
AALIYAH Try Again



TAKING IT TO THE STREETS Syndicated morning man Doug Banks and WPWX (Power 92)/Chicago joined forces with the Chicago Board of Education to take back the streets for kids. Pictured here (l-r) are Board of Education President Michael Scott, Banks (with his two daughters), comedian Mo'Nique, David Milner of The Chicago Defender and members of the group B2K.

YOUNGBLOODZ Damn
LIL JON & THE EASTSIDE BOYS Get Low

TYRESE Signs Of Love Making
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather
CHINGY f/LUDACRIS Holidaye Inn
50 CENT In Da Club
YOLANDA ADAMS Open My Heart
MONICA Knock Knock

R&R: WBUV evolved quickly from its original Urban AC format to mainstream Urban. Why the change, and how did you go through the process of evolution?

Terrence Bibb: Originally, the station was going to be an Urban AC outlet, but that changed when our morning show plans changed. Initially, we were trying to get the Tom Joyner show for mornings, but Biloxi is so close to the Mobile market, where Joyner is on [Urban AC] WDLT, that there were overlapping coverage issues. So, instead we opted for Doug Banks, which has actually worked out even better. The first book, the morning show hit No. 1 with women 18-34 in the Biloxi ratings.

The station has become a mainstream Urban outlet, but with adult sensibilities, which works for us because of where we are situated. Biloxi is right between New Orleans — where we have our sister stations WQUE and WYLD — and Mobile, where we have competitors owned by Cumulus. We try to be very female-friendly on the air.

Being a Clear Channel outlet, we are also very research-driven. A song has to have a score of 80% or better in callout to get played all day. We usually only daypart the *Quiet Storm*-driven cuts. If a hip-hop track scores well, it gets played in all dayparts. Hey, we got one call from a 55-year-old grandmother requesting 50 Cent's "In Da Club."

New Urban AC Reporter

WRNB/Dayton

Positioner: Dayton's R&B Leader
Frequency: 92.1



Market rank: 58
Spring '03 ratings, 12+: 5.8

Owner: Radio One
Mailing address: 717 East David Road, Dayton, OH 45429
Main Phone: 937-294-5858
Fax: 937-297-5233
Website: None at this time
GM: Don Griffin

OM: J.D. Kunes

PD: J.D. Kunes

E-Mail: jdkunes@aol.com

MD: None

Call days: None at this time

Promotions Director: Kevin Washington

E-Mail: kwashington@radio-one.com

On-Air Lineup (weekdays):

6-10am: *The Tom Joyner Morning Show*

10am-3pm: Theo Smith

3-7pm: Bob Summers

7pm-midnight: *The Quiet Storm*

Sample Hour:

TEDDY PENDERGRASS Love TKO

EVELYN KING Shame

D'ANGELO Brown Sugar

COMMODORES Just To Be Close To You

USHER U Got It Bad

DENNIS EDWARDS Don't Look Any Further

JAMES BROWN Papa's Got A Brand New Bag

L.T.D. Love Ballad

JAVIER Crazy

LARRY GRAHAM One In A Million

WHITNEY HOUSTON Heartbreak Hotel

PRINCE Kiss

R&R: How has making WRNB an Urban AC helped to strengthen both WRNB and Urban sister WDHT in the marketplace?

J.D. Kunes: Moving WROU [WRNB was previously an Urban station with the call letters WROU] to the Urban AC format and changing the call letters to WRNB allowed the two stations to become more focused demographically and better imaged. WRNB is targeting a 25-49 female, playing classic soul and R&B hits.

We make every attempt to keep the two stations completely separate musically. There are a few artists the two may share — like a Ginuwine or a Jaheim — but there are also current R&B artists who are unique to WRNB. For example, the Javier record is strictly owned by WRNB, as are The Isley Brothers as an artist.

Most Urban AC stations are going to be more gold-heavy than current, and that's true for WRNB. Currently, we're playing as many as 24 current and recurrent titles, which, I believe, is what you see across the country, on average.

The whole point is for us to have a station that is comfortable and familiar musically for the listener. When the station was WROU it played a wide variety of gold and recurrent, so this makes the new WRNB very comfortable to those listeners who are still loyal to the station. But to just play R&B oldies today on this signal wouldn't make sense.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BEYDNCE f/SEAN PAUL Baby Boy (Columbia)	3574	-18	461803	12	65/2
3	2	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3440	+374	470574	9	64/2
4	3	ASHANTI Rain On Me (Murder Inc./IDJMG)	3368	+330	442212	10	63/2
2	4	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3216	-257	411806	17	62/2
6	5	JAGGED EDGE Walked Outta Heaven (Columbia)	2722	+359	332532	12	61/2
9	6	OUTKAST The Way You Move (Arista)	2513	+443	301139	7	61/2
7	7	R. KELLY Step In The Name Of Love (Jive)	2512	+388	343464	14	66/3
14	8	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	2389	+446	299059	7	63/3
5	9	R. KELLY Thoa Thoin (Jive)	2256	-205	331138	16	67/2
12	10	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Chubb'n' (T.U.G./EEG)	2108	+29	264261	13	55/3
16	11	AVANT Read Your Mind (Geffen)	1898	+155	212108	10	61/2
8	12	MARY J. BLIGE Ooh! (Geffen)	1884	-240	158983	10	64/2
13	13	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1828	-210	260562	27	57/2
15	14	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1724	-248	208818	18	59/2
10	15	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	1720	-296	209841	22	65/2
11	16	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	1661	-308	186330	19	51/2
20	17	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1587	+245	175353	9	46/3
18	18	MONICA Knock Knock (J)	1560	-2	153835	8	58/1
23	19	BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)	1509	+315	167844	6	48/2
19	20	CHINGY Right Thurr (DTP/Capitol)	1435	-112	239293	28	66/2
21	21	MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	1381	+182	173238	3	61/1
24	22	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Death Row/Interscope)	1193	+253	115239	3	63/4
17	23	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	1165	-464	133037	19	63/2
22	24	ERYKAH BADU Danger...Block On Lock (Motown/Universal)	1034	-191	71097	12	51/1
27	25	GINUWINE Love You More (Epic)	991	+122	102768	5	37/1
26	26	112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)	974	+46	80507	4	59/1
36	27	JA RULE Clap Back (Murder Inc./IDJMG)	933	+383	103900	3	65/3
25	28	YING YANG TWINS Naggin' (TVT)	869	-16	60815	13	29/2
30	29	JOE More & More (Jive)	813	+39	64793	5	57/3
28	30	WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	763	+27	66227	4	57/4
37	31	LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	755	+198	84032	4	41/2
35	32	FLOETRY Getting Late (DreamWorks)	662	+54	84696	6	32/2
34	33	ELEPHANT MAN Pon De River (VP/Atlantic)	655	+61	76676	5	42/2
40	34	G UNIT Stunt 101 (Interscope)	618	+166	83085	2	49/48
33	35	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	616	-7	62714	13	26/2
32	36	BIG TYMERS This Is How We Do (Cash Money/Universal)	599	-48	38930	5	36/1
29	37	OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	591	-146	33506	6	42/1
41	38	NICK CANNON Gigolo (Jive)	581	+76	44207	3	45/6
42	39	JAHMEIM Backtight (Divine Mill/Warner Bros.)	575	+74	51313	6	37/2
45	40	MONTELL JORDAN Superstar (Koch)	548	+102	41930	3	33/2
Debut	41	BOW WOW f/JAGGED EDGE My Baby (Columbia)	524	+238	47589	1	38/4
Debut	42	T.I. Be Easy (Grand Hustle/Atlantic)	517	+167	47314	1	40/3
38	43	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	514	-18	31782	7	29/1
46	44	KELIS Milkshake (Star Trak/Arista)	507	+82	99600	2	24/2
Debut	45	MUSIQ Forthenight (Def Soul/IDJMG)	386	+159	61761	1	1/0
48	46	DAVID BANNER Cadillac On 22's (Universal)	375	0	21129	4	21/0
47	47	R. KELLY I'll Never Leave (Jive)	374	-34	53685	18	6/1
Debut	48	TIMBALAND & MAGOO f/SEBASTIAN Indian Flute (BlackGround)	334	+119	37299	1	32/1
Debut	49	DMX Get It On The Floor (Ruff Ryders/IDJMG)	325	+54	37648	1	43/42
Debut	50	CASSIDY f/R. KELLY Hotel (J)	325	+38	41029	1	26/2

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
NELLY Iz U (Fo' Reel/Universal)	52
BEYONCE' Me, Myself And I (Columbia)	50
G UNIT Stunt 101 (Interscope)	48
DMX Get It On The Floor (Ruff Ryders/IDJMG)	42
LIL' KIM f/TWISTA Thug Luv (Queen Bee/Atlantic)	20
WARREN G Let's Go (It's A Movement) (IMSC)	13
TEEDRA MOSES You'll Never Find (A Better...) (TVT)	10
JS Love Angel (DreamWorks)	9
NICK CANNON Gigolo (Jive)	6
TRILLVILLE Neva Eva (Warner Bros.)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	+446
OUTKAST The Way You Move (Arista)	+443
R. KELLY Step In The Name Of Love (Jive)	+388
JA RULE Clap Back (Murder Inc./IDJMG)	+383
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+374
JAGGED EDGE Walked Outta Heaven (Columbia)	+359
ASHANTI Rain On Me (Murder Inc./IDJMG)	+330
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	+315
2PAC f/NOTORIOUS B.I.G. Runnin'... (Death Row/Interscope)	+253
M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	+248

New & Active

- RAH DIGGA Party &... (Flipmode/J)**
Total Plays: 319, Total Stations: 23, Adds: 2
- DWELE Find A Way (Virgin)**
Total Plays: 313, Total Stations: 27, Adds: 0
- JS Love Angel (DreamWorks)**
Total Plays: 271, Total Stations: 46, Adds: 9
- TRILLVILLE Neva Eva (Warner Bros.)**
Total Plays: 267, Total Stations: 23, Adds: 6
- NELLY Iz U (Fo' Reel/Universal)**
Total Plays: 236, Total Stations: 53, Adds: 52
- DAVE HOLLISTER Never Gonna Change (Doo Rag) (DreamWorks)**
Total Plays: 208, Total Stations: 22, Adds: 2
- JHENE No L.O.V.E. (Epic)**
Total Plays: 189, Total Stations: 19, Adds: 2
- BLAQUE I'm Good (Elektra/EEG)**
Total Plays: 179, Total Stations: 21, Adds: 2
- BEYONCE' Me, Myself And I (Columbia)**
Total Plays: 161, Total Stations: 52, Adds: 50
- NAPPY ROOTS Sick & Tired (Atlantic)**
Total Plays: 157, Total Stations: 25, Adds: 1

Songs ranked by total plays

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

69 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 10/12-10/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company. © 2003, The Arbitron Company. © 2003, R&R, Inc.

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featuring ODB the fall anthem of the year!

Call Black Underworld Ent. / D. BIBBS @ 818.584.6774 to get your pop on!!!

STARTING TO POP OFF AT THESE STATIONS:

WPHI WBOT WKYS WZMX WWKX WAJZ WJMH WCHH WOWI WJWZ WSSP
KTTB WFXE KQKS KKFR KJMM KPRR KUUV KXJM KIKI KKXX KPWR

AND DEFINITELY POPPIN' @ WBHH 20X



America's Best Testing Urban Songs 12 + For The Week Ending 10/24/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 12 songs including Ludacris, Beyonce, Lil' Jon, etc.

Total sample size is 412 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.

Indicator

Most Added

Table with columns: Artist Title (Label), Persons 12-17, Persons 18-24, Persons 25-34. Lists songs like Warren G, Teodra Moses, Beyonce, etc.

Recurrenents

Table with columns: Artist Title (Label), Persons 12-17, Persons 18-24, Persons 25-34. Lists songs like Aaliyah, 50 Cent, Monica, etc.

Reporters

WAJZ/Albany, NY
OH: Michael Morgan
PD: Ron "Sugar Bear" Williams
22 G UNIT
14 DMAX
2 DAVE HOLLISTER
NELLY
LE: KIM YTWISTA
TEODRA MOSES
REYONCE

WBOT/Boston, MA
PD/MO: Lamar "LMO" Robinson
1 NELLY
20 G UNIT
14 DMAX
2 DAVE HOLLISTER
NELLY
LE: KIM YTWISTA
TEODRA MOSES
REYONCE

WFXX/Columbus, GA
SBC: Angelo Watson
OH: Cheryl Davis
22 G UNIT
22 NELY
14 DMAX
3 WARREN G
TEODRA MOSES
REYONCE

WJZZ/Louisville, KY
PD: Mark Goss
MD: Gerald Harrison
22 G UNIT
22 NELY
14 DMAX
3 WARREN G
TEODRA MOSES
REYONCE

WWSL/New Orleans, LA
OH: Carla Deaton
PD: Angelo Watson
22 G UNIT
22 NELY
14 DMAX
3 WARREN G
TEODRA MOSES
REYONCE

WJZZ/Saginaw, MI
OH: Carlos Brown
PD: Angelo Watson
22 G UNIT
22 NELY
14 DMAX
3 WARREN G
TEODRA MOSES
REYONCE

WTMP/Tampa, FL
OH/MO: Lantis Robinson
AP/MO: Big Money Ced
11 NELY
10 WARREN G
WJUC/Toledo, OH
PD: Sam Houston
AP/MO: Kenya Collins
2 DMAX
2 G UNIT
1 TROLLVILLE
1 BUCK CANNON
1 REYONCE

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

the JUMP off



Kim James

Kim James
Mix show coordinator/mixer, WJLB/Detroit

Lil Scrappy's "Head Bussa" (Warner Bros.): This one's off Lil Jon's imprint deal with Warner Bros. The Dirty South records here grow from the clubs to the radio, and it's about to explode on the airwaves. It's already huge in the clubs. When I play it, it's an instant dance-floor record. • **Cardi Boys featuring Low Lewis' "Cardi Boys"** (Big Fella): They're called the Cardi Boys because the guys in the group wear Cartier sunglasses. We started playing this on the all-local hip-hop show, *What's Next on the Menu*, and it was getting about one spin a week. It was getting a good reaction, and then they released the vinyl, and we started hitting it in the clubs. Now it's banging in the clubs, and that should get it more airplay on the radio outside the local show. • **Musiq's "Forthenight"** (Def Soul/IDJMG): First of all, it's unusual because this is an uptempo R&B track from Musiq, which we need. It mixes well with 112's "Hot & Wet." This is going to be a smash. It's not your typical laid-back, slow ballad from Musiq. He came back totally flipping up his whole image. It's more like "Just Friends," his first big hit. This will be a big record for the kids as well as the adults.

Brant Johnson
PD, WQHH/Lansing, MI



Right now at WQHH/Lansing, MI we're running our

"Be a Superstar" promotion. Listeners can call in and win dinner with Montell Jordan, whose current song, "Superstar," inspired the contest. Jordan recorded a special drop for us to use as the contest sounder.

• We also just recently re-launched our morning show. Smokey Jones returned to the station after six months of pursuing some personal goals and living in Detroit. She was the co-host of our former show, but we felt using her as the anchor was the way to reach the female demo. Having a female anchor isn't such an unusual idea — at least it shouldn't be. Listeners identify with her, and she truly fits the lifestyle of the demo. • We're about to start our second year of the Power Fundraiser. It started last December by accident when a listener called me and said she had lost her job and had no money to buy gifts or even food for her children for the holiday. I aired the call, and we got an immediate response from listeners donating gifts, as well as people offering her a job. We ended up with a great deal more than she needed. This year we are taking it to a new level by starting our campaign in October, and our goal is to raise \$10,000 in gifts and cash for needy families whom we will find by working closely with community organizations. Last year we ended up helping 50 families after all was said and done. This year we hope to help as many as 200.



ARTIST: Gerald Levert
LABEL: Elektra/EEG
CURRENT PROJECT: *A Stroke of Genius*
IN STORES: Oct. 28
CURRENT SINGLE: "U Got That Love"



Gerald's back and hard at work... again. On the heels of his latest album with LSG, Levert follows up with another solo set, *A Stroke of Genius*. The album features writing and producing by Levert, as well as a standout duet with Tamia on the track "Closer to You."

Hometown: Cleveland

Personal stats: As the son of O'Jays founder and singer Eddie Levert, Gerald has show biz in his blood. His singing career began in 1986, when he was one-third of the group Levert, along with his brother Sean and cousin Marc Gordon. The single "Pop, Pop, Pop Goes My Love" burst onto the charts, establishing the group as soon-to-be legends in their own right. Levert, who was born July 13, 1966, considers himself a family man first. Although not married — he had an engagement break off several years ago — he says his children and family are the most important things in his life. Because he rarely saw his own father due to the demands of endless concert touring, Levert says he's calmed down his routine. "I do this for them now, my kids. I've been in this game a while. I hear these young cats, and I remember hustling myself — the partying and the fast cars and the faster women and all that showboating. That's not me anymore."

Past successes: Levert has sold more than 10 million albums worldwide as a solo artist and as part of Levert and LSG. He's also written and produced 14 No. 1 R&B records for himself and others. He's worked with artists including Anita

Baker, Patti LaBelle, Yolanda Adams, Barry White, Stephanie Mills, Men At Large, Rude Boys, Troop, The Winans, The O'Jays and James Ingram. Levert released the first of seven solo sets, *Private Line*, in 1991. The following year his single "Baby Hold on to Me," a duet with his father, reach No. 1. In 1996 Levert, along with superstars Keith Sweat and Johnny Gill, released the first LSG project, which produced the hit single "My Body" and sold 2 million albums. The trio recently regrouped to collaborate on *LSG2*, released earlier this year.

Discography: Solo — *Private Line* (1991), *Groove On* (1994), *Father and Son* (1995), *Love & Consequences* (1998), *G* (2000), *Gerald's World* (2001), *G Spot* (2002), *Stroke of Genius* (2003); Groups — *Bloodline* (1986), *The Big Throwdown* (1987), *Just Coolin'* (1988), *Rope a Dope Style* (1990), *For Real Tho'* (1993), *The Whole Scenario* (1997), *Levert/Sweat/Gill* (1996), *LSG2* (2003)

See him: Oct. 23, WSOL/Jacksonville CD release party; Oct. 24, WMXD/Detroit CD release party. On Nov. 24 Levert will perform his current single on *The Parkers* on UPN.

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WVH/Baltimore, MD* PD: Tim Wotta AP/MD: Keith Fisher 1 JOE WILL DOWLING</p> <p>KOXL/Baton Rouge, LA* PD/MD: Mike Vernon MICHAEL McDONALD AL GREEN VAN HURT ANN HESBY</p> <p>WBKH/Birmingham, AL* PD: Jay Dixon AP/MD: Daniel Johnson 15 MICHAEL McDONALD 13 WILL DOWLING 2 JAGGED EDGE 3 ANTHONY HAMILTON</p> <p>WMGL/Charleston, SC* OM/MD: Jerry Base AP/MD: Belinda Parker CORNE AL GREEN ANN HESBY</p> <p>WBAV/Charlotte* PD/MD: Tim Avery KEW FREDDE JACOBSON</p> <p>WVAZ/Chicago, IL* OM/MD: Evey Smith AP/MD: Amozado Rivera No Adds</p> <p>WZAK/Cleveland, OH* OM/MD: Kim Johnson MD: Sioley Rush 3 DWELL</p>	<p>WLJC/Columbia, SC* PD: Tony Williams TONY RICH PROJECT VAN HURT</p> <p>WWDM/Columbia, SC* PD: Mike Love MICHAEL McDONALD AL GREEN VAN HURT ANN HESBY</p> <p>WAGH/Columbus, GA OM: Brian Waters PD/MD: Queen Rasheeda MD: Ed Lewis No Adds</p> <p>WRNB/Dayton, OH* OM/MD: J.O. Kanes 15 TONYE 16 ISLEY BROTHERS IRON ISLEY 15 GERALD LEXERT 13 LUTHER VANDROSS 15 TAMM 14 JAYNEE 14 WEATHER HEADLEY 14 JAYNEE 15 GERALD LEXERT 13 KEM 13 DWELL R NELLY</p> <p>WRND/Detroit, MI* OM: AJ Harding PD: Jennifer Rahmehmad AP/MD: Olati Stevens MD: Sheila Little No Adds</p>	<p>WVKS/Fayetteville, NC* PD: Garrett Boyce MD: Calida Pen MICHAEL McDONALD TERRA MOSES AL GREEN VAN HURT ANN HESBY</p> <p>WZZZ/Flint, MI* PD: Jerold Jackson No Adds</p> <p>WFLM/Fl. Pierce, FL* PD/MD: AD Stone R KELLY 2 KEW</p> <p>WDMG/Greensboro, NC* PD/MD: AD Stone R KELLY 2 KEW</p> <p>KNJQ/Houston, TX* PD: Carl Conner MD: Sam Chiles 3 ORIAN BISHOP JAYNEE</p> <p>WTLN/Indianapolis, IN* PD: Brian Wallace AP/MD: Garth Adams No Adds</p> <p>WJOL/Jackson, MS* OM/MD: Steve Branson KEW DORNE AL GREEN VAN HURT ANN HESBY</p>	<p>WSOL/Jacksonville, FL* PD: Mike Williams MD: KJ Brooks No Adds</p> <p>KMKY/Kansas City, MO* PD: Greg Love MD: Troy Melchers SARY TAYLOR SPWILL DOWNING & SCOTTY SCOTT VAN HURT</p> <p>KNEK/Lafayette, LA* PD/MD: John Knott MICHAEL McDONALD ETRYAN BADI TONY RICH PROJECT CORNE AL GREEN VAN HURT ANN HESBY</p> <p>KDKY/Little Rock, AR* OM: Joe Booker PD: Mark Dylam MD: Joseph Goodwin MICHAEL McDONALD VAN HURT AL GREEN VAN HURT ANN HESBY</p> <p>KJHL/Los Angeles, CA* PD/MD: Andrew Russell No Adds</p> <p>WRWB/Macon, GA PD/MD: Lisa Charles AL GREEN</p> <p>KJMS/Memphis, TN* PD: Kate Bell AP/MD: Eileen Collier No Adds</p>	<p>WHQT/Miami, FL* PD: Dennis Brown AP/MD: Karra Vaughn No Adds</p> <p>WJMR/Milwaukee, WI* PD: Lami Jones 18 ANITA FRANKLIN 1 JOE JAYNEE</p> <p>WNCS/Wilwaukee, WI SIR: Penelope Stewart OM: Steve Scott PD/MD: Tyrone Jackson 3 MICHAEL McDONALD 5 AL GREEN 5 VAN HURT</p> <p>WDLT/Mobile, AL* PD: Steve Corbaley MD: Kathy Barlow 10 MCCOY AL GREEN VAN HURT</p> <p>WQKQ/Nashville, TN* PD/MD: Derrick Corbett 4 TREVORE JACOBSON KEW</p> <p>WYBC/New Haven, CT* OM: Wayne Schmitt PD: James Castille AP/MD: Jaci Berry VAN HURT</p> <p>WYLD/New Orleans, LA* OM: Carla Boatner PD: AJ Appleberry No Adds</p>	<p>WRKS/New York, NY* OM: John Madine PD: Tony Bessley MD: Julie Gestines No Adds</p> <p>WSVY/Norfolk, VA* OM: Daley Davis PD/MD: Heart Attack 1 JOE</p> <p>WVKL/Norfolk, VA* OM: Dick Lamb PD/MD: Dore Landon No Adds</p> <p>WCFB/Rlando, FL* PD: Steve Holloman MD: Joe Davis No Adds</p> <p>WDAS/Philadelphia, PA* OM: Theo Millheim PD: Jim Tashem AP/MD: Jo Gamble 4 JOE</p> <p>WFXD/Raleigh, NC* PD: Cy Young AP/MD: Jaci Berry No Adds</p> <p>WKJS/Richmond, VA* OM/MD/MD: Kevin Gardner No Adds</p>	<p>WRND/Toledo, OH* PD: Betty Lane MICHAEL McDONALD TERRA MOSES AL GREEN VAN HURT ANN HESBY</p> <p>WLVH/Savannah, GA OM: Brad Kelly PD/MD: Gary Young 15 PHOENIX</p> <p>KNJW/St. Louis, MO* OM: Chuck Abbas PD: Eric Myczko MD: Taylor J 3 MADRELL JORDAN</p> <p>WMMJ/Washington, DC* OM: Theo Millheim PD: Mike Class MD: ASHANTI ETRYAN BADI</p>
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*Monitored Reporters

49 Total Reporters

45 Total Monitored

4 Total Indicator

New Reporter (1):
WRNB/Dayton, OH

No Longer A Reporter (3):
KRNB/Dallas, TX
KVGSLas Vegas, NV
KHHT/Los Angeles, CA





URBAN AC TOP 30

Powered By

October 24, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	R. KELLY Step In The Name Of Love (Jive)	990	+136	112433	25	18/2
1	2	KEM Love Calls (Motown/Universal)	966	+15	115368	39	31/1
6	3	GERALD LEVERT U Got That Love (Elektra/EEG)	951	+150	95973	9	38/1
2	4	LUTHER VANDROSS Dance With My Father (J)	948	+13	110114	25	41/1
3	5	HEATHER HEADLEY I Wish I Wasn't (RCA)	819	-35	92927	32	37/1
5	6	TAMIA Officially Missing You (Elektra/EEG)	773	-77	72313	24	34/1
7	7	JAVIER Crazy (Capitol)	768	-3	77365	23	34/1
8	8	DWELE Find A Way (Virgin)	752	-15	78643	16	40/2
9	9	SMOKIE NORFUL I Need You Now (EMI Gospel)	677	+2	63558	29	35/0
10	10	RHIAN BENSON Say How I Feel (DKG)	585	+48	49310	15	34/1
13	11	ARETHA FRANKLIN Wonderful (Arista)	553	+75	61028	4	31/1
14	12	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)	500	+47	37704	10	31/1
11	13	JANEIM Put That Woman First (Divine Mill/Warner Bros.)	473	-48	54426	33	30/1
12	14	RUBEN STUDDARD Superstar (J)	466	-27	48460	20	30/0
16	15	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	435	+34	44863	13	20/1
17	16	FLOETRY Getting Late (DreamWorks)	409	+37	36279	11	28/0
19	17	JANEIM Backtight (Divine Mill/Warner Bros.)	396	+46	28583	8	29/2
21	18	JOE More & More (Jive)	395	+71	37174	3	36/4
18	19	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	389	+21	30215	15	23/0
20	20	WILL DOWNING A Million Ways (GRP/VMG)	343	+18	25748	5	26/2
22	21	VIVIAN GREEN What Is Love? (Columbia)	332	+15	28069	9	18/0
23	22	AVANT Read Your Mind (Geffen)	253	+19	23111	3	22/0
24	23	MANHATTANS Turn Out The Stars (Love-Lee)	231	+13	13396	7	12/0
Debut	24	MICHAEL JACKSON One More Chance (Epic)	212	+161	29758	1	2/1
Debut	25	ERYKAH BADU Back In The Day (Motown)	204	+110	16612	1	21/2
28	26	ASHANTI Rain On Me (Murder Inc./IDJMG)	202	+38	18510	2	13/1
26	27	IMPROMP 2 Mocha Soul (Big3)	177	-7	7106	6	13/0
29	28	EARTH, WIND & FIRE Hold Me (Kalimba)	158	+14	7610	2	19/0
Debut	29	STEPHANIE MILLS Can't Let Him Go (J&M)	154	+14	12886	1	10/0
25	30	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	139	-64	9908	19	24/0

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/12-10/18. 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 AOH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

JEFF MAJORS Heard My Cry (Music One)

Total Plays: 135, Total Stations: 8, Adds: 1

MARY J. BLIGE Ooh! (Geffen)

Total Plays: 118, Total Stations: 4, Adds: 0

INCOGNITO Can't Get You Out Of My Head (Narada)

Total Plays: 85, Total Stations: 7, Adds: 1

GOAPELE Even Closer (Skyblaz)

Total Plays: 83, Total Stations: 4, Adds: 0

KALVIN BISHOP Tell Me It's Alright (Mokah)

Total Plays: 73, Total Stations: 4, Adds: 0

TONY RICH PROJECT Red Wine (Compendia)

Total Plays: 69, Total Stations: 8, Adds: 2

FREDDIE JACKSON Natural Thang (Martland)

Total Plays: 67, Total Stations: 11, Adds: 3

KEM Matter Of Time (Motown)

Total Plays: 64, Total Stations: 16, Adds: 4

JAGGED EDGE Walked Outta Heaven (Columbia)

Total Plays: 57, Total Stations: 4, Adds: 1

JEFF BRADSHAW f/JILL SCOTT Slide (Hidden Beach)

Total Plays: 48, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
VAN HUNT Seconds Of Pleasure (Capitol)	13
AL GREEN I Can't Stop (Blue Note/EMC)	10
ANN NESBY With Open Arms (RT Entertainment)	9
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	7
JOE More & More (Jive)	4
KEM Matter Of Time (Motown)	4
FREDDIE JACKSON Natural Thang (Martland)	3
DONNIE Do You Know (Universal)	3
TEEDRA MOSES You'll Never Find (A Better...) (TVT)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL JACKSON One More Chance (Epic)	+161
GERALD LEVERT U Got That Love (Elektra/EEG)	+150
R. KELLY Step In The Name Of Love (Jive)	+136
ERYKAH BADU Back In The Day (Motown)	+110
ARETHA FRANKLIN Wonderful (Arista)	+75
JOE More & More (Jive)	+71
RHIAN BENSON Say How I Feel (DKG)	+48
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	+47
JANEIM Backtight (Divine Mill/Warner Bros.)	+46
LUTHER VANDROSS Take You Out (J)	+46

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KINDRED Far Away (Epic)	397
FLOETRY Say Yes (DreamWorks)	346
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	338
R. KELLY I'll Never Leave (Jive)	323
LUTHER VANDROSS Take You Out (J)	251
VIVIAN GREEN Emotional Rollercoaster (Columbia)	246
GERALD LEVERT Funny (Elektra/EEG)	245
TYRESE How You Gonna Act Like That (J)	245
JANEIM Fabulous (Divine Mill/Warner Bros.)	201
RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	199

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Some Of The Stuff Between The Songs

Top stations' promos and positioners

For many programmers, airing the right things between the songs is as important as playing the right music. The right positioners, slogans, features and informational elements are as critical to a station's success as a well-tested tune.

This week, with the help of Mediabase 24/7's Tuned-In Monitor, we'll present a brief overview of what four of Country's top stations — KEEY/Minneapolis, KMPS/Seattle, KSON/San Diego and WMIL/Milwaukee — are doing with promos and positioners. Next week we'll take a look at morning shows, features, commercial loads and other elements that dress up the stations between songs.

Moving To The Digital Position

The first thing I noticed when looking over the positioning statements was that WMIL and KEEY — both Clear Channel outlets — had altered the way they identify themselves since the last time I either heard the stations or looked at their Tuned-In Monitors.



KEEY — which has used K102 as its identifier since the station debuted over 20 years ago — has integrated the 102.1 digital frequency into its rap. It hasn't dropped K102 as its primary identifier, but it's added the 102.1 references.

Some examples: "Today's country and your all-time favorites, 102.1, K102"; "Nobody plays more country than today's country and your all-time favorites, 102.1, K102"; "There's more music in 60 seconds. 102.1, K102"; "Today's country and your all-time favorites, 102.1, 102.1, K102"; and "102.1 — 102.1, K102. Today's country and your all-time favorites." Please note that the repetition of "102.1" is not a misprint. In a number of promos and liners, it is indeed said twice.

Another Country station that has joined the ranks of those promoting a digital frequency is WMIL. Known as "FM106" for more than 20 years —

and as "Country 106" before that — WMIL has added mentions of its 106.1 frequency to its message.

Interestingly, unlike KEEY, WMIL does not do so in every promo. The primary promo, running 47 times during the monitor day, was "Continuous country favorites, FM 106." Airing six times during the day was the liner "Continuous country favorites, FM106, 106.1." Many of the longer-form promos also contain only the FM106 handle.

Handle & Frequency

KEEY OM Gregg Swedberg says the station added the digital frequency to the jingles and on-air rap about 18 months ago for two reasons. "First, we found that even though we've been doing K102 forever, a lot of our Arbitron listening was being recorded as simply '102.1,' which isn't uncommon," he explains.

"More people use the exact dial frequency than use the call letters now. Second, we decided to re-image the station. We were perceived as too current, and when we added the slug line 'and your all-time favorites,' we wanted to change things up significantly enough that listeners would understand that some things had changed."

Echoing Swedberg's comments, WMIL OM Kerry Wolfe says, "We started incorporating 106.1 into the station's rap when I saw in PD Advantage that listeners were writing down '106.1' [in the diaries].

"We had 187 entries for 4,424 quarter-hours with 106.1 written down, and there were 42 entries for 1,369 quarter-hours that had FM106 written down. We still use FM106 as our main positioner, but we added 106.1 on the jingles and, now, in our outdoor advertising."

All In The Name

WMIL puts "FM106" and "106.1" back to back in its promos and liners. Interestingly, however, WMIL's deliv-

ery is flip-flopped from the way KEEY does it: Whereas KEEY says, "102.1, K102," WMIL says, "FM106, 106.1."

Not terribly huge strategic variations, I understand, but interesting executional differences nonetheless from two Clear Channel Country sisters. One WMIL imaging promo that really drives home the point: "This is FM106, F-F-FM 106 ... FM106 ... at 106.1 FM [song clip], Southeastern Wisconsin's continuous country favorites, FM106! [jingle] FM106, 106.1."



Asked why he puts "102.1" before "K102," Swedberg replies, "Well, K102 is what we call ourselves, and 102.1 is where we really are. I tried it as K102.1, but that sounded terrible. Then I tried 'K102, 102.1,' but it doesn't roll off the tongue really well. I figure that eventually we'll use some other slug than 'Today's country and your all-time favorites,' but I'll still want to use the dial position."

Wolfe does it the way he does because, he says, "Our name is 'Continuous country favorites, FM106.' That's why we use it first."

KMPS used the generic "94" as a dial position for a number of years, until the early '90s. There was a time when it was "94 country, KMPS." Since then, it has been using only its digital frequency — 94.1 — in its liners and promos. A "94.1, KMPS" jingle aired 41 times on the monitor day, while various voiceover blasts of "94.1, KMPS" ran another 14 times.

Endorsements & Testimonials

Like KMPS and KEEY, KSON uses its exact 97.3 frequency in all of its promos, positioners, liners, voiceovers and celebrity endorsements. The station labels itself as "97.3 FM, KSON" consistently and constantly in everything it does. OM John Dimick says, "I'm sure there was a time when the station didn't use the exact address, but in my five years here we've always used the frequency as part of the sell line and slogan."

KSON runs far fewer long-form station-voiced promos than the other three stations featured this week. The vast majority of its promos come in the form of artist and celebrity endorsements and listener testimonials.

A number of promos include variations on "Hi, I'm Tim McGraw, and whenever you hear one of my songs, you know you're listening to 97.3 FM, KSON." The variations include the addition of "today's best country" and references to the *Tony & Kris* morning show.

KSON's listener testimonials begin with a voiceover setup: "When we say today's best country, we mean...." You then hear the listener chiming in with "Less commercials, more variety of music" or "Your No. 1 choice at work." The voiceover concludes the promo with "Fifty minutes of music an hour — on 97.3 FM, KSON."

Numerous promos on KSON, WMIL and KMPS include song clips. In one of KMPS's promos the voiceover begins with "Today's country," which is followed by a clip of Tim McGraw singing, "I like it." The VO comes back, "Your all-time favorites," and then there's a clip of McGraw singing, "I love it." A VO of "94.1" is followed by McGraw's final clip, "I want some more of it." The VO wraps up with "94.1, KMPS."

Another such promo begins with the VO "If you're drivin'..." followed by Shania Twain singing, "So, you got a car." VO: "If you're workin'..." Shania: "So, you're a rocket scientist." VO: "You need today's country and your all-time favorites." Shania: "OK." VO: "94.1, KMPS."

One of WMIL's song-clip setups goes like this: VO: "FM106." Kenny Chesney croons, "Yeah, man, that's the good stuff." VO: "We play only the good stuff." Chesney: "This is good, good, good." VO: "Continuous country favorites, FM106, 106.1."



Communicating Station Benefits

Stations use promos and positioners to make a variety of points. For instance, to reinforce its music selection, KEEY includes the word *variety* in a number of its positioning liners. For example, "102.1, K102. Now even more variety. It's almost like you found a thousand old friends. And we're playin' 'em all."

Another KEEY example is "Today's best country and your all-time favorites. You can hear the variety just getting better and better. 102.1, K102." Or "The variety is even better now! The variety is even better now! 102.1, K102."

A number of KMPS's promos also focus on the fact that it is a Country station. In addition to the "Today's country and your all-time favorites" positioning statement

used by so many Country outlets, KMPS airs promos saying, "Country music. Not some of the time, all the time. 94.1, KMPS"; "Your home for great country music, 94.1, KMPS"; and "Every morning, day and night, 100% country. It doesn't get any better'n that. 94.1."

Another promo adds the element of listening in a variety of places: "We're bringing country to your work, your home and your car." Promoting at-work listening, KMPS says, "Only one station makes the workday a little more manageable. That would be 94.1, KMPS."



There's also the variation "From Garth to Reba, Shania to Alan, on a first-name basis with Nashville's best! 94.1, KMPS." And, combining everything into one promo that even adds the variety factor to the mix, KMPS proclaims, "94.1, KMPS. Today's country and your all-time favorites — all-time favorites. Country music variety! 94.1, KMPS. Country on!"

Setting Up The Gold

KMPS and KSON extensively use produced promos to set up upcoming gold songs. One of KMPS's promos goes, "94.1, KMPS, proudly playing another of country's all-time greats."

KSON's promos are all in the same style. With the VO voices alternating from female to male, here's an example of what you'll hear: "From Brooks & Dunn's latest ... to Keith Whitley's greatest ... all your favorites are on ... 97.3 FM ... KSON!" This is followed by a gold title.

KSON also promotes upcoming currents in the same manner and style by reversing the order of the liners to "From Shania Twain's greatest ... to Lonestar's latest ... all your country favorites are on ... 97.3, KSON." This is followed by a current song.

As you might expect, WMIL heavily promotes its "50-minute music hours" with quick hitters like "Another 50-minute music hour," which aired 28 times on the monitored day. A long-form promo begins with a VO and sound effects: "When we say 50-minute music hours, you say [various voices] Hoo-hoo! ... Woo-hoo! ... Whoa! ... Wha-hoo!" The VO comes back: "50-minute music hours all day long on continuous country favorites FM 106." Another states, "We are Southeastern Wisconsin's country music leader, and we prove it to you every day, all day long, with 50-minute music hours!"

Next week, more analysis of what's between the songs at KEEY, KSON, KMPS & WMIL.

No Regrets. Yet

THE NEW SINGLE FROM SONYA ISAACS...ON YOUR DESK

Dear Country Radio,

Do you ever look back on your life and wonder how the choices you could have made would affect where you are today? I have been a Lyric Street recording artist for 6 years now, and it seems only yesterday that I first met Randy Goodman and his teammates backstage at a Ryman Auditorium performance. A lot has happened in 6 years, yet it seems not much has changed. We have shared smiles and disappointments, tears and excitement, overwhelming days and frustrating nights, yet through it all, we still keep rolling along, as if nothing ever happened.

Sometimes I laugh to compare our journey to one of an old cart with square wheels. It takes an awful lot just to get it rolling. Then with a little luck, and a lot of pushin' and pullin', you roll on at a slow pace until the wheels are finally rounded off. Then and only then will you gain momentum, and start to feel the results of all the time and energy spent. Still there can be detours and obstacles in your path, but the main thing is to just keep rollin. Eventually you will look back and smile on where you have been, and if nothing else, you will have the satisfaction of knowing you did your best, and that the friends you have met along the way are still there by your side. Regrets? No...not yet. Time is young, the cart is loaded, and we've barely begun our journey...Climb on.

Best Regards,

Sonya Isaacs

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Controversial Musica

New Music Row sculpture ignites debate

When it comes to button-pushing, the recently unveiled sculpture at the center of the Music Row Roundabout has it all: nudity in a culturally conservative Southern city, classical form in a center of popular culture, high cost (privately funded) and low community input. Inevitably, and perhaps intentionally, the piece has stirred heated public discussion.

A 40-foot-high depiction of nine nude male and female dancers, the uppermost holding a tambourine aloft, *Musica* is the creation of Nashville sculptor Alan LeQuire. An anonymous donor underwrote the work's \$1.1 million price tag, and the design was approved by the Metro Arts Commission. But that hasn't stopped spirited debate, be it on Nashville's editorial pages, on the airwaves or around Music Row water coolers. Here are some music-biz reactions.

"Musica is amazing! My first sight of it

was as I was approaching the Roundabout. I gasped in awe and nearly drove off the road. I was so taken by its size and beauty. The subjects seem to be celebrating all that is wonderful and magical about music—a perfect and constant reminder for many of us."

— Ronna Rubin, Rubin Media

"I've been working on Music Row for over 20 years, and I think

"The question is whether a statue featuring such detailed anatomy is appropriate for such a public location."

Ed Salamon

this is the worst I've seen. How could the city of Nashville make a decision like this on our behalf? I see no relationship to music in this piece. The place for this type of nude display is at the Frist Center,



TAMBO NAKED Inspired by Matthew McConaughey's musical self-expression, Alan LeQuire's *Musica* is unveiled in the center of the Music Row Roundabout.

where you expect to see provocative art. I just hope it's only there for a few weeks or I will have to change the route I drive in to the Row. I will not be forced to view that crap each day as I arrive at and leave my office."

— Jim Sharp, *American Songwriter Magazine*

"It looks like something you'd see at Caesar's Mall in Las Vegas."

— Michael Davis, Digital Audio Post

"They did a beautiful job. I'm hoping this is an indication of some wonderful art to be displayed in the circle. Many people have not been exposed to art in any form before, so I hope they keep an open mind, keep their mouths shut and let everyone else enjoy it."

— Lisa Wahnish, Refugee Management

"I love it. I modeled for it."

— Charlie Monk, Monk Family Music Group

"That money could have been spent on feeding the homeless right down the street. I value and under-

stand the importance of art in our culture—it's obstructing my view of the shoe-warehouse activity."

— Jules Wortman, Warner Bros.

"What's the big deal? They aren't the first people on Music Row to show their asses."

— Vanessa Davis, Splash! PR

"Judging from some of the complaints, it's obvious that Americans are too hung up on nudity. What's the big deal about being naked? It's how God made us. You'd think that would mean something to these uptight

prudes. Perhaps the city should replace the statue with a giant sculpture of a gun. It's sad that we live in a culture where we are more comfortable looking at violence than nudity. I am glad that it makes people squirm."

— Susan Levy, Universal South

"Such a wonderful use of \$1 million. Just

what this city needed. (Can you detect the sarcasm?)"

— Lori Stone, Suntrust

"It is wonderful and a welcome part of Nashville. Great job, Alan, and thank you."

— Walt Wilson

"I wish Music Row had the balls that *Musica* has."

— Traci Thomas, Grassroots Media

"Put a huge naked orgy that you can't take your eyes off of in the middle of a circle drive in the South and watch the cars pile up! We should be sure to hand out free shots from the Tin Roof and a good-luck pat on the back before they are allowed to enter the gauntlet."

— Michael Powers, UMG Nashville

"The question is whether a statue featuring such detailed anatomy is appropriate for such a public location (especially for us on Music Row, who recently debated the propriety of the nudity in Rascal Flatts' 'I Melt' video). It's the same tough community-standards issue that radio programmers

Ryan Tyler

NEW ARTIST FACT FILE

Label: Arista
Single: "Run Run Run"
Album: TBA
Release Date: TBA
Producer: Scott Hendricks
Release date: Spring 2004

BACKGROUND

Hometown: Duluth, GA

Favorite sports team: "I'm becoming a Titans fan. Growing up, I loved the Braves."

Influences: "Amy Grant was huge. I grew up in a strong Christian home and listened to a lot of Christian music. My first concert was Amy Grant, and I remember watching her onstage and thinking, 'That's what I want to do. I want to perform. At Six Flags.'"

Five-minute life story: "Grew up in Duluth, moved to attend college at Arizona State."

Started my first band as a senior in college and have been in bands ever since. I moved to Seattle with my then-boyfriend, now my husband. I loved it up there, but it was a little gray. The South was calling me back and my parents were moving to Nashville, so we moved here. We lived with my parents as a married couple, which I strongly advise against. But anyway, I just fell in love with Nashville. I ended up in a band, and Scott Hendricks discovered me and brought me to Joe Galante and Renee Bell."

That's nice, how was your day?: "I remember sitting at a restaurant with my parents, who said they had great news. They'd bought some land in Gallatin and a little house to live in while they built the house they wanted. My husband's in real estate, and he told us he'd sold two houses that day, which is a big deal. Then he looks at me and says, 'You've got some good news too! I said, 'Yeah, what?' He goes, 'You got your record deal today!' The papers had finally been faxed to my attorney. I'd had a verbal offer already, but that was pretty dam cool."

All in the family: "My mom sang in the late '60s with Roy Orbison. Emory Gordy Jr. was her bass player back in the day. She had great musicians. If she'd stuck it out, she probably could have gone a lot farther, but she decided to settle down and have kids."

Road warrior: "I've always been a gypsy at heart, so this lifestyle suits me just fine."

Youth movement: "I really want kids to love my music, because children are so easily excited and inspired. I want to be an inspiration to someone the same way Amy Grant was to me."



Ryan Tyler

"I wish Music Row had the balls that Musica has."

Traci Thomas

wrestle with daily. If the sculpture were as appropriate as, for example, Thomas Hart Benton's 'The Sources of Country Music' mural at the Country Music Hall of Fame, it wouldn't have received nearly as much attention."

— Ed Salamon, CRB

"An obscene waste of money. I am sure its relevance as art is subjective, and maybe there are people who drive by it and feel uplifted and inspired by it. I may be a cynic, but all I can think is, why?"

— Lisa Bell, LGB Media

"Nice towel rack. I predict there will be a lot of fender benders over the next six months."

— Jack Purcell, Audium

"The thing that strikes me isn't the nudity. It just isn't that great a work of art. Rather pointless for me. I'd rather see a sculpture of Hank Sr."

— Frank Callari, Lost Highway Records

"I feel inadequate."

— Craig Campbell, Sony Music

TALK BACK TO R&R!

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

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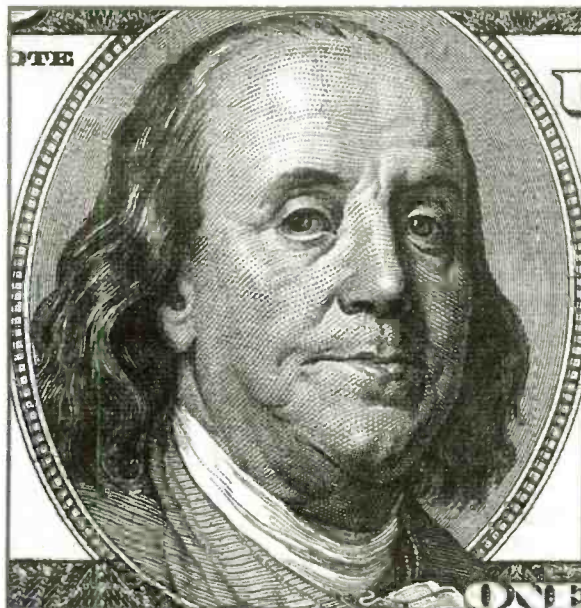
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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 24, 2003

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 29-October 5.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN	CALLOUT AMERICA® HOT SCORES
GARY ALLAN Tough Little Boys (MCA)	42.8%	75.8%	12.8%	98.5%	6.3%	3.8%	CALLOUT AMERICA® HOT SCORES P assword of the Week: <i>Switzer</i> . <i>Question of the Week:</i> If you could vote in the Country Music Awards, which of the following singers would you select as "Male Vocalist of the Year" for this year's awards? Total Toby Keith: 30% Tim McGraw: 21% Kenny Chesney: 11% George Strait: 12% Brad Paisley: 6% Alan Jackson: 20% P1 Toby Keith: 30% Tim McGraw: 21% Kenny Chesney: 10% George Strait: 12% Brad Paisley: 5% Alan Jackson: 22% P2 Toby Keith: 28% Tim McGraw: 19% Kenny Chesney: 13% George Strait: 13% Brad Paisley: 7% Alan Jackson: 20% Male Toby Keith: 32% Tim McGraw: 20% Kenny Chesney: 11% George Strait: 12% Brad Paisley: 6% Alan Jackson: 19% Female Toby Keith: 27% Tim McGraw: 22% Kenny Chesney: 11% George Strait: 12% Brad Paisley: 6% Alan Jackson: 22% 25-34 Toby Keith: 25% Tim McGraw: 26% Kenny Chesney: 11% George Strait: 15% Brad Paisley: 5% Alan Jackson: 18%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	36.5%	72.0%	17.3%	98.0%	6.3%	2.5%	
TOBY KEITH I Love This Bar (DreamWorks)	35.8%	78.0%	12.8%	97.3%	5.3%	1.3%	
TIM MCGRAW Real Good Man (Curb)	31.8%	69.3%	19.0%	97.3%	3.8%	5.3%	
BILLY CURRINGTON Walk A Little Straighter (Mercury)	31.5%	70.5%	18.8%	97.5%	4.8%	3.5%	
JOSH TURNER Long Black Train (MCA)	30.5%	64.8%	22.5%	93.0%	5.0%	0.8%	
MARTINA MCBRIDE This One's For The Girls (RCA)	30.5%	70.5%	21.3%	99.0%	2.8%	4.5%	
TRACY BYRD Drinkin' Bone (RCA)	30.0%	62.0%	23.5%	94.5%	8.5%	0.5%	
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	28.8%	64.5%	26.0%	94.5%	2.8%	1.3%	
JIMMY WAYNE I Love You This Much (DreamWorks)	28.0%	66.8%	22.0%	94.3%	2.8%	2.8%	
RASCAL FLATTS I Melt (Lyric Street)	26.3%	70.0%	18.8%	96.5%	5.0%	2.8%	
GEORGE STRAIT Cowboys Like Us (MCA)	26.3%	64.3%	24.0%	97.8%	8.8%	0.8%	
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	26.0%	74.8%	16.5%	98.5%	5.5%	1.8%	
MARK WILLS And The Crowd Goes Wild (Mercury)	25.8%	48.8%	24.0%	92.3%	18.8%	0.8%	
MONTGOMERY GENTRY Hell Yeah (Columbia)	25.0%	62.5%	23.5%	95.0%	7.0%	2.0%	
RUSHLOW I Can't Be Your Friend (Lyric Street)	24.8%	53.5%	25.5%	86.3%	5.3%	2.0%	
CHRIS CAGLE Chicks Dig It (Capitol)	24.5%	59.5%	27.0%	95.8%	7.8%	1.5%	
RODNEY ATKINS Honesty (Write Me A List) (Curb)	24.5%	62.5%	25.5%	94.3%	5.5%	0.8%	
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	24.3%	60.8%	23.8%	92.3%	6.0%	1.8%	
TERRI CLARK I Wanna Do It All (Mercury)	24.3%	67.0%	22.3%	96.0%	5.8%	1.0%	
SARA EVANS Perfect (RCA)	23.8%	60.3%	24.8%	93.0%	5.8%	2.3%	
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	23.8%	61.3%	24.8%	93.0%	6.5%	0.5%	
JO DEE MESSINA I Wish (Curb)	23.3%	59.5%	28.3%	96.3%	6.8%	1.8%	
DIAMOND RIO Wrinkles (Arista)	22.8%	64.8%	23.3%	92.8%	3.5%	1.3%	
PAT GREEN Wave On Wave (Republic/Universal South)	22.8%	61.5%	21.8%	91.0%	5.8%	2.0%	
LONESTAR Walking In Memphis (BNA)	22.5%	66.8%	21.0%	98.3%	5.0%	5.5%	
CRAIG MORGAN Every Friday Afternoon (BBR)	20.3%	60.0%	24.0%	91.3%	4.5%	2.8%	
BRAD PAISLEY Little Moments (Arista)	20.0%	51.0%	28.8%	86.0%	6.3%	0.0%	
RICK TREVINO In My Dreams (Warner Bros.)	20.0%	55.5%	25.5%	89.3%	7.8%	0.5%	
RYAN TYLER Run, Run, Run (Arista)	19.8%	56.0%	28.3%	90.3%	5.3%	0.8%	
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	18.8%	54.8%	28.0%	94.0%	10.5%	0.8%	
JOE NICHOLS Cool To Be A Fool (Universal South)	17.8%	49.8%	24.0%	81.5%	7.8%	0.0%	
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	16.5%	50.5%	24.0%	84.0%	9.0%	0.5%	
KELLIE COFFEY Texas Plates (BNA)	15.0%	48.5%	23.5%	79.0%	7.0%	0.0%	
TRACE ADKINS Hot Mama (Capitol)	14.8%	41.5%	26.8%	77.5%	8.0%	1.3%	

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..



A PENNY SAVED IS A PENNY EARNED.

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America's Best Testing Country Songs 12 + For The Week Ending 10/24/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
GARY ALLAN Tough Little Boys (MCA)	4.27	4.24	96%	18%	4.31	4.42	4.19
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.26	4.27	100%	38%	4.37	4.39	4.35
TOBY KEITH I Love This Bar (DreamWorks)	4.11	4.01	98%	21%	4.16	4.13	4.18
GEORGE STRAIT Cowboys Like Us (MCA)	4.09	4.05	94%	14%	4.16	4.16	4.16
TERRI CLARK I Wanna Do It All (Mercury)	4.08	4.06	70%	7%	4.07	4.03	4.11
CLAY WALKER A Few Questions (RCA)	4.07	4.16	95%	22%	4.10	4.19	4.00
CHRIS CAGLE Chicks Dig It (Capitol)	4.06	3.95	96%	17%	3.98	4.11	3.84
MONTGOMERY GENTRY Hell Yeah (Columbia)	4.04	4.01	96%	21%	4.00	4.16	3.84
TIM MCGRAW Real Good Man (Curb)	4.01	4.12	99%	34%	3.98	4.18	3.77
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.01	3.97	97%	36%	4.14	4.13	4.14
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	4.01	4.02	84%	18%	4.05	4.07	4.04
JIMMY WAYNE I Love You This Much (DreamWorks)	4.01	—	67%	10%	3.99	4.14	3.84
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.00	4.05	97%	25%	4.04	4.19	3.88
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	3.99	3.94	82%	11%	3.99	3.99	3.99
TRACY BYRD Drinkin' Bone (RCA)	3.98	3.99	85%	14%	4.00	4.07	3.93
RASCAL FLATTS I Melt (Lyric Street)	3.96	4.05	98%	30%	3.91	4.17	3.65
JO DEE MESSINA I Wish (Curb)	3.94	3.91	78%	13%	3.92	4.15	3.70
LONESTAR Walking In Memphis (BNA)	3.93	3.92	94%	18%	3.87	4.03	3.72
DIAMOND RIO Wrinkles (Arista)	3.93	4.06	71%	11%	3.91	3.98	3.86
PAT GREEN Wave On Wave (Republic/Universal South)	3.92	3.89	92%	26%	4.00	4.00	3.99
RUSHLOW I Can't Be Your Friend (Lyric Street)	3.92	3.97	84%	15%	3.86	4.02	3.71
MARTINA MCBRIDE This One's For The Girls (RCA)	3.90	3.83	99%	31%	3.96	4.09	3.82
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3.90	3.96	93%	27%	3.95	4.10	3.80
ROONEY ATKINS Honesty (Write Me A List) (Curb)	3.88	3.91	69%	11%	3.88	4.10	3.70
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	3.87	3.90	83%	17%	3.85	3.89	3.81
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	3.87	4.02	59%	9%	3.84	4.02	3.69
MARK WILLS And The Crowd Goes Wild (Mercury)	3.83	3.82	85%	17%	3.79	3.97	3.64
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	3.81	3.78	86%	18%	3.88	3.97	3.79
PATTY LOVELESS Lovin' All Night (Epic)	3.80	3.73	92%	23%	3.90	3.84	3.97
JOSH TURNER Long Black Train (MCA)	3.70	—	50%	11%	3.91	3.89	3.93

Total sample size is 578 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. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 318-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)
Total Plays: 129, Total Stations: 28, Adds: 10

DIERKS BENTLEY My Last Name (Capitol)
Total Plays: 121, Total Stations: 32, Adds: 22

REBECCA LYNN HOWARD I Need A Vacation (MCA)
Total Plays: 98, Total Stations: 22, Adds: 10

AMANDA WILKINSON Gone From Love Too Long (Universal South)
Total Plays: 61, Total Stations: 13, Adds: 8

PATTY LOVELESS On Your Way Home (Epic)
Total Plays: 27, Total Stations: 16, Adds: 16

Songs ranked by total plays

Please Send Your Photos

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

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

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Los Angeles, CA 90067

Email: mdavis@radioandrecords.com

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "Somebody Like You" — Keith Urban

5 YEARS AGO

- No. 1: "How Do You Fall In Love" — Alabama

10 YEARS AGO

- No. 1: "Easy Come, Easy Go" — George Strait

15 YEARS AGO

- No. 1: "New Shade Of Blue" — Southern Pacific

20 YEARS AGO

- No. 1: "Islands In The Stream" — Kenny Rogers featuring Dolly Parton

25 YEARS AGO

- No. 1: "Let's Take The Long Way Around The World" — Ronnie Milsap

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	3564
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	3382
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	2473
BROOKS & DUNN Red Dirt Road (Arista)	2244
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	2242
LONESTAR My Front Porch Looking In (BNA)	2057
TOBY KEITH Beer For My Horses (DreamWorks)	2013
CLAY WALKER A Few Questions (RCA)	1879
BRAD PAISLEY Celebrity (Arista)	1448
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1388

Table listing radio stations across various states (e.g., KEAN/Abilene, TX; KYKR/Beaumont, TX; WUSV/Chattanooga, TN) with columns for station name, call letters, and reporter names.

Monitored Reporters
229 Total Reporters
115 Total Monitored
112 Total Indicator





America's Best Testing AC Songs 12 + For The Week Ending 10/24/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists top 12 AC songs including Matchbox Twenty, Train, Phil Collins, Daniel Bedingfield, Luther Vandross, Celine Dion, Eagles, Simply Red, Jim Brickman, Celine Dion, Shania Twain, Santana, Uncle Kracker, Sheryl Crow, Michael Bolton, Michael Buble, Leann Rimes, and Christina Aguilera.

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. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator Most Added

- DIDD White Flag (Arista)
JIM BRICKMAN Peace (Where The Heart Is) (AAL)
HALL & DATES Getaway Car (U-Watch)
JEFF PRYOR BANO Loverland (Teze)
ROD STEWART f/CHER Bewitched, Bothered And Bewildered (J)

Recurrents

- SANTANA f/MICHELLE BRANCH The Game Of Love (Arista) 1378
NORAH JONES Don't Know Why (Blue Note/Virgin) 1071
VANESSA CARLTON A Thousand Miles (A&M/Interscope) 1037
SHERYL CROW Soak Up The Sun (A&M/Interscope) 971
LONESTAR I'm Already There (BNA) 970
ENRIQUE IGLESIAS Hero (Interscope) 943
PHIL COLLINS Can't Stop Loving You (Atlantic) 940
FAITH HILL Cry (Warner Bros.) 778
TRAIN Drops Of Jupiter (Tell Me) (Columbia) 768
KELLY CLARKSON A Moment Like This (RCA) 633
CELINE DION A New Day Has Come (Epic) 629
AVRIL LAVIGNE Complicated (Arista) 621

Songs ranked by total plays

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R, c/o Mike Davis 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067 Email: mdavis@radioandrecords.com

Reporters

Grid of reporter information including names, locations, and contact details for various markets such as Albany, NY; Boston, MA; Dallas, TX; Los Angeles, CA; etc.

Summary statistics: 139 Total Reporters, 122 Total Monitored, 17 Total Indicator. Includes a logo for 'Total Indicator' and a note: 'Did Not Report, Playlist Frozen (1): WIKY/Evanville, IN'. Also lists 'No Longer A Reporter (3): WLIF/Baltimore, MD; WEZN/Bridgeport, CT; WVEZ/Louisville, KY'.



aperelli@radioandrecords.com

Meet Jack And Bob

Canada's winning stations are breaking rules and getting ratings

Across the border to our north, two adult radio formats, Jack and Bob, take traditional radio rules and throw them out the window. They play familiar music, but the attitude and irreverence in their presentations have boosted the stations' mid-pack ratings all the way to the top. This success means that there are now three Jacks and two Bobs in Canada. This week we find out what's going on up north.

Rogers Media's Jack format has turned Canadian radio listeners on their ears. Playing mostly '80s music with some '70s and '90s thrown, Jack stations all over Canada are No. 1 in lots of important demos, including the coveted women 25-54. And they're doing this with an attitude, not a "set it and forget it" at-work format.

Some may say, "Now, Angela, that's more of a Classic Hits format. Why would you write about that in the AC column?" to which I respectfully reply: Any station that is No. 1 women 25-54 should be a concern to AC programmers. Besides, I like to encourage freethinkers, risk-takers and fun-havers.

Secrets Of Success

CKLG (Jack-FM)/Vancouver flipped format from Soft AC in December 2002 with the slogan "Playing What We Want." In six months the sta-



Pat Cardinal and Howard Kroeger

tion skyrocketed to No. 1 18-34, 18-49 and 25-54. The demos are split evenly, and the station is No. 1 with men 25-54 and No. 2 with women 25-54 — no mean feat.

Pat Cardinal, GM/PD of CISS (Jack-FM)/Toronto, oversaw Vancouver's Jack until last month. Cardinal describes the music as "a 40-year-old's CD collection." Core artists include

Tom Petty, Billy Idol, The Cars, The Eagles, Fleetwood Mac and Phil Collins, but the stations are not limited by era restrictions.

"We play things from the 1970s all the way to two weeks ago," Cardinal says. Jack does play some currents, like Nickelback's "Someday" and Simply Red's "Sunrise," which Cardinal says is a "made-to-order Jack record."

"Record companies will hate this, but we add new music by osmosis," he continues. "Someone will hear something as a bumper on *Entertainment Tonight* or at a hockey game. Our listeners expect familiar music from us, so even if the listeners don't think they know the new songs, we know they've heard them somewhere before."

Cardinal heard about the Simply Red song from his cousins at brunch. "That's how adds happen," he says.

Jack also has loyalty to artists like John Mellencamp, Fleetwood Mac and Bruce Springsteen. "If they have something new, we'll expose it for them and let the audience decide," Cardinal says. "We'll feature a new song by a favorite artist to see if the audience reacts to it."

The Anti-Format

When it comes to the target for Jack, Cardinal doesn't overthink things. "When we talk about targeting the station to an audience, we don't talk males or females, we talk people," he says. "People now are wise to all the marketing tricks. They've had positioning statements shoved down their throats for years. So we take the anti-format stance."

"Did you see that episode of *Seinfeld* where George Costanza decides to do everything the opposite of what he's been doing, and, as a result, he gets the Yankees job, the beautiful girlfriend and finally moves out of his parents' house? That's how we try to think. We do things opposite of how they 'should' be done."

Any programming or creative type knows how hard it is to maintain that kind of attitude over time. "It's hard to break old radio habits and keep the imaging fresh," Cardinal concedes. "Luckily, we're on in three markets and have program directors and producers on a conference call every week, contributing new sweeper ideas."

Sweepers on the air now include "We're more fun than a barrel of monkeys and easier to sing along to," "Here's an idea: We'll play what we want. You'll sit there and like it," "More yackety-yak about Jack [listen-

Is Jack Really Jack Jr.?

In investigating Jack, I discovered that Jack.fm, an Internet-only radio station with the slogan "Playing what we want," existed prior to the launch of the Canadian properties. While the guys in Canada licensed the name and slogan, the rest of their programming and imaging have been created in-house. However, it seemed only fair to mention Jack's forefather.

Bob Perry and Famous Amos of Buzznetmedia.com started Jack.fm as an experimental format, playing songs that weren't generally compatible with each other on a typical corporate playlist. This anti-corporate cross-genre rebel with a fun, slightly cantankerous attitude piqued the interest of online listeners, and the response was huge.

"With a format bent on 'breaking all the rules,' everything you do then fits the format," Perry says. "Finally, everything you've always wanted to do at your radio station, you can: two in a row by an artist, four Warren Zevon songs in honor of his death, songs based on the color blue — whatever!"

"We cherry-pick hits from all formats, even Country. We just make sure that each song isn't followed by another that sounds exactly like it."

On the format's success on the Internet, as well as across Canada, Perry says, "It's memorable. It's theater of the mind. The listeners feel like they're in on the joke. With everyone afraid now to try anything different, when you do, people really respond. Attitude is the glue."

Perry hopes that Jack will eventually cross the border and have success in the States. He also hopes that this format may inspire people to have a little bit of fun, break some rules and stop listening to that voice that says, "You can't do that!"

er testimonials]," "Phone and tell us what you think. Then we'll play what we want" and "Does it matter how many songs in a row we play? They're all free anyway. You're in the middle of a bunch of songs in a row."

Maintaining this attitude live with the jocks is also an ongoing challenge. "They really have to resist the temptation to do standard radio content," Cardinal says. "Weather forecasts must be in their DNA."

As for on-air promotions, Cardinal says, "We try not to take ourselves too seriously. We just try to see how much fun we can have. Currently, we're doing the 'Don't Say Hello' promotion, where listeners have to answer the phone with 'I listen to Jack,' and they win \$1,000 and a Jack T-shirt."

While listening to the station online at www.jackfm.com, I heard the jock call a disinterested older woman who hadn't heard of the contest. Instead of locking out with the standard radio line of "Well, if we call again, what are you gonna say?" he joked, "You just don't give a crap, do you?" "No," she replied. "Yeah, I didn't think so," the jock said. It was honest and refreshing.

What About Bob?

Howard Kroeger, Director/Operations & Programming for Chum Radio's Hot AC CHIQ (Q94) and CFWM-FM (Bob-FM) in Winnipeg, explains the birth of Bob: "We had a Soft AC station that wasn't performing. We tested lots of formats, but my epiphany came not in a meeting, but at a friend's 40th birthday party."

"The hosts of the party were apologizing to me, the PD of Hot AC Q94, for playing the Classic Rock station, because the Hot AC was just too sissy for a party. That comment led to a long discussion around the bonfire. 'What artists do you love?' 'Boston, Supertramp, The Cars, Meatloaf, R.E.M., The Police.' They liked some classic rock

but felt that artists like The Doors and Jimi Hendrix were too old for them."

Kroeger tested the "bonfire format," and it came back very strong 35-49. There was a huge hole in the market for it. "After all the formats have been so fragmented, variety itself became its own niche," he says. "We launched BOB-FM with the slogan 'The best of the '80s, '90s and whatever' in March 2002."

About the name Bob, Kroeger says, "We needed a handle that would fit the personality of the radio station every time we said it and that would stand out from the generics. Larry was cool but too big for the logo. Bob worked, because it's short and everyone knows a Bob. There was also a country station in Minneapolis in the early '90s called Bob 100FM. I thought they did some pretty cool things with the name."

Imaging Is Key

Bob hit No. 1 in six weeks. As of summer 2003 it was No. 1 persons 25-54 and No. 2 men 25-54 and women 25-54.

The imaging, as it is with Jack, is key to keeping the success going. "Managing the creative is as much a priority as managing the music, because you're programming musical train wrecks," Kroeger says. "You have to play something between J. Geils, Crowded House and Uncle Kracker. "We utilize everyone in the building to come up with positioning ideas. We have a creative department that comes up with great stuff. Our announcers help out. You can't burn out the imaging."

Kroeger's challenges now are to maintain Bob's numbers in Winnipeg. He has also taken on a consulting gig at the new Bob in Honolulu [KHUI]. "It's ironic but fitting that a format dreamed up here in Winnipeg, the Great White North, would end up on the air in the middle of the Pacific," he says. "Hey, Bob travels well."

What Are They Doing?

Here are sample hours from CKLG (Jack-FM)/Vancouver and CPWM (Bob-FM)/Winnipeg.

JACK-FM

ERIC CLAPTON Cocaine
IGGY POP Wild Child
BANANARAMA Cruel Summer
INXS What You Need
BILLY IDOL Money Money
R.E.M. Man On The Moon
U2 I Still Haven't Found What I'm Looking For
TAL BACHMAN She's So High
ROLLING STONES Beast Of Burden
EURYTHMICS Missionary Man
RED HOT CHILI PEPPERS Under The Bridge
BRUCE HORNSBY The Way It Is

BOB-FM

STRAY CATS Rock This Town
CHEAP TRICK I Want You To Want Me
UNCLE KRACKER In A Little White
POLICE Every Breath You Take
FOREIGNER Feels Like The First Time
ALANIS MORISSETTE Ironic
HALL & OATES Out Of Touch
WAR Why Can't We Be Friends
INXS What You Need
BRYAN ADAMS One Night Love Affair
TEARS FOR FEARS Head Over Heels



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	UNCLE KRACKER f/DOBIE GRAY <i>Drift Away (Lava)</i>	2376	-8	201435	34	106/1
2	2	SHANIA TWAIN <i>Forever And For Always (Mercury/IDJMG)</i>	2285	+3	184963	26	114/4
3	3	MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	2175	+92	201299	24	101/2
4	4	CELINE DION <i>Have You Ever Been In Love (Epic)</i>	1922	-65	150070	27	117/2
5	5	LUTHER VANDROSS <i>Dance With My Father (J)</i>	1838	-80	149406	20	107/1
7	6	MERCYME <i>I Can Only Imagine (INO/Curb)</i>	1757	+144	111060	25	92/1
6	7	COUNTING CROWS <i>Big Yellow Taxi (Geffen/Interscope)</i>	1738	+109	157859	25	94/2
9	8	TRAIN <i>Calling All Angels (Columbia)</i>	1598	+141	141631	17	103/3
8	9	SIMPLY RED <i>Sunrise (simplyred.com)</i>	1515	+5	92340	16	91/2
11	10	DANIEL BEDINGFIELD <i>If You're Not The One (Island/IDJMG)</i>	1475	+31	106535	29	106/1
13	11	PHIL COLLINS <i>Look Through My Eyes (Walt Disney/Hollywood)</i>	1380	+179	91891	6	95/3
12	12	EAGLES <i>Hole In The World (ERC)</i>	1230	-111	99088	22	102/1
14	13	CHRISTINA AGUILERA <i>Beautiful (RCA)</i>	988	+45	84631	44	91/2
15	14	JIM BRICKMAN <i>Peace (Where The Heart Is) (AAL)</i>	941	+4	38759	11	91/1
17	15	MICHAEL BOLTON <i>When I Fall In Love (Passion Group)</i>	736	+79	26914	7	70/2
16	16	CELINE DION <i>Stand By Your Side (Epic)</i>	670	-5	36591	5	63/4
20	17	SHERYL CROW <i>The First Cut Is The Deepest (A&M/Interscope)</i>	533	+62	55807	4	42/7
19	18	MICHAEL BUBLE <i>How Can You Mend A Broken... (143/Reprise)</i>	496	-11	17790	9	62/3
23	19	SEAL <i>Waiting For You (Warner Bros.)</i>	467	+41	39399	9	48/2
21	20	KENNY LOGGINS <i>With This Ring (All The Best)</i>	431	-21	25229	12	54/1
29	21	CLAY AIKEN <i>Invisible (RCA)</i>	401	+114	27968	2	53/14
30	22	DIDO <i>White Flag (Arista)</i>	399	+122	69601	4	30/9
26	23	SARAH MCLACHLAN <i>Fallen (Arista)</i>	393	+69	43729	3	31/1
18	24	LEANN RIMES <i>We Can (Asylum/Curb)</i>	385	-128	13853	17	66/0
28	25	TIM MCGRAW <i>Tiny Dancer (Curb)</i>	378	+85	12584	2	60/11
Debut	26	JOSH GROBAN <i>You Raise Me Up (143/Reprise)</i>	339	+213	16985	1	56/16
Debut	27	HALL & OATES <i>Getaway Car (U-Watch)</i>	336	+101	11066	1	53/11
25	28	CLAY AIKEN <i>This Is The Night (RCA)</i>	314	-26	25720	19	48/1
24	29	GLORIA ESTEFAN <i>Wrapped (Epic)</i>	290	-74	16991	11	50/1
22	30	DARYL HALL <i>Cab Driver (Rhythm & Groove/Liquid 8)</i>	279	-163	12478	15	55/0

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
JOSH GROBAN <i>You Raise Me Up (143/Reprise)</i>	16
SUZY K. Gabriel <i>(Vellum)</i>	15
CLAY AIKEN <i>Invisible (RCA)</i>	14
ROD STEWART f/CHER <i>Bewitched, Bothered And Bewildered (J)</i>	14
MICHAEL MCDONALD <i>Ain't No Mountain High Enough (Motown)</i>	13
TIM MCGRAW <i>Tiny Dancer (Curb)</i>	11
HALL & OATES <i>Getaway Car (U-Watch)</i>	11
DIDO <i>White Flag (Arista)</i>	9
SHERYL CROW <i>The First Cut Is The Deepest (A&M/Interscope)</i>	7

Shania Twain
 "Forever And For Always"
 New this week:
 WCSQ, KSOE, KYMX
 R&R AC: 2-2 BDS: 2*-2*
 Going #1 this week!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOSH GROBAN <i>You Raise Me Up (143/Reprise)</i>	+213
ROD STEWART f/CHER <i>Bewitched, Bothered And Bewildered (J)</i>	+188
PHIL COLLINS <i>Look Through My Eyes (Walt Disney/Hollywood)</i>	+179
MERCYME <i>I Can Only Imagine (INO/Curb)</i>	+144
TRAIN <i>Calling All Angels (Columbia)</i>	+141
DIDO <i>White Flag (Arista)</i>	+122
CLAY AIKEN <i>Invisible (RCA)</i>	+114
COUNTING CROWS <i>Big Yellow Taxi (Geffen/Interscope)</i>	+109
HALL & OATES <i>Getaway Car (U-Watch)</i>	+101
MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	+92

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

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/12-10/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

BURKE RONEY *Let It All Come Down (R World)*
 Total Plays: 246, Total Stations: 28, Adds: 3

ROD STEWART f/CHER *Bewitched, Bothered And Bewildered (J)*
 Total Plays: 212, Total Stations: 52, Adds: 14

MICHAEL MCDONALD *Ain't No Mountain High Enough (Motown)*
 Total Plays: 209, Total Stations: 38, Adds: 13

SANTANA f/ALEX BAND *Why Don't You & I (Arista)*
 Total Plays: 179, Total Stations: 12, Adds: 4

JOHN MAYER *Bigger Than My Body (Aware/Columbia)*
 Total Plays: 139, Total Stations: 15, Adds: 2

SIEDAH *Man In The M'rror (Omtown)*
 Total Plays: 83, Total Stations: 17, Adds: 1

TARRALYN RAMSEY *Up Against All Odds (Casablanca)*
 Total Plays: 34, Total Stations: 15, Adds: 5

SUZY K. Gabriel *(Vellum)*
 Total Plays: 0, Total Stations: 15, Adds: 15

Songs ranked by total plays

ABENNA

pronounced A-ben-a

"song 4 u"

from the album tuesday's child

Going for adds at AC radio 10/27!

National Promotion:
 Jack Ashton • Ashton Consulting
 805-564-8335 • ashtonconsults@aol.com

Label Contact:
 Walker • Nkunim Entertainment
 718-485-4267 • walkin2me2@aol.com

**#1 MOST ADDED!
#1 MOST INCREASED!
R&R AC: DEBUT 26**

New This Week:

KVIL/Dallas
WNIC/Detroit
WLTJ/Pittsburgh
WRVR/Memphis

WMGC/Detroit
KRWM/Seattle
KKMJ/Austin
and more!

Majors Already On:

WASH/Washington DC
WALK/Nassau
KOSI/Denver
WDOK/Cleveland
KUDL/Kansas City
KSFI/Salt Lake
WWLI/Providence
WTPI/Indianapolis

WLTE/Minneapolis
KEZK/St. Louis
KKCW/Portland
KSRC/Kansas City
KBAY/San Jose
WLTC/Milwaukee
KMZQ/Las Vegas
And more!

Early Delilah Spins!

joshgroban

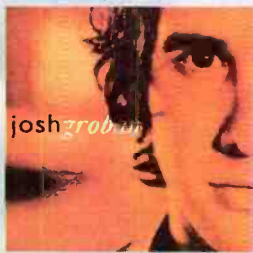
YOU RAISE ME UP
the first single from his new studio album

CLOSER

the follow-up to his triple platinum debut

in stores 11/11

see josh on tour in 2004
tickets on sale in november



produced by david foster
management: brian cynet
for dunn music services

joshgroban.com
reprise**records.com**



ON THE RECORD

With **Rick Schmidt**
PD, WSSR (Star 95.7)/Tampa



Angela asked me to go on the record, and — wouldn't you know it — my secretary is out for the week; I am forced to type this myself. My personal assistant and my assistant's personal assistant are also out, so I apologize in advance for the typos. • First of all, WSSR (Star 95.7)/Tampa is completing our "Win Your Height in CDs" contest. Figure 30 CDs equals a foot; those extra full-lengths will come in handy (a hint to you record types). • Our holiday show, acousticchristmastwo, is close to the announcement date — stayed tuned! Last year's show sold out in seven hours. • Music: Rather than talk about the CDs already on your desk or the big releases coming soon to a pile near you, I've chosen to ramble about.... **Mr. North.** I got the disc from William Morris. If you're a Jeff Buckley fan, find this CD. • **Limpbizkit.** There are a ton of covers out there, but I love "Behind Blue Eyes." Limpbizkit on a Hot AC — it just may happen. • **Marc Cohn.** His release from 1991 has a great song on it called "True Companion." You mainstream AC types should find this and use it as a secret weapon. I've found that it makes women weep instantly. • My driver is here, so I must run. I'm off for a massage and then to the club. Have a lovely day.

... Showing strong jumps into the top 20 are **Nelly Furtado's** "Powerless" (DreamWorks), leaping 32-20*, and **Michelle Branch's** "Breathe" (Maverick/Warner Bros.), moving 26-19* ... Other top 20 action: **Sarah McLachlan** (Arista) inches up 13-12*, **Sheryl Crow** (A&M/Interscope) moves 16-14*, **Barenaked Ladies** (Reprise) hop 17-15*, **Nickelback** (Roadrunner/IDJMG) go 19-16*, and **Staind** (Elektra/EEG) move 20-18* ... Chart debuts include **No Doubt** (Interscope), at 27* with "It's My Life," and **Train's** "When I Look to the Sky," (Columbia), in at 31* ... Double-digit adds this week from, in order, No Doubt, Train and **Counting Crows'** "She Don't Want Nobody Near," from their forthcoming greatest-hits album ... On the mainstream side, **Uncle Kracker** (Lava) continues to hold the No. 1 spot, though **Shania Twain** (Mercury/IDJMG) and **Matchbox Twenty** (Atlantic) "Unwell" are sneaking up on him ... Also within the top 10, **MercyMe** (Curb) move 7-6*, and Train move 9-8* ... Into the top 20 hops **Seal** (Warner Bros.) 23-19* ... There's also action with **Clay Aiken** (RCA), moving 29-21*, and Dido, up 30-22*.



— Angela Perelli, AC/Hot AC Editor

artist activity

ARTIST: **Josh Groban**

LABEL: **143/Reprise**

By **MIKE TRIAS**/ASSOCIATE EDITOR



Thanks to his rich baritone voice, Josh Groban has already become a familiar name, though he is still in his early 20s. Discovered by David Foster, Groban quickly gained fame through his breakthrough performance on *Ally McBeal* and continued to build upon his initial success with major appearances on shows like *Oprah* and *The Rosie O'Donnell Show*. His album went triple-platinum — even his first concert DVD, *Josh Groban in Concert*, has achieved platinum status. Now Groban starts the next stage of his evolution with the ballad "You Raise Me Up," the lead single from his sophomore CD, *Closer*.

Born and raised in Los Angeles, Groban began singing in choir on a whim as a teen. What started out as a hobby quickly turned into something more; he joined the prestigious Interlochen Arts Program and participated in several musical theater productions. In 1998 he was studying with a vocal coach who knew Foster, who at the time needed a singer immediately for the festivities accompanying the inauguration of the governor of California. Groban came to the rescue, and a working relationship was born.

Several more projects and a month later, Foster once again called upon Groban, this time to fill Andrea Bocelli's shoes during a rehearsal for the Grammy Awards. Groban practiced "The Prayer" with Celine Dion, a performance that would convince Foster to sign the young singer to his 143 label. In 2001 the debut album *Josh Groban* was released.

Groban's epic style of music continues with "You Raise Me Up," which debuts

this week at No. 26* on R&R's AC chart. While "To Where You Are," the first offering from his debut album, was a sad song, "Raise" is an inspirational tune. "You raise me up/So I can stand on mountains/You raise me up/To walk on stormy seas/I am strong when I am on your shoulders/You raise me up/To more than I can be."

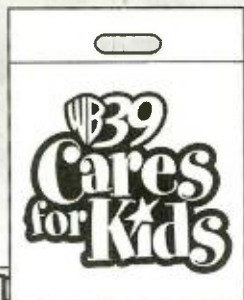
Closer reaches fans everywhere on Nov. 11, and there will be three different editions available to the public. The regular edition contains 13 new songs, while the limited edition contains 15 (the 13 found on the regular edition and two bonus songs) and a bonus DVD with almost 30 minutes of behind-the-scenes footage of Groban recording the album. A special Internet-only fan edition will include everything on the limited edition, plus two more tracks — a total of 17 songs — and will be wrapped in a special hardcover package.

Groban will be making many high profile appearances in the coming month, including the opening of the Walt Disney Concert Hall on Oct. 25, which will air as part of PBS's *Great Performances* series on Oct. 29. In addition, Groban will appear on *Good Morning America* on Nov. 11 and *The View* on Nov. 13. He will embark on a tour of theater-style venues in January.

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R&R HOT AC TOP 40

October 24, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SANTANA f/ALEX BAND Why Don't You & I (Arista)	4101	+109	266966	20	93/4
3	2	TRAIN Calling All Angels (Columbia)	3256	+101	211128	29	96/4
2	3	MATCHBOX TWENTY Unwell (Atlantic)	3233	-84	230167	37	98/3
4	4	LIVE Heaven (Radioactive/Geffen)	3012	-42	176835	24	89/3
8	5	3 DOORS DOWN Here Without You (Republic/Universal)	2942	+334	184775	12	86/4
5	6	JOHN MAYER Bigger Than My Body (Aware/Columbia)	2897	+154	182945	11	96/5
6	7	MATCHBOX TWENTY Bright Lights (Atlantic)	2821	+182	177861	12	96/4
10	8	DIDO White Flag (Arista)	2766	+209	176278	15	90/4
9	9	LIZ PHAIR Why Can't I? (Capitol)	2643	+61	153242	23	91/6
7	10	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2472	-161	169061	36	85/4
11	11	JOSH KELLEY Amazing (Hollywood)	2313	+2	143446	29	81/3
13	12	SARAH MCLACHLAN Fallen (Arista)	2211	+315	140770	7	90/4
12	13	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	2102	-42	140445	40	85/4
16	14	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1940	+302	119621	5	88/5
17	15	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	1696	+192	102962	7	78/2
19	16	NICKELBACK Someday (Roadrunner/IDJMG)	1304	+175	62573	6	69/10
18	17	VERTICAL HORIZON I'm Still Here (RCA)	1177	-33	57551	13	59/4
20	18	STAINED So Far Away (Flip/Elektra/EEG)	1149	+103	49514	11	48/1
26	19	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	912	+264	46012	3	61/8
32	20	NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	870	+399	50611	2	54/6
25	21	SEAL Waiting For You (Warner Bros.)	757	+100	51217	9	51/6
22	22	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	751	-76	41611	15	39/3
24	23	SALIVA Rest In Pieces (Island/IDJMG)	656	-78	35911	15	22/1
27	24	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	648	+17	38774	10	35/3
21	25	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	630	-310	27211	14	48/1
23	26	ATARIS The Boys Of Summer (Columbia)	611	-196	34683	17	27/0
Debut	27	NO DOUBT It's My Life (Interscope)	594	+384	40865	1	49/27
34	28	JASON MRAZ You And I Both (Elektra/EEG)	569	+111	29727	3	42/2
30	29	GAVIN DEGRAW Follow Through (J)	553	+41	16405	16	46/2
33	30	HOWIE DAY Perfect Time Of Day (Epic)	535	+68	26265	5	34/2
Debut	31	TRAIN When I Look To The Sky (Columbia)	521	+294	33277	1	66/25
31	32	MERCYME I Can Only Imagine (IND/Curb)	499	-2	25570	14	23/3
29	33	STING Send Your Love (A&M/Interscope)	488	-37	28324	9	42/4
35	34	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	434	-19	31902	11	8/0
28	35	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	430	-107	37324	17	20/0
36	36	JEWEL Stand (Atlantic)	424	-1	18417	6	30/2
37	37	UNCLE KRACKER Memphis Soul Song (Lava)	371	+5	11104	8	29/1
-	38	KATY ROSE Overdrive (V2)	358	+144	7922	4	18/0
39	39	BANGLES Something That You Said (Koch)	296	+42	7488	5	21/0
38	40	SIMPLY RED Sunrise (Simplyred.com)	265	0	22679	10	11/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
NO DOUBT It's My Life (Interscope)	27
TRAIN When I Look To The Sky (Columbia)	25
COUNTING CROWS She Don't Want Nobody Near (Geffen)	18
NICKELBACK Someday (Roadrunner/IDJMG)	10
DAVE MATTHEWS Save Me (RCA)	9
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	8
LIZ PHAIR Why Can't I? (Capitol)	6
NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	6
SEAL Waiting For You (Warner Bros.)	6

NICKELBACK
someday
New This Week:
WTMX WBMX
Already on over 125 Pop & Hot AC stations:
Z100/NY! WPLJ/NY! Y100/Miami
Modern AC Monitor: Airpower (+61/671x/wk)

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY FURTADO Powerless... (DreamWorks)	+399
NO DOUBT It's My Life (Interscope)	+384
3 DOORS DOWN Here Without You (Republic/Universal)	+334
SARAH MCLACHLAN Fallen (Arista)	+315
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+302
TRAIN When I Look To The Sky (Columbia)	+294
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	+264
DIDO White Flag (Arista)	+209
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	+192
MATCHBOX TWENTY Bright Lights (Atlantic)	+182

99 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 10/12-10/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003. The Arbitron Company). © 2003, R&R, Inc.

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

COUNTING CROWS FILMS ABOUT GHOSTS THE BEST OF...

Over 20 Stations Out Of The Box:
 KYSR WBMX WKRQ KAMX WTSS KZON
 WXMA KZPT KALZ KPEK WKDD KLLY
 KVUU WXLO KOSO KLCA KKPX KLTG
 WKSZ WIXM WLIR WINK WCDA KQIS
 and more...

JUST ADDED!
KYSR/Los Angeles & WBMX/Boston

www.countingcrows.com
 Produced and Mixed by Brendan O'Brien
 g2g management: Gary Geish
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The new collection in stores 11.25.03
 Featuring "Mr Jones", "Round Here", "Long December", "Big Yellow Taxi", the new song "Friend Of The Devil", and the new single
"She Don't Want Nobody Near"



America's Best Testing Hot AC Songs 12+ For The Week Ending 10/24/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like 'Here Without You' by 3 Doors Down and 'Bright Lights' by Matchbox Twenty.

Total sample size is 517 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.

New & Active

- FUEL Falls On Me (Epic) Total Plays: 255, Total Stations: 21, Adds: 3
HOOTIE & THE BLOWFISH Space (Atlantic) Total Plays: 229, Total Stations: 14, Adds: 0
MARIA I Give, You Take (DreamWorks) Total Plays: 221, Total Stations: 18, Adds: 0

Songs ranked by total plays Indicator Most Added

- NO DOUBT It's My Life (Interscope)
NICKELBACK Someday (Roadrunner/DJMG)
3 DOORS DOWN Here Without You (Republic/Universal)
AVRIL LAVIGNE I'm With You (Arista)

Reporters

Grid of reporter information including station call letters, name, address, phone, and email for various markets like WOOD/Alton, OH and WABC/Boston, MA.

24/7 MONITORED REPORTERS logo and text: 105 Total Reporters, 95 Total Monitored, 10 Total Indicator. Includes list of monitored markets like KMXS/Anchorage, AK and WKSD/Charleston, SC.



Keiko Matsui: 'For The Good Of Humanity'

Sales & international acclaim are one thing; giving back is something else

Composer and recording artist Keiko Matsui's commitment to raising money and awareness for humanitarian causes continues to deepen. One of the most distinguished figures in contemporary instrumental music, with total album sales of almost 2 million units, Matsui's commercial success and worldwide renown provide her with a platform for effective fundraising and an expression of compassion through her service to others.

Matsui's artistry and leadership have received widespread acknowledgment. According to national sales statistics, she was at one time the best-selling female contemporary jazz artist, as well as the best-selling independent contemporary jazz artist. In 2000 and 2001 Matsui was named Best Female Artist at the National Smooth Jazz Awards Show. She was the recipient of an Essence Award in 1997 from the American Society of Young Musicians, which honors musicians whose vitality captivates the spirit and soul of audiences worldwide.

In 2002 she earned the Japan Expo Best of Japan award. This honor, bestowed upon prominent personalities in the arts, sports, business and technology, recognizes Matsui's artistry, outstanding reputation and consistent leadership in Japan and the world.



Keiko Matsui

Among her peers, contemporary jazz legend and Fourplay co-founder-keyboardist Bob James holds Matsui in such high esteem that he included two duets with her on his CD *Dancing on the Water*.

"The very idea of two people from different cultures sitting at one piano, playing music that cannot be

characterized, is very exciting to me," James says. "This kind of a duet, where there's no production and no place to hide, is the ultimate proving ground to find out if you're bluffing or not. Once we got into playing, especially the parts that are improvised — there were lights and video cameras rolling too — she was bulletproof."

Walk The Walk

Now Matsui embarks on another path of humanitarianism by joining forces with the United Nations' World Food Programme to feed the children of Africa. The WFP is the world's largest charitable agency. In 2002 the WFP fed 72 million people in 82 countries, including most of the world's refugees and internally displaced people. Matsui is dedicating to the WFP her 45-city concert tour of Japan, Eastern Europe and the U.S., which begins Nov. 3.

A percentage of Matsui's royalties from the sales in Japan of her upcoming album, *Wildflower*, will be donated to the WFP for its African operations. *Wildflower* will be released in Japan next month on Planet Joy Records and will be available in the U.S. and Europe in February 2004 on Narada Jazz. Additionally, Matsui is dedicating a compilation CD of previously released material, plus the composition "Wildflower," exclusively to the WFP.

"After being approached by the United Nations' WFP, I learned about the tremendous need in this part of the world and how humanitarian assistance can change people's lives for the better," Matsui says. "I decided to lend my support. So much help is needed, particularly for the children who have been orphaned or abandoned because of war and AIDS."

The compilation CD, *Food for Life*, will be on sale at tour venues, with WFP donation boxes prominently displayed.

Compassion In Action

Since 1996 Matsui has spearheaded campaigns on behalf of the Y-Me Breast Cancer Organization, the

National Marrow Donor Program and the Marrow Foundation. A portion of her concert-ticket proceeds and sales from a special four-song CD were donated to the charities. Matsui's work with the National Marrow Donor Program earned her the Grant Hartley Diversity Award in 2001.

Continuing her support of the war against breast cancer, which strikes one in eight American women, in 1999 Matsui performed live for figure skaters Kristi Yamaguchi, Ekaterina Gordeeva, Katarina Witt and Tara Lipinski at A Golden Moment, a skating concert benefiting the highly respected nonprofit breast cancer organization the Susan G. Komen Foundation. Matsui's music was included throughout Lifetime Television's breast cancer special *Say It, Fight It, Cure It*, hosted by Rosie O'Donnell and directed by Lee Grant.

Matsui donated the proceeds of a concert for BB Jazz in Huntington Beach, CA to benefit Children With Autism. Last year another concert raised over \$150,000 for the American Diabetes Association in Hawaii. In September 2003 over \$100,000 was raised at an Anaheim, CA performance for Asians for Miracle Marrow Matches.

Matsui also joined Stevie Wonder, Kenny G, Al Jarreau, Dave Koz, Boney James and countless other smooth jazz luminaries before a crowd of 17,000 at KTWV/Los Angeles' free Wave of Peace concert, a fundraiser for the Red Cross Disaster Relief Fund following the tragic events of Sept. 11, 2001.

All The World's A Stage

Matsui is a top-selling artist acknowledged as one of the few Japanese musicians to establish a wide audience overseas. Her notoriety led to an invitation to a private reception honoring President George W. Bush and First Lady Laura Bush.

The reception took place in 2002 in Tokyo at the residence of Japan's Prime Minister, Junichiro Koizumi. Members of President Bush's cabinet, including Secretary of State Colin Powell, were in attendance. Prime Minister Koizumi listens to Matsui's music every evening for its relaxing and healing qualities.

"I am flattered that world leaders listen to my music," Matsui says. "I hope it helps in their quest for the good of humankind."

Matsui is scheduled to perform at the United Nations' Secretariat building in New York in a ceremony that will be attended by U.N. Secretary Kofi Annan, James Morris, head of the World Food Programme; and diplomats and international dignitaries including Luciano Benetton.

Recently, she performed at the Tokyo International Conference on African Development press conference, which was attended by Prime Minister Koizumi and representatives of several African nations.

While there, Koizumi committed \$1 billion in aid to relieve some of the immediate needs of those African nations.

Matsui's unique musical style and her stature have propelled her into worldwide markets largely untouched by most smooth jazz artists, including South Africa, Morocco, Turkey, Finland, Russia, Hong Kong and Singapore. She recently appeared at the Kennedy Center in Washington, DC, and in Finland, sharing the bill with Boz Skaggs and Jamiroquai. Matsui's upcoming tour will take her to Lithuania; Latvia; Poland; Ukraine; St. Petersburg and Moscow in Russia; Germany; and Sweden.



This beautiful photo of Keiko Matsui, taken at WVMV/Detroit's Smooth Jazz Fest in 1999, captures a transcendental moment.

Just Ahead

The limited-edition CD (and bonus DVD) *White Owl* is slated for release on Narada next month. It contains Matsui's live performance in 2002 at Tokyo's Bunkamura Orchard Hall, backed by sax, bass, guitar and husband and producer Kazu Matsui on shakuhachi. The DVD includes behind-the-scenes footage of her road experiences in exotic locales, such as Jamaica; Istanbul, Turkey; Casablanca, Morocco; and Japan.

Artist manager Cristhian Gutierrez discusses Matsui's future plans: "In the immediate future we are concentrating on the promotion of her DVD, which was released a few weeks ago. We are working very diligently at securing airplay of the program on national outlets and, possibly just as important, on small local TV and cable stations. I have realized that once people watch the program, they become instant fans of Keiko's music.

"This strategy has worked very well in some countries where radio airplay is minimal or nonexistent. For example, about two years ago I had an opportunity to secure a TV broadcast on a small station in Istanbul. It was so well received that we have been able to tour in Turkey twice a year.

"Keiko's live concert is an indescribable experience and is the main reason she has been able to maintain a solid touring base in the U.S., where radio airplay, particularly on her last three albums, has been minimal. Hence the importance of concentrating on the visual."



THE TOP FIVE REASONS...... not to miss smooth jazz's heritage event, Art Good's Catalina JazzTrax Festival. Caught having an "I love you, man" moment are (l-r) Verve VP/A&R Bud Harner; KKSF/San Francisco PD Steve Williams; festival headliner/Verve saxophonist Mindi Abair; JazzTrax founder Art Good; and the producer of Abair's It Just Happens That Way, Matthew Hagar.

October 24, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	PRAFUL Sigh (<i>Rendezvous/N-Coded</i>)	820	+17	106629	15	42/0
1	2	CANDY DULFER Finsbury Park, Cafe 67 (<i>Eagle Rock</i>)	805	-10	96622	20	41/0
5	3	DAVE KOZ Honey-Dipped (<i>Capitol</i>)	755	+37	105034	9	41/0
3	4	PAUL JACKSON, JR. It's A Shame (<i>Blue Note</i>)	730	-63	78436	23	37/0
4	5	KENNY G. Malibu Dreams (<i>Arista</i>)	728	+5	97700	16	36/0
6	6	MINDI ABAIR Flirt (<i>GRP/VMG</i>)	651	+44	68188	15	38/0
7	7	URBAN KNIGHTS Got To Give It Up (<i>Narada</i>)	522	-62	52100	23	30/0
11	8	RICK BRAUN Green Tomatoes (<i>Warner Bros.</i>)	444	+11	42107	13	39/1
14	9	CHRIS BOTTI Indian Summer (<i>Columbia</i>)	433	+17	47222	6	39/2
9	10	DAVID SANBORN Comin' Home Baby (<i>GRP/VMG</i>)	426	-54	43909	24	33/0
13	11	DARYL HALL She's Gone (<i>Rhythm & Groove/Liquid 8</i>)	418	-1	37810	6	33/2
10	12	LUTHER VANDROSS Dance With My Father (<i>JJ</i>)	414	-23	61328	22	31/0
8	13	M. MCDONALD I Heard It Through The Grapevine (<i>Motown/Universal</i>)	411	-83	42615	21	30/0
12	14	PAUL TAYLOR On The Move (<i>Peak</i>)	402	-22	49765	20	28/0
15	15	JAZZMASTERS Puerto Banus (<i>Trippin' 'N' Rhythm</i>)	400	+5	54591	11	36/3
16	16	CHUCK LOEB eBop (<i>Shanachie</i>)	388	+23	48969	13	33/2
17	17	LEE RITENOUR Inner City Blues (<i>GRP/VMG</i>)	353	+34	35665	5	31/0
18	18	JIMMY SOMMERS Take My Heart... (<i>Gemini/Higher Octave</i>)	333	+15	46059	10	27/1
20	19	NICK COLIONNE High Flyin' (<i>3 Keys Music</i>)	279	+35	34567	4	28/3
19	20	SIMPLY RED Sunrise (<i>simplyred.com</i>)	259	-20	14829	11	18/0
21	21	ACOUSTIC ALCHEMY No Messin' (<i>Higher Octave</i>)	216	-25	9461	17	17/0
23	22	STEVE COLE Everyday (<i>Warner Bros.</i>)	211	+13	24136	3	24/2
22	23	STEVE OLIVER Positive Energy (<i>Native Language</i>)	209	+9	7495	9	19/0
24	24	MARC ANTOINE Funky Picante (<i>Rendezvous</i>)	193	+8	15972	4	19/1
25	25	DAVID BENOIT Watermelon Man (<i>GRP/VMG</i>)	188	+10	21798	2	21/2
29	26	SEAL Touch (<i>Warner Bros.</i>)	182	+22	14428	2	13/0
27	27	PAMELA WILLIAMS Afterglow (<i>Shanachie</i>)	170	+6	14511	4	16/0
28	28	JEFF GOLUB Boom Boom (<i>GRP/VMG</i>)	167	+5	15122	9	17/0
26	29	RONNY JORDAN At Last (<i>N-Coded</i>)	167	-5	27166	13	14/0
-	30	GREGG KARUKAS Riverside Drive (<i>N-Coded</i>)	159	+11	17764	6	15/2

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 10/12-10/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (©2003, The Arbitron Company). ©2003, R&R, Inc.

New & Active

RIPPINGTONS Bella Luna (*Peak*)

Total Plays: 120, Total Stations: 9, Adds: 0

BRIAN CULBERTSON Serpentine Fire (*Warner Bros.*)

Total Plays: 100, Total Stations: 14, Adds: 3

BASS X Vornni (*Liquid 8*)

Total Plays: 98, Total Stations: 11, Adds: 1

MICHAEL MCDONALD Ain't No Mountain High Enough (*Motown*)

Total Plays: 94, Total Stations: 14, Adds: 6

KIRK WHALUM Do You Feel Me (*Warner Bros.*)

Total Plays: 87, Total Stations: 11, Adds: 1

STEVE WINWOOD Why Can't We Live Together (*Wincraft/SCI-Fidelity*)

Total Plays: 72, Total Stations: 7, Adds: 2

SPYRD GYRA Cape Town Love (*Heads Up International*)

Total Plays: 69, Total Stations: 8, Adds: 1

SMOOTH AFRICA II ft. JOE MCBRIDE Adderley Street (*Heads Up International*)

Total Plays: 65, Total Stations: 6, Adds: 0

KEN NAVARRO Bringing Down The House (*Shanachie*)

Total Plays: 65, Total Stations: 6, Adds: 0

SPECIAL EFX Ladies Man (*Shanachie*)

Total Plays: 61, Total Stations: 7, Adds: 0

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)

ARTIST TITLE LABEL(S)	ADDS
MICHAEL MCDONALD Ain't No Mountain High Enough (<i>Motown</i>)	6
JAZZMASTERS Puerto Banus (<i>Trippin' 'N' Rhythm</i>)	3
NICK COLIONNE High Flyin' (<i>3 Keys Music</i>)	3
BRIAN CULBERTSON Serpentine Fire (<i>Warner Bros.</i>)	3

Most Increased Plays

ARTIST TITLE LABEL(S) TOTAL PLAY INCREASE

MICHAEL MCDONALD Ain't No Mountain High Enough (<i>Motown</i>)	+72
MINDI ABAIR Flirt (<i>GRP/VMG</i>)	+44
DAVE KOZ Honey-Dipped (<i>Capitol</i>)	+37
NICK COLIONNE High Flyin' (<i>3 Keys Music</i>)	+35
LEE RITENOUR Inner City Blues (<i>GRP/VMG</i>)	+34
SPECIAL EFX Ladies Man (<i>Shanachie</i>)	+33
BRIAN CULBERTSON Serpentine Fire (<i>Warner Bros.</i>)	+30
CHUCK LOEB eBop (<i>Shanachie</i>)	+23
SEAL Touch (<i>Warner Bros.</i>)	+22

Most Played Recurrents

ARTIST TITLE LABEL(S) TOTAL PLAYS

BRIAN CULBERTSON Say What? (<i>Warner Bros.</i>)	308
JEFF LORBER Gigabyte (<i>Narada</i>)	269
RICHARD ELLIOT Corner Pocket (<i>GRP/VMG</i>)	265
CHIELI MINUCCI Kickin' It Hard (<i>Shanachie</i>)	239
WALTER BEASLEY Precious Moments (<i>N-Coded</i>)	188
PHIL COLLINS Come With Me (<i>Atlantic</i>)	188
SPYRD GYRA Getaway (<i>Heads Up</i>)	150
DARYL HALL Cab Driver (<i>Rhythm & Groove/Liquid 8</i>)	103
PIECES OF A DREAM Love's Silhouette (<i>Heads Up</i>)	98
EUGE GRODVE Rewind (<i>Warner Bros.</i>)	88
KIM WATERS Waterfall (<i>Shanachie</i>)	87
FATBURGER Sizzlin' (<i>Shanachie</i>)	45
PETER WHITE Who's That Lady? (<i>Columbia</i>)	42
KENNY G. Paradise (<i>Arista</i>)	41
RICK DERRINGER Hot And Cool (<i>Big3</i>)	41
NELSON RANGELL Look Again (<i>A440 Music Group</i>)	39
STEVE OLIVER High Noon (<i>Native Language</i>)	38
J. THOMPSON Tell Me The Truth (<i>AMH</i>)	34

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



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 11/2 Atlanta, GA
 11/3 Atlanta, GA
 11/5 Richmond, VA
 11/6 Norfolk, VA
 11/7 Washington, DC
 11/9 Detroit, MI

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 11/29 Long Beach, CA
 11/30 Palm Springs, CA
 12/1 Santa Barbara, CA
 12/2 Fresno, CA
 12/3 San Diego, CA
 12/4 El Cajon, CA
 12/5 Modesto, CA
 12/6 San Francisco, CA
 12/9 Cleveland, OH
 12/10 Columbus, OH
 12/11 Atlanta, GA
 12/12 Melbourne, FL
 12/13 West Palm Beach, FL
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 12/17 Clearwater, FL
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CYNDEE MAXWELL
cmaxwell@radioandrecords.com

Top 10 Stunts

A roundup of this year's format stunts

Recently, I sent a mass e-mail to Rock PDs asking them to submit their best stunts of the year in order to compile a list of the top 10. Many thanks to all those who let us in on their crazy stories. I compiled a crack team of independent judges and asked them to vote for their favorites. Some judges were grossed out by what they read, but after a big swig of Pepto Bismol were able to resume their task. Here are the winners. If you can top them, send me an e-mail with details.

No. 1 With A Bullet

The stunt with the most votes was a trick that WTKX/Pensacola, FL played on Biloxi, MS natives 3 Doors Down. PD Joel Sampson explains: "We had 3 Doors Down in our auxiliary studio using our ISDN to do interviews with MTV, etc. At the end of the day we sent in a part-timer posing as a young journalism student who wanted to someday write for *Rolling Stone* and who wanted to get an exclusive with the band about their new CD.

"The band graciously said they'd do it. We had to bite the inside of our cheeks while the guy reeled through a list of questions like, 'What was the Tallahassee music scene like?' 'Which one of you wrote the lyrics to 'My Own Prison?'"

"The guys were so sweet as they kindly pointed out to the kid after each question that he was thinking of Creed. They had a good laugh when we revealed the prank. Some bands would have jumped the kid, but these guys, as always, couldn't have been cooler. We had the mike hot and recorded the stunt for playback the next day."

Triple Threat

Our crack team of judges couldn't break the three-way tie for the No. 2 stunt. Each of the following received the same number of votes.

WNOR/Norfolk PD Harvey Kojan tells the story of News Director Nikki Reed, who auctioned off her very pregnant belly to the highest bidder. "The idea was to raise money for a local autism charity by letting someone use Nik's belly to advertise," he says.

"All morning long the phones rang off the hook, but in the end it was the newly renovated Mermaids GoGo on Potter's Road in Virginia Beach that made the winning bid: a whopping \$1,125.00. A listener swung by the station and painted the Mermaids logo on Nikki's belly."



Nikki's belly

The Samuelian Episode

KRZR (The Wild Hare)/Fresno comes up with a lot of bizarre and whacked-out stunts and promotions, but MD Rick Roddam says "The Samuelian Episode" was the best of the year. Here it is in a nutshell, according to Roddam:

- "Local politician Steve Samuelian gets caught soliciting a prostitute.
- "KRZR intern Cerebral Paul is dispatched to the politician's office to drop off a complimentary female blowup doll.

- "In a fit of rage, Samuelian dispatches eight uniformed officers from the California Highway Patrol to the station.

- "The CHP officers illegally destroy pictures we had taken of the stunt.

- "Through the magic of file-recovery software the deleted photos are retrieved and a complaint is filed with the CHP for destroying the pictures.

- "The story makes news on every local TV station, in every newspaper and on a few national news services."

Bronx Boy Sees Red

The third stunt that tied for second place was called "The Rednecking of Special K." WXQR/Greenville, NC

& WKZQ/Myrtle Beach, SC PD Brian Rickman explains what happened on *The Mad Max Morning Show*: "As part of an ongoing promotion on the program, we had our co-host/producer, Special K, undergo a transformation from a tough, Bronx-raised street kid to a full-on redneck man from the Dirty South.

"Among his tasks were attending a Lynyrd Skynyrd concert; eating boiled peanuts, possum and squirrel; going muddin' (taking an off-road vehicle through a mud track); and much more.

"We also dressed him up in a wife-beater and mullet wig. We put him on a lawn mower and instructed him to drive down one of the busiest thoroughfares in Myrtle Beach. This is when it got a little crazy. He was promptly pulled over by Grand Strand's finest and chastised on the air by the good ol' boys.

"They also wrote him a ticket. When he went to court for it, the Southern-born and -raised judge threatened to toss him — and me — in jail for 'such stupid behavior.' This unleashed a string of angry and supportive letters to the editor of our local newspaper."



Special K gets busted

Packer Green

WJJO/Madison won points for the biggest idea. PD Randy Hawke says the station had a pair of Packers tickets to give away. They told their listeners to bring the largest green thing they had to the station, and the biggest would win. Traffic to the station was blocked as listeners showed up in an "18-wheel/7-Up tractor-trailer, three different garbage trucks and a furniture truck.

Zakk TV

This originally appeared in ST Daily on Aug. 14, and since STD Editor Kevin Carter did such a good job of covering it the first time, here are his words again.

"As if having his own afternoon show on KSJO/San Jose wasn't

enough, MD Zakk Tyler has this insane need to get his name in every form of media possible, so he turned to his legions of maniacal — er, devoted — listeners to help him fulfill his dream. 'I told them whoever got my name on television with KSJO's call letters and sent me taped proof would get backstage passes to Linkin Park,' Tyler told ST Daily. 'I figured someone would just follow a news crew around and wave a sign with my name on it.'

"That night several Bay Area TV stations were subjected to some creative hacking. By 9am the following morning Tyler had two tapes waiting for him. One was a late-night appearance on a community bulletin board that some college students convinced a station employee to post. 'It was more cute than crazy, because it was on in the middle of the night and has that really cheesy music in the background,' Tyler says.

"But the one that blew me away was this woman who got it on KSBW-TV in Monterey. During the local news someone actually replaced the sports guy's name in the chyron with 'Zakk KSJO.' The girl who convinced them to do it got the backstage passes, but she was afraid to talk about it on the air because she didn't want to get anyone at KSBW fired."



Zakk on the tube

It's A Crap Shoot

The Mad Max Morning Show gets more kudos for "The Mad Max Crap Shoot." Again, PD Brian Rickman provides the details: "Every year the guys take a trip to Las Vegas, and we bring our listeners along for the ride. As these trips are always full of debauchery and insanity, a seat on the flight to Sin City is a very valuable prize among our listeners.

"This year we decided to make it especially difficult to win. We narrowed our search for travel buds down to two, then rented a port-a-john, placed it in a high-traffic location in Jacksonville, NC and instructed our listeners to use it whenever they liked. They did, and, needless to say, once they were finished with it, it was no place you'd want to be.

"We placed our two 'lucky' finalists inside the port-a-john and informed them that the last man standing would be on his way to Vegas with a guest. We put webcams inside the john so listeners could check on them 24 hours a day. On-air, we checked in with them every hour. Believe it or not, they lasted for 50 hours! One guy finally — ahem — choked, and the other was on his way to Vegas."

Kentucky Paintball Madness

WTFX/Louisville combined two national events into one wild stunt: "Put a Cap in Saddam's Ass/Kill a Nazi Chick." Listeners registered to win a day of paintball action. All of the winners were put on a team to compete against four of the station's jocks dressed as Saddam Hussein and The Dixie Chicks.

PD Michael Lee picks up the story: "There were roughly 30 listeners, some dressed in full combat gear, including face painting and burlap camouflage ponchos. Luckily for our team, the paintball range referees were a 17-year-old band of best friends who expected to play. These kids spend all their money from part-time jobs touring the country and entering tournaments that they usually win.

"Since the count was 30 to four, we asked them to be our Republican Guard. Saddam wasn't hit until he started running around the open range daring listeners to shoot him. The Chicks didn't fare so well, taking fire in every round.

"This promotion gained worldwide attention through the Associated Press. One of their freelance writers was driving through the area and heard our promo on the air. He called and asked if he and a photographer could cover the event. They ran around covering the action like it was war-torn Bosnia and even took a few hits for the team.

"When the story hit the wire it sparked much interest. The following Monday morning the story was on the home page of CNN.com with a picture of our jock dressed as Saddam. It went so far as our jock being interviewed by the *Moscow Evening Star*."

The Old Ball Game

The only contestant to win three places in the top 10 was *The Mad Max Morning Show*. By now you know all the players. Here's Rickman: "How's this for taking one for the team where it counts? Following an on-air conversation regarding painful piercings, Special K asserted that a scrotum piercing would not hurt. Of course, Mad Max took him up on that challenge. Being the trouper that he is, Special K had the piercing done live on the air. The verdict? Yep. It hurts."

Look-A-Like Listener

Props to KSJO/San Jose's Zakk Tyler for winning two mentions in the stunt top 10, which also brings us to No. 10 in this bizarre use of paper. The Bay Area got a surprise at the *Lara Croft Tomb Raider: The Cradle of Life* premiere in July, when Angelina Jolie showed up ... or did she?

The Zakk Tyler Show sent listener "A.J." to the premiere, where hundreds of fans and competing radio stations mobbed her for autographs. A newspaper reporter even interviewed her for *El Observador*. The prank was revealed the following afternoon on Zakk's show when a tape of the mayhem was played.



October 24, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	STAIN'D So Far Away (Flip/Elektra/EEG)	642	+29	37689	18	26/2
2	2	NICKELBACK Someday (Roadrunner/IDJMG)	609	+22	33146	12	24/1
3	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	410	+8	19568	19	24/3
4	4	3 DOORS DOWN Here Without You (Republic/Universal)	371	+27	18262	11	17/1
6	5	A PERFECT CIRCLE Weak And Powerless (Virgin)	362	+61	13223	11	24/4
5	6	GODSMACK Serenity (Republic/Universal)	340	-2	16673	17	20/0
8	7	WHITE STRIPES Seven Nation Army (Third Man/V2)	314	+15	18070	11	18/2
7	8	LINKIN PARK Faint (Warner Bros.)	307	-12	23502	18	14/1
10	9	FUEL Falls On Me (Epic)	298	+52	14010	13	18/1
9	10	BLACK LABEL SOCIETY Stillborn (Spitfire)	272	+7	15325	30	16/0
13	11	TRAPT Headstrong (Warner Bros.)	268	+10	21077	41	22/2
11	12	SHINEDOWN Fly From The Inside (Atlantic)	267	-17	15510	23	19/2
16	13	DISTURBED Liberate (Reprise)	230	+33	11036	17	14/1
15	14	TRAPT Still Frame (Warner Bros.)	229	+19	12190	12	19/2
28	15	PUDDLE OF MUDD Away From Me (Geffen)	228	+153	11488	2	21/2
17	16	AUDIOSLAVE I Am The Highway (Interscope/Epic)	226	+35	11600	5	18/1
14	17	SEETHER Gasoline (Wind-up)	212	-1	9646	8	19/0
18	18	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	193	-3	7455	17	14/1
22	19	P.O.D. Will You (Atlantic)	170	+35	5521	3	17/1
20	20	COLD Suffocate (Flip/Geffen/Interscope)	167	+2	9270	7	13/0
19	21	JET Are You Gonna Be My Girl (Elektra/EEG)	158	-4	5438	7	13/0
23	22	LINKIN PARK Numb (Warner Bros.)	155	+39	6583	3	16/2
21	23	SEVENDUST Enemy (TVT)	154	-5	3720	7	12/0
Debut	24	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	96	+96	8405	1	21/21
Debut	25	KID ROCK Feel Like Makin' Love (Lava/Atlantic)	95	+25	3976	1	8/2
30	26	THREE DAYS GRACE (I Hate) Everything About You (Jive)	89	+16	1946	2	9/2
26	27	CHEVELLE Closure (Epic)	80	+10	3871	3	7/0
-	28	JIBE Yesterday's Gone (226)	75	+3	2415	8	5/0
29	29	BLACK LABEL SOCIETY The Blessed Helride (Spitfire)	71	-5	1891	2	6/0
-	30	IRON MAIDEN Wildest Dreams (Columbia)	70	+3	2836	5	5/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	21
A PERFECT CIRCLE Weak And Powerless (Virgin)	4
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3
DEFAULT Taking My Life Away (TVT)	3
QUEENSRÿCHE Losing Myself (Sanctuary/SRG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PUDDLE OF MUDD Away From Me (Geffen)	+153
STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	+96
A PERFECT CIRCLE Weak And Powerless (Virgin)	+61
FUEL Falls On Me (Epic)	+52
LINKIN PARK Numb (Warner Bros.)	+39
DEFAULT Taking My Life Away (TVT)	+37
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+35
P.O.D. Will You (Atlantic)	+35
DISTURBED Liberate (Reprise)	+33
LINKIN PARK Somewhere I Belong (Warner Bros.)	+31

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE Like A Stone (Interscope/Epic)	219
FOO FIGHTERS Times Like These (Roswell/RCA)	173
3 DOORS DOWN When I'm Gone (Republic/Universal)	170
SEETHER Fine Again (Wind-up)	156
FOO FIGHTERS All My Life (Roswell/RCA)	154
CHEVELLE Send The Pain Below (Epic)	154
MUDVAYNE Not Falling (Epic)	134
GODSMACK I Stand Alone (Republic/Universal)	130
LINKIN PARK Somewhere I Belong (Warner Bros.)	110
QUEENS OF THE STONE AGE No One Knows (Interscope)	106

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

26 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 10/12-10/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

- DEFAULT** Taking My Life Away (TVT)
Total Plays: 67, Total Stations: 10, Adds: 3
- REVIS** Seven (Epic)
Total Plays: 66, Total Stations: 6, Adds: 0
- FINGER ELEVEN** One Thing (Wind-up)
Total Plays: 60, Total Stations: 7, Adds: 0
- STATIC-X** The Only (Warner Bros.)
Total Plays: 59, Total Stations: 6, Adds: 1
- SHINEDOWN** 45 (Atlantic)
Total Plays: 58, Total Stations: 7, Adds: 0

- MOTOGRATER** Down (No Name/EEG)
Total Plays: 52, Total Stations: 4, Adds: 1
- EVANESCENCE** Going Under (Wind-up)
Total Plays: 49, Total Stations: 4, Adds: 1
- SLOTH** Someday (Hollywood)
Total Plays: 48, Total Stations: 6, Adds: 1
- JANE'S ADDICTION** True Nature (Capitol)
Total Plays: 47, Total Stations: 4, Adds: 0
- KORN** Right Now (Epic)
Total Plays: 44, Total Stations: 7, Adds: 2

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM* DNC: Bob Kelly PDC: Phil McKinstry MNC: Rick Pfeiffer TRAPT HEMERO QUESTSYRCHIE KORNI STONE TEMPLE PILOTS	WBUF/Buffalo, NY* PDC: John Paul APMNC: Jon Rosen No Adds	WRDQ/Fayetteville, NC* DNC: Perry Stone PDC: Nick Jones MNC: Al Pugh 1. STONE TEMPLE PILOTS	WMMR/Philadelphia, PA* PDC: Steve Williams APMNC: Don Davis MNC: Al Pugh 9. STONE TEMPLE PILOTS	KCAL/Riverside, CA* PDC: Steve Williams APMNC: Bill Hamilton MNC: Matt Hamilton 10. STONE TEMPLE PILOTS 9. GARY CLARK 4. PERFECT CIRCLE	KBER/Salt Lake City, UT* DNC: Steve Jones PDC: Bob Thomas MNC: Jeff Hunsaker APMNC: Helen Phipps NOCDSTAKE STONE TEMPLE PILOTS	KMOD/Tulsa, OK* PDC: Rick Hart STONE TEMPLE PILOTS	WMZK/Wausau, WI PDC: Mike Scammell 18. STONE TEMPLE PILOTS
WZLX/Canton, OH* PDC: Rob Elwell MNC: Sally Cole 1. HOSKINS 1. KID ROCK	WRKQ/Kalamazoo, MI DNC: Mike Healey PDC: John Coleman MNC: John Coleman 2. STONE TEMPLE PILOTS	WRKR/Kalamazoo, MI DNC: Mike Healey PDC: John Coleman MNC: John Coleman 2. STONE TEMPLE PILOTS	KDKB/Phoenix, AZ* MNC: Long Paul DEFAULT PUDDLE OF MUDD STONE TEMPLE PILOTS	WROV/Roanoke, VA* PDC: Adam Roberts MNC: David Brumback MNC: David Brumback 3. STONE TEMPLE PILOTS	KSJO/San Jose, CA* PDC: Bob Thomas MNC: Zack Stern 4. AUDIOSLAVE 3. A PERFECT CIRCLE	*Monitored Reporters	
WZZO/Allentown, PA* PDC: Brian Lee MNC: Kelly Mayer 5. COLD	WFDH/Morrisstown, NJ* PDC: David Chen MNC: David Chen 5. STONE TEMPLE PILOTS	WDHA/Morrisstown, NJ* PDC: David Chen MNC: David Chen 5. STONE TEMPLE PILOTS	WHEB/Portsmouth, NH* PDC: John Lambert APMNC: "Doc" Grant MNC: John Lambert 1. STONE TEMPLE PILOTS	WXRX/Rockford, IL DNC: Keith Evans MNC: Keith Evans HOSKINS KORNI STONE TEMPLE PILOTS	KZOE/San Luis Obispo, CA PDC: David Thomas MNC: David Thomas 1. STONE TEMPLE PILOTS	38 Total Reporters	
KWHL/Anchorage, AK PDC: Larry Decker APMNC: Kelly Wilson HOSKINS STONE TEMPLE PILOTS	WFKZ/Odessa, TX MNC: Steve Vincent 14. LIMP BIZIT	WPKX/Cape Cod, MA DNC: Nancy Coleman PDC: Thomas Tumbler MNC: Thomas Tumbler 2. STONE TEMPLE PILOTS	WHJY/Providence, RI* APMNC: Doug Pomeroy MNC: John Lambert 4. STONE TEMPLE PILOTS 1. LINCOLN PARK	KRXD/Sacramento, CA* DNC: Jon Fife PDC: Phil Martin MNC: Phil Martin 25. STAIN'D 24. A PERFECT CIRCLE 24. AUDIOSLAVE 24. AUDIOSLAVE 16. TRAPT 16. PUDDLE OF MUDD 16. LINCOLN PARK 14. NICKELBACK 14. AUDIOSLAVE 13. STAIN'D 12. WHITE STRIPES 11. MOTOGRATER 11. TRAPT 10. POWERSMAN 5000 10. LIMP BIZIT 7. STONE TEMPLE PILOTS 5. SLOTH 4. DISTURBED SHINEDOWN	KISW/Seattle, WA* PDC: Dave Roberts MNC: Steve Carle 10. STONE TEMPLE PILOTS KORNI	26 Total Monitored	
KLBJ/Austin, TX* DNC: Jay Candi MNC: Linda Loren 5. STONE TEMPLE PILOTS CRASH TRUCK BLUE OCTOBER SEANAL	WWEB/Cincinnati, OH* MNC: Rick Truitt 7. STONE TEMPLE PILOTS	KCLB/Palm Springs, CA DNC: Ray Dullamore MNC: Rick Truitt 6. STONE TEMPLE PILOTS	WBBB/Raleigh, NC* PDC: Jay Candi MNC: Jay Candi MNC: Rick Truitt 33. NICKELBACK 28. EVANESCENCE 28. STAIN'D 25. FUEL 21. LINCOLN PARK 21. WHITE STRIPES 12. FOURTANGERS OF HEAVEN 15. COLDFRAY 12. TRAPT 11. SMILE EMPTY SOUL 4. THREE DAYS GRACE 4. CAME 44 1. WHITE STRIPES SHINEDOWN VINI TURNER	KTUX/Shreveport, LA* PDC: Kevin Reed MNC: Kevin Reed 12. STONE TEMPLE PILOTS QUESTSYRCHIE STONE TEMPLE PILOTS	WKLJ/Traverse City, MI PDC: Todd Ray MNC: Todd Ray 12. STONE TEMPLE PILOTS DEFAULT	12 Total Indicator	
KOOJ/Baton Rouge, LA* PDC: Paul Conrad APMNC: Steve Williams 6. STONE TEMPLE PILOTS SERAPE	KNCH/Corpus Christi, TX* DNC: Paul Conrad PDC: Steve Williams MNC: Steve Williams 1. STONE TEMPLE PILOTS	WRXX/Pensacola, FL* PDC: Dan Macomber MNC: Dan Macomber 2. KID ROCK	WWCT/Peoria, IL DNC: Mike Scammell PDC: Mike Scammell MNC: Mike Scammell MNC: Mike Scammell DEFAULT STONE TEMPLE PILOTS	Note: WBBB/Raleigh-Durham, NC and KRXQ/Sacramento, CA move from Active Rock to Rock. KXFX/Santa Rosa, CA moves from Rock to Active Rock.			

October 24, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	STAIN'D So Far Away (Flip/Elektra/EEG)	2011	+18	105583	19	62/3
3	2	DISTURBED Liberate (Reprise)	1921	+123	109053	21	63/3
4	3	A PERFECT CIRCLE Weak And Powerless (Virgin)	1801	+128	98937	12	63/3
2	4	LINKIN PARK Faint (Warner Bros.)	1743	-68	99686	24	57/1
7	5	TRAPT Still Frame (Warner Bros.)	1609	+205	74791	19	62/3
5	6	NICKELBACK Someday (Roadrunner/IDJMG)	1527	0	69390	12	58/3
6	7	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1380	-62	71509	30	59/4
8	8	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1333	-43	61136	29	58/1
9	9	GODSMACK Serenity (Republic/Universal)	1308	-92	74527	19	58/1
13	10	SEVENDUST Enemy (TVT)	1104	+99	47369	10	60/3
11	11	WHITE STRIPES Seven Nation Army (Third Man/V2)	1062	+38	39888	23	50/3
12	12	FUEL Falls On Me (Epic)	1052	+50	48344	13	49/2
14	13	SEETHER Gasoline (Wind-up)	1047	+119	36231	11	59/3
10	14	SHINEDOWN Fly From The Inside (Atlantic)	970	-145	53863	31	53/2
31	15	PUDDLE OF MUDD Away From Me (Geffen)	966	+547	55189	2	61/6
15	16	P.O.D. Will You (Atlantic)	965	+130	35988	5	60/5
16	17	COLD Suffocate (Flip/Geffen/Interscope)	957	+96	34710	11	58/3
20	18	LINKIN PARK Numb (Warner Bros.)	903	+191	39215	5	59/5
18	19	THREE DAYS GRACE (I Hate) Everything About You (Jive)	891	+110	30090	22	57/4
19	20	STATIC-X The Only (Warner Bros.)	821	+62	28687	7	59/3
23	21	KORN Right Now (Epic)	819	+243	31421	3	57/3
21	22	CHEVELLE Closure (Epic)	801	+129	29736	7	58/4
22	23	AUDIOSLAVE I Am The Highway (Interscope/Epic)	751	+111	28079	6	54/3
26	24	3 DOORS DOWN Here Without You (Republic/Universal)	552	+38	17308	12	30/2
35	25	HOOBASTANK Out Of Control (Island/IDJMG)	501	+224	13064	2	47/6
29	26	ILL NINO How Can I Live (Roadrunner/IDJMG)	494	+28	21759	12	45/5
25	27	SLOTH Someday (Hollywood)	459	-78	11013	14	49/1
27	28	POWERMAN 5000 Action (DreamWorks)	421	-49	11022	10	42/1
28	29	MOTOGRAZER Down (No Name/EEG)	391	-68	12266	14	43/2
24	30	KORN Did My Time (Immortal/Epic)	386	-151	21677	17	33/2
34	31	JET Are You Gonna Be My Girl (Elektra/EEG)	380	+80	9061	8	32/3
33	32	JANE'S ADDICTION True Nature (Capitol)	369	+80	9202	4	33/3
30	33	EVANESCENCE Going Under (Wind-up)	369	-59	15184	14	19/0
32	34	REVIS Seven (Epic)	367	+52	11292	4	37/3
38	35	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	321	+110	22698	2	21/6
50	36	DEFAULT Taking My Life Away (TVT)	308	+192	16332	2	28/4
Debut	37	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	299	+299	20446	1	51/51
48	38	SHINEDOWN 45 (Atlantic)	271	+129	7534	2	32/6
39	39	FINGERELEVEN One Thing (Wind-up)	263	+51	4610	6	27/3
41	40	MEMENTO Saviour (Columbia)	238	+52	4863	2	27/3
46	41	LACUNA COIL Heavens A Lie (Century Media)	214	+57	6427	5	20/4
44	42	MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)	203	+42	5209	8	17/1
40	43	V SHAPE MIND Monsters (Republic/Universal)	201	+14	3759	9	19/2
37	44	FINGERTIGHT Guilt (Hold Down) (Columbia)	194	-32	3585	13	24/1
43	45	ELEMENT EIGHTY Broken Promises (Universal)	187	+15	5616	3	21/3
47	46	ROB ZOMBIE Two Lane Blacktop (Geffen)	183	+35	6283	2	22/4
Debut	47	40 BELOW SUMMER Self Medicate (Razor & Tie)	168	+55	2894	1	22/1
Debut	48	ADEMA Promises (Arista)	167	+97	3066	1	23/3
42	49	SPINESHANK Smothered (Roadrunner/IDJMG)	146	-21	3031	6	19/1
Debut	50	KID ROCK Feel Like Makin' Love (Lava/Atlantic)	133	+23	14596	1	18/6

63 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 10/12-10/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	51
SMILE EMPTY SOUL Nowhere Kids (Lava)	21
SKRAPE Stand Up (RCA)	11
PUDDLE OF MUDD Away From Me (Geffen)	6
HOOBASTANK Out Of Control (Island/IDJMG)	6
SHINEDOWN 45 (Atlantic)	6
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	6
KID ROCK Feel Like Makin' Love (Lava/Atlantic)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PUDDLE OF MUDD Away From Me (Geffen)	+547
STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	+299
KORN Right Now (Epic)	+243
HOOBASTANK Out Of Control (Island/IDJMG)	+224
TRAPT Still Frame (Warner Bros.)	+205
DEFAULT Taking My Life Away (TVT)	+192
LINKIN PARK Numb (Warner Bros.)	+191
P.O.D. Will You (Atlantic)	+130
CHEVELLE Closure (Epic)	+129
SHINEDOWN 45 (Atlantic)	+129

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Headstrong (Warner Bros.)	792
CHEVELLE Send The Pain Below (Epic)	675
AUDIOSLAVE Like A Stone (Interscope/Epic)	625
MUDVAYNE World So Cold (Epic)	624
SEETHER Fine Again (Wind-up)	574
MUDVAYNE Not Falling (Epic)	527
LINKIN PARK Somewhere I Belong (Warner Bros.)	511
3 DOORS DOWN When I'm Gone (Republic/Universal)	501
COLLD Stupid Girl (Flip/Geffen/Interscope)	494
GODSMACK Straight Out Of Line (Republic/Universal)	477

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

REPORTING STATION PLAYLISTS

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ON THE RECORD

With
J. Robert Heckman
Asst. PD/MD, WIYY
(98 Rock)/Baltimore



One day in mid-August 2003 I had occasion to call Atlantic Records National Dir./Rock Jon Nardachone. I called to ask him a question about Clutch, who are not on Atlantic anymore, because he knows all things Clutch. When we were finished with the Clutch business, Jon asked me one of the most important questions any record executive (he is one, isn't he?) has asked me this year: "Have you heard of the band The Darkness?" My

answer was, "Who?" Jon proceeded to tell me how The Darkness were the hottest thing in England. • Of course, that made me skeptical right off the bat. He continued by telling me that Atlantic had just signed them and that he had listened to the CD and wasn't really sure if the music was real or if the band was just a goof like Spinal Tap. He did say that after he spun the CD a couple of times he couldn't get the songs out of his head. He suggested that I check out the videos on the band's website at www.thedarknessrock.com. I hung up the phone and immediately went to the website. The first video I watched was "Get Your Hands Off My Woman." • After rocking out old school and laughing a lot I called my Asst. Promotion Director, Steve Huber, into my office. He is a huge fan of British music. I played the same video for him, and he laughed too. He loved it. Next I turned PD Dave Hill on to The Darkness. I think his quote was, "This is just crazy enough to work." • Needless to say, we got the full CD and totally rocked out to it. The next step was to add the single, which we did on Sept. 16. Our morning show — Kirk, Mark and Lopez — loved the band and wanted to be involved. We set up an interview with Justin, the lead singer, and played the single. That was the day before their U.S. debut at the Bowery Ballroom. That night, in front of a packed house, Justin thanked WIYY (98 Rock)/Baltimore for being the first station in the country to add the single. In closing, the question remains, are The Darkness real or a goof? It's rock 'n' roll, mother fu*****!

This is the "S" add week. Every band that is officially going for adds starts with the letter "S." First up, **Stone Temple Pilots** prove they're Ol' Faithful when it comes to making a big splash in the Most Added department. "All in the Suit That You Wear" (hereafter I will just call it "Suit") rakes in 51 Active adds and 21 Rock adds ... **Smile Empty Soul** pick up 21 Actives on the new single "Nowhere Kids," including WAAF/Boston; KQRC/Kansas City; WBZX/Columbus, OH; and WCCC/Hartford ... **Skraps**' "Stand Up" gets out-of-the-box support from WNOR/Norfolk; WNVE/Rochester, NY; KHTQ/Spokane; and eight others ... **Puddle Of Mudd** await two Active holds-out before they close the panel on "Away From Me." Predictably, the song has the biggest spin increase on the chart, at +547 ... **Hoobastank** keep climbing respectably as "Out of Control" leaps up 35-25 on the chart ... There are no songs that are officially going for adds next week, so it's a good time to catch up on anything you may have missed earlier. It's still not too late for **The White Stripes**' "Seven Nation Army," the aforementioned **Hoobastank**, **Ill Nino**'s "How Can I Live" or "(I Hate) Everything About You" by **Three Days Grace** ... Some great stuff on the horizon, including **Offspring** ("Hit That"), **AFI** ("Silver and Cold"), **Nickelback** ("Figured You Out"), **Red Hot Chili Peppers** ("Fortune Faded") and **Staind** ("How About You").

— Cyndee Maxwell, Active Rock/Rock Editor

active INSIGHT

ARTIST: **Puddle Of Mudd**

LABEL: **Flawless/Geffen**

By **FRANK CORREIA**/ROCK SPECIALTY EDITOR



When Puddle Of Mudd became the first group signed to Fred Durst's Flawless label, the Kansas City band accelerated into the fast lane to stardom. Wes Scantlin (vocals, guitar), Paul Phillips (guitar), Doug Ardito (bass) and Greg Upchurch (drums) released their major-label debut album, *Come Clean*, in 2001, and it went on to be certified three-times-platinum on the strength of four singles: "Control" introduced POM to rock and alternative audiences, while "Blurry" introduced them to mainstream radio, "Drift and Die" solidified their status as a band for the long run, and "She Hates Me" served as the icing on the cake. Now, POM hope to avoid the sophomore jinx with their forthcoming effort, *Life on Display*.

The way things are going, Puddle Of Mudd have nothing to fear from the dreaded jinx. "Away From Me," the lead single, debuted strong on R&R's Rock, Active Rock and Alternative charts last week and gained Most Active honors at all three formats as well. "Away From Me" continues POM's string of heart-

break hits. Scantlin purges his soul lyrically in this tale of a cheating heart and love lost.

Recorded in Los Angeles earlier this year, *Life on Display* features the production prowess of John Kurzweg, Michael "Elvis" Baskette and Puddle Of Mudd themselves. As with labelmate Obie Trice's debut CD, golden tickets will be randomly inserted into five copies of the first pressing of *Life*, and the recipients will be flown to Hawaii to hang out with POM before they rock the stage.

In anticipation of *Life*, Puddle Of Mudd will embark on the MTV-sponsored *Life on Display* tour beginning Oct. 23 in Chicago. The intimate tour of small clubs will visit 14 major markets and wind down in Philadelphia on Nov. 10. Says Scantlin, "We really want to get back into small clubs, because we don't get to play there much anymore. We want to go out and have a blast and play our new songs for our diehard fans."

If you can't make it to the shows, you can catch the boys' appearances on MTV and MTV2 in November or their performance on *Late Show With David Letterman* Nov. 25, the day *Life on Display* hits store shelves.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

R&R TOP 20 SPECIALTY ARTISTS

1. **HATEBREED** (Universal) "This Is Now"
2. **SIX FEET UNDER** (Metal Blade) "Amerika The Brutal"
3. **SEVENDUST** (TVT) "Enemy"
4. **KING DIAMOND** (Metal Blade) "Living Dead"
5. **ILL NINO** (Roadrunner/IDJMG) "How Can I Live"
6. **STATIC-X** (Warner Bros.) "The Only"
7. **SEPULTURA** (SPV) "Bullet The Blue Sky"
8. **ARCH ENEMY** (Century Media) "We Will Rise"
9. **MUSHROOMHEAD** (Universal) "Sun Doesn't Rise"
10. **CHILDREN OF BODOM** (Century Media) "Chokehold"
11. **KORN** (Immortal/Epic) "Right Now"
12. **ALICE COOPER** (Spitfire) "Novocaine"
13. **IRON MAIDEN** (Columbia) "Wildest Dreams"
14. **DIMMU BORGIR** (Nuclear Blast) "Progenies Of The Great Apocalypse"
15. **BLEEDING THROUGH** (Trustkill) "This Is Love, This Is Murderous"
16. **MORBID ANGEL** (Earache) "Beneath The Hollow"
17. **FIREBALL MINISTRY** (Nuclear Blast) "Flatline"
18. **MONSTROSITY** (Conquest) "Awaiting Armageddon"
19. **SUPERJOINT RITUAL** (Sanctuary/SRG) "Death Threat"
20. **DOPE** (Recon/Artemis) "I Am"

Ranked by total number of shows reporting artist.



ILLIN' 'N' FILLIN' Roadrunner rockers Ill Nino recently tore up the stage at WAAF/Boston's annual Locabazooka blowout. Backstage, Ill Nino singer Cristian Machado (l) celebrated by wolfing down cream-filled Dunkin Donuts provided by WAAF MD/midday talent Mistress Carrie (r).

Reporters

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Charlotte, NC; Detroit, MI; Jacksonville, FL; Memphis, TN; Oklahoma City, OK; Reno, NV; San Francisco, CA; Tampa, FL) with their respective reporters and playlist details.

New & Active

DEFAULT Taking My Life Away (TVT)
Total Plays: 312, Total Stations: 20, Adds: 3

FOO FIGHTERS Darling Nikki (Roswell/RCA)
Total Plays: 279, Total Stations: 9, Adds: 2

IGGY POP Little Know It All (Virgin)
Total Plays: 277, Total Stations: 29, Adds: 4

NO DOUBT It's My Life (Interscope)
Total Plays: 262, Total Stations: 13, Adds: 7

ILL NINO How Can I Live (Roadrunner/IDJMG)
Total Plays: 239, Total Stations: 19, Adds: 5

TRAVIS Re-Offender (Epic)
Total Plays: 186, Total Stations: 12, Adds: 0

DISTILLERS Drain The Blood (Sire/Reprise)
Total Plays: 168, Total Stations: 25, Adds: 7

DARKNESS I Believe In A Thing Called Love (Atlantic)
Total Plays: 151, Total Stations: 9, Adds: 4

RAPTURE House of Jealous Lovers (Strummer/Universal)
Total Plays: 125, Total Stations: 14, Adds: 1

TAKING BACK SUNDAY You're So Last Summer (Victory)
Total Plays: 124, Total Stations: 13, Adds: 1

Indicator Most Added*

STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)
311 Beyond The Gray Sky (Volcano)
PUDDLE OF MUDD Away From Me (Geffen)
DISTILLERS Drain The Blood (Sire/Reprise)

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

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Songs ranked by total plays



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Punks On The Rise

Continued from Page 1

Another reason you're not in these pages is that maybe you haven't reached out to me to express your extreme displeasure at my existence. I love that kind of stuff. See, I told you that this was opinionated, and I will readily admit that the criteria are whacked.

I also asked occasional contributor and production specialist Dave Marsh to pinpoint some of the rising stars in the world of image production.

To those of you who escaped the lurid spotlight of exposure this time, I can only say: Well, maybe next year. Go out, make some noise. Do a good deed. Be a mensch. Don't whine a lot. Or whine louder.

Michael Fang

A.K.A.: Red Fang
Status: Newbie punk on the rise
Job Title: Manager/Promotion
Company: Red Ink
Current Projects: Killing Joke, Switchfoot
Theory of Alternativity: "It's very similar to the theory of how many licks it takes to get to the Tootsie Roll center of a Tootsie Pop. The world may never know."
Favorite Line From a Movie: "Gentlemen, you can't fight in here! This is the War Room." — President Merkin Muffley, *Dr. Strangelove*

So young, so hopeful and so destined to have his soul ripped apart and eaten by an unforgiving music industry. But that's for the future. Right now, Red Fang is the latest eager beaver to make noise and get records played.

Earlier this year, starting right about the beginning of January, I



Michael Fang

was getting almost a package and e-mail a day from Mr. Fang about this damn Switchfoot band. This went on for about five months straight. Keep in mind that he has no field staff, nor anyone else on staff that I can discern. Now look at Switchfoot.

Fang made so much noise on his own that Mother Columbia has picked up the ball, and now the band is making noise at Alternative. Have you heard the new Killing Joke? It's Fang's next noisemaker.

So where does this aggressive new guy come from? Much of his past is shrouded in the mystery of the Orient, but here's what he sent me for a bio: "I was born Hsuan-Wei Fang in Taiwan in 1977, then moved to Atlanta, GA when I was 10 years old. With a new country comes a new name, so I picked Michael after Michael Jackson and Michael Jordan — I'm not kidding about that one at all.

"Near the end of high school, desperately in need of money so I could buy the new MC Hammer album, I decided to start working at a record store. That's where I learned about WRAS-FM/Atlanta. I attended Georgia State University and began my career in radio by answering phones at WRAS. The next thing you know, I was the overnight DJ, and that's where my life in the music industry began.

"I moved to New York in 2000 and worked at Mammoth Records as Promotion Assistant for Pete Rosenblum and Tommy Delaney. I left Mammoth and joined Red Ink, a division of Sony Music. My first Alternative project was Switchfoot, which I

worked religiously for eight months before Columbia took it over. Now, I'm trying to generate the same success with Epic's Killing Joke and many other Sony-related artists."

Elias Chios



Elias Chios

A.K.A.: Keyser Soze
Status: Newbie punk on the rise
Job Title: Sr. Director/National Promotion
Company: Roadrunner
Current Projects: Ill Nino, Nickelback
Theory of Alternativity: "Step out on bands and artists that fit your past

sonic successes. Don't be afraid to support something new. Make a story instead of waiting for one."
Favorite Line From a Movie: "Say hello to my little friend." — *Scarface*

I'll give you \$10 if you can pronounce his name correctly. One clue: It's not how you think it's pronounced. That's why we call him Keyser Soze — it's actually easier. What's his story? Well, if Vince Vaughan did record promotion, he'd be Elias Chios. He's charming and witty, in a 21st century, Brat Pack kinda way.

Chios on Chios: "I am Greek, 6'2" and 225 pounds of pure thunder. I love dogs. I have one named Louie, the best dog in the world. She's a talking dog. Married, no kids, one older brother."

He neglected to mention that he's also very anal-expulsive, which endeared me to him almost immediately. I say "almost," because when I didn't respond to a congratulatory e-mail from Elias one week into my tenure here, it triggered in him an intense hatred of me that lasted for three months, until his boss, Dave Loncau, played Henry Kissinger and explained to him that it was just my way of being affectionate. Anyway.

Jaime Cooley

Status: Seedling punk on the rise
Job Title: Asst. PD
Station: KNRK/Portland, OR
Theory of Alternativity: "Alternativity? Is that even a word? I'm pretty sure it's not."
Favorite Line From a Movie: "Everybody wants us as a friend or a fuck." — *Henthers*

When I asked the sassy Jaime



Jaime Cooley

Cooley for a short bio, here's what she gave me: "I was born yesterday ... now it's today." That was it. What you really need to know is that Jaime was highly incensed that she was not named Hottest Alternative Chick at this year's Rock/Alternative Anti-Awards ceremony at the R&R Convention. Vowing to capture the prize next year, she's been annoying the crap out of me ever since.

Her life before KNRK is short on details, although I'm sure it contained braces and graduating from junior high school last year as the main points. The proof is in her lack of knowledge of Killing Joke prior to this latest release.

Recently, Jaime was rewarded for her good deeds in Portland with a promotion to Asst. PD and the PM drive shift at the station. With no one replacing the now departed Jayn as MD, you can look forward to more interaction with the smart-mouthed Jaime.

Howie Miura

A.K.A.: M-I-U-R-A
Status: Punk in his prime
Job Title: VP/Promotion
Company: Island Def Jam Music Group
Current Projects: Hoobastank, Thursday, Ryan Adams
Theory of Alternativity: "I don't believe in theories."

Favorite Line From a Movie: "What if you could go back in time and take all those hours of pain and darkness and replace them with something better?" — *Donnie Darko*

Howie joined Island Records in the waning months of World War I.

Chris Blackwell discovered him flipping burgers at his newly acquired Fatburger chain of fast food establishments out here in Los Angeles. Was it Howie who inspired Ferrari to build the fast and highly coveted Miura sports car in 1966? We'll never know for sure, and Howie's not saying, but we're pretty sure Bono looked to Howie for advice about rolling out the very first U2 album.

Well, we could be making that up, too, but Howie possesses this eerie Forrest Gump-like quality that puts him at the scene of most of the major historical events of the last 95 years. How else do you explain his longevity in the business, let alone his longevity at the same company? Plus, he doesn't look a day over 23.

Island's had a lot of success in the past few years, and Howie's a big reason its records get a serious shot at radio. Well, that and the fact that he has a great partner with a really long, nearly unpronounceable last name. Keep reading.

Christine Chiappetta

A.K.A.: Chia Pet, Ignajzghiqwtovic
Status: Punk in her prime
Job Title: VP/Modern Rock Promotion
Company: Island Def Jam Music Group
Current Projects: Hoobastank, Thursday, Ryan Adams, procuring blood for the perennially youthful Howie Miura

Theory of Alternativity: "Sure, you got your no-brainers — your Audioslave, Linkin Park, Nickelback, Blink-182, etc. But the true meaning of Alternative radio is that you can take chances on a left-of-center record — maybe OutKast or The Streets or Ryan Adams (hint, hint). The fact that a band is selling out venues everywhere and selling a ton of records has got to mean something, right?"

That was the case with now-core artists like Korn and System Of A Down. Radio was afraid to play them early on, but the kids know what they want.

"I know that stations need ratings and, ultimately, that the records that callout for them are the 'hits,' but music is so disposable now that I would much rather have some so-so callout tracks on the air from bands who are going to mean something in five years than from bands who aren't. Does it sound like I've been working some of those tough tracks to radio? It's OK, because I believe.



Howie Miura



Christine Chiappetta

"Sure, you got your no-brainers — your Audioslave, Linkin Park, Nickelback, Blink-182, etc. But the true meaning of Alternative radio is that you can take chances on a left-of-center record."

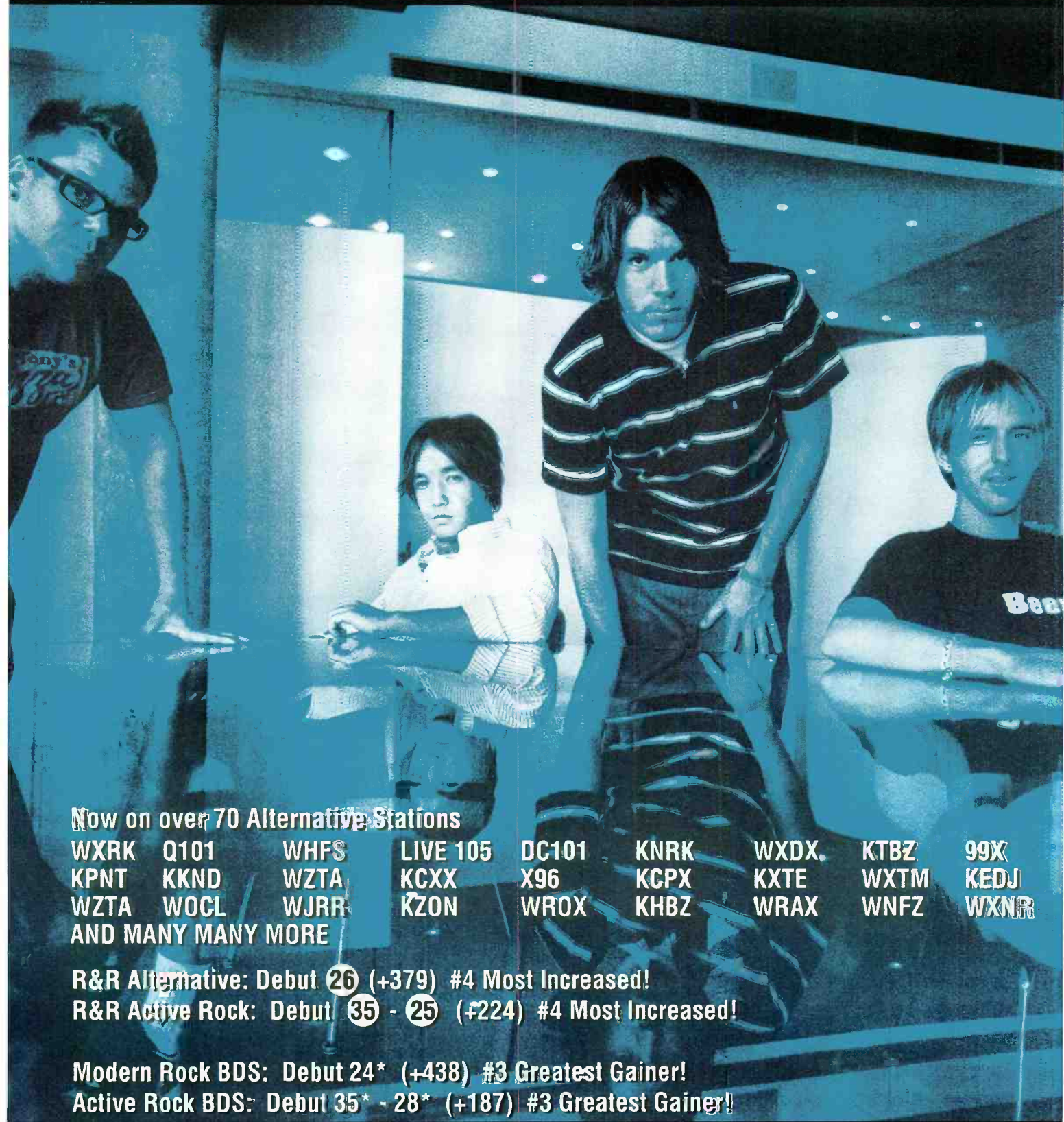
Christine Chiappetta

Continued on Page 65

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Punks On The Rise

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Favorite Line From a Movie: "Aspen, California. Where the beer flows like wine, and the women flock to it like the salmon of Capistrano." — *Dumb & Dumber*

Part two of the Island hit squad, Christine is a relative newcomer to the national spotlight. For years she has preferred to fly below the radar, quietly enjoying the fruits of her labor.

She did this at Mercury and Columbia before arriving at Island. Perhaps a wise choice in these tumultuous times. But now it's impossible to think of Howie Miura without also thinking of Christine.

She uses the relatively shorter Chiappetta as her last name for professional purposes, but there's no escaping the fact that she won the Rock/Alternative Anti-Award this year in the "Please Change Your Name" category. But Chiappetta is a nice, harmless name, right? Yes, but she married a really nice guy whose last name contains almost no vowels, and when hyphenated the two names become something only Klingon linguists can decipher. Happily for me, Christine has a finely honed sense of humor and wears her name as a badge of honor.

Lenny Diana

Status: Adolescent punk on the rise
Job Title: PD
Station: WEDG/Buffalo
Theory of Alternativity: "We rock, therefore I are?"

Favorite Line From a Movie: "My father was a relentlessly self-improving boulangerie owner from Belgium with low-grade narcolepsy and a penchant for buggery. My mother was a 15-year-old French prostitute named Chloe with webbed feet. My father would womanize, he would drink, he would make outrageous claims like he invented the question mark. Sometimes he would accuse chestnuts of being lazy — the sort of general malaise that only the genius



Ryan Patrick

possess and the insane lament. My childhood was typical: summers in Rangoon, luge lessons. In the spring we'd make meat helmets. When I was insolent I was placed in a bur-lap bag and beaten with reeds — pretty standard, really. At the age of 12 I received my first scribe. At the age of 14 a Zoroastrian woman named Vilma ritualistically shaved my testicles. There really is nothing like a shorn scrotum; it's breathtaking. I suggest you try it." — Dr. Evil, *Austin Powers*

Lenny's a charming little gnome. He's an irascible, cranky youth with a heart of coal. He was born and bred with a natural distrust of authority and lives by the motto "Why does it have to be this way?" His favorite hobby is plucking the wings off flies and plucking the arms and legs off promo people.

He picked up this skill working for John Moschitta at WDXD/Pittsburgh. That's where he went from promotions to Music Director. Lenny also did time at WQXA/Harrisburg. He also interned at WDRE/Nassau-Suffolk under then-PD Tom Calderone. WEDG is his first PD gig. When I told him that he wasn't really a PD until he made someone, anyone, on his airstaff cry, he went out and made someone cry three weeks later.

There are other sordid details of his past I'd like to share with you, but most of the court records are sealed. What you really need to know is that, for better or worse, he's the future of the format.

Ryan Patrick

Status: Seedling punk on the rise
Job Title: MD
Station: WEDG/Buffalo
Theory of Alternativity: "I like to compare my theory of Alternativity to one big salad. First, you've got the base of your salad, or the lettuce, which would be the Stains, Audioslaves and Linkin Parks of the world. This is the most important part. Then you add to the salad as you see fit.

Maybe you dig cucumbers in your salad — that's the hip-hop-leaning side of alternative: OutKast and Roots. Baby tomatoes? That's your emo: Thursday, Brand New, Dashboard Confessional. Shredded carrots? That's mainstream rock: Fuel, 3 Doors Down. And then some bacon bits for flavor: Hot Hot Heat, Jet. Remember, the consistency of your salad depends on where you are and your personal taste, so toss your salad any way you want."

Favorite Line From a Movie: "What's in the box? What's in the fucking box?" — Brad Pitt, *Seven*

Nowadays when Ryan wakes up in the morning and looks in the mirror, he shakes his head and says to himself, "What the hell have I done with my life?" He's on his second PD and longs for the days when Lenny Diana's predecessor, Rich Wall, protected him from the horrors of the outside world. Frankly, I think interacting with the rest of the industry has rattled Ryan's brain. Look what he sent me for a bio:

"I was born in Buffalo, NY and grew up a happy child until one night, after a trip to the theater, I saw my parents gunned down before my eyes. It was then that I decided to dedicate my life to fighting crime. I trained my mind and body with the greatest teachers and techniques available.

"Then, when I believed I was ready, I donned the guise of a bat. Using my keen detective skills, a luxury crime-fighting vehicle and a young orphaned circus freak, I eliminated crime from the streets. I considered retiring to a quaint little bat cave in the islands but got into radio instead."

Aaron Scott

Status: Seedling punk on the rise
Job Title: Sr. Director/Alternative Promotion
Company: Universal
Current Projects: Godsmack, Mars Volta
Theory of Alternativity: "Different. Not the same. New. Outside of normality. An attitude, look, sound or feeling that challenges people to try something new. Call the people at Webster's; I could do this for a living."

Favorite Line From a Movie: "You had me at hello." — *Jerry Maguire*

Aaron is Howard Leon's worst nightmare. He's the anti-Howard, in fact. Consider the facts: Howard is an intense, swarthy, hairy (he can grow a full beard in 15 minutes) New Yorker who practically lives in his office. Aaron is tall, tan and blond, and, while he's not exactly hairless, it would take him many moons to grow a full beard. He also wears flip-flops to work. But that's



Aaron Scott



Kim Monroe

"Maybe you dig cucumbers in your salad — that's the hip-hop-leaning side of alternative: OutKast and Roots. Baby tomatoes? That's your emo: Thursday, Brand New, Dashboard Confessional. Shredded carrots? That's mainstream rock."

Ryan Patrick

the difference between New York and California. Except that Aaron is from back East. He, like many industry slackers before him, including me, spent time at Syracuse University, trying to absorb knowledge. When that didn't work it was straight into the music biz. College rep, then local rep in Boston, now a big-shot national.

Aaron is working diligently at getting to know everyone in the format. If you haven't heard from him yet, you soon will. He's very dedicated, but I'm not sure he'll beat labelmate Howard for the "Most Hours Spent in His Office" award. Keep an eye on him.

Kim Monroe

A.K.A.: The Unsinkable Molly Brown
Status: Punk in her prime
Job Title: PD
Station: WXTM/Cleveland
Theory of Alternativity: "The Theory of Alternativity = attitude. I feel that what is considered alternative is now more about the presentation and attitude. I don't think you can easily call any type of music alternative."

Favorite Line From a Movie: "Fuck me gently with a chainsaw." — *Heathers*

For a moment there we thought we'd lost her, but Kim survived the failed coup attempt and continues to fight the good fight in Cleveland, a very tough radio market, especially for practitioners of the Alternative format. Kim's pedigree is rock solid, as she worked under veteran format warrior Phil Manning up in Seattle. Here's what she sent for her bio:

"I was born in Ohio, and, no, I never lived, worked, visited or hung out on a farm! I love The Cure and being a smart-ass. I decided I wanted to work in radio at the tender age of 19. I worked in Ohio, moved to North Carolina, then to Seattle, and somehow ended up here in Ohio again (enter Pretenders song here).

I love my radio station, my staff, my husband, my dog and yoga, but most of all, my kid, Hunter, rocks my world! Someday I aspire to have my hair all one color and wear fancy pantsuits."



Lynn McDonnell

Um, let's hope it never comes to pantsuits.

Lynn McDonnell

Status: Punk reborn
Job Title: VP/Alternative Promotion

Company: Reprise
Current Projects: The Distillers, Hot Hot Heat, The Used, Story Of The Year

Theory of Alternativity: "If we have to theorize about alternativity, how can it be alternative? Alternativity is a passion, a love for music, an art form. It's left-of-center and not molded like everything else the other guy is doing."

Favorite Line From a Movie: "Weeza, you know I love you more than my luggage." — *Steel Magnolias*

My favorite story about Lynn is the one where I never spoke to her when she worked for the fledgling Interscope and I worked at WFNX/Boston. Interscope was brand-new in those days and was trying to put Helmet on the map. The format had yet to become the hard rock monster it is today. At that time WFNX was not all about bands that sounded like Helmet. But that didn't stop Lynn from calling, often, about getting us to play the record. That was her job.

Eventually, mainly because I refused to pick up the phone, she started calling every day. I ignored her. Finally, she snapped. One day I came to work, and there was a scathing, screaming, ranting diatribe on my voice mail — a truly awesome display of anger and vitriol. So incredibly vicious was the message that I taped it for posterity. It became a conversation piece. I'd whip out the tape and play it for anyone who cared to listen. And I still did not take her call.

We eventually added Helmet, and I now have, I think, a normal

"Alternativity is a passion, a love for music, an art form. It's left-of-center and not molded like everything else the other guy is doing."

Lynn McDonnell

Punks On The Rise

Continued from Page 65

relationship with Lynn. Frankly, I'm amazed that she speaks to me at all. I'd never forgive me. Anyway, Lynn went on to become a star at Interscope, and the label became huge and ate most of the rest of the industry a few years ago.

Lynn eventually threw up her arms in disgust and bailed out of the industry for a while. Then she came back to Time Bomb. Then she came all the way back to Reprise, where she, once again, rules over the Alternative universe. By the way, ask Lynn to tell you her story about stage-diving at a Helmet show in New Orleans.

Leah Kiyonaga

A.K.A.: Princess Leah
Status: Newbie punk on the rise
Job Title: National Director/Modern Rock & Rock
Company: Reprise
Current Projects: The Distillers, Hot Hot Heat, The Used, Story Of The Year

Theory of Alternativity: "It's a bit ambiguous, but, basically, alternativity is about God's relationship with modern rock."

Favorite Line From a Movie: "Yes, you are a total fag." — Molly Ringwald to Anthony Michael Hall when he says, "Can I ask you a question?" in *Sixteen Candles*

After dropping out of elementary school to join a band of traveling mimes, Leah became adept at reading faces. Her skill at distinguishing truth from lies simply by glancing at someone came in handy when she was recruited by the Russian secret police. By the time she left five years later Leah could throw a knife into a bull's eye at 100 yards, paralyze a person just by shaking hands and speak 10 languages.

Actually, none of that is true. Leah went from college to Reprise with no stops in between. She has no idea what goes on out in the real world. Perhaps this is what makes her the

perfect punk. She rose through the ranks and convinced radio that all of the records she worked simply had to go on the air. Yep, that'll get you from local to national in no time. Leah loves small animals and collects razor blades. She only eats the meat of vegetarian cows.

Garett Michaels & Mike Halloran

A.K.A.: The Galloran
Status: Reborn punk freaks

Job Title: Two-Headed Hydra PD/MD/Asst. PD
Station: KBZT/San Diego
Theory of Alternativity:

"If we think it's alternative, then it is. Nothing more and nothing else. If we play it, it's alternative."

Favorite Line From a Movie: "GR-RAAHHHHKKKKK!" — *Mothra*



Garett Michaels Mike Halloran

Jefferson-Pilot has created a monster, and I'm not sure they know it yet. Some claim it's the attack of the Detroitians, but Halloran has lived in San Diego for more than 16 years now — longer than he lived in Detroit — and Garett has programmed successfully in Philadelphia and Seattle, in addition to Detroit. Together, along with (egads!) Detroit-based Jacobs Media (but Dave Beasing lives in Los Angeles), they have embarked on a truly Alternative course for their station.

It's a bit more laid back in terms of currents, a bit more "heritage," if I may use that term, and in just under one year it has beaten the real heritage Alternative outlet, XTRA-

FM (91X). And not just in the important demos, but 12+, according to the just-released summer book. This has created a lot of noise about where the format might be headed. Yikes. These are definitely a couple of punks on the loose. Be afraid, be very afraid.

Rob Goldklang

A.K.A.: The Klanger
Status: Punk in his prime
Job Title: Sr. Director/Alternative Promotion
Company: Warner Bros.
Current Projects: Linkin Park, Trapt, Rancid, Static-X

Theory of Alternativity: "Definition: not the mainstream. Bands that have lifestyle attached to them."

Favorite Line From a Movie: "Excuse me, can you tell me how to get to the expressway?" — *National Lampoon's Vacation*

What can you say about a guy who, when he worked at KROQ/Los Angeles, ran the station van off the 10 freeway and lived to tell the tale? Plenty, actually. He's a music freak and spends all of his spare time and money shopping for discs. This had to stop, of course, when he became a dad. His wife threatened to melt down every CD in the house and create furniture out of the plastic. He also likes to hang out in steam rooms and talk to total strangers about the thread count on towels.

When he's not controlling the universe and running Linkin Park up to No. 1, Rob likes to relax by calling radio stations and getting them to play Trapt. During his off hours, he likes to stop by radio stations and play the new Rancid. On weekends he IMs PDs at home to suggest they play Static-X. Lucky for him he's one of the nicest, most sincere dudes out there. And that's the closest I'll ever come to being serious about Goldklang.

Jacent Jackson

A.K.A.: Janet
Status: Newbie punk on the rise
Job Title: PD
Station: KQXR/Boise, ID

Theory of Alternativity: "We are the kids who decided to start our own club and not let others in."

We believe, nearly to a person, that how cool you were in high school is inverse-proportionate to how cool you are as an adult. We never quite grew up. We have short attention spans. Alternative music = music for people who think they are cooler than everyone else."

Favorite Line From a Movie: "This



Tom Osborne

Company: Vagrant
Current Projects: Dashboard Confessional

Theory of Alternativity: "Christ. Come on, Max. That is just cruel. As if getting yelled at all day isn't bad enough."

Favorite Line From a Movie: "Chicks dig me because I rarely

"We believe, nearly to a person, that how cool you were in high school is inverse-proportionate to how cool you are as an adult. We never quite grew up."

Jacent Jackson

job would be great if it weren't for the customers." — *Clerks*

Yes, I know it's only Boise, but you don't understand. Jacent has made the station a local powerhouse. He's the format's most eligible bachelor when it comes to people talking about him being mated to a future large-market format powerhouse. Don't let his mild demeanor fool you. He has the brain of a master strategist. He's one of the truly smart programmers who will be the future of the format. Plus, he has a great sense of humor. Look what he sent for a bio, in the third person no less:

"Jacent Jackson was not cool in high school. He was rail thin and wore thick glasses that made him look like Messy Marvin from the Hershey's Chocolate Syrup commercials. He has been a fan of radio since he was 11 or 12 years old. Yes, he

made airchecks with a Mr. Microphone too. That is how lame he is.

"Jacent wasn't big and strong, so he had to be smarter than the other kids. He left high school, went to college and got to reinvent himself. He got to make out with girls. He got a job as a radio-station DJ in his hometown, where he introduced fun new bands like James, Dada and Belly. He got to make out with more girls. He left college and is currently on a tour of state capitals. He has Lansing, MI and Boise under his belt so far. He's thinking maybe Helena, MT is next."

Tom Osborne

Status: Adolescent punk on the rise

Job Title: Head of promotion

wear underwear, and when I do, it is usually something unusual." — Bill Murray, *Stripes*

You've heard his name for years. Perhaps you even talked to him when he worked at Mammoth or Artist Direct. He used to be kinda low key. He hasn't changed much, but look what he, with some help from Mama Interscope, has done with Dashboard Confessional. Here's what Tom says about himself:

"Seven long years of clown school. When Cirque Du Soleil hit the scene I was flat-out screwed. Damn French. Rode on the Mexican circus circuit for a couple years and ended up broke in Nuevo Laredo running prescriptions of illegal Rogaine across state lines for hairless lab animals rescued by PETA. Radio promotions was the logical next step for me."

Is this the future of record promotion? I can't wait till he runs a label.

Vinnie Ferguson

A.K.A.: Vin
Status: Seedling punk on the rise
Job Title: MD
Station: WXDX/Pittsburgh

Theory of Alternativity: "I try not to think about it. The less you try to be alternative and the more you just do it, the better

off you are. Attaching corporate clichés in an already corporate environment does nothing but dilute your original out-of-the-box ideas. I envision radio as a two-headed beast: the business head chewing numbers, dollar values and inventory, and the alternative head searching for that artist or promotion that messes with the heads of those inside and outside the station's walls. A constant tug-of-war erupts as both heads vie for domination."

Favorite Line From a Movie: "Jesus." "You said it, man, nobody fucks with de Jesus." — *The Big Lebowski*

From Vinnie's bio: "I dove in somewhere around May of 1997 at WXEG/Dayton. Morning show intern, weekend overnights and stock

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"The less you try to be alternative and the more you just do it, the better off you are."

Attaching corporate clichés in an already corporate environment does nothing but dilute your original out-of-the-box ideas."

Vinnie Ferguson

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ON TOUR ALL FALL

Punks On The Rise

Continued from Page 66

boy at a local grocery store. College graduation in May of 2000 gave way to a three-month stint in traffic and continuity. September of 2000 put 'Afternoons' and 'Promotions Director' in the signature line of my e-mails. In late 2001 I found myself on the phone first with Lenny Diana, and then with John Moschitta. Dec. 17, 2001 was my first day as Music Director of WDXD.

I'm sure you've seen the problem already: Lenny Diana and John Moschitta. These two are his role models. That spells trouble with a capital "T." My communications with Vinnie, such as they are, are already tinged with sarcasm and cynicism. Maybe that's a good thing for this industry. He won't be crushed by disillusionment later on in life because it's all happening now.

Gaby Skolnek

A.K.A.: Gabsta
Status: Punk in her prime
Job Title: VP/Alternative & Rock Promotion
Company: Maverick
Current Projects: Story Of The Year, Deftones
Theory of Alternativity: "I got a headache just thinking about it. Seriously, it's being willing to put on a pair of uncomfortable glasses to see things a different way."



Gaby Skolnek

Favorite Line From a Movie: "I was, and will always be, a duck man." — John Cryer, *Pretty in Pink*

As soon as Gaby was old enough, she bought a Harley-Davidson and traveled America looking for trouble. She found it in spades during the period when she was the house cook for the Los Angeles chapter of the Hell's Angels. She insisted every meal be kosher, and that didn't sit well with the boys — especially since most of them had no idea what a blintz was.

The situation came to a head one night when Gaby tried to serve a gefilte fish appetizer before dinner. All hell broke loose, and Gaby found herself speeding down Sunset Boulevard in an effort to put some dis-

tance between her and a band of angry bikers. That's when she almost ran down Ted Volk, who was leaving his office at Geffen headquarters. After she apologized to him, Ted offered her a job doing promotion. The rest, as they say, is history. When Ted left for Maverick, so did Gaby. To this day Gaby gets a little wiggy when she hears a motorcycle roaring down the street. Hey, Hell's Angels never forget.

Kevin Mays

A.K.A.: Fred Flintstone, Kev-Dog, Kev-ity-Kev and some other stuff we can't print.
Status: Lucky punk on the rise
Job Title: Program Director
Station: WWRX/Providence
Theory of Alternativity: "It's some sort of brainy Max Tolkoff theory: Playing stiffs and obscure '80s songs = ratings. I'm getting a headache!"
Favorite Line From a Movie: "Go that way really fast. If something gets in your way, turn!" — Charles De Mar, *Better Off Dead*

Kevin is the luckiest man on earth. After suffering the slings and arrows of two PDs over the last, what, seven years at WFNX/Boston, he was recently rewarded for his fortitude with a battlefield promotion to PD at sister WWRX/Providence. Yes, more seasoning for the big guy as he seems to be making a career out of New England.

Now he gets to torture some hapless soul as he was tortured as Asst. PD/MD all those years. His first order of business, per tradition, is to make an air staffer cry. As I've said many times, you're not a PD until you make someone cry. Does it count that Oedipus made me cry when I was PD of WFNX? Hmm, we'll have to get a ruling on that. Anyway, Kevin will have his hands full battling WBRU across the street.

Sean Demery

A.K.A.: Purveyor of free fruit
Status: The once and future punk
Job Title: PD

Station: KITS/San Francisco

Theory of Alternativity: "For us in radio, it means being just left of center enough to get noticed with a stable of artists and cultural ideas that are not fully embraced by the mass-appeal formats. Its goal is to establish future trends while maintaining a comfortable base for 18-34s."



Kevin Mays

Favorite Line From a Movie: "Did we give up when the Germans invaded Pearl Harbor?" "Pearl harbor?" "Forget it; he's rolling." Belushi, Matheson and Riegert, *Animal House*

Even though his voice mail constantly reminds us that he is a purveyor of free fruit and that he has done time as a mango farmer, Sean says, "I've actually never in my life handled fruit or produce professionally." Although not for lack of try-

In his early years Sean Demery traveled up and down the San Joaquin Valley here in California, trying to build a career as a migrant farm worker.

In his early years Sean traveled up and down the San Joaquin Valley here in California, trying to build a career as a migrant farm worker. When that failed (he was judged to be too tall to pick lettuce), he got into radio.

Eventually, he wound up in the Peach State, Georgia, and was taken in by the sympathetic staff at WNNX (99X)/Atlanta. He thrived under the tutelage of ex-PD Brian Philips and current OM Leslie Fram (Sean swears he knows nothing of this Chris Williams fellow who now holds sway over the programming department at 99X).

At the turn of the century Sean decided enough was enough. A new millennium called for a new career. In the year 2000 he joined the dot-com explosion and went to work for a company that, to this day, remains a mystery. All we know is that it ran out of money later than everyone



Sean Demery

The situation came to a head one night when Gaby Skolnek tried to serve a gefilte fish appetizer before dinner.

else, thus giving Sean a chance to hold out until the Live 105 job opened up. Now he's happily rebuilding the station and returning it to its former glory as a highly respected Alternative outlet. Once a punk, always a punk.

Jenni Sperandeo

A.K.A.: Spinaroo, Spindillio, etc.
Status: Adolescent punk on the rise
Job Title: Dir./Alt Promo
Company: Virgin
Current Projects: ImaRobot, Iggy Pop, Courtney Love, Chemical Brothers
Theory of Alternativity: "Playlist divided by show commitments times callout plus the square root of your voice mail."



Jenni Sperandeo

Favorite Line From a Movie: Wyatt: "Why are we wearing bras on our heads?" Gary: "It's ceremonial." — *Weird Science*
 Jenni has no off switch, and she rarely takes no for an answer. Recently, she tried to track me down at three different phone numbers (how she got them, I'll never know) on a *Sunday* to remind me about an ImaRobot show I was supposed to go to on Monday. I say again, *Sunday*. She doesn't have any sense that weekends are sacred. No, not our Jenni. But that's what makes her a total punk on the rise. Her unbridled enthusiasm coupled with the exuberance of youth combined with her never-say-die attitude has me screening my calls constantly.

But don't worry, there are always the daily e-mails about the building stories on all her bands. They are approaching the level of spam, which is a good sign. She must have learned all this growing up in Detroit. There, Jenni spent time in college radio at Michigan State University. Afterward it was on to Hollywood Records, Rhino Records, some independent record

promotion company I never heard of, Asterlwerks and then Virgin.

Jenni has this to say about herself, "A down rock chick all my life!" I have no idea what that means, but I'm afraid. At this rate she won't run out of energy until 2025. Oh, and she

has her first No. 1 record with A Perfect Circle. Call her and say congrats.

And Finally

Due to the nature and structure of these "mini-specials," I am forced by the space allotted to me to end our list of punks on the rise here. In other words, I ran out of room. There are many more of you punking it up out there, but we'll get to you next time. Before we go, though, I want to make special note of the people today's punks have to thank for their place in the cosmos, the veteran punks who blazed the trail for these upstarts.

People like Universal's Howard Leon, 15-time winner (or some ridiculous number like that) of the R&R Achievement Award for Alternative Promotion Executive of the Year; Interscope's Robbie Lloyd, who still lives the punk lifestyle, but Brenda Romano doesn't know it; Geordie Gillespie from Hollywood, who was actually in a sort of punk band and still distorts the mike; Steve Leeds, the father of all industry punks; Ted Volk from Capitol, the man on station at Geffen during the Nirvana years, all of them, from beginning to end; Shanna Fischer from Wind-up, who actually has to live with Mark Fisher from McGathy Promotions.

There there's Asterlwerk's Dayna Talley and Dan Connolly, who've really put the label on the map this year; Jonathan Rosen, who is so punk he's still into music and not jaded after five lifetimes; Jacqueline Saturn from Epic, who lived through the Stu Bergen years; Stu Bergen, who now begins yet another life at Columbia; Greg Dorfman from Lava, who's still trying to figure out what it means to be a punk, and that's what we like about him; Elektra's Bill Carroll, who's quietly been on the scene for many moons as a sort of below-the-radar punk.

Ah, the list is endless, as will be the complaints of those we couldn't (or wouldn't) fit into this issue. Don't worry: There's always the big humungous Alternative special in March. Plenty of room there. We'll revisit the list then.

Kevin Mays' first order of business, per tradition, is to make an air staffer cry. As I've said many times, you're not a PD until you make someone cry.

Production Punks On The Rise

Who will create the sounds, and sweepers, of the future?

By Dave Marsh

Dave Marsh knows all too well the life of a young production punk. After a decade of insane imaging at WHFS/Washington, he sold out and became corporate Director of Production for an international broadcasting company, World Space. His suitcase bulging with worthless foreign currency, Dave recently went out on his own, started from scratch and formed a new production company, Prodzilla.

Among Prodzilla's first successes are the "Rock Splat," "Pop Splat" and "Street Splat" imaging packages already used by 200 radio stations across the country. (www.splatonline.com). Dave also consults radio stations on imaging and production. Among his clients is WHFS, the station where it all started for him back as a young production punk. I asked Dave to do a bit of snooping around to find out what new production talent is being selfishly hidden by the stations in our format for their own nefarious purposes. Here's his report.

Blip, Blap, Bloop

Much like mob bosses, drug lords and circus clowns, there are certain names in Alternative production that everybody knows. These are the guys in the spotlight. They are the famous, the infamous and the pleasantly demented. But there's always a hungry young upstart lurking in the dark, perfecting his craft, ready to cap the kingpin's ass or snatch that big red clown nose and make a mad dash for the center ring.

Talk to the new guys, and they'll be the first to cite the usual suspects as an influence: Kelsey, Stone, Ryker, Frost, etc. These guys helped define Alternative production, but where is it going, and who is going to take it there? The unusual suspects.

These are just a few of the names of today ... and tomorrow. Some of these guys are so new on the scene they haven't even unpacked their boxes, some have been around but haven't yet gotten the attention they deserve, and still others are new to a gig previously held by a well-known production predecessor. They have different styles, backgrounds and outlooks, but all of them have one thing in common:

They are making some noise. Well-produced noise with a message.

Jake Kaplan

Stations: KNDD & KISW / Seattle

Weapons of Choice: Pro Tools, Cool Edit, Tivo
Style: "I love keeping my stuff topical by taking something from the news that people are talking about and putting my own spin on it. Imaging-wise, I like to use as many sources

as possible, from drops to listener testimonials. I make the production resemble the attitude of the music and personalities on the station and make the station sound local."

With experience that includes operations, programming and production, Jake now handles the imaging not only for KNDD, but for mainstream Rock KISW as well. Oh, and he's also Music Director for the VH1 online music channel "Dope." How can a guy so young have his shit so together? It helps to start at an early age. In Jake's case, that would be 15. In fact, he scored his first production director gig while still in high school.

For imagers new and old, Kaplan offers the following sage wisdom: "Think about the opportunity you have. Your production can really get into someone's head. Make them laugh, and position your station. Use that five seconds or 60 seconds the best and most effective way you can. The clients on your station pay big bucks for that airtime; we get it to market ourselves for free."

Keith Madison

Station: WKRD / Albany, NY
Weapons of Choice: Cool Edit Pro, sharp pencils

Style: "I sorta go with whatever my first thought is, then toss, shake and ... umm ... pour. I like a nice balance between catchy noise and a good rhythm but always making sure that the message is clear."

It wasn't until way after I met Keith that I discovered he grew up listening to my production on WHFS. I became increasingly frightened when he began quoting lines from promos I had done years earlier. Despite his early and questionable influences, Keith has a clearheaded approach to making his production unique. "Stepping away from the production room often enough to make sure I get a fresh, unfrustrated perspective helps," he says. "Listening to other stations, music and production styles; watching TV; people watching — anything in everyday life can get me inspired."

After a twisted career path that included selling soft-serve ice cream to school children and producing promos for broadcasts in Africa, Keith showed up in Albany with a backpack, a Guided By Voices CD and his twisted sense of reality. They immediately hid him in the production studio.

These days Keith is on-air and images two stations in his cluster. He also offers the following advice: "If you're new, learn, learn, learn. If you've been at it for a while, keep learning, because complacency will kill your creativity. Wow, that sounds like it should be on a poster with, like, a cat hanging off a tree branch."

Matt Spry

Station: KFMA / Tucson
Weapons of Choice: Saw Pro, Saw Studio and Cool Edit Pro
Style: "Less is more."

With a love of Guns N' Roses and Red Lobster's popcorn shrimp, Matt has carved an impressive gash in the Arizona radio landscape. In radio today, some people are lucky to balance the demands of a single job. So how the heck can Matt do a four-hour airshift, schedule music and still come up with fresh, killer pro-

"Use that five seconds or 60 seconds the best and most effective way you can. The clients on your station pay big bucks for that airtime; we get it to market ourselves for free."

Jake Kaplan

duction? No, he did not sell his soul to Lucifer.

"Multitasking!" he says. "When it comes to copywriting, KFMA has an extremely talented and creative staff. I get a lot of help brainstorming from them. Our best promos always come from a team effort. Also, I keep a file of killer production from some of my favorite stations, and before I sit down to work, I'll listen to a few promos or positioners to get me pumped up."

A lot of production guys have been influenced by stations on the other side of the country. Matt had to look no further than his own backyard. "When I started at KFMA, Rob Cross was handling the imaging, and the dude is a madman in the prod room," he says. "He introduced me to imaging and is a huge influence. It was amazing the stuff he produced with our limited equipment. I still go back and listen to some of the stuff he cranked out, and it's sick."

Ned Spindle

Station: WKQX (Q101) / Chicago
Weapons of Choice: Sonic Foundry's Vegas, Sound Forge and Acid
Style: "I'm a minimalist. To me, the most important part of a promo is the words."

Ned is the production guy's production guy. With an emphasis on concept over the commonplace, here's how Ned's promos get their start: "Music is a huge inspiration to me. Sometimes I'll just sit and listen to a film soundtrack, and images will pop in my head. Anything that makes me laugh is an inspiration. Anything that makes me think or feel any emotion

is an inspiration. Conversation with creative people is a huge stimulus. Conversation with complete idiots is as well. Ideas are everywhere; you just have to see them."

Early influences like Monty Python, SCTV and *The Hitchhikers Guide to the Galaxy* manifest themselves in Ned's work — and his biography: "I was born on a poison

ivy plantation in the deep North. My pappy was the legendary blues kazoo player Astigmatic Freddy Fishbone. Having been born two years premature, at the age of 6 I turned 8 and left Circleville, OH to find my fortune.

"Two days later I found my fortune and returned triumphantly home. It was a small fortune, so I left the next day and pursued an on-air and production career in radio, which took me to Kentucky, Virginia, Texas and Illinois. Prior to Q-101 I did imaging and overnights at WRXC (Real Rock 103.5) / Chicago."

Mike Crank

Station: KROQ / Los Angeles
Weapons of Choice: Urban Audicy, Cool Edit Pro, Eventide 4000B

Style: "My style is very fast-paced to fit KROQ, but I think it's a little harder and edgier."

At last he's sitting at the top of the production mountain. But Mike's radio history reads a little like the travel itinerary of a superstar latex salesman: Riverside; Springfield, MO; Las Vegas; Pittsburgh; and Denver.

After landing in Los Angeles Mike set his sights on "The World Famous" KROQ and started bombarding Kevin Weatherly and John Frost with production demos. Growing tired of paper cuts from opening so many of Mike's packages, they eventually relented and brought him in for commercial production.

These days Mike splits the imaging of KROQ with his partner in crime, James Harness. "This guy has a crazy grasp of music and how to effectively use it to create mood," Mike says. "James and I really push the sound of KROQ. He's really helped me get a better hold of the KROQ attitude too."

So does Mike feel pressured by holding what many consider to be the holy grail of imaging gigs? "I was freaked out for about 10 minutes," he says. "Then I realized that I just wasted 10 minutes. I am really inspired by KROQ as a whole. This truly is the greatest radio station I've ever worked for, because everyone does great work, so you just do great work. The bar is as high as it goes here. I'm always trying to make everything sound better than the last time."



Dave Marsh



Jake Kaplan



Keith Madison



Matt Spry



Mike Crank



Ned Spindle

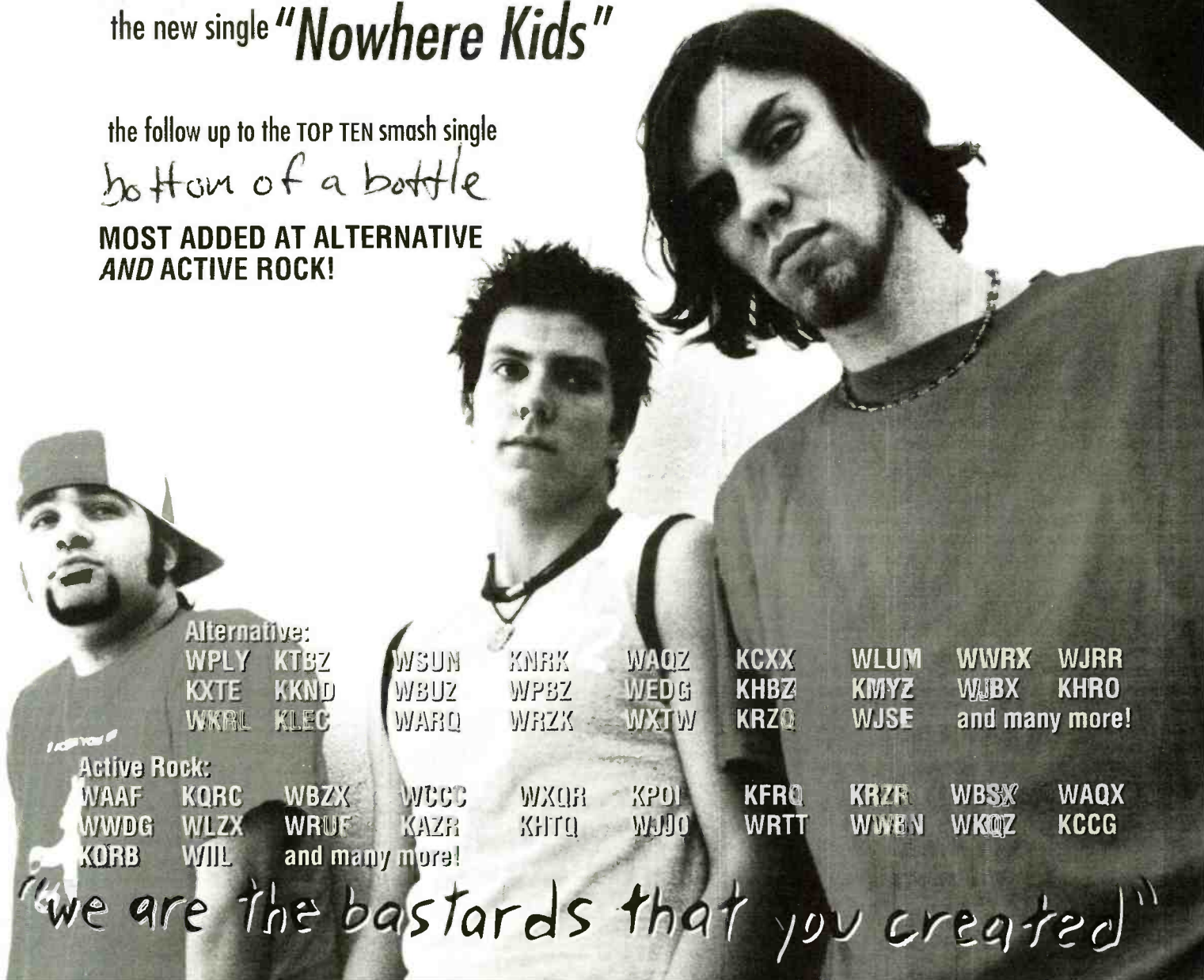
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the new single "Nowhere Kids"

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Alternative:

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KXTE	KKND	WBUZ	WPBZ	WEDG	KHBZ	KMYZ	WJbX	KHRO
WKRL	KLEC	WARQ	WRZK	WXTW	KRZQ	WJSE	and many more!	

Active Rock:

WAAF	KQRC	WBZX	WCCC	WXQR	KPOI	KFRQ	KRZR	WBSX	WAQX
WWDG	WLZX	WRUF	KAZR	KHTQ	WJJO	WRTT	WWBN	WKQZ	KCCG
KORB	WJIL	and many more!							

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- Past tours include **TRAPT**, Currently on the Road to Voodoo 2003 tour with **FUEL**, touring with **PUDDLE OF MUDD** in Nov/Dec
- Press includes *Rolling Stone*, *Revolver*, *Metal Edge*, *Guitar One*...
"...overnight success story" - *Revolver Magazine*
- House of Blues 'Emerging Artist of the Month' for August '03
- Launch's 'Emerging Artist of the Month' for October '03
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	A PERFECT CIRCLE Weak And Powerless (Virgin)	2824	+154	182404	12	81/1
1	2	STAINED So Far Away (Flip/Elektra/EEG)	2691	-114	191430	19	77/1
3	3	LINKIN PARK Faint (Warner Bros.)	2382	-176	188523	30	76/1
4	4	NICKELBACK Someday (Roadrunner/IDJMG)	2196	-48	140672	12	68/1
7	5	TRAPT Still Frame (Warner Bros.)	2078	+180	123906	16	70/1
9	6	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1954	+250	119340	19	70/2
6	7	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1844	-102	156492	20	59/1
14	8	BLINK-182 Feeling This (Geffen)	1830	+412	152276	3	79/3
5	9	EVANESCENCE Going Under (Wind-up)	1818	-162	123136	20	69/1
8	10	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	1806	+51	128964	18	77/1
17	11	LINKIN PARK Numb (Warner Bros.)	1731	+383	144205	8	71/4
13	12	P.O.D. Will You (Atlantic)	1508	+106	101558	5	71/3
11	13	GODSMACK Serenity (Republic/Universal)	1466	-108	81553	18	61/1
18	14	JET Are You Gonna Be My Girl (Elektra/EEG)	1415	+81	91814	8	70/3
12	15	FUEL Falls On Me (Epic)	1380	-49	87983	13	58/1
10	16	DASHBOARD CONFESSIONAL Hands Down (Vagrant)	1362	-240	83998	16	66/0
15	17	WHITE STRIPES Seven Nation Army (Third Man/V2)	1347	-37	118162	36	73/1
20	18	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1314	+71	67498	16	62/7
40	19	PUDDLE OF MUDD Away From Me (Geffen)	1283	+706	114245	2	75/6
16	20	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1210	-150	84372	28	58/1
21	21	STROKES 12:51 (RCA)	1150	+93	82425	7	58/2
22	22	COLD Suffocate (Flip/Geffen/Interscope)	1052	+57	47033	9	51/1
23	23	3 DOORS DOWN Here Without You (Republic/Universal)	1000	+38	61970	12	37/0
25	24	DISTURBED Liberate (Reprise)	929	+9	56968	19	34/1
33	25	KORN Right Now (Epic)	896	+174	73643	3	52/4
43	26	HOOBASTANK Out Of Control (Island/IDJMG)	883	+379	54423	2	61/4
26	27	YELLOWCARD Way Away (Capitol)	870	-10	37896	12	57/2
30	28	AUDIOSLAVE I Am The Highway (Interscope/Epic)	856	+65	56095	5	56/4
31	29	CHEVELLE Closure (Epic)	854	+117	47953	6	50/1
29	30	SEVENDUST Enemy (TVT)	828	+7	36684	9	40/1
32	31	JANE'S ADDICTION True Nature (Capitol)	773	+42	35052	3	51/1
35	32	THURSDAY Signals Over The Air (Island/IDJMG)	770	+69	42513	8	51/2
28	33	311 Creatures (For A While) (Volcano)	718	-122	44254	17	49/1
34	34	HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise)	712	+1	43754	7	43/0
27	35	AFI The Leaving Song Part II (DreamWorks)	690	-176	55292	19	50/1
37	36	OUTKAST Hey Ya! (Arista)	658	+6	77035	8	29/2
24	37	BILLY TALENT Try Honesty (Atlantic)	647	-302	35826	14	46/0
41	38	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	609	+43	25014	8	39/0
38	39	SEETHER Gasoline (Wind-up)	590	-49	26983	9	35/0
45	40	ATARIS The Saddest Song (Columbia)	576	+130	20226	2	46/3
Debut	41	COLDPLAY Moses (Capitol)	532	+176	48183	1	45/7
44	42	ALIEN ANT FARM Glow (DreamWorks)	530	+65	19850	3	36/1
39	43	BRAND NEW The Quiet Things That No One... (Razor & Tie)	516	-63	36454	11	33/0
36	44	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	493	-166	29602	10	32/0
46	45	SOMETHING CORPORATE Space (Drive-Thru/Geffen)	487	+39	17107	2	38/0
47	46	STATIC-X The Only (Warner Bros.)	390	-26	16266	5	31/0
Debut	47	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	342	+342	35001	1	51/5/1
48	48	B.R.M.C. Stop (Virgin)	337	-87	16199	11	29/0
Debut	49	KINGS OF LEON Molly's Chamber (RCA)	333	+19	13895	1	24/1
Debut	50	FINGER ELEVEN One Thing (Wind-up)	320	+39	15808	1	26/5

82 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 10/12-10/18. 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 day part on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	51
SMILE EMPTY SOUL Nowhere Kids (Lava)	25
311 Beyond The Gray Sky (Volcano)	22
SWITCHFOOT Meant To Live (Red Ink/Columbia)	7
COLDPLAY Moses (Capitol)	7
DISTILLERS Drain The Blood (Sire/Reprise)	7
NO DOUBT It's My Life (Interscope)	7
PUDDLE OF MUDD Away From Me (Geffen)	6
EVE 6 At Least We're Dreaming (RCA)	6
AFI Silver And Cold (DreamWorks)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PUDDLE OF MUDD Away From Me (Geffen)	+706
BLINK-182 Feeling This (Geffen)	+412
LINKIN PARK Numb (Warner Bros.)	+383
HOOBASTANK Out Of Control (Island/IDJMG)	+379
STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	+342
THREE DAYS GRACE (I Hate) Everything About You (Jive)	+250
TRAPT Still Frame (Warner Bros.)	+180
COLDPLAY Moses (Capitol)	+176
KORN Right Now (Epic)	+174
A PERFECT CIRCLE Weak And Powerless (Virgin)	+154

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Headstrong (Warner Bros.)	1184
AUDIOSLAVE Like A Stone (Interscope/Epic)	970
CHEVELLE Send The Pain Below (Epic)	939
QUEENS OF THE STONE AGE No One Knows (Interscope)	900
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	876
FOO FIGHTERS All My Life (Roswell/RCA)	841
FOO FIGHTERS Times Like These (Roswell/RCA)	788
ATARIS The Boys Of Summer (Columbia)	729
LINKIN PARK Somewhere I Belong (Warner Bros.)	641
CHEVELLE The Red (Epic)	628

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

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pop

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 LIVE 105 WPLY 89X WFNX
 KNDD WZTA KFSD WAQZ
 KRBZ CD101 WJRR WLUM
 WPBZ WROX WARQ WEQX
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America's Best Testing Alternative Songs 12 +
 For The Week Ending 10/24/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
YELLOWCARD Way Away (Capitol)	4.20	4.14	53%	6%	4.18	4.19	4.17
LINKIN PARK Faint (Warner Bros.)	4.19	4.30	98%	31%	4.20	4.09	4.30
LINKIN PARK Numb (Warner Bros.)	4.18	4.23	84%	13%	4.15	4.00	4.29
TRAPT Still Frame (Warner Bros.)	4.11	4.13	86%	17%	4.00	3.87	4.11
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.11	4.18	69%	13%	4.02	3.98	4.05
STAIN'D So Far Away (Flip/Elektra/EEG)	3.98	3.97	98%	31%	3.91	3.89	3.92
TRAPT Headstrong (Warner Bros.)	3.97	4.10	99%	47%	3.89	3.67	4.07
THREE DAYS GRACE (I Hate) Everything About You (Jive)	3.97	4.06	84%	17%	3.84	3.76	3.91
AFI The Leaving Song Part II (DreamWorks)	3.97	3.97	77%	16%	3.86	3.90	3.82
3 DOORS DOWN Here Without You (Republic/Universal)	3.93	3.93	83%	20%	3.97	3.89	4.03
SEVENDUST Enemy (TVT)	3.88	3.95	52%	6%	3.89	3.97	3.80
EVANESCENCE Going Under (Wind-up)	3.87	3.92	98%	38%	3.91	3.75	4.04
SMILE EMPTY SDUL Bottom Of A Bottle (Lava)	3.87	4.05	84%	25%	3.78	3.69	3.85
NICKELBACK Someday (Roadrunner/DJMG)	3.84	3.91	93%	23%	3.81	3.71	3.89
311 Creatures (For A While) (Volcano)	3.84	3.91	85%	22%	3.71	3.54	3.85
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	3.83	3.92	78%	18%	3.81	3.81	3.81
FUEL Falls On Me (Epic)	3.82	4.04	75%	13%	3.91	3.81	4.01
CHEVELLE Send The Pain Below (Epic)	3.79	3.97	96%	45%	3.76	3.66	3.84
COLD Suffocate (Flip/Geffen/Interscope)	3.79	3.93	69%	12%	3.71	3.79	3.63
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.71	3.89	78%	18%	3.69	3.70	3.69
DISTURBED Liberate (Reprise)	3.66	3.79	78%	24%	3.65	3.66	3.64
BILLY TALENT Try Honesty (Atlantic)	3.61	3.63	51%	9%	3.62	3.70	3.55
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.60	3.63	90%	34%	3.67	3.70	3.64
P.O.D. Will You (Atlantic)	3.58	3.63	53%	11%	3.49	3.55	3.43
GODSMACK Serenity (Republic/Universal)	3.51	3.59	79%	26%	3.49	3.27	3.70
JET Are You Gonna Be My Girl (Elektra/EEG)	3.49	3.58	49%	12%	3.40	3.19	3.60
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.37	3.44	96%	53%	3.39	3.33	3.44
STROKES 12:51 (RCA)	3.25	3.34	45%	12%	3.15	3.02	3.26
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	3.20	3.25	72%	26%	3.17	3.11	3.22

Total sample size is 463 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. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. **FOO FIGHTERS** (RCA) "Darling Nikki"
2. **DISTILLERS** (Reprise) "Drain The Blood"
3. **RYAN ADAMS** (Lost Highway/DJMG) "So Alive"
4. **FIRE THEFT** (Rykodisc) "Chain"
5. **BELLE & SEBASTIAN** (Sanctuary/SRG) "Dear Catastrophe Waitress"
6. **DARKNESS** (Atlantic) "I Believe In A Thing Called Love"
7. **IGGY POP** (Virgin) "Little Know It All"
8. **NETWORK** (Adeline) "Supermodel Robots"
9. **A.K.A.S** (Fueled By Ramen) "Generation Vexed"
10. **JET** (Elektra/EEG) "Are You Gonna Be My Girl"
11. **THE RAPTURE** (Strummer/Universal) "House of Jealous Lovers"
12. **T.S.O.L.** (Nitro) "Serious"
13. **ANTI-FLAG** (Fat Wreck Chords) "Turncoat"
14. **THRILLS** (DreamWorks) "One Horse Town"
15. **LAWRENCE ARMS** (Fat Wreck Chords) "On With The Show"
16. **STATIC-X** (Warner Bros.) "The Only"
17. **STRIKE ANYWHERE** (Jade Tree) "Amplify"
18. **HOOBASTANK** (Island/DJMG) "Out Of Control"
19. **THURSDAY** (Island/DJMG) "Signals Over The Air"
20. **COHEED & CAMBRIA** (Equal Vision) "The Crowing"

Ranked by total number of shows reporting artist.



THE HEAT IS ON Backstage at KROQ/Los Angeles' Inland Invasion 3, Music Editor Frank Correia and his new wife, Donna, took time between 24 oz. Coronas to stalk Hot Hot Heat singer Steve Bays (c).

KILLING JOKE

KILLING JOKE "Seeing Red"

Featuring **DAVE GROHL**

NEW THIS WEEK: KIOC WQLZ

Stations that are already "Seeing Red":

WJSE, WZNE, WSFM, WROX, WWCD, WBUZ, KHRO, KIBZ, KHTQ, WMZK and more.

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Contact: Michael Fang • 212-404-0751 • Michael_Fang@sonymusic.com



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

Three Decades & Counting

A look at the roots of Triple A radio

Even though the majority of Triple A stations have just entered their second decade on the air, there are certain stations that have served as guideposts for much, much longer. In fact, some have lineage that goes all the way back to the Progressive days of FM radio.

But regardless of whether it's WXRT/Chicago or KINK/Portland, OR, which have been on the air for more than 30 years; KBCO/Denver or KFOG/San Francisco, which are working on their third decade; KTCZ (Cities)/Minneapolis and KTHX/Reno, NV, which are in their teens; or one of the more recent format sign-ons, there is a common programming philosophy that unites these stations under the banner of Triple A.

I have often referred to us as rag-tag group of radio stations due to our varying histories and market needs, but the one thing that has united us more than any other is the spirit of programming that was born during the early days of Progressive Rock radio — a spirit that continues to celebrate the power of music and respect the intelligence of the listener.

This week I talk to a variety of programmers who help us reminisce, as well as bring into focus today's programming choices.

Been There, Done That

KINK certainly has a prime position in the Triple A world now, but the station has 35 years of history in the Portland market. It launched as KINK The Underground Link in 1968 and was a Progressive album station. Like so many FM stations then, it was the sister to a big AM Top 40 powerhouse of the time. In many ways it was a precursor to what Triple A is today.

KINK is currently programmed by Dennis Constantine, who says, "The philosophy of those days certainly lives on at Triple A radio in general, and clearly it does at KINK.

The premise was to be musical, intelligent and knowledgeable. We still play some of the artists who were popular back then, but I would say the community-spirit aspect is what links us to the past even more than the music."

Constantine has an even more direct association with our premise that there is a direct connection between

Triple A and the Progressive Rock format: He was the PD who originally launched KBCO, which is considered by many to be the first true Triple A station, in 1976.

"When I was given the opportunity to launch KBCO, I decided there was still room for a station that retained the spirit and personality of the old Progressive days as opposed to being a more tightly formatted Rock station," he says. "But it needed to have a certain feeling.

"Back then Boulder was isolated from Denver, and it represented a very healthy, outdoorsy lifestyle. The idea was to help people in Denver capture that vibe. KBCO is still a great example of that, but I think all Triple A stations try to create a kind of mental oasis for their listeners."

Uniting Past And Present

KBCO is now 26 years old, and its current PD, Scott Arbough, has been at the station for the past 18 years. The station has obviously evolved over the past 2 1/2 decades and under each of its PDs, but there are still many threads tying what KBCO was then to what it is now.

"I was just thinking about this the other day," says Arbough. "The station has always concentrated on providing a combination of old and new

music, and much of what was new music in the beginning has become the older music we use as our foundation.

"If you truly made certain songs and artists hits with the station's listeners at that time, then you have a rich, self-made heritage you can rely on. But if you rely only on that heritage, you will stagnate. The key to KBCO's continued success is that we still do today what we did in the beginning: play new music and newer artists and make them our own. This way we remain a vital, breathing radio station."

Another through line from the past to the present is that the station has always targeted a 25-54 audience with a 30-34 focus. This means that KBCO has had to adjust itself musically over time to keep that focus.

"You have to remember that when Dennis and those guys first launched KBCO they were in their late 20s and

early 30s, and they played the music that appealed to that age group then," says Arbough. "But being a Progressive-minded station,

they already had a nice library of familiar music they could tap into. It is really not that much different now."



"Listeners need to be challenged, and, depending on the heritage, there is much you can do to keep radio interesting and unpredictable."

Norm Winer

The Art Of Radio

WXRT has been on the air for 31 years, and its VP/Programming, Norm Winer, has been there since 1979. His roots go back even further, to the days of underground radio: He had on-air stints at two legendary stations prior to joining WXRT, WBCN/Boston and KSAN/San Francisco. Over the years WXRT has evolved, and its focus has been different from time to time, but the station has remained consistent through the decades.

"The major thread that connects us with the past is that we are dancin' on the grave of Progressive radio at its best," Winer says. "By that I mean that

we take advantage of the knowledge, expertise and experience of an airstaff that lives the life. Remember, we all got sucked into doing radio in the first place because of the music and the desire to share it with others."

Today WXRT is owned by Infinity, and Winer is certainly aware of the company's priorities and goals. But he feels there are still ways to preserve the art of radio with today's modern broadcasting needs.

"Because WXRT has never really strayed that far from what it has always done over the past 30-plus years, it allows us to get away with quite a bit programming-wise that most other stations could not get away with," he says. "We have a lot of momentum on our side that we can use and abuse. There are listeners' expectations at this point that we must continue to serve in order to hold on to the sizable niche we have in this market.

"Unfortunately, I can't say that is the case with most of radio. Sure, they may take a chance now and again, but they play it way too safe. Listeners need to be challenged, and, depending on the heritage, there is much you can do to keep radio interesting and unpredictable."

The Epicenter

Current KFOG PD Dave Benson has a career that spans from the days of Progressive radio through being involved with Triple A, first as a member of the SBR Creative Media team, then as PD of KBCO, and now through his gig in San Francisco. Certainly, when we think of Progressive FM radio, the first place that comes to mind is the Bay Area.

"Because you can look at San Francisco — both historically and culturally — as a very progressive center, musically

we go to some very interesting places because of what happened here in the '60s and early '70s," Benson says. "But as a radio market, in terms of trying to reach a consensus in the broader Bay Area, it's not as Haight-Ashbury as you might think.

"But having said that, it's easy for us to tie our station to those days, and we make a concerted effort to do so in many ways. One of the bedrock promises of the format is that KFOG will give exposure to artists from earlier eras in the San Francisco scene, as well as play what's going on today."

The interesting thing about KFOG is that it was conceived as an "Adult Rock" station from the very beginning, 21 years ago. Consultant Lee Abrams and then-PD Dave Logan came up with the idea and called it Superstars II. It was meant to be a more eclectic approach to Rock radio, which by that time had become very researched and very tight in most cases.

That Bay Area heritage has spread in many ways. For KTHX PD Harry Reynolds, preserving the ideas of Progressive radio goes beyond musical styles. He thinks it all comes down to the right attitude.

"At KTHX we consciously try to preserve that attitude," he says.

"I think all Triple A stations try to create a kind of mental oasis for their listeners."

Dennis Constantine

"When I was a kid in the early '70s, I was certainly aware of the programming philosophy put forth by such pioneers as Tom Donahue, and even though we never had an underground station in Reno, I could hear KSAN in San Francisco via cable up here, and it really did change my life. It cemented my resolve that I wanted to get into radio and be a DJ.

"With this in mind, we take a more mature and respectful approach on the air. We don't talk down to our listeners, and we don't have shock jocks who insult people or get sexually outrageous or whatever. I just don't see or understand the appeal of that type of radio.

"For the past 13 years we have preferred to focus on a friendly, all-inclusive approach on the air that complements the messages in the music we play. We want to be a kinder, gentler radio station that cares about the community and plays good intelligent music."

Crossing Generations

KTCZ is coming up on 20 years, and PD Lauren MacLeash has been at the station for almost 10 years of its life. She says she has often pointed out

that Triple A preserves the spirit of the old Progressive days at FM radio.

"Those who originally launched Cities definitely embodied the spirit of Progressive and early AOR radio," she says. "One thing about KTCZ over its 20 years of existence is that it has definitely kept that soul — that soul being the love of music and the excitement of turning people on to it. When you get right down to it, there is just as much excitement for these things now as there was then."

MacLeash feels that Triple A is not only satisfying those old AOR listeners by playing the kind of music they like — by artists from their generation, as well as younger artists who are compatible with their tastes — it is also appealing to a younger group of adults who appreciate those heritage artists along with the exciting singer-songwriters of today.

"We offer a live and still-breathing form of radio — as opposed to Classic Rock, where time seems to have stopped," she says. "There are plenty of adults who appreciate that great older music but still want to be challenged with new music and still want to expand their tastes. The good news is, Triple A has never stopped evolving and staying fresh."



kink
fm102

R&R TRIPLE A TOP 30

October 24, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	R.E.M. Bad Day (Warner Bros.)	559	-30	31463	6	26/0
2	2	JOHN MAYER Bigger Than My Body (Aware/Columbia)	503	-42	31473	11	22/0
3	3	BEN HARPER Diamonds On The Inside (Virgin)	480	-5	24069	12	26/0
4	4	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	461	+12	27192	16	23/0
5	5	JONNY LANG Red Light (A&M/Interscope)	455	+38	23323	8	24/0
6	6	SARAH MCLACHLAN Fallen (Arista)	414	+34	26462	6	19/1
8	7	STING Send Your Love (A&M/Interscope)	360	+10	19067	9	22/0
7	8	JASON MRAZ You And I Both (Elektra/EEG)	346	-7	13803	17	21/0
9	9	WALLFLOWERS Closer To You (Interscope)	332	+5	16264	17	20/0
11	10	HOWIE DAY Perfect Time Of Day (Epic)	316	+29	16889	10	23/0
12	11	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	314	+38	20582	5	20/1
13	12	LOS LONELY BOYS Heaven (Or)	269	+1	8014	12	19/0
17	13	DIDO White Flag (Arista)	263	+24	18509	13	10/1
18	14	TRAIN When I Look To The Sky (Columbia)	253	+22	10980	7	18/1
15	15	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	253	+6	12425	6	18/0
10	16	PETE YORN Crystal Village (Columbia)	251	-51	13127	16	19/0
20	17	DAMIEN RICE Volcano (Vector Recordings)	222	+25	11510	7	20/1
21	18	JOE FIRSTMAN Breaking All The Ground (Atlantic)	219	+24	6775	5	17/0
19	19	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	202	-3	9988	5	13/0
16	20	EASTMOUNTAINSOUTH You Dance (DreamWorks)	202	-43	7576	16	22/0
23	21	VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	188	+29	7598	4	16/0
Debut	22	DAVE MATTHEWS Save Me (RCA)	181	+148	8239	1	15/2
26	23	COLDPLAY Moses (Capitol)	172	+31	10608	2	14/1
24	24	SANTANA/ALEX BAND Why Don't You & I (Arista)	170	+14	13210	11	6/0
-	25	JOHN HIATT Circle Back (New West)	142	+12	5630	4	14/0
27	26	LIVE Heaven (Radioactive/Geffen)	139	-2	7989	16	6/0
28	27	ZIGGY MARLEY Dragonfly (Private Music/AAL)	136	-3	5316	3	14/1
Debut	28	MAVERICKS I Want To Know (Sanctuary/SRG)	133	+16	3397	1	11/0
25	29	COLDPLAY God Put A Smile Upon Your Face (Capitol)	131	-16	5956	8	6/0
-	30	ROBERT RANOLPH Soul Refreshing (Warner Bros.)	130	+10	5715	2	10/0

26 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 10/12-10/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

TRAVIS Re-Offender (Epic)

Total Plays: 126, Total Stations: 11, Adds: 1

THORNS Blue (Aware/Columbia)

Total Plays: 113, Total Stations: 11, Adds: 2

MATCHBOX TWENTY Bright Lights (Atlantic)

Total Plays: 113, Total Stations: 3, Adds: 1

THRILLS One Horse Town (Virgin)

Total Plays: 93, Total Stations: 10, Adds: 2

3 DOORS DOWN Here Without You (Republic/Universal)

Total Plays: 92, Total Stations: 4, Adds: 1

RICKIE LEE JONES Second Chance (V2)

Total Plays: 87, Total Stations: 10, Adds: 0

STEREOPHONICS Maybe Tomorrow (V2)

Total Plays: 80, Total Stations: 12, Adds: 3

RYAN ADAMS So Alive (Lost Highway/DJMG)

Total Plays: 78, Total Stations: 5, Adds: 0

NELLY FURTADO Powerless (Say What You Want) (DreamWorks)

Total Plays: 72, Total Stations: 4, Adds: 0

MICHAEL FRANTI/SPEARHEAD Everyone Deserves Music (iMusic)

Total Plays: 65, Total Stations: 7, Adds: 0

Most Added*

www.rradds.com

ARTIST TITLE (LABEL/S)	ADDS
COUNTING CROWS She Don't Want Nobody Near (Geffen)	14
GUSTER Careful (Palm/Reprise)	12
AL GREEN I Can't Stop (Blue Note/EMC)	5
STEREOPHONICS Maybe Tomorrow (V2)	3
DAVE MATTHEWS Save Me (RCA)	2
THORNS Blue (Aware/Columbia)	2
THRILLS One Horse Town (Virgin)	2
NO DOUBT It's My Life (Interscope)	2
WAIFS London Still (Compass)	2

Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
DAVE MATTHEWS Save Me (RCA)	+148
COUNTING CROWS She Don't Want Nobody Near (Geffen)	+52
JONNY LANG Red Light (A&M/Interscope)	+38
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+38
U2 Stuck In A Moment You Can't Get Out Of (Interscope)	+37
NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	+36
SARAH MCLACHLAN Fallen (Arista)	+34
JOHN MAYER Why Georgia (Aware/Columbia)	+32
COLDPLAY Moses (Capitol)	+31
STEREOPHONICS Maybe Tomorrow (V2)	+31

Most Played Recurrents

ARTIST TITLE (LABEL/S)	TOTAL PLAYS
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	215
TRAIN Calling All Angels (Columbia)	206
COLDPLAY Clocks (Capitol)	204
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	188
MAROON 5 Harder To Breathe (Octone/J)	179
NICKEL CREEK Smoothie Song (Sugar Hill)	168
MATCHBOX TWENTY Unwell (Atlantic)	166
TORI AMOS A Sorta Fairytale (Epic)	129
JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	121
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	115

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

Songs ranked by total plays

Colin Blades

"white holiday"

from the upcoming album, Colin Blades

Going for adds 10/27!

Contact: Susanne White 718.330.9644 swhite@earthlink.net

www.colinblades.com / www.connoisseurrecords.com

CONNOISSEUR RECORDS



October 24, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/AUDS
1	1	STING Send Your Love (A&M/Interscope)	279	-1	1528	9	16/0
3	2	R.E.M. Bad Day (Warner Bros.)	273	+25	1548	5	18/0
2	3	JOHN MAYER Bigger Than My Body (Aware/Columbia)	251	+2	1628	10	16/0
4	4	BEN HARPER Diamonds On The Inside (Virgin)	237	+1	1770	12	15/0
5	5	LOS LONELY BOYS Heaven (Or)	219	-2	1342	14	17/0
6	6	JONNY LANG Red Light (A&M/Interscope)	206	+5	1303	7	16/1
9	7	HOWIE DAY Perfect Time Of Day (Epic)	184	+5	1333	8	12/0
15	8	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	172	+19	1065	4	14/0
12	9	VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	172	+4	730	4	16/0
7	10	JASON MRAZ You And I Both (Elektra/EEG)	171	-18	1395	17	12/1
14	11	NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO)	168	+11	757	8	16/0
16	12	ROBERT RANDOLPH Soul Refreshing (Warner Bros.)	158	+6	756	9	14/0
Debut	13	COLOPLAY Moses (Capitol)	150	+70	799	1	17/1
26	14	RICKIE LEE JONES Second Chance (V2)	149	+42	555	2	14/0
18	15	SARAH MCLACHLAN Fallen (Arista)	147	+17	699	3	10/0
10	16	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	145	-33	1309	16	9/0
21	17	MAVERICKS I Want To Know (Sanctuary/SRG)	140	+18	592	6	15/0
11	18	MICHAEL FRANTI / SPEARHEAD Everyone Deserves Music (iMusic)	140	-36	553	12	15/0
17	19	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	139	-2	606	4	14/0
13	20	PETE YORN Crystal Village (Columbia)	136	-27	1210	15	8/0
19	21	ZIGGY MARLEY Dragonfly (Private Music/AAL)	133	+7	714	3	13/1
22	22	TRAIN When I Look To The Sky (Columbia)	120	+4	761	5	9/0
23	23	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	119	+3	668	4	9/0
24	24	SHELBY LYNNE Telephone (Capitol)	118	+2	495	7	11/0
Debut	25	JOE FIRSTMAN Breaking All The Ground (Atlantic)	114	+16	776	1	10/0
20	26	JOHN HIATT Circle Back (New West)	113	-12	735	10	13/0
Debut	27	DAVE MATTHEWS Save Me (RCA)	110	+70	552	1	12/1
Debut	28	WARREN ZEVON Disorder In The House (Artemis)	108	+7	644	1	14/0
30	29	LEONA NAESS Calling (Geffen)	105	+4	401	3	12/0
28	30	DAMIEN RICE Volcano (Vector Recordings)	105	+3	758	17	10/0

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 10/12 - Saturday 10/18. © 2003 Radio & Records.

Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
COUNTING CROWS She Don't Want Nobody Near (Geffen)	12
GUSTER Careful (Palm/Reprise)	11
AL GREEN I Can't Stop (Blue Note/EMC)	8
WAIFS London Still (Compass)	6
CRASH TEST DUMMIES Flying Feeling (Cha-Ching)	6
KATHLEEN EDWARDS Hockey Skates (Zoe/Rounder)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLDPLAY Moses (Capitol)	+70
DAVE MATTHEWS Save Me (RCA)	+70
RICKIE LEE JONES Second Chance (V2)	+42
R.E.M. Bad Day (Warner Bros.)	+25
WAIFS London Still (Compass)	+25
GUSTER Careful (Palm/Reprise)	+23
KATHLEEN EDWARDS Hockey Skates (Zoe/Rounder)	+22
STEREOPHONICS Maybe Tomorrow (V2)	+22
RUFUS WAINWRIGHT I Don't Know What It Is (DreamWorks)	+20
AL GREEN I Can't Stop (Blue Note/EMC)	+20

Reporters

WPAW/Akron, OH
PD: Bill Gruber
1: GUSTER
2: MATTHEW RYAN
3: ROBBER FORD
4: AL GREEN
5: COUNTING CROWS
6: KENNEDYS

KBAC/Albuquerque, NM*
PD: Iris Gardner
15: SARAH MCLACHLAN
NORMAN JONES
THURLES
STEREOPHONICS

KGSR/Austin, TX*
OM: Jeff Corral
PD: Jerry Denberg
APD: J.J. Harwood-Ross
MD: Susana Castillo
9: COUNTING CROWS
7: JOES STONE
8: DAVE MATTHEWS
4: STING
4: TOMB PRICE

WRNB/Baltimore, MD
OM: Ken Peterson
PD: Alex Corbridge
1: GUSTER
1: STEREOPHONICS
1: COUNTING CROWS

KRVB/Boise, ID*
OM/PO: Don McCarty
1: GUSTER

WBOS/Boston, MA*
APD/MD: Michele Williams
5: THURLES
4: GUSTER

WXRW/Boston, MA*
PD: Nicole Sander
MD: Dana Harshbath
2: GUSTER
ALEX MURDOCH

WNCR/Burlington
PD/MD: Mark Abruzzese
4: COUNTING CROWS
2: MATTHEW RYAN
1: CRASH TEST DUMMIES

WVVY/Cape Cod, MA
PD/MD: Barbara Tracy
8: ELVIS COSTELLO
1: COLDFEET
1: GUSTER
1: DAVE MATTHEWS
1: COUNTING CROWS

WOOD/Chattanooga, TN*
OM/PO: Steve Howard
1: LANCE PAIR
10: DOUBT
1: COUNTING CROWS
3: DOORS DOWN

WVRT/Chicago, IL*
PD: Marc Winer
APD: John Farnoda
No Adds

KBXR/Columbia, MO
OM: Jack Larson
PD/MD: Lane Truette
12: GUSTER
1: AL GREEN
5: COUNTING CROWS

KBCO/Denver, CO*
PD: Scott Arbogast
MD: Kessler
12: WYWOOD
COUNTING CROWS

WOET/Detroit, MI
PD: Jeff Adams
MD: Martin Dunstun
8: ELVIS COSTELLO
6: KATHLEEN EDWARDS
3: LARRY SPRYNGATSKO
3: ROBERT EARL KEER
3: AL GREEN

WYOD/Elizabeth City, NC
PD: Scott Cooper
MD: Ted Abbey
GUSTER

WNCV/Greenville, SC
OM: Ellen Pfirman
PD/MD: Kim Clark
APD: Misha Anderson
THURLES
CRACKER
JOE STRUMMER
JOSE MORGANIBOND
PAUL BURCH
BILLY & SEBASTIAN
LITTLE FEAT
WUDERHO
ROBERT MCCORMICK

WTTS/Indianapolis, IN*
PD: Brad Holtz
MD: Tom Berryman
THURLES
COUNTING CROWS

KMTN/Jackson, WY
OM: Scott Anderson
PD/MD: Mike "Fish" Fishman
JASON BLAZ
1: KATHLEEN EDWARDS
1: WAIFS
1: GUSTER
1: ROBERT EARL KEER

KTGB/Kansas City, MO
PD: Jon Hart
MD: Bryan Johnson
NORMAN JONES
AL GREEN
COUNTING CROWS

WOKI/Knoxville, TN*
PD: Jim Ziegler
MD: Arnee Baumer
1: WAIFS
4: GUSTER
3: COUNTING CROWS

WFPK/Louisville, KY
OM: Brian Conn
PD: Dan Reed
APD/MD: Shoby Owen
ROBERT RANDOLPH
AL GREEN
COUNTING CROWS
JOHN LANG

WMMM/Madison, WI*
PD: Bruce Warner
APD/MD: Steve Labitt
12: GUSTER
1: AL GREEN
5: COUNTING CROWS

WMPS/Memphis, TN*
PD: Steve Richards
MD: Alexander Hizer
8: AL GREEN
1: SHERYL CROW

KTCZ/Minneapolis, MN*
OM: Tom Camp
APD/MD: Mike Ward
9: COUNTING CROWS
5: DAVE MATTHEWS
1: JOE STRUMMER
1: ELVIS COSTELLO
1: STEREOPHONICS
GUSTER

WGUV/Minneapolis, MN*
OM: Dave Hestlin
PD: Jeff Collins
27: GAVE MATTHEWS
11: COUNTING CROWS

WZEW/Mobile, AL*
OM: Tim Camp
PD: Brian Hart
MD: Lee Ann Konit
No Adds

KPIG/Monterey, CA
PD/MD: LauraEllen Wopper
APD: Alex Mahan
5: COLDFEET
5: COUNTING CROWS
5: CRACKER
1: LANCE PAIR
1: WAIFS
1: ELVIS COSTELLO
1: GUSTER

WRLT/Nashville, TN*
OM/PO: David Hall
APD/MD: Rene Kallm Coues
1: CRASH TEST DUMMIES
COUNTING CROWS

WFUV/New York, NY
PD: Chuck Singletton
MD: Rita Marlowe
3: EASTMOUNTAINSOUTH
COUNTING CROWS
GUSTER
JOBBY LANG
JOSE MORGANIBOND
BETH GRIBBONS & JUSTIN MANN

WKDC/Norfolk, VA*
PD: Paul Blumgart
MD: Kriston Grant
10: COUNTING CROWS
1: COLDFEET
GUSTER
THURLES

KCTY/Omaha, NE*
OM: Brian Burns
PD/MD: Ryan "Stash" Morten
GUSTER
COUNTING CROWS

WXPN/Philadelphia, PA
PD: Bruce Warner
APD/MD: Steve Labitt
5: AL GREEN
4: JOHN LANG
1: JOE STRUMMER
1: COUNTING CROWS
1: GUSTER
1: EASTMOUNTAINSOUTH
1: CRASH TEST DUMMIES

WYEP/Pittsburgh, PA
PD: Rebecca Wilcox
MD: Mike Sealer
4: ELVIS COSTELLO
1: WAIFS
1: CRASH TEST DUMMIES
1: CRASH TEST DUMMIES
1: JOE STRUMMER
1: COUNTING CROWS

WCLZ/Portland, ME
PD: Herb Ivy
MD: Bruce James
8: GUSTER
1: CRASH TEST DUMMIES
1: KATHLEEN EDWARDS

KINK/Portland, OR*
PD: Greg Garline
8: GUSTER
1: CRASH TEST DUMMIES
1: KATHLEEN EDWARDS
No Adds

WOST/Poughkeepsie, NY
PD: Herb Ivy
MD: Bruce James
APD: Christine Martinez
MD: Roger Howell
4: GUSTER
1: CRASH TEST DUMMIES
1: COUNTING CROWS
1: KATHLEEN EDWARDS
1: THURLES

KTHX/Reno, NV*
OM: Rob Brooks
PD: Harry Reynolds
APD/MD: David Herald
GUSTER
AL GREEN

KENZ/Salt Lake City, UT*
OM/PO: Bruce James
MD: Bart Beuteman
7: NO DOUBT
1: THURLES

KPRI/San Diego, CA*
PD: Bruce Warner
APD/MD: Steve Labitt
4: COUNTING CROWS
2: ZIGGY MARLEY
1: STEREOPHONICS

KFQD/San Francisco, CA*
PD: David Burton
APD/MD: Haley Jones
1: FOCKES
ROBBIE FORD

KOTR/San Luis Obispo, CA
PD/MD: Drew Ross
8: WAIFS
4: BILLY & SEBASTIAN
4: AL GREEN

KTAO/Santa Fe, NM
OM: Mitch Miller
PD: Brad Hockmeyer
MD: Paulie Moss
9: COUNTING CROWS
8: CRASH TEST DUMMIES
3: ELLA FITZGERALD
4: ROBBIE FORD
2: WAIFS
3: THURLES
3: AL GREEN

KRSH/Santa Rosa, CA*
OM/PO: Dean Kattari
MD: Michelle Morques
1: AL GREEN
1: COUNTING CROWS
1: ELLA FITZGERALD
1: GUSTER

KMTT/Seattle, WA*
PD: Chris Mays
APD/MD: Steven Stewart
1: COUNTING CROWS
1: THURLES

WRNX/Springfield, MA*
PD: Tom Davis
APD: Dominic Monobasso
MD: Josh Whitmore
12: DAMIAN RICE
1: AL GREEN
1: WAIFS
1: GUSTER

***Monitored Reporters**

45 Total Reporters

26 Total Monitored

19 Total Indicator



National Programming

Added This Week

Ali Castellini 215-898-6677

AL GREEN I Can't Stop
ALBERT LEE Heartbreak Hill
CRASH TEST DUMMIES Flying Feeling
MOJAVE 3 Billodity
MOSQUITOS Boombox
TOM MCRAE Stronger Than Dirt
VARIOUS ARTISTS Just Because I Am A Woman: Songs Of Dolly Parton

Acoustic Cafe

Rob Reinhart 734-761-2043

OIOO Mary's In India
JOE STRUMMER Long Shadow
MOJAVE 3 Too Many Mornings
NATALIE MERCHANT Which Side Are You On
VARIOUS ARTISTS Beautiful: Songs Of Gordon Lightfoot

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ON THE RECORD

With
Keefe
MD, KBCO/Denver



After a few projects of other people's music, a couple of best-of CDs and a collection of soundtrack songs, Lyle Lovett has returned with a great new album. *My Baby Don't Tolerate* is an enjoyable collection of songs extolling the virtues of honky-tonk angels, pickup trucks, good ol' boys who'd rather fish than work and popping pills

on a Saturday night. ● Personal faves include the title track, "Cute as a Bug" and an update of the wedding day described in "She's No Lady" on "Wallisville Road," which sounds like something Springsteen would have written if he'd grown up in Texas instead of Jersey. I also like "You Were Always There" and Lyle's cover of Blaze Foley's "Election Day." ● Triple A radio is lucky to have Lovett to call its own; he's a Grammy winner and a member of Hunter Thompson's Gonzo Honor Roll. His music is part of the spice that separates us from them.

R.E.M remain at the top of the monitored airplay chart for the third week, **Jack Johnson** is at 4*, **Jonny Lang** holds at 5*, **Sarah McLachlan** remains at 6*, **Sting** goes back up to 7*. **The Wallflowers** are 9* (that's three in the top 10 for James Evans!), and **Howie Day** is now top 10 at 10*. **Sheryl Crow**, **Los Lonely Boys**, **Dido**, **Train** and **Barenaked Ladies** are knocking on the door ... Other gainers include **Damien Rice** (20*-17*), **Joe Firstman** (21*-18*), **Van Morrison** (23*-21*) and **Coldplay's** new one (26*-23*) ... **Dave Matthews** ("Save Me" increases 148 spins this week), **John Hiatt**, **The Mavericks** and **Robert Randolph** debut ... On the Indicator chart **Sting** holds at No. 1 for the third week, while the rest of the top 10 remains stationary — except for **Crow** and **Morrison** coming in at 8* and 9*, respectively ... **North Mississippi Allstars**, **Randolph** and **Coldplay** (debut at 13*) are next up ... Big gainers include **Rickie Lee Jones** (26*-14*), **McLachlan** (18*-15*) and **The Mavericks** (21*-17*) ... In addition to **Coldplay**, **Firstman**, **Matthews** and **Warren Zevon** debut ... In the Most Added category, **Counting Crows** are No. 1 overall, with 26 total adds, and **Guster's** new one is very close behind, with 23 total adds ... **Al Green** gets 13 total, **The Waifs** bring in eight, and **Crash Test Dummies** have seven total adds their first week ... **Kathleen Edwards**, **Stereophonics**, **The Thorns**, **The Thrills** and **Ziggy Marley** close some important holes.



— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **John Mayer**
LABEL: **Aware/Columbia**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



John Mayer is clearly one of the artists leading the charge of the young singer-songwriter movement. After a stint at Berklee College of Music in Boston, he settled down in Atlanta to pursue a career in music. He began to develop solid local following and eventually released his own CD, *Inside Wants Out*, in 1999. After a performance at SXSW in March of 2000, Mayer inked a deal with Aware Records through Columbia.

Not long after, he entered the studio with producer John Alagia and the two came up with *Room for Squares*, which revisited some of Mayer's earlier songs along with new compositions. After the album's release in 2001, the momentum of Mayer's career increased dramatically, thanks to multiformat airplay as well as extensive touring. When it was all said and done, he had three hit singles, a triple-platinum album and a Grammy for Best Pop Vocal Performance for "Your Body Is a Wonderland."

Mayer now returns with *Heavier Things*, and, as the title suggests, it represents a deeper creative process for the 25-year-old artist on both a musical and lyrical level. "*Room for Squares* was a lot dreamier, a lot more hopeful — hopeful in lieu of having any experience," Mayer says. "*Heavier Things* is a response to experience. When people hear the record, I think they'll understand."

Now living in New York, Mayer set himself the task of preparing for the new album. He tried out many of the songs while on tour and let them progress to their own natural conclusions. By the time he was scheduled to enter the studio with producer Jack Joseph Puig, he was ready.

"I came off the road after two years of straight touring and knew exactly what kind of record I wanted to make," he says. "I wanted to write songs this time that always felt good under my hands, no matter what. The only real criterion for the record was 'Is it fun to play?'"

Mayer's touring band — bassist David LaBruyere, drummer J.J. Johnson and guitarist Michael Chaves — was involved in the recording process, as well as a number of guest players, including drummers Matt Chamberlain and Steve Jordan, percussionist Lenny Castro and horn players Roy Hargrove and Jerry Hay.

Virtually all the takes used were among the first few. "It was an absolute blessing that there was no time to rethink anything, because the one thing about this record that is completely consistent is that everything you hear is the first idea," says Mayer. "All I wanted to do was go from the gut, put my music down, sing it, record it."

Whatever the process, it worked: songs such as "Bigger Than My Body," "New Deep," "Daughters" and "Only Heart" show a clear progression in Mayer's music and a newfound insight into the subtle nuances of life.

"I've got a lot of time, and I don't need to be the hippest thing in my day," he says. "Give me an inch, and I'll make the most of it; give me another inch, and I'll make the most of that. I have a lot to prove and a lot of time, and that's a wonderful combination."

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| 10/30 CLEVELAND, OH | 11/18 SAN FRANCISCO, CA |
| 10/31 CHICAGO, IL | 11/20 EUGENE, OR |
| 11/01 AMHERST, WI | 11/22 PORTLAND, OR |
| 11/02 CHAMPAIGN/URBANA, IL | 11/24 CAMBRIDGE, MA |
| 11/03 INDIANAPOLIS, IN | 12/05 GENEVA, NY |
| 11/07 NEW YORK, NY | 12/07 NEW HAVEN, CT |
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October 24, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	RODNEY CROWELL Fate's Right Hand (Columbia)	824	+24	5973
4	2	ROBERT EARL KEEN Farm Fresh Onions (Audium)	682	+82	2646
2	3	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	657	+18	2675
5	4	MAVERICKS The Mavericks (Sanctuary/SRG)	627	+30	3107
6	5	EMMYLOU HARRIS Stumble Into Grace (Nonesuch)	611	+37	2180
3	6	JOE ELY Streets Of Sin (Rounder)	603	-17	10795
8	7	CHRIS KNIGHT The Jealous Kind (Dualtone)	590	+22	3434
14	8	VARIOUS ARTISTS Just Because I'm A Woman... (Sugar Hill)	555	+76	1464
10	9	WAYNE HANCOCK Swing Time (Bloodshot)	549	-14	5501
7	10	TIM O BRIEN Traveler (Sugar Hill)	541	-28	7017
11	11	C. TAYLOR & C. RODRIGUEZ The Trouble With Humans (Lonestar)	527	+11	2742
12	12	JUNE CARTER CASH Wildwood Flower (Dualtone)	516	+4	4196
13	13	SHELBY LYNNE Identity Crisis (Capitol)	470	-38	3464
9	14	DWIGHT YOAKAM Population Me (Audium)	466	-100	9635
15	15	ADRIENNE YOUNG Plow To The End Of The Row (Addie Belle)	456	+41	2628
17	16	DARRELL SCOTT Theatre Of The Unheard (Full Light)	425	+17	3105
16	17	DEL MCCOURY BAND It's Just the Night (McCoury Music)	387	-26	3188
19	18	CHIEFTAINS Further Down The Old Plank Road (Victor/AAL)	364	+7	1603
20	19	VARIOUS ARTISTS Livin', Lovin', Losin'... (Universal South)	363	+28	1855
18	20	J. LAUDERDALE W/ DONNA THE BUFFALO Wait... (Dualtone)	314	-80	8059
Debut	21	ALBERT LEE Heartbreak Hill (Sugar Hill)	301	+108	584
25	22	PATTY LOVELESS On Your Way Home (Epic)	299	+21	1027
22	23	CHRIS SMITHER Train Home (Hightone)	290	-36	5427
27	24	KATE CAMPBELL Twang On A Wire (Large River Music)	288	+11	2123
21	25	SCOTT MILLER Upside Downside (Sugar Hill)	284	-44	12002
23	26	DANNY BARNES Dirt On The Angel (Terminus)	267	-24	3678
28	27	JOAN BAEZ Dark Chords On A Big Guitar (Koch)	263	-6	1937
24	28	GILLIAN WELCH Soul Journey (Acony)	262	-29	9865
30	29	MARTY STUART... Country Music (Columbia)	246	-3	2055
Debut	30	WARREN ZEVON The Wind (Artemis)	245	-1	2046

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: Patty Loveless

Label: Epic



Patty Loveless is one of those artists who was able to take on the Nashville establishment on her own terms, and for over a decade she was one of its brightest stars. She had many No. 1 songs on the country charts, sold millions of albums and won a CMA award for Album of the Year in 1994 and an ACM award for Female Vocalist of the Year in 1996. In the late '90s her career began to slow down a bit, as her neo-traditionalist sound no longer jibed with the country-pop style that was beginning to take over. To her credit, she chose to steer herself toward her Kentucky roots rather than conform to the latest trend. The result was 2001's *Mountain Soul*, which was met with critical acclaim and respectable sales success in spite of its more rootsy slant. She continues this approach with *On Your Way Home*. Produced by her husband, Emory Gordy Jr., Loveless' new album offers her interpretations of songs written by some of today's hottest writers, including Rodney Crowell, Marty Stuart, Matraca Berg, Gary Nicholson, Jim Lauderdale and Buddy and Julie Miller. In addition, the sessions included some of the best players and singers in Tennessee, including Jerry Douglas, Kenny Vaughan, Russ Pahl and Tammy Rogers. A limited-edition version of the CD includes a special collector's DVD. Check out "Draggin' My Heart Around," "Born Again Fool" and "Lovin' All Night."

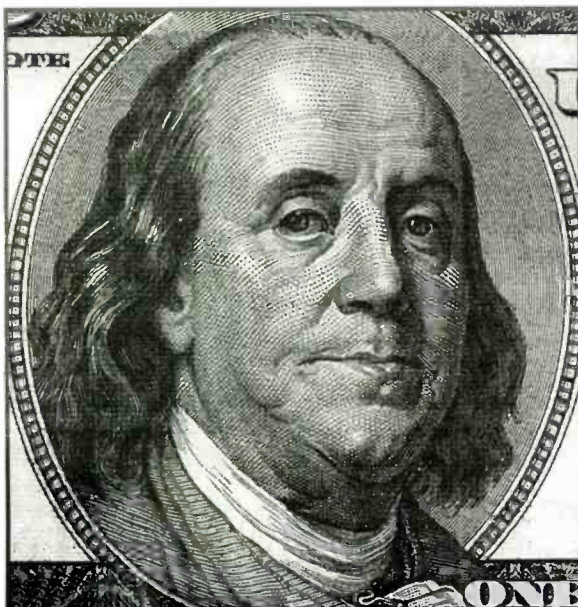
Americana News

A brand new Americana station has just launched in the Denver area: KCUV (Colorado's Underground Voice) is being programmed by Art Frederick, who can be reached at 303-296-7033. The address is 1201 18th Street, Suite 250, Denver, CO 80202... The musical tribute to the late Johnny Cash will now take place on Nov. 10 at Ryman Auditorium in Nashville. Willie Nelson, Kris Kristofferson, Sheryl Crow, Rosanne Cash, John Mellencamp, Dwight Yoakam, George Jones, Jack Clement, Steve Earle, Larry Gatlin and Hank Williams Jr. will perform. Others invited — but still unconfirmed — include Bob Dylan, Bruce Springsteen and U2's Bono... A collection of Johnny Cash's favorite recordings by other artists arrived in stores last week as the latest in Columbia/Legacy's *Artist's Choice* series. With written comments by Cash, his selections include Hank Williams' "Lovesick Blues," Bruce Springsteen's "Highway Patrolman" and Bob Dylan's "The Times They Are A-Changin'"... Martina McBride received the prestigious Minnie Pearl Humanitarian Award on Oct. 12. The award, named after its first recipient, who received the honor in 1988, is given annually for outstanding humanitarian and community contributions... Steve Earle will join Billy Bragg and Audioslave's Tom Morello on the Tell Us the Truth tour, which kicks off Nov. 7 in Madison. The acoustic tour will mix music and spoken-word performances and will encourage political action. The tour also visits Chicago; Detroit; Indianapolis: Nashville; Asheville, NC; Atlanta; Tampa; Miami; Philadelphia; New York; Boston; and Washington, DC.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
Hot Club Of Cowtown Continental Stomp (Hightone)	12
Karl Shiflett And Big Country Worries On My Mind (Rebel)	10
Albert Lee Heartbreak Hill (Sugar Hill)	8
Paul Burch Fool For Love (Bloodshot)	6
Various Artists Just Because I'm A Woman — Songs of Dolly Parton (Sugar Hill)	6
Wanda Jackson Heart Trouble (CMH)	5
Delbert McClinton Live (New West)	5



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RICK WELKE

rwelke@radioandrecords.com

Hello? Pharisee Hotline?

How to deal with the ultra-religious crusaders in your market

By Sue Wilson
PD, WFHM/Cleveland

We've all had that phone call. Probably several of them: "How can you play something like that? I thought you were a Christian station." How do you respond? As a former mainstream radio executive, WFSH/Cleveland PD Sue Wilson got a bit of a shock when she moved to her new surroundings. Here she shares her frustrations and what to do when you get hit by one of the crusaders in your market.

My sister shared a story with me about an amazing sermon she heard recently at church. The message delivered by the associate pastor was one of those that leaves you feeling inspired to live out your faith, one that moves you enough to make your eyes water one minute and make you laugh the next.



Sue Wilson

The service ran a little longer than usual because of this exceptional sermon. As the cars filed out of the parking lot, a bit of a traffic jam ensued as new cars entered the lot for the next service. The pastor of the church was upset by the chaos and was overheard admonishing the associate for going so long.

Members of the congregation who overheard this exchange felt sorry for the young reverend. Instead of receiving accolades for something done well that affected so many so positively, he walked away discouraged after giving one of the best sermons of his career. And those who overheard the critique, including my sister, left feeling discouraged.

Criticism Abounds

The program director in me kicked in when I heard this story. As someone who directs talent, I hoped I wasn't guilty of getting so bogged down in the mechanics of how the format should be executed or how long a bit should go that I failed to recognize good content. If the content of a bit is especially good and relevant enough to inspire an emotional reaction with the target, it is never too much talk.

Furthermore, we can miss the chance to encourage our talent by focusing on what didn't work for us in the past. Constructive criticism is absolutely necessary, but any kind of criticism needs to be doled out thoughtfully — at the right time and in the right place.

We programmers get our share of criticism too. Most of it comes from the listeners. Over the past week alone I've received more than a couple of critical e-mails. After reading one in particular, I thought to myself, "We are such a great alternative to what is being presented on other stations. With all the real things to complain about, why would someone take this much time to complain about something so seemingly insignificant?"

That's a thought I've had many times over the past two years, after moving from mainstream to Christian radio.

Avoid Anecdotal Research

In the Cleveland market, there had never been a full-power Christian station that played all music. I thought Christian music lovers would be clamoring for a station that played this amazing music and that the Christian community would welcome us with open arms.

I was sure that our more mainstream, seeker-friendly approach would be welcomed as a refreshing change for Christians — something different from traditional Christian radio, while being inviting to those who hadn't listened to Christian radio before. Our expectations have been realized with great ratings and revenue success stories.

However, looking back, I can't help but wonder how much the negative noise and somewhat constructive criticism affected my ability to execute the true strategy of the station. Could Christian radio in general, and my station specifically, have better ratings and higher revenue if it was not being sabotaged by the "crusaders"?

Many PDs are guilty of programming radio stations on anecdotal research, even when we have the resources and data that helped define

our strategy, mission and tactics for achieving our goals.

In my days in mainstream AC radio, it wasn't unusual to spend thousands of dollars in research annually to develop a strategy and a defined playlist of songs targeted to our audience, only to debate in the hallway with an account executive about why the station couldn't adjust the tempo.

Ever had one of your salespeople tell you that they heard on the street that your station was getting too soft? The fact that the client was a 23-year-old buyer who listens to CHR and your station is targeting a 38-year-old didn't stop you from tweaking the music that afternoon. How many times have you criticized your morning show about a bit your GM's wife didn't like?

A Few Complaints

Programming via anecdotal research is dangerous anywhere, but it's easier than ever to fall victim to it in Christian radio. A consultant friend of mine asked me if he could have one of his new PDs call me for therapy. It seems he was in his first month of programming a new Christian station and was ready to quit.

This PD said Christian radio listeners were the most critical, negative and judgmental he'd ever experienced in his life. What on earth could there be to complain about? Here are a few thoughts I've heard so far:

- The personalities aren't really Christian, because they don't preach and quote scripture on the air.
- The morning show shouldn't talk about the TV show they watched, because primetime TV is a bad influence on youth.
- Don't play that commercial about having a lawn that will make your neighbors green with envy, because the Bible says envy is a sin.
- Don't run commercials about losing weight or losing hair, because we should accept our bodies the way they are.
- Don't promote movies.
- Don't air commercials for that restaurant, because they promote their wine list.
- Don't talk about Santa, the Easter Bunny, the Tooth Fairy, or for gosh sake, trick-or-treating!

Overcome The Negativity

So how do we overcome the nega-

tivity and resist the urge to program our radio stations to this type of person? Well, we could start an online support group called Programming For Crusaders.com. Or we could set up a comment line and direct all complaints there. It would be answered with something like, "Thanks for calling the Pharisee hotline..."

Seriously, here are some tips that can help:

• *Know you aren't alone.* These attacks feel personal, but after reading some of the complaints listed above, you know that many of us are dealing with the same things. Write your station's mission statement and a one-paragraph strategy on its execution. Post it somewhere you can see it, near your phone or computer. It will help you stay focused when you are trying to determine if the complaint you are fielding has merit or if, in reacting to it, you are going against that strategy.

• *Write and save generic responses to common complaints.* They can be customized for individual situations, but you can have generic responses to questions about whom you are programming to, why you play the music you play, your philosophy and screening process for commercials, your positioning statement and how you are living up to it, and why you do or don't preach or teach on the air.

• *Get your staff together and complete the exercise of defining your target listener.* Is she a 35-year-old soccer mom of three who attends church regularly? Maybe she's a 40-year-old who is unchurched. Are you serving the church or the unchurched? Knowing this person well and staying focused on that target makes it a lot easier to accept that the complainer is simply someone who is not meant to listen to your station.

Remember the movie *Miracle on 34th Street*? The Santa from Macy's suggested the shopper should go to Gimbel's to get what she needed. Suggest alternative stations that may bet-

ter suit the complainer's listening needs.

• *Write a response to the complainer, then delete it.* Then write the real response, but wait 24 hours to send it. You'll probably soften the response the next day, as things always come off harsher when written in haste.

Many PDs are guilty of programming radio stations on anecdotal research, even when we have the resources and data that helped define our strategy, mission and tactics for achieving our goals.

The Audience Development Group recently presented some research that proved that this group of complainers is in the minority, but it is a vocal minority. These people have the ability not only to discourage and tear you down, but also to prompt you to make strategic mistakes by making knee-jerk changes. The next time that Pharisee hotline rings, stay focused on your strategy — and take a walk around the block!

Sue Wilson has written a well-thought-out sample letter that can be used in response to crusaders who might contact your station. The letter is posted on the www.radioandrecords.com website in the Christian format room for your convenience. She can be reached at swilson@salemcleland.com.

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The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor
Lizza Connor

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In Fall Swing

The buying season is ripe with new releases

Fall has arrived in Nashville. The leaves, in between green and gold, are beginning to litter the sidewalks. Firewood is going up for sale on the roadsides. Sweaters are being unpacked from cardboard boxes just hauled down from the attic. Fresh citrus is back in the grocery stores. Plane tickets are at a peak, and those of us who haven't made travel arrangements home for the holidays may as well just drive or take our chances on Priceline.

Popular java joints in Nashville like Fido and Bongo Java Coffee, usually frequented by the local music crowd and Vanderbilt students, are quiet as patrons have abandoned the booths for fall tours or midsemester breaks. And here at the CCM office, our desks are crowded with new releases from Christian music's biggest names, including Jars Of Clay, Michael W. Smith, Mark Schultz and Plus One.

As we usher in the buying season, here's a look at some of the other projects that have come through the mailbox lately. Chances are you've got a few of these sitting on your desk, too, and you may find some spinworthy gems inside just in time for the holidays.

Superchick

Regeneration (Inpop)

Release date: Oct. 21

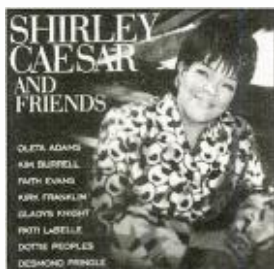
Since their 2001 Inpop Records debut, *Karaoke Superstars*, Superchick have been both inspiring and rocking teens with their positive West Coast pop punk. The group's latest release, *Regeneration*, finds them revisiting eight of their hits, including



Superchick

"Barlow Girls," "One Girl Revolution" and the recent *Legally Blonde 2: Red White and Blonde* cut "Me Against the World."

Max Hus, primary songwriter and producer for *Regeneration*, asserts that "the arrangements are better than



Shirley Caesar

the originals — a chance to show a side of Superchick that we haven't brought out yet." Overall, the record is an amped-up version of the familiar and a nice offering from Superchick to tide fans over until the group's third studio album, which they're working on now.

Shirley Caesar

Shirley Caesar & Friends (Word)

Release date: Sept. 23

Not many in gospel music can boast the career longevity of Shirley Caesar. With more than 40 albums to her credit in a 22-year span and 11 Grammy Awards, 18 Dove Awards and three gold albums among her accolades, the gospel maven returns this fall with an album of collaborations. *Shirley Caesar & Friends*, a new album of duets, features some of the most recognizable voices in popular music, including Kirk Franklin, Dottie Peoples, Patti LaBelle, Gladys Knight and Faith Evans.

From the album's opening piano-based ballad, "Starting Over Again," with Oleta Adams, to the rhythmic Kirk Franklin cut "I'm Ready" to the album's meditative closing track, "Home," Caesar carries the listener along on a worshipful ride. Mostly laid-back, always melodic, and especially soulful due to its live feel, *Shirley Caesar & Friends* is a feather in this gospel legend's cap.



Skillet

Skillet

Collide (Ardent)

Release date: Sept. 30

They've spent two years under the radar since their most popular release, *Alien Youth*. They've welcomed one new baby into the world, and they've had ample time to reflect on a career that began gaining attention with their debut in 1996. Now Skillet return with a record of '80s-style glam metal and loud, straight-ahead rock. Aggressive guitars dominate, and passionate, husky vocals — sometimes screamed, sometimes rapped — are layered on top. There's even a catchy, Tesla-ish cut, "Savior," that could easily fit into any monster ballads collection.

The 10 new cuts on *Collide* find the band straying sonically from the tech-



Erin O'Donnell

no keyboard vibe that dominated earlier albums, but that's what time off is for: to experiment and rejuvenate. Perhaps we'll find Skillet coming full circle on the next one.

Erin O'Donnell

Wide Wide World (Inpop)

Release date: Oct. 21

Wide Wide World, Erin O'Donnell's fourth album (her first on new label home Inpop Records) is about getting one's priorities in line, something she's been pondering over the last two years since her 2001 release,

The Wire: Oct. 21, 2003

• Longtime singer, songwriter and producer Bill Gaither launches the newest of his Christian-based businesses with the startup of Gaither Music Group. Gaither has been involved in various TV, label and video endeavors, but he's never begun a full-service record label with its own roster of artists. Barry Jennings will serve as President of GMG.

• The trio of Rebecca, Alyssa and Lauren Barlow, better known as BarlowGirl, has inked an exclusive songwriting and recording deal with Fervent Records. Their first project will hit stores on Feb. 24, 2004.

• Around the industry: Sparrow Records names Jenn Brinn its new National Promotions Coordinator ... Jay King joins Gotee Records as A&R Manager ... Openings are still available for the Christian Music Broadcasters Fall Shirtsleeve Seminar on Nov. 7-9. For complete info, check out www.cmbonline.org ... Dakona (Maverick/WB) land an opening spot on the current Michelle Branch tour ... Jaci Velasquez (Word) will headline a Christmas tour in December with Jon Secada and Arturo Sandoval ... Sky Harbor (Inpop) will join the Stryper Reunion Tour in November for five dates ... Simon Bates joins The Billions as a songwriter and percussionist.

No Place So Far. In the interim O'Donnell has been raising her daughter, now 3, and learning to sing with conviction about all the things — laundry, dirty diapers, etc. — that can get in the way of keeping a balanced perspective.

Throughout the album's 11 upbeat pop songs, many penned by O'Donnell's husband, Brad, the singer reflects on the challenges of real life. Ultimately, she concludes in songs like "Overcome," real peace comes in those quiet moments when one experiences the presence of God.

Side Walk Slam

And We Drive... (Tooth & Nail)

Release date: Sept. 16

I was a bit surprised when my 21-year-old brother, Joshua, hit me up for my copy of Side Walk Slam's third pop punk release, *And We Drive...* The discs in Joshua's collection are mostly mainstream releases from the likes of Jimmy Eat World, Blink-182 and other edgy emo and punk rockers.

I told him I had to give the record first listen and would then turn it over to him, and after hearing tracks like the radio-friendly title cut, I understood why SWS's assemblage of tunes would fit in nicely with the rest of my brother's collection.

The songwriting, which features the first-time writing attempts of bassist Josiah Curtis, is solid, the melodies move at a rapid pace, and the result is an album of ultra-catchy, fun music that earns its rightful position in a set like my brother's. He'll have to get his own copy, though, because I'm keeping this one.

David Crowder Band

Illuminate (Sparrow/Sixsteps)

Release date: Sept. 16

David Crowder Band have been college-campus favorites since their beginnings leading worship at University Baptist Church in Texas, a church plant Crowder helped found. The

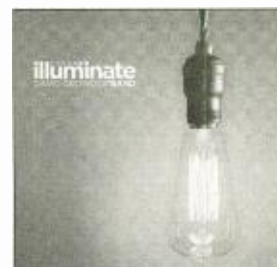
band, even in the midst of releasing their debut, *Can You Hear Us*, and maintaining a rigorous 250-plus-date tour schedule, missed only 11 Sun-



Side Walk Slam

days at UBC last year. The guys are righteously committed to preserving their music ministry in their home church, and their fire for college kids has allowed them to meet the needs of those around them while simultaneously honing their own musical gifts.

Those gifts are in stellar shape on the new release *Illuminate*. The 16-song CD is meticulously produced, featuring tracks elegantly layered with everything



David Crowder Band

from bright acoustic guitars to spacey Europop atmosphere and techno backbeats. It's a blend that works well with Crowder's pleasant vocals and conversational songwriting. Overall, *Illuminate* reflects the hard work, heart and growing musicianship of a band that keeps getting better.

October 24, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	AVALON New Day (Sparrow)	1487	+48	12	57/0
1	2	ZOEGIRL You Get Me (Sparrow)	1397	-129	16	51/0
3	3	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	1372	-1	10	49/0
4	4	FFH Ready To Fly (Essential)	1360	+81	11	52/2
6	5	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	1257	+29	14	45/1
5	6	MERCYME Word Of God Speak (INO)	1239	-12	26	39/0
11	7	CASTING CROWNS If We Are The Body (Beach Street/Reunion)	1162	+163	10	47/6
8	8	MICHAEL W. SMITH Signs (Reunion)	1159	+49	8	53/4
10	9	BIG DADDY WEAVE Fields Of Grace (Fervent)	1074	+60	9	44/4
13	10	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	1023	+106	4	51/4
15	11	DARLENE ZSCHECH Pray (INO)	1022	+163	4	49/5
9	12	NEWSONG Life In My Day (Reunion)	1022	-11	13	40/1
12	13	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1009	+69	12	39/2
7	14	SONICFLOOD Cry Holy (INO)	992	-197	19	41/0
18	15	JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	734	+47	6	33/0
14	16	CHRIS RICE Smile (Just Want To Be With You) (Rockettown)	703	-207	24	27/0
17	17	TODD AGNEW This Fragile Breath (Ardent)	668	-32	12	23/0
21	18	R. ST. JAMES & C. TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	659	+60	6	29/0
20	19	THIRD DAY You Are So Good To Me (Essential)	650	+4	33	22/0
16	20	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	614	-90	17	24/1
19	21	CAEDMON'S CALL Hands Of The Potter (Essential)	546	-137	16	23/1
24	22	4HIM Fill The Earth (Word/Curb/Warner Bros.)	534	+24	5	25/2
22	23	JEREMY CAMP I Still Believe (BEC)	525	-40	31	21/1
27	24	VARIOUS ARTISTS The Gathering (Essential)	488	+47	3	22/1
23	25	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	482	-52	18	20/1
29	26	JARS OF CLAY Show You Love (Essential)	454	+76	2	27/3
Debut	27	NATALIE GRANT Deeper Life (Curb)	413	+52	1	22/4
Debut	28	SWIFT 'Til I Met You (Flicker)	413	+37	1	19/3
30	29	ERIN D'DONNELL Wide Wide World (Inpop)	398	+22	2	19/1
Debut	30	JOY WILLIAMS I Wonder (Reunion)	377	+85	1	19/2

63 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/12 - Saturday 10/18.
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New & Active

KRISTY STARLING I Need You (Word/Curb/Warner Bros.)
Total Plays: 358, Total Stations: 12, Adds: 0

GEORGE ROWE Everlasting (Rockettown)
Total Plays: 346, Total Stations: 17, Adds: 3

TAIT Lose This Life (ForeFront)
Total Plays: 319, Total Stations: 15, Adds: 1

JONATHAN PIERCE Still The Love Of My Life (Word/Curb)
Total Plays: 297, Total Stations: 15, Adds: 1

SCOTT KRIPPAYNE You Are Still God (Spring Hill)
Total Plays: 277, Total Stations: 14, Adds: 5

CHRISTINE DENTE Summer (Rockettown)
Total Plays: 271, Total Stations: 13, Adds: 1

KATINAS Changed (Gotee)
Total Plays: 238, Total Stations: 10, Adds: 1

DAVID CROWDER BAND O Praise Him (All This For A King) (Sixsteps/Sparrow)
Total Plays: 233, Total Stations: 12, Adds: 1

AUDIO ADRENALINE Strong (ForeFront)
Total Plays: 233, Total Stations: 10, Adds: 0

CINDY DIANE Walk With Me (CityFarm)
Total Plays: 231, Total Stations: 11, Adds: 2

Songs ranked by total plays

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
STEVEN CURTIS CHAPMAN Moment Made For... (Sparrow)	9
JEREMY CAMP Right Here (BEC)	7
CASTING CROWNS If We Are The Body (Beach Street/Reunion)	6
WARREN BARFIELD Mistaken (Creative Trust Workshop)	6
DARLENE ZSCHECH Pray (INO)	5
SCOTT KRIPPAYNE You Are Still God (Spring Hill)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STEVEN CURTIS CHAPMAN Moment Made For... (Sparrow)	+182
DARLENE ZSCHECH Pray (INO)	+163
CASTING CROWNS If We Are The Body (Beach Street/Reunion)	+163
WARREN BARFIELD Mistaken (Creative Trust Workshop)	+113
M. SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	+106
GEORGE ROWE Everlasting (Rockettown)	+90
KRISTY STARLING Something More (Word/Curb/Warner Bros.)	+89
JOY WILLIAMS I Wonder (Reunion)	+85
FFH Ready To Fly (Essential)	+81
JEREMY CAMP Right Here (BEC)	+81

Christian Activity

by Rick Welke

It's A New Day

Avalon knock labelmates ZOEgirl from the top of the mountain this week with the group's second radio release from their best-of project. It took them 12 weeks to get to No. 1, so their stay there could be short-lived. New tunes from FFH, Michael W. Smith and newcomers Casting Crowns have the best shot at the perch position in the coming weeks.

Natalie Grant, The Swift and Joy Williams make debuts this time around, all benefiting from modest gains in station adds and plays. Probable top 10 players making strides up the chart include Darlene Zschech (15-11, +163), Jody McBrayer and Jacy Maria (18-15, +47) and even Stacie Orrico, who bumps back a notch, to No. 13, but still has a healthy gain in plays. Orrico also celebrates her new No. 1 this week at Christian CHR radio.

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	STACIE ORRICO (There's Gotta Be... (ForeFront/Virgin)	1056	58	4	27/1
4	2	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	909	+109	10	22/2
1	3	SWITCHFOOT Gone (Sparrow)	897	-146	17	24/1
3	4	ZOEGIRL You Get Me (Sparrow)	880	-13	16	25/1
5	5	NATE SALLIE All About You (Curb)	742	-46	12	23/0
6	6	TODD AGNEW This Fragile Breath (Ardent)	734	+54	22	18/1
10	7	CASTING... If We Are The Body (Beach Street/Reunion)	677	+87	20/1	
7	8	SEVEN PLACES Everything (BEC)	613	-25	21	17/1
11	9	FM STATIC Crazy Mary (Tooth & Nail)	612	+54	8	19/1
8	10	MERCYME The Change Inside Of Me (INO)	595	-41	17	18/1
15	11	BIG DADDY WEAVE Fields Of Grace (Fervent)	542	+97	5	17.1
9	12	EVERYDAY SUNDAY Hanging On (Flicker)	539	-77	24	15/1
12	13	JEREMY CAMP I Still Believe (BEC)	514	+16	25	12/1
18	14	JARS OF CLAY Show You Love (Essential)	456	+117	3	18/2
14	15	BIG DISMAL Remember (I.O.U.) (Wind-up)	412	-43	15	12/0
22	16	MICHAEL W. SMITH Signs (Reunion)	407	+85	3	16/4
20	17	SWIFT 'Til I Met You (Flicker)	396	+89	7	12/0
16	18	BY THE TREE Far Away (Fervent)	381	-11	14	13/0
13	19	TOBYMAC Love Is In The House (ForeFront)	336	-123	18	11/0
19	20	SHAUN GROVES See You (Rocketown)	334	-5	12	11/0
17	21	SIXPENCE NONE... Waiting... (Squint/Curb/Reprise)	326	-54	1	11/0
Debut	22	TAIT Lose This Life (ForeFront)	324	+91	1	14/3
26	23	JOY WILLIAMS By Surprise (Reunion)	313	-46	2	14/0
28	24	AUDIO ADRENALINE Strong (ForeFront)	297	+41	10	11/0
24	25	JEFF DEYO I Give You My Heart (Gotee)	297	+18	17	8/0
21	26	W. BARFIELD My Heart... (Creative Trust Workshop)	297	-32	19	8/0
23	27	JUMP 5 Why Do I Do (Sparrow)	283	0	3	12/0
25	28	PAUL WRIGHT Your Love Never Changes (Gotee)	268	-3	2	13/0
-	29	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	252	+3	20	10/0
30	30	ACROSS... Found By You (Word/Curb/Warner Bros.)	252	-2	3	10/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/12 - Saturday 10/18.
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New & Active

J. MCBRAY & J. MARIA Never Alone (Nunca Solo) (Sparrow)
Total Plays: 251, Total Stations: 10, Adds: 0

R. ST. JAMES & C. TOMLIN Expressions... (ForeFront/Sparrow)
Total Plays: 242, Total Stations: 11, Adds: 1

DAVID CROWDER BAND O Praise Him... (Sixsteps/Sparrow)
Total Plays: 225, Total Stations: 10, Adds: 1

SKILLET Savior (Ardent)
Total Plays: 222, Total Stations: 8, Adds: 1

FFH Ready To Fly (Essential)
Total Plays: 210, Total Stations: 10, Adds: 0

GRITS fJENNIFER KNAPP Believe (Gotee)
Total Plays: 210, Total Stations: 6, Adds: 0

JONAH33 Faith Like That (Ardent)
Total Plays: 204, Total Stations: 9, Adds: 1

MERCYME Word Of God Speak (INO)
Total Plays: 202, Total Stations: 4, Adds: 1

DAKONA Richest Man (Maverick/Warner Bros.)
Total Plays: 193, Total Stations: 8, Adds: 1

TEN SHEKEL SHIRT Cheer Up (INO)
Total Plays: 179, Total Stations: 9, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
5	1	SUPERCHICK Me Against The World (Inpop)	445	+43	7	32/2
3	2	BIG DISMAL Reality (Wind-up)	436	+28	1	32/1
4	3	SKILLET Savior (Ardent)	424	+22	4	35/1
1	4	FM STATIC Crazy Mary (Tooth & Nail)	423	-40	12	1/0
9	5	JONAH33 Faith Like That (Ardent)	408	+43	6	35/2
2	6	JEREMY CAMP Take My Life (BEC)	407	-30	12	33/0
6	7	THOUSAND FOOT KRUTCH Phenomenon (Tooth & Nail)	401	+10	6	31/1
7	8	RELIENT K Forward Motion (Squint)	375	-12	14	29/0
10	9	ROCK 'N' ROLL WORSHIP... A Beautiful Glow (INO)	344	+6	9	37/2
13	10	STEREO MOTION Rise (Flicker)	313	+14	12	22/0
12	11	DAKONA Richest Man (Maverick/Warner Bros.)	313	+9	8	26/1
16	12	AMBERLIN Cadence (Tooth & Nail)	299	+23	5	27/2
19	13	KUTLESS Pride Away (BEC)	298	+38	6	26/0
21	14	P.O.D. Will You (Atlantic)	272	+39	3	30/2
17	15	AUDIO ADRENALINE Worldwide: Two (ForeFront)	272	-2	12	32/0
8	16	MATE SALLIE All About You (Curb)	266	-112	17	21/0
20	17	SLICK SHOES Now's The Time (SideOneDummy)	257	+9	5	20/1
18	18	EVERYDAY SUNDAY Lose It Again (Flicker)	254	-9	11	5/1
15	19	T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meaux)	252	-32	11	25/0
27	20	HANGNAIL I Aspire (Tooth & Nail)	251	+47	7	21/3
23	21	SPOKEN Promise (Tooth & Nail)	246	+15	5	18/2
25	22	PLUMB Unnoticed (Curb)	242	+34	2	24/2
24	23	SWITCHFOOT Ammunition (Red Ink/Columbia)	242	+25	9	27/1
22	24	OLD MAN SHATTERED Sentimental... (Acoustic Live)	220	-11	8	13/0
14	25	SKY HARBOR In Stereo (Inpop)	218	-67	16	23/0
11	26	SEVENTH DAY SLUMBER Innocence (Crown)	208	-127	14	23/0
Debut	27	BLEACH Get Up (Tooth & Nail)	196	+78	1	23/4
26	28	RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)	193	-14	8	16/0
28	29	NUMBER ONE GUN On And On (Salvage/Floodgate)	173	-21	3	13/2
-	30	DISCIPLINE Wait (Slovo)	51	-6	6	14/1

43 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/12 - Saturday 10/18.
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New & Active

MODERN DAY JOHN Emanate (Independent)
Total Plays: 149, Total Stations: 9, Adds: 2

GS MEGAPHONE Venom (SpinDust)
Total Plays: 134, Total Stations: 13, Adds: 2

COOL HAND LUKE This Is Love (Floodgate)
Total Plays: 123, Total Stations: 10, Adds: 1

WATASHI WA AN Of Me (Tooth & Nail)
Total Plays: 118, Total Stations: 10, Adds: 1

GRAND PRIZE I Wait For The Lord (Independent)
Total Plays: 117, Total Stations: 12, Adds: 1

KJ-52 Dear Slim Pt. 2 (BEC/UpRock)
Total Plays: 112, Total Stations: 9, Adds: 0

PETRA Jekyl & Hyde (Inpop)
Total Plays: 98, Total Stations: 15, Adds: 0

EMISSARY You Take My Breath Away (Independent)
Total Plays: 86, Total Stations: 5, Adds: 1

TREE63 All Hands (Inpop)
Total Plays: 76, Total Stations: 15, Adds: 3

SWITCHFOOT Meant To Live (Red Ink/Columbia)
Total Plays: 66, Total Stations: 4, Adds: 1

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	TWILA PARIS God Of All (<i>Sparrow</i>)	373	+5	14	20/0
4	2	SCOTT KRIPPAYNE You Are Still God (<i>Spring Hill</i>)	344	+34	8	19/1
3	3	JACI VELASQUEZ Jesus is (<i>Word/Curb/Warner Bros.</i>)	338	+1	11	16/0
6	4	WATERMARK... There Is... (<i>Creative Trust Workshop</i>)	332	+29	7	19/0
1	5	JAMIE SLOCUM I Cannot Turn Away (<i>Curb</i>)	321	-25	13	17/0
5	6	CAEDMON'S CALL Hands Of The Potter (<i>Essential</i>)	318	+20	8	17/0
9	7	4HIM Fill The Earth (<i>Word/Curb/Warner Bros.</i>)	281	+27	6	18/0
11	8	FFH Ready To Fly (<i>Essential</i>)	279	+50	5	17/2
7	9	NATALIE GRANT I Desire (<i>Curb</i>)	276	-18	14	14/0
8	10	RUSS LEE Satisfied In You (<i>Discovery House</i>)	260	-11	9	16/0
13	11	DARLENE ZSCHECH Pray (<i>INNO</i>)	225	+38	4	16/1
10	12	PHILLIPS, CRAIG & DEAN Hallelujah... (<i>Sparrow</i>)	205	-39	16	11/0
14	13	VARIOUS ARTISTS The Gathering (<i>Essential</i>)	192	+23	3	14/0
16	14	SHANNON WEXELBERG In The Waiting (<i>Doxology</i>)	182	+16	5	12/0
Debut	15	M. SCHULTZ You Are ... (<i>Word/Curb/Warner Bros.</i>)	178	+73	1	15/3
12	16	CHRIS RICE Smile... (<i>Rocketown</i>)	163	-42	18	12/0
18	17	JIM WITTER You Are The Son (<i>Curb</i>)	151	+5	12	9/0
20	18	RIVER Glorious (<i>Ingrace</i>)	146	+25	2	13/1
15	19	COREY EMERSON Sanctuary (<i>Discovery House</i>)	137	-34	10	12/0
Debut	20	MICHAEL CARD A Fragile Stone (<i>INNO</i>)	133	+36	1	9/1

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/12 - Saturday 10/18.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KJ-52 Dear Slim Pt. 2 (<i>BEC/Uprok</i>)
2	SOULJAHZ Jubilee (<i>Squint/Curb/Warner Bros.</i>)
3	VERBS Live To The Music (<i>Gotee</i>)
4	MARS ILL Breathe Slow (<i>Gotee</i>)
5	T-BONE Still Preachin' (<i>Flicker</i>)
6	JOHN REUBEN Run The Night (<i>Gotee</i>)
7	DJ MAJ The Ringleader (<i>Gotee</i>)
8	LPG Never Did I (<i>Uprok</i>)
9	APT. CORE No Such Thing As Time (<i>Rocketown</i>)
10	GRITS f/JENNIFER KNAPP Believe (<i>Gotee</i>)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL W. SMITH Signs (<i>Reunion</i>)	4
TAIT Lose This Life (<i>ForeFront</i>)	3
JEREMY CAMP Right Here (<i>BEC</i>)	3
NEWSBOYS You Are My King (<i>Amazing Love</i>) (<i>Sparrow</i>)	2
JARS OF CLAY Show You Love (<i>Essential</i>)	2
DARLENE ZSCHECH Pray (<i>INNO</i>)	2
PLUS ONE Be Love (<i>Inpop</i>)	2
SEVENTH DAY SLUMBER Candy (<i>Crown</i>)	2
DOWNHERE Breaking Me Down (<i>Squint/Curb/Warner Bros.</i>)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BLEACH Get Up (<i>Tooth & Nail</i>)	4
HANGNAIL I Aspire (<i>Tooth & Nail</i>)	3
TREE63 All Hands (<i>Inpop</i>)	3
NEAL MORSE Oh Lord My God (<i>Metal Blade</i>)	3
STRANGE CELEBRITY Rise (<i>Squint/Curb/Warner Bros.</i>)	3
APOLOGETIX Look Yourself (<i>Parodies</i>)	3
SIDE WALK SLAM Time Will Pass You By (<i>Tooth & Nail</i>)	3

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
GEORGE ROWE Everlasting (<i>Rocketown</i>)	4
BIG DADDY WEAVE Completely Free (<i>Fervent</i>)	4
MARK SCHULTZ You Are A Child Of Mine (<i>Word/Curb/Warner Bros.</i>)	3
FFH Ready To Fly (<i>Essential</i>)	2
STEVEN CURTIS CHAPMAN Moment Made For Worshipping (<i>Sparrow</i>)	2
CECE WINANS Thirst For You (<i>PureSprings/INNO</i>)	2
CINDY DIANE Love Will Open Your Eyes (<i>CityFarm</i>)	2
CHRIS RICE Untitled Hymn (Come To Jesus) (<i>Rocketown</i>)	2

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today's hit music



A Closer Look At 'Mi Favorita'

An interview with KZHR/Pasco, WA PD Willy Contreras

In the Latin market, small- and medium-sized stations play an important role in the development of artists and in shaping the face of Spanish-language radio. Because much of the Latin community lives in cities that have smaller stations, the role those stations play is very important not only to the audiences they serve, but to Latin music itself.

For many Hispanics, radio also connects them to the lives they left behind when they immigrated to this country. BMG U.S. Latin Marketing & Promotion Manager/West Coast Region Miguel Garrocho probably put it best in a recent article in R&R ("Big Stations in Small Packages," 9/12). When asked about the importance of smaller radio stations and Mexican music, Garrocho said, "This type of music or the message in the music becomes something they need to live, to succeed and, many times, to survive in this country."

One station that gets to the heart of its community is KZHR (Mi Favorita). Located in Pasco, WA, a city KZHR PD Willy Contreras calls "the heart of the Hispanic community" in the area, Mi Favorita serves the Tri-Cities: Kennewick, Pasco and Richland. But the station also reaches surrounding communities that have large Hispanic populations.

I recently spoke with Contreras about KZHR, its role in the community and the celebration of its 11th anniversary.

R&R: Tell me about KZHR and the changes it's gone through.

WC: KZHR was known as "Estéreo Ritmo" for a long time. With the growth of the Hispanic population in the Tri-Cities area, the station was moved to Pasco and given its current name, Mi Favorita. This station is Regional Mexican, but we are a softer Regional Mexican station, meaning we program mainly grupe-ro. Although we do mix in a bit of norteño and banda, we pick the hottest less aggressive or controversial songs. We keep it very clean.

R&R: Has the change of name benefited the station?

WC: I think so, because we looked for and found a name that

people identified with a lot more. I think "Favorita" is a very positive name; it's a word everyone knows. The other name didn't fit our format very well.

R&R: How do you program your station? Do you do any research, or does it all come from call-ins and requests?

WC: We keep up with everything that's going on with our audience. We look at their likes and dislikes. We also pay close attention to the calls we get from them and the music requests they make. We've done surveys at stores, gas stations, record stores and other public places to get to know our audience better. Once we have all this information, we can determine what the best programming is. We give our audience what they want.

R&R: Who is your audience?

WC: Most of our audience is hard-working people who work on the farms. They work doing different things. They may work in the fields picking cherries, apples, peaches and other fruits and vegetables that grow in the state. There's work here the whole year, because different things grow during different seasons. And once the fruits and vegetables have been picked, the fields need maintenance. That's why so many people move to Washington.

R&R: Is most of the population Mexican?

WC: I would say so. I think about 70% of the Hispanic population living in this area is Mexican.

R&R: How important is radio to that population that works so hard and such long hours?

WC: Very important. Our people work very hard, and radio helps them relax a little during such long work hours. The music, calling the station to send greetings and hearing their favorite songs, for example, help them. Once they get home, or

on their way home, they enjoy listening to music too. We give them the best of today's music and some of those classic songs they used to hear back in the day. We have great music variety.

R&R: Do you know if they are allowed to listen to the radio while working?

WC: It's been surprising to us to find out that many do. We're very happy about it. I think it's allowed because we keep our programming clean. When we hear about things

"We keep up with everything that's going on with our audience. We look at their likes and dislikes. We also pay close attention to the calls we get from them and the music requests they make."

like this, that people are listening to us all the time, it motivates us to work harder.

R&R: Do you feel those people have a need for this music?

WC: Yes, I really believe that, because this music helps them remember their past, their homeland and the people they left behind. It's a way to stay close to their roots and who they are.

R&R: You've just celebrated an anniversary.

WC: We celebrated our 11th anniversary. We feel very proud of being part of this station. The station had another staff previously, and we recognize how good a job they did. However, we feel the team working at the station now has also done a great job.

We wanted to do something dif-

Everybody's Favorita

Below are some pictures from KZHR (Mi Favorita)/Pasco, WA's 11th-anniversary celebration.



HAPPY ANNIVERSARY Thousands of people came to celebrate Mi Favorita's 11th anniversary and to see the many artists who performed.



HEY, KIDS! El Morro shares the stage with some children from the audience.



STAR POWER Here's rap-norteño recording artist Chuy Jr. (l) with KZHR personality El Calmado.



A LUCKY MAN KZHR PD Willy Contreras takes a moment to pose for a pic with Carmen Jara.

ferent to celebrate this anniversary, and I think we accomplished it. The artists who performed at our celebration concert were Mercedes Castro, Carmen Lara, Oro Norteño, Dñastía De Tuzantla Michoacán, El Morro, Aline, Los Jardineros De Jesús Chaves Jr., Justicia Norteña, Chuy Jr. "Mr. Party," Los Canarios De Michoacán, Grupo Destino, El

Grémio, Grupo Amante, Mariachi Hermanos Barajas, Ballet Folklórico Quetzalcoatl and Mauro Con Su Música Norteña.

The event took place on Sept. 28 at Kennewick Fairgrounds, and it was free to the public. We estimate that there were more than 12,500 people in attendance, and we feel very proud of the event's success.

RADIO Y MÚSICA RR

This Week In Spanish-Language Music

News

• Alquimia are honoring Celia Cruz with their new album, appropriately titled *Tributo A Celia Cruz*. The record, which is in stores now, includes a medley of "El Yerberito Modemo," "Burundanga" and "La Vida Es Un Carnaval."

• Abel Talamantez, ex-MDO, has joined Kumbia Kings. The young singer, choreographer and songwriter will lend his talent to this booming band led by A.B. Quintanilla. Current lead singer DJ Kane will soon be exiting the band to launch a solo career. EMI Latin will be releasing his album in early 2004.

• Singer Innis — whom many people think is Mexican because he's made his singing career in Mexico — is back in his native country, the United States, and has left the music scene for a while. Innis began his singing career after moving to Mexico to learn Spanish and falling in love with Mexican music and culture, and he's recorded several albums in Spanish. He is now in Hollywood, playing Miguel on Fox's weekly drama 24 (under his full name, Innis Casey) alongside Kiefer Sutherland. Innis, who is not Hispanic, is crossing over to the U.S. market playing a Hispanic character.



Abel Talamantez

• Yahir, winner of Mexico's reality show *La Academia*, is having the year of his life. The singer's popularity has grown so much that all his appearances, whether in the U.S. or Mexico, cause hysteria. During a recent visit to McAllen, more than 3,000 fans showed up at an autograph signing, and more than 2,500 showed up for an appearance in Huntington Park, CA.

• Alexandre Pires will be recording with Rod Stewart as part of Stewart's upcoming *The Great American Songbook: Volume 2* album, a compilation of pop standards. Pires and Stewart will appear together on "Don't Get Around Much Anymore." This is the first time that Pires has recorded in English.



Alexandre Pires

• Mexico's Control Machete are back after two years without new material. Pato and Toy — without Fermin IV, who left the band a few years ago — are releasing *Uno, Dos: Bandera*. The album includes 13 tracks and features special guests Randy (Molotov), Natalia Lafourcade, Homero (Inspector), Erick Wilson (Sublime/Long Beach Dub All Stars) and Blanquito Man (King Chango), among others. The album will be in stores Nov. 11.

• Jerry Rivera is back to his musical roots, salsa, with his new album, *Canto A Mi Idolo*, a tribute to "Father of Salsa" Frankie Ruiz. "Mi Libertad" is the first single off the album, which features 10 of Ruiz's greatest hits, including "La Cura," "Puerto Rico," "Camionero" and "Quiero Llenarte," as interpreted by Rivera. The album is now in stores.



Celia Cruz



Innis



Control Machete



LA LEY SPEAK OUT FOR TEENS La Ley's latest single, "Más Allá," is dedicated to the memory of a teen fan who took her own life last year. The band has partnered with Cedars-Sinai Medical Center, Teen Line and the Suicide Prevention Center for a series of bilingual public service announcements that will be heard in upcoming months. Seen here are (l-r) La Ley drummer Mauricio Claveria, Suicide Prevention Center Crisis Line Coordinator Sandi Kramer, Teen Line Asst. Program Manager Anja Mohlida, La Ley guitarist Pedro Fruggone, Teen Line Program Manager Jenni Kim Harris and La Ley frontman Beto Cuevas.

Radio Y Música News

Roberto Ibarra
PD, KDOX/Las Vegas

We have great news: We're launching a new FM in the market. Right now we have KDOX-AM transmitting simultaneously with KBHQ-FM/Moapa Valley, NV. KBHQ has very low power, but in a month or so it will become a 100,000-watt station.

We're in the process of building the tower and antenna for that station. As it stands now, KBHQ has a 58-foot antenna with 3,000 watts, and KDOX has 5,000 watts. The new antenna for KBHQ will be 700 feet with 100,000 watts. Once that is done and fully operational, each station will broadcast its own programming. I can't yet say what format each station will have.

We're competing really well with the market's stations as is because we've had a lot of support from the audience. Many of the stations in the market are programmed in Los Angeles or San José, and we're all local, 24/7.



MONTEZ DE DURANGO GO PLATINUM Mexican band Montez de Durango have been so successful that, during a visit to the Univision morning show *Despierta América*, they were presented with two platinum records. The band sold more than 200,000 units of their current album, *De Durango A Chicago*, and more than 250,000 of their previous collection, *El Sube Y Baja*. They are seen here with *Despierta América* hosts Ana María Canseco (l) and Jorge Ballesteros (r).



TATIANA'S NEW PRESENT Tatiana, a.k.a. the Queen of Children, went into the recording studio to work on her first album for the Disa label, *El Regalo*. The children's album, which will be in stores in November, will once again include innovative sounds, as Celso Piña, Alejandro Rosso and Plastilina Mosh have lent a hand to give the album a fresh touch. Tatiana is seen here recording the album. Check out the cute slippers!



BRIZUELA SIGNS WITH UNIVISION Songwriter-producer Byron Brizuela has signed an exclusive co-publishing deal with Univision Publishing, a division of Univision Music Group. Brizuela's expertise is in the new Mexican-American movement known as *Urban Regional*. Seen here (l-r) are Bryon's wife, Cecilia Brizuela; Univision Publishing Director Lynette Brehm; and Brizuela.



CULIACÁN HONORS LIZARRAGA Germán Lizarraga and his band *Estrellas De Sinaloa* were given special recognition in Culiacán, Sinaloa, where the public wanted to thank Lizarraga for taking the region's music across the world. The band was there to close the *Culiacán 2003* festivities and gave a stellar performance. Lizarraga (c) is seen here performing with the band.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CHAYANNE Un Siglo Sin Ti (Sony Discos)	155
2	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	128
3	LUIS MIGUEL Te Necesito (Warner M.L.)	122
4	GLORIA ESTEFAN Hoy (Sony Discos)	122
5	JUANES & NELLY FURTADO Fotografía (Universal)	97
6	SIN BANDERA Mientes Tan Bien (Sony Discos)	94
7	RICKY MARTIN Asignatura Pendiente (Sony Discos)	94
8	JUANES La Paga (Universal)	93
9	RICKY MARTIN Tal Vez (Sony Discos)	82
10	DAVID BISBAL Quiero Perderme En Tu Cuerpo (Universal)	77
11	OBIE BERMUDEZ Antes (EMI Latin)	73
12	LUIS FONSI Quién Te Dijo Eso (Universal)	72
13	PEPE AGUILAR Yo La Amo (Univision)	59
14	CRISTIAN No Hace Falta (BMG)	58
15	JORGE CORREA "TERESO" Carmelina (Universal)	55
16	NATALIA LAFOURCADE Mirame Mirate (Sony Discos)	53
17	SORAYA Sólo Por Ti (EMI Latin)	46
18	LA OREJA DE VAN GOGH Rosas (Sony Discos)	43
19	RICARDO ARJONA Minutos (Sony Discos)	42
20	AREA 305 Vive La Vida (Univision)	40
21	AXE BAHIA Beso En La Boca (Balboa)	40
22	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	40
23	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	39
24	CELIA CRUZ Rie Y Lloro (Sony Discos)	38
25	SIN BANDERA Kilómetros (Sony Discos)	35

Data is compiled from the airplay week of October 12-18, and based on a point system.
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Going For Adds

4 EN DO Pirata (Balboa)
ALEX UBAGO Qué Pides Tú (Warner M.L.)
AREA 305 Hasta Que Me Olvide De Ti (Univision)
CABAS La Caderona (EMI Latin)
CHRISTINA VALEMI Absolutamente Todos (Universal)
DANIEL RENE Jamás (Univision)
GUILLERMO PLATA Contigo Y Sin Ti (Balboa)
LOS DUEÑOS DEL SOL Que Por Qué Te Quiero (Balboa)
MANA Te Llevaré Al Cielo (Warner M.L.)
MIA Convencida (Univision)
OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)
PEPE AGUILAR A Pierna Suelta (Univision)
RICARDO MONTANER Parado De Manos (Warner M.L.)
TIZIANO FERRO Perverso (EMI Latin)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CELIA CRUZ Rie Y Lloro (Sony Discos)	197
2	ELVIS MARTINEZ Así Te Amo (Premium)	130
3	GLORIA ESTEFAN Hoy (Sony Discos)	110
4	KEVIN CEBALLO Tú Volverás (Universal)	98
5	OBIE BERMUDEZ Antes (EMI Latin)	91
6	LUIS MIGUEL Te Necesito (Warner M.L.)	89
7	HUEY DUNBAR Sin Poderte Hablar (Sony Discos)	89
8	ANDY ANDY Voy A Tener Que Olvidarte (Sony Discos)	79
9	GILBERTO S. ROSA Un Amor Para La Historia (Sony Discos)	79
10	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	70
11	INDIA Soy Mujer (Sony Discos)	65
12	VICTOR MANUELLE Poco Hombre (Sony Discos)	61
13	CHAYANNE Un Siglo Sin Ti (Sony Discos)	54
14	SEXAPPEL Meneando La Cola (J&N)	50
15	JERRY RIVERA Mi Libertad (BMG)	48
16	ORO SOLIDO Tu Mamá Y Tu Papá (24K)	48
17	NEGROS Me Cambiaste La Vida (Premium)	47
18	CRISTIAN No Hace Falta (BMG)	45
19	ANTHONY RIOS El Bolsillo Izquierdo (Premium)	44
20	ISMAEL MIRANDA Te Solté La Rienda (Universal)	42
21	PAPI SANCHEZ Enamórame (Sony Discos)	40
22	SOPHY Cuéntale A Ella (Premium)	40
23	MONCHY & ALEXANDRA Polo Opuesto (J&N)	38
24	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	38
25	SON CALLEJERO No Sé (Cutting)	36

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Going For Adds

ALQUIMIA Tributo A Celia Cruz (Balboa)
CABAS La Caderona (EMI Latin)
CELIA CRUZ El Año Viejo (Sony Discos)
CHARLIE CRUZ Cúrame (Warner M.L.)
IVAN & CLEMENS Mami No Te Pares (Sony Discos)
JHONNY RAFAEL Vivir Sin Ti (Univision)
KAKOTEO MIX #DJ NELSON & TRIBOL KLAN Mi Gente (Cutting)
KAKOTEO MIX #DJ NELSON & VALERIE Te Exitaré (Cutting)
NG2 Quitémonos La Ropa (Sony Discos)
OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)
TITO NIEVES w/CONJUNTO CLASICO Vecinita (Warner M.L.)
TITO RDJAS Dimelo (MP)
TNT Sin Parar (MP)
TROVADORES Nuestra Tradición (Sony Discos)

STAR 95.7 fm
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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Eso Duele (EMI Latin)	396
2	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	315
3	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	307
4	TIGRES DEL NORTE Cásame La Muerte (Fonovisa)	296
5	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	293
6	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	276
7	BANDA EL RECODO Que Te Ruegue Quien Te Quiera (Fonovisa)	251
8	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	235
9	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	218
10	JOAN SEBASTIAN Sentimental (Balboa)	170
11	ADOLFO URIAS Amor Bésame (Fonovisa)	168
12	NINEL CONDE Callados (Universal)	162
13	CUISILLOS Corazón (Balboa)	153
14	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	145
15	ARROLLADORA BANDA EL LIMON En Los Puritos Huesos (Disa)	128
16	LIBERACION Cuánto Me Apuestas (Disa)	124
17	JORGE LUIS CABRERA En Realidad (Disa)	97
18	PAQUITA LA DEL BARRIO Hombres Malvados (Balboa)	85
19	VICTOR GARCIA Otra Vez (Sony Discos)	80
20	TRINY Y LA LEYENDA Dile (Universal)	80
21	ANA BARBARA Bandido (Fonovisa)	79
22	LA ONDA w/CONTROL Mi Cucu (EMI Latin)	79
23	PALOMO Te Metiste En Mi Cama (Disa)	79
24	HERMANOS HIGUERA Soy Troquero (Sony Discos)	74
25	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	70

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Going For Adds

- AKWID Siempre Ausente (Univision)
- ALAZZAN Ella Es (Freddie)
- ATM Nadie (Univision)
- ATRAPADO Grande De Caderas (Freddie)
- BANDA PIRINOLA Cuarenta Grados (Balboa)
- CASIMIRO EL MEXICANO Cómo Olvidarla (Balboa)
- COCODRILOS Para Qué Me Haces Llorar (EMI Latin)
- EL AMIGABLE Por Qué No Vienes (Freddie)
- EL COYOTE Y SU BANDA TIERRA SANTA Me Voy A Ir (EMI Latin)
- GRUPO LABERINTO El Perdedor (Balboa)
- GRUPO LIBRA Vida Mia (Balboa)
- INVASORES DE NUEVO LEON Cada Vez Que Respiras (EMI Latin)
- JOAN SEBASTIAN Don Marcos (Balboa)
- JULIO PRECIADO Te Reto A Que Me Olvides (BMG)
- JUNIOR KLAN Mentirosa (Balboa)
- KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Eso Duele (EMI Latin)	244
2	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	159
3	SOLIDO Contando Los Segundos (Freddie)	141
4	JAIME Y LOS CHAMACOS f/BOBBY PULIDO Conjunto No Morirá (Freddie)	140
5	ELIDA REYNA Te Voy A Olvidar (Tejas)	137
6	DUELO Desde Hoy (Univision)	134
7	FRIJOLES ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	128
8	BIG CIRCO La Endiablada (EMI Latin)	122
9	CONTROL Me Quiero Casar (EMI Latin)	87
10	IMAN Amor De Dos Caras (Univision)	84
11	LA ONDA w/CONTROL Mi Cucu (EMI Latin)	83
12	MARCOS OROZCO Como Dos Adolescentes (Catalina)	75
13	COSTUMBRE Cuánto Te Amo (Warner M.L.)	74
14	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	73
15	JAY PEREZ No Me Dejes (Sony Discos)	71
16	ALAZZAN Cómo Olvidarte (Freddie)	50
17	VICTOR GARCIA Otra Vez (Sony Discos)	46
18	RUBEN RAMOS Quiero Una Cita (Revolution)	44
19	ESTRUENDO Conquistar Tu Corazón (Univision)	42
20	JIMMY GONZALEZ & GRUPO MAZZ Te Llevo En Mi Alma (Freddie)	39
21	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	38
22	LA CONQUISTA La Chica Conquista (Q-Zone)	36
23	BIG CIRCO Una Vez Más (EMI Latin)	33
24	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	30
25	LA CONTRA Ya Tengo Mi Vida (Univision)	30

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Going For Adds

- ALAZZAN Ella Es (Freddie)
- JOSE LEON Promesas (Catalina)
- LA CIMA Amiga (Univision)
- LOS BRAVIOS Me Tiene Loco (Freddie)
- MICHELLE Dime Por Qué (Hacienda)
- PESADO Mátame (Warner M.L.)
- RAMON AYALA Titere En Tus Manos (Freddie)
- TIGRILLOS Todo Me Sale Mal (Warner M.L.)
- VARONIL Y Lloré (Univision)

Rock/Alternative

TW	ARTIST Title Label(s)
1	LA LEY Más Allá (Warner M.L.)
2	PLASTILINA MOSH Peligroso Pop (EMI Latin)
3	CIRCO La Sospecha (Universal)
4	LOS TETAS Tómalá (Universal)
5	PANTEON ROCOCO Tu Recuerdo Y Yo (BMG)
6	MOLOTOV Here We Kum (Universal)
7	CAFE TACUBA EO (MCA)
8	FASE Tania (Universal)
9	JULIETA VENEGAS Andar Conmigo (BMG)
10	GUSTAVO CERATI Karaoke (BMG)
11	MANA Te Llevaré Al Cielo (Warner M.L.)
12	JARABE DE PALO Ying Yang (Warner M.L.)
13	CAFE TACUBA Eres (MCA)
14	LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
15	MUNDO APARTE Jamás (Access Denied Productions)

Songs ranked by total number of points. 18 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	SONORA CARRUSELES La Comay (Fuentes)
2	GLDRIA ESTEFAN Hoy (Sony Discos)
3	ORQUESTA GUAYACAN Vas A Llorar (MP)
4	MOSA PROJECT Dámelo (Latinflava)
5	OLGA TAÑON Cuando Tú No Estás (Warner M.L.)
6	FASE Tania (Universal)
7	CELIA CRUZ Ríe Y Llorá (Sony Discos)
8	FRUKO Y SUS TESOS Gringo Rumbero Pachanguero (Fuentes)
9	SEXAPPEL Meneando La Cola (J&N)
10	KEVIN CEBALLO Tú Volverás (Universal)
11	OSCAR D'LEON La Mazucamba (Universal)
12	PEDRO JESUS Qué Se Te Olvidó (MP)
13	JOHNNY VENTURA Allá Se Quedó (MP)
14	ILEGALES Tú No Sabes (Mock & Roll)
15	JUANES La Paga (Universal)

Songs ranked by total number of points. 21 Record Pool reporters.

NATIONAL

JOBS!

<http://onairjobtipsheet.com>

Wanted: "History of Rock and Roll" on reel to reel, Drake/Chenault version. 3 or 4 Versions were produced, and up-dated. Serious buyer/collector of Drake Jingles and "History" series. EMIL8500@aol.com.

SOUTH

ROCK 92

Rare full-time opening at WKRR/Greensboro. Dick Bdcstng seeks PMD host for heritage classic rocker. Great production and appearances a must. T&R and photo to WKRR, 192 E. Lewis St., Greensboro, NC 27406. Women and minorities encouraged. No calls, please. EOE.

EAST

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EAST

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

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The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Deadline

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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HOW TO REACH US

RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

WEBSITE: www.radioandrecords.com

	Phone	Fax	E-mail
CIRCULATION:	310-788-1625	310-203-8727	moreinfo@radioandrecords.com
NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com
R&R ONLINE SERVICES:	310-788-1635	310-553-4056	kmccabe@radioandrecords.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
OPPORTUNITIES/MARKETPLACE:	310-788-1622	310-203-8727	llinares@radioandrecords.com
EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@radioandrecords.com
WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	rrdc@radioandrecords.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@radioandrecords.com

AIR CHECKS

AUDIO & VIDEO AIRCHECKS

•CURRENT #280. KOOL/Dan Donovan, KALC/Nastyman, KUBE/T-Man, WEZB/Carson, KGB/Dave Shehly & Chainsaw, WOMC/Tom Ryan, WENS \$10.
 •CURRENT #279. KTTB/Tone E. Fly, KORS/Tom Barnard, WRTH, WWSW/Merkel & Dickson, KPWR/Felli Fel, WZPL/Kelly McKay, KDES/Russ O'Hara. \$10.
 •PERSONALITY PLUS #PP-188. WKSC/Drex, KMPS/Ichabod Caine, KYKY/Phillips & Co., KPWR/Bog Boy. \$10 cassette, \$13 CD.
 •PERSONALITY PLUS #PP-187. WJMK/John Landecker, WMLL/Steve & DC, KDKB/Tim & Mark, WFBO/Bob & Tom. \$10 cassette, \$13 CD.
 •PERSONALITY PLUS #PP-186. B96/Eddie & JoBo, KSTP-FM/Van & Cheryl, WMGC/Jim Harper, WKOX/Mancov. \$10 cassette, \$13 CD.
 WBBZ/Morning Buzz, WEGR/Tim, Bev & Bad Dog, \$10, CD \$13.
 •ALL COUNTRY #CY-135. KZLA, KSD, WIL, KUBL, KKAT, KSOP. \$10.00.
 •ALL CHR #CHR-105. KIIS, KROQ, KSTE, WEZB, KKFR... \$10.00.
 •ALL AC #AC-113. WZPL, KESZ, KMKP, WLIT, KPLZ. \$10, \$13 CD
 •PROFILE #S-492. ST. LOUIS! CHR UC AC AOR Gold City \$10.00.
 •PROFILE #S-493. KANSAS CITY! CHR AC UC AOR Gold City \$10.00.
 •PROMO VAULT #PR-54. promo samples - all formats, all market sizes. Cassette \$12.50.
 •SWEEPER VAULT #SV-40. Sweeper & Legal ID samples, all formats. Cassette \$12.50.
 •AAA-1 (Triple A), •CHN-34 (CHR NIGHTS), •#O-25 (ALL OLDIES), •#MR-10 (ALTERNATIVE), •F-28 (ALL FEMALE), •T-10 (ITALY), at \$10.00 each.
 •CLASSIC #C-272. CKLW Detroit Remembered 1965-1975! Great memories of Top 40 CKLW from their heyday, including Charlie Van Dyke, Hal Martin, Bob Todd, Tom Shannon, Bro. Bill gable & more! \$13.50 cassette, 16.50 CD
 VIDEO #95, Chicago! WJMK/John Howell, WUSN/Lisa Dent, Detroit's WOMC/Tom Ryan, Phx's KDKB/Tim, Bev & Bad Dog, Atlanta's WVEE/Toss Swaid, 2 hrs, VHS \$30 DVD \$35

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CHR/POP

LW	TW	ARTIST	SON	RECORD LABEL
1	1	3 DOORS DOWN	Here Without You (Republic/Universal)	
2	2	BEYONCÉ	f/SEAN PAUL Baby Boy (Columbia)	
3	3	NELLY f/P. DIDDY & MURPHY LEE	Shake Ya... (Bad Boy/Universal)	
6	4	MAROON 5	Harder To Breathe (Dctone/LJ)	
7	5	SANTANA f/ALEX BAND	Why Don't You & I (Arista)	
4	6	CHRISTINA AGUILERA f/LIL' KIM	Can't Hold Us Down (RCA)	
5	7	BLACK EYED PEAS	Where Is The Love? (A&M/Interscope)	
9	8	FOUNTAINS OF WAYNE	Stacy's Mom (S-Curve/EMC)	
10	9	TRAPT	Headstrong (Warner Bros.)	
12	10	LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	
8	11	MYA	My Love Is Like...Whoa (A&M/Interscope)	
13	12	STACIE ORRICO	(There's Gotta Be) More To Life (ForeFront/Virgin)	
21	13	BABY BASH	Suga Suga (Universal)	
26	14	BRITNEY SPEARS f/MADONNA	Me Against The Music (Live)	
17	15	HILARY DUFF	So Yesterday (Buena Vista/Hollywood)	
16	16	KELLY CLARKSON	Low (RCA)	
20	17	PINK	Trouble (Arista)	
11	18	50 CENT f/L.M.P.	(Shady/Aftermath/Interscope)	
15	19	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
18	20	CHINGY	Right Thurr (DTP/Capitol)	
19	21	FABOLOUS f/TAMIA	Into You (Desert Storm/Elektra/EEG)	
24	22	MATCHBOX TWENTY	Bright Lights (Atlantic)	
28	23	OUTKAST	Hey Ya! (Arista)	
25	24	JOHN MAYER	Bigger Than My Body (Aware/Columbia)	
27	25	LIZ PHAIR	Why Can't I? (Capitol)	
22	26	ATARIS	The Boys Of Summer (Columbia)	
30	27	SIMPLE PLAN	Perfect (Lava)	
23	28	JUSTIN TIMBERLAKE	Senorita (Live)	
33	29	NICKELBACK	Someday (Roadrunner/DJMG)	
31	30	STAIN'D	So Far Away (Flip/Elektra/EEG)	

#1 MOST ADDED

NO DOUBT It's My Life (Interscope)

#1 MOST INCREASED PLAYS

BRITNEY SPEARS f/MADONNA Me Against The Music (Live)

TOP 5 NEW & ACTIVE

BLAUQUE I'm Good (Elektra/EEG)

CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)

MOST VALUABLE PLAYS F/S. LEE Roc Ya Body Mic Check 1, 2 (Casablanca)

ENRIQUE IGLESIAS Addicted (Interscope)

D.A.R. Hey Girl (Lava)

CHR/POP begins on Page 22.

AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	UNCLE KRACKER f/DOBBIE GRAY	Drift Away (Lava)	
2	2	SHANIA TWAIN	Forever And For Always (Mercury/DJMG)	
3	3	MATCHBOX TWENTY	Unwell (Atlantic)	
4	4	CELINE DION	Have You Ever Been In Love (Epic)	
5	5	LUTHER VANDROSS	Dance With My Father (LJ)	
7	6	MERCYME	I Can Only Imagine (MND/Curb)	
6	7	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
9	8	TRAIN	Calling All Angels (Columbia)	
8	9	SIMPLY RED	Sunrise (SimplyRed.com)	
11	10	DANIEL BEDINGFIELD	If You're Not The One (Island/DJMG)	
13	11	PHIL COLLINS	Look Through My Eyes (Walt Disney/Hollywood)	
12	12	EAGLES	Hole In The World (ERC)	
14	13	CHRISTINA AGUILERA	Beautiful (RCA)	
15	14	JIM BRICKMAN	Peace (Where The Heart Is) (AAL)	
16	15	MICHAEL BOLTON	When I Fall In Love (Passion Group)	
17	16	CELINE DION	Stand By Your Side (Epic)	
20	17	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
19	18	MICHAEL BUBLE	How Can You Mend A Broken... (143/Reprise)	
23	19	SEAL	Waiting For You (Warner Bros.)	
21	20	KENNY LOGGINS	With This Ring (All The Best)	
29	21	CLAY AIKEN	Invisible (RCA)	
30	22	DIDD	White Flag (Arista)	
26	23	SARAH MCLACHLAN	Fallen (Arista)	
18	24	SHANIA TWAIN	We Can (Asylum/Curb)	
28	25	TIM MCGRAW	Tiny Dancer (Curb)	
—	26	JOSH GROBAN	You Raise Me Up (143/Reprise)	
—	27	HALL & OATES	Getaway Car (U-Watch)	
25	28	CLAY AIKEN	This Is The Night (RCA)	
24	29	GLORIA ESTEFAN	Wrapped (Epic)	
22	30	DARYL HALL	Cab Driver (Rhythm & Grooves/Liquid 8)	

#1 MOST ADDED

JOSH GROBAN You Raise Me Up (143/Reprise)

#1 MOST INCREASED PLAYS

JOSH GROBAN You Raise Me Up (143/Reprise)

TOP 5 NEW & ACTIVE

BURKE RONEY Let It All Come Down (R World)

ROD STEWART f/CHER Bewitched, Bothered And Bewildered (LJ)

MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)

SANTANA f/ALEX BAND Why Don't You & I (Arista)

JOHN MAYER Bigger Than My Body (Aware/Columbia)

AC begins on Page 48.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	BEYONCÉ	f/SEAN PAUL Baby Boy (Columbia)	
2	2	LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	
4	3	LUDACRIS f/SHAWNNA	Stand Up (Def Jam South/DJMG)	
3	4	YOUNGBLOODZ f/LIL' JON	Damn! (Arista)	
6	5	CHINGY f/SNOOP DOGG & LUDACRIS	Holiday In (DTP/Capitol)	
5	6	BABY BASH	Suga Suga (Universal)	
10	7	OUTKAST	The Way You Move (Arista)	
7	8	NELLY f/P. DIDDY & MURPHY LEE	Shake Ya... (Bad Boy/Universal)	
9	9	YOUNG GUNZ	Can't Stop, Won't Stop (Def Jam/DJMG)	
8	10	CHINGY	Right Thurr (DTP/Capitol)	
13	11	ASHANTI	Rain On Me (Murder Inc./DJMG)	
15	12	MISSY ELLIOTT	Pass That Dutch (Gold Mind/Elektra/EEG)	
11	13	PHARRELL f/JAY-Z	Frontin' (Star Trak/Arista)	
12	14	50 CENT f/L.M.P.	(Shady/Aftermath/Interscope)	
18	15	M. LEE f/J. DUPRI	Wat Da Hook Gon Be (Fo' Reel/Universal)	
17	16	MARY J. BLIGE	Ooh! (Geffen)	
17	17	DMB TRICE	Got Some Teeth (Shady/Aftermath/Interscope)	
16	18	FABOLOUS f/TAMIA	Into You (Desert Storm/Elektra/EEG)	
19	19	50 CENT	f/I Can't (Saavy/Aftermath/Interscope)	
24	20	2PAC f/MOTORIOUS B.L.G.	Runnin' (Dying To Live) (Death Row/Interscope)	
21	21	R. KELLY	Thoa Thing (Live)	
29	22	JAGGED EDGE	Walked Outta Heaven (Columbia)	
28	23	WYCLEF JEAN f/MISSY ELLIOTT	Party To Damascus (LJ)	
22	24	T.J. 2A's	(Grand Hustle/Anti) (Atlantic)	
20	25	BUBBA SPARXXX	Disilverance (Beatclub/Interscope)	
31	26	112 f/LUDACRIS	Hot & Wet (Def Soul/DJMG)	
27	27	213	Fly (Geffen)	
23	28	MARK RONSON	International Affair (Elektra/EEG)	
34	29	KELIS	Milkshake (Star Trak/Arista)	
33	30	BAD BOY'S DA BAND	Bad Boy This Bad Boy That (Bad Boy/Universal)	

#1 MOST ADDED

G UNIT Stunt 101 (Interscope)

#1 MOST INCREASED PLAYS

LUDACRIS f/SHAWNNA Stand Up (Def Jam South/DJMG)

TOP 5 NEW & ACTIVE

BOW WOW f/JAGGED EDGE My Baby (Columbia)

MYA Fallen (A&M/Interscope)

NICK CANNON Gigolo (Live)

AVANT Read Your Mind (Geffen)

LENNY KRAVITZ f/P. DIDDY... Show Me Your Soul (Bad Boy/Universal)

CHR/RHYTHMIC begins on Page 29.

HOT AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	SANTANA f/ALEX BAND	Why Don't You & I (Arista)	
3	2	TRAIN	Calling All Angels (Columbia)	
2	3	MATCHBOX TWENTY	Unwell (Atlantic)	
4	4	LIVE	Heaven (Radioactive/Geffen)	
8	5	3 DOORS DOWN	Here Without You (Republic/Universal)	
5	6	JOHN MAYER	Bigger Than My Body (Aware/Columbia)	
6	7	MATCHBOX TWENTY	Bright Lights (Atlantic)	
10	8	DIDD	White Flag (Arista)	
9	9	LIZ PHAIR	Why Can't I? (Capitol)	
7	10	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
11	11	JOSH KELLEY	Amazing (Hollywood)	
13	12	SARAH MCLACHLAN	Fallen (Arista)	
12	13	UNCLE KRACKER f/DOBBIE GRAY	Drift Away (Lava)	
16	14	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
17	15	BARENAKED LADIES	Another Postcard (Chimps) (Reprise)	
19	16	NICKELBACK	Someday (Roadrunner/DJMG)	
18	17	VERTICAL HORIZON	I'm Still Here (RCA)	
20	18	STAIN'D	So Far Away (Flip/Elektra/EEG)	
26	19	MICHELLE BRANCH	Breathe (Maverick/Warner Bros.)	
32	20	NELLY FURTADO	Powerless (Say What You Want) (DreamWorks)	
25	21	SEAL	Waiting For You (Warner Bros.)	
22	22	FOUNTAINS OF WAYNE	Stacy's Mom (S-Curve/EMC)	
24	23	SALIVA	Rest In Pieces (Island/DJMG)	
27	24	SHANIA TWAIN	Forever And For Always (Mercury/DJMG)	
21	25	GUSTER	Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	
23	26	ATARIS	The Boys Of Summer (Columbia)	
—	27	NO DOUBT	It's My Life (Interscope)	
34	28	JASON MRAZ	You And I Both (Elektra/EEG)	
30	29	GLAVIN DEGRAAF	Follow Through (LJ)	
33	30	HOWIE DAY	Perfect: Time Of Day (Epic)	

#1 MOST ADDED

NO DOUBT It's My Life (Interscope)

#1 MOST INCREASED PLAYS

NELLY FURTADO Powerless (Say What You Want) (DreamWorks)

TOP 5 NEW & ACTIVE

FUEL Falls On Me (Epic)

HOOTIE & THE BLOWFISH Space (Atlantic)

MARIA I G've, You Take (DreamWorks)

MEAT LOAF I Couldn't Have Said It Better (Sanctuary/SRG)

BEN HARPER Diamonds On The Inside (Virgin)

AC begins on Page 48.

URBAN

LW	TW	ARTIST	SON	RECORD LABEL
1	1	BEYONCÉ	f/SEAN PAUL Baby Boy (Columbia)	
3	2	LUDACRIS f/SHAWNNA	Stand Up (Def Jam South/DJMG)	
4	3	ASHANTI	Rain On Me (Murder Inc./DJMG)	
2	4	YOUNGBLOODZ f/LIL' JON	Damn! (Arista)	
6	5	JAGGED EDGE	Walked Outta Heaven (Columbia)	
9	6	OUTKAST	The Way You Move (Arista)	
7	7	R. KELLY	Step In The Name Of Love (Live)	
14	8	CHINGY f/SNOOP DOGG & LUDACRIS	Holiday In (DTP/Capitol)	
5	9	R. KELLY	Thoa Thing (Live)	
12	10	M. HOUSTON f/J. BUDDEN & P. PIPER	Clubbin' (T.U.G./JEGG)	
16	11	AVANT	Read Your Mind (Geffen)	
8	12	MARY J. BLIGE	Ooh! (Geffen)	
13	13	LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	
15	14	NELLY f/P. DIDDY & MURPHY LEE	Shake Ya... (Bad Boy/Universal)	
10	15	PHARRELL f/JAY-Z	Frontin' (Star Trak/Arista)	
11	16	YOUNG GUNZ	Can't Stop, Won't Stop (Def Jam/DJMG)	
20	17	M. LEE f/J. DUPRI	Wat Da Hook Gon Be (Fo' Reel/Universal)	
18	18	MONICA	Knock Knock (LJ)	
23	19	BAD BOY'S DA BAND	Bad Boy This Bad Boy That (Bad Boy/Universal)	
19	20	CHINGY	Right Thurr (DTP/Capitol)	
21	21	MISSY ELLIOTT	Pass That Dutch (Gold Mind/Elektra/EEG)	
24	22	2PAC f/MOTORIOUS B.L.G.	Runnin' (Dying To Live) (Death Row/Interscope)	
17	23	FABOLOUS f/TAMIA	Into You (Desert Storm/Elektra/EEG)	
22	24	ERYKAH BADU	Danger...Block On Lock (Motown/Universal)	
27	25	GIMMIE	Love You More (Epic)	
26	26	112 f/LUDACRIS	Hot & Wet (Def Soul/DJMG)	
36	27	JA RULE	Clap Back (Murder Inc./DJMG)	
25	28	YING YANG TWINS	Naggin' (TVT)	
30	29	JOE	More & More (Live)	
28	30	WYCLEF JEAN f/MISSY ELLIOTT	Party To Damascus (LJ)	

#1 MOST ADDED

NELLY Iz U (Fo' Reel/Universal)

#1 MOST INCREASED PLAYS

CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)

TOP 5 NEW & ACTIVE

RAH DIGEA Party &... (Flipmode/LJ)

DWELE Find A Way (Virgin)

JS Love Angel (DreamWorks)

TRILLVILLE Neva Eva (Warner Bros.)

NELLY Iz U (Fo' Reel/Universal)

URBAN begins on Page 33.

ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	STAIN'D	So Far Away (Flip/Elektra/EEG)	
2	2	NICKELBACK	Someday (Roadrunner/DJMG)	
3	3	AUDIOSLAVE	Show Me How To Live (Interscope/Epic)	
4	4	3 DOORS DOWN	Here Without You (Republic/Universal)	
5	5	A PERFECT CIRCLE	Weak And Powerless (Virgin)	
5	6	GODSMACK	Serenity (Republic/Universal)	
8	7	WHITE STRIPES	Seven Nation Army (Third Man/V2)	
7	8	LINKIN PARK	Faint (Warner Bros.)	
10	9	FUEL	Falls On Me (Epic)	
9	10	BLACK LABEL SOCIETY	Stillborn (Spitfire)	
13	11	TRAPT	Headstrong (Warner Bros.)	
11	12	SHINEDOWN	Fly From The Inside (Atlantic)	
16	13	DISTURBED	Liberate (Reprise)	
15	14	TRAPT	Still Frame (Warner Bros.)	
28	15	PUDDLE OF MUDD	Away From Me (Geffen)	
17	16	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
14	17	SEETHER	Gasoline (Wind-up)	
18	18	SMILE EMPTY SOUL	Bottom Of A Bottle (Lava)	
22	19	P.O.D.	Will You (Atlantic)	
20	20	COLD	Suffocate (Flip/Geffen/Interscope)	
19	21	JET	Are You Gonna Be My Girl (Elektra/EEG)	
23	22	LINKIN PARK	Numb (Warner Bros.)	
21	23	SEVENDUST	Enemy (TVT)	
—	24	STONE TEMPLE PILOTS	All In The Suit That You Wear (Atlantic)	
—	25	KID ROCK	Feel Like Makin' Love (Lava/Atlantic)	
30	26	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
26	27	CHEVELLE	Closure (Epic)	
—	28	JIBE	Yesterday's Gone (2/26)	
29	28	BLACK LABEL SOCIETY	The Blessed Hellride (Spitfire)	
—	30	IRON MAIDEN	Widest Dreams (Columbia)	

#1 MOST ADDED

STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)

#1 MOST INCREASED PLAYS

PUDDLE OF MUDD Away From Me (Geffen)

TOP 5 NEW & ACTIVE

DEFAULT Taking My Life Away (TVT)

REVIS Seven (Epic)

URBAN AC

LW	TW	
4	1	R. KELLY Step In The Name Of Love (Live)
1	2	KEM Love Calls (Motown/Universal)
6	3	GERALD LEVERT U Got That Love (Elektra/EEG)
2	4	LUTHER VANOROSS Dance With My Father (J)
3	5	HEATHER HEADLEY I Wish I Wasn't (RCA)
5	6	TAMIA Officially Missing You (Elektra/EEG)
7	7	JAVIER Crazy (Capitol)
8	8	DWELE Find A Way (Virgin)
9	9	SMOKIE NORFUL I Need You Now (EMI Gospel)
10	10	RHIAN BENSON Say How I Feel (DKG)
13	11	ARETHA FRANKLIN Wonderful (Arista)
14	12	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
11	13	JAEHEIM Put That Woman First (Divine Mill/Warner Bros.)
12	14	RUBEN STUDDARD Superstar (J)
16	15	ISLEY BROTHERS IRON ISLEY Busted (DreamWorks)
17	16	FLOETRY Getting Late (DreamWorks)
19	17	JAEHEIM Backlight (Divine Mill/Warner Bros.)
21	18	JOE More & More (Live)
18	19	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
20	20	WILL DOWNING A Million Ways (GRP/VMG)
22	21	VIVIAN GREEN What Is Love? (Columbia)
23	22	AVANT Read Your Mind (Geffen)
24	23	MANHATTANS Turn Out The Stars (Love-Lee)
—	24	MICHAEL JACKSON One More Chance (Epic)
—	25	ERYKAH BADU Back In The Day (Motown)
28	26	ASHANTI Rain On Me (Murder Inc./DJJMG)
26	27	IMPROMPTU 2 Mocha Soul (Big3)
29	28	EARTH, WIND & FIRE Hold Me (Kaimba)
—	29	STEPHANIE MILLS Can't Let Him Go (J&M)
25	30	ARETHA FRANKLIN Only Thing Missing Is You (Arista)

#1 MOST ADDED

VAN HUNT Seconds Of Pleasure (Capitol)

#1 MOST INCREASED PLAYS

MICHAEL JACKSON One More Chance (Epic)

TOP 5 NEW & ACTIVE

- JEFF MAJORS Heard My Cry (Music One)
- MARY J. BLIGE Doh! (Geffen)
- INCDGNITO Can't Get You Out Of My Head (Narada)
- GOAPELE Even Closer (Skyhla)
- KALVIN BISHOP Tell Me It's Alright (Mokah)

URBAN begins on Page 33.

ACTIVE ROCK

LW	TW	
1	1	STAIN'D So Far Away (Flip/Elektra/EEG)
3	2	DISTURBED Liberate (Reprise)
4	3	A PERFECT CIRCLE Weak And Powerless (Virgin)
2	4	LINKIN PARK Faint (Warner Bros.)
7	5	TRAPT Still Frame (Warner Bros.)
5	6	NICKELBACK Someday (Roadrunner/DJMG)
6	7	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
8	8	SMILE EMPTY SOUL Bottom Of A Bottle (Laval)
9	9	GODSMACK Serenity (Republic/Universal)
13	10	SEVENDUST Enemy (TVT)
11	11	WHITE STRIPES Seven Nation Army (Third Man/V2)
12	12	FUEL Falls On Me (Epic)
14	13	SEETHER Gasoline (Wind-up)
10	14	SHINEDOWN Fly From The Inside (Atlantic)
31	15	PUDDLE OF MUDD Away From Me (Geffen)
15	16	P.O.D. Will You (Atlantic)
16	17	COLD Suffocate (Flip/Geffen/Interscope)
20	18	LINKIN PARK Numb (Warner Bros.)
18	19	THREE DAYS GRACE (I Hate) Everything About You (Jive)
19	20	STATIC-X The Only (Warner Bros.)
23	21	KORN Right Now (Epic)
21	22	CHEVELLE Closure (Epic)
22	23	AUDIOSLAVE I Am The Highway (Interscope/Epic)
26	24	3 ODORS DOWN Here Without You (Republic/Universal)
35	25	HOBABASTANK Out Of Control (Island/DJMG)
29	26	ILL NINO How Can I Live (Roadrunner/DJMG)
25	27	SLOTH Someday (Hollywood)
27	28	POWERMAN 5000 Action (DreamWorks)
28	29	MOTDGRATER Down (No Name/EEG)
24	30	KORN Did My Time (Immortal/Epic)

#1 MOST ADDED

STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)

#1 MOST INCREASED PLAYS

PUDDLE OF MUDD Away From Me (Geffen)

TOP NEW & ACTIVE

- DOPE I Am (Recon/Artemis)
- SKRAPE Stand Up (RCA)
- IGGY POP Little Know It All (Virgin)
- SMILE EMPTY SOUL Nowhere Kids (Laval)

ROCK begins on Page 56.

COUNTRY

LW	TW	
1	1	GARY ALLAN Tough Little Boys (MCA)
5	2	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
4	3	MARTINA MCBRIDE This One's For The Girls (RCA)
3	4	TDBY KEITH I Love This Bar (DreamWorks)
6	5	RASCAL FLATTS I Melt (Lyric Street)
7	6	PAT GREEN Wave On Wave (Republic/Universal South)
2	7	TIM MCGRAW Real Good Man (Curb)
9	8	BILLY CURRINGTON Walk A Little Straighter (Mercury)
8	9	GEORGE STRAIT Cowboys Like Us (MCA)
10	10	MONTGOMERY GENTRY Hell Yeah (Columbia)
11	11	CHRIS CAGLE Chicks Dig It (Capitol)
12	12	LONESTAR Walking In Memphis (BNA)
15	13	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)
13	14	REBA MCBENTIRE I'm Gonna Take That Mountain (MCA)
14	15	RUSHLOW I Can't Be Your Friend (Lyric Street)
17	16	RODNEY ATKINS Honesty (Write Me A List) (Curb)
16	17	TRACY BYRD Drinkin' Bone (RCA)
18	18	SHERRIE AUSTIN Streets Of Heaven (CA/BBR)
21	19	DIAMOND RIO Wrinkles (Arista)
19	20	JO DEE MESSINA I Wish (Curb)
20	21	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)
23	22	TERRI CLARK I Wanna Do It All (Mercury)
22	23	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)
38	24	KENNY CHESNEY There Goes My Life (BNA)
28	25	SHANIA TWAIN She's Not Just A Pretty Face (Mercury)
26	26	BRAD PAISLEY Little Moments (Arista)
25	27	JOSH TURNER Long Black Train (MCA)
24	28	JIMMY WAYNE I Love You This Much (DreamWorks)
30	29	SARA EVANS Perfect (RCA)
29	30	CRAIG MORGAN Every Friday Afternoon (BBR)

#1 MOST ADDED

KENNY CHESNEY There Goes My Life (BNA)

#1 MOST INCREASED PLAYS

KENNY CHESNEY There Goes My Life (BNA)

TOP 5 NEW & ACTIVE

- TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)
- DIERKS BENTLEY My Last Name (Capitol)
- REBECCA LYNN HOWARD I Need A Vacation (MCA)
- AMANDA WILKINSON Gone From Love Too Long (Universal South)
- PATTY LOVELESS On Your Way Home (Epic)

COUNTRY begins on Page 38.

ALTERNATIVE

LW	TW	
2	1	A PERFECT CIRCLE Weak And Powerless (Virgin)
1	2	STAIN'D So Far Away (Flip/Elektra/EEG)
3	3	LINKIN PARK Faint (Warner Bros.)
4	4	NICKELBACK Someday (Roadrunner/DJMG)
7	5	TRAPT Still Frame (Warner Bros.)
9	6	THREE DAYS GRACE (I Hate) Everything About You (Jive)
8	7	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
14	8	BLINK-182 Feeling This (Geffen)
5	9	EVANESCENCE Going Under (Wind-up)
8	10	WHITE STRIPES The Hardest Button To Button (Third Man/V2)
17	11	LINKIN PARK Numb (Warner Bros.)
13	12	P.O.D. Will You (Atlantic)
11	13	GODSMACK Serenity (Republic/Universal)
18	14	JET Are You Gonna Be My Girl (Elektra/EEG)
12	15	FUEL Falls On Me (Epic)
10	16	DASHBOARD CONFESSIONAL Hands Down (Vagrant)
15	17	WHITE STRIPES Seven Nation Army (Third Man/V2)
20	18	SWITCHFOOT Meant To Live (Red Ink/Columbia)
40	19	PUDDLE OF MUDD Away From Me (Geffen)
16	20	SMILE EMPTY SOUL Bottom Of A Bottle (Laval)
21	21	STROKES 12:51 (RCA)
22	22	COLD Suffocate (Flip/Geffen/Interscope)
23	23	3 ODORS DOWN Here Without You (Republic/Universal)
25	24	DISTURBED Liberate (Reprise)
33	25	KORN Right Now (Epic)
43	26	HOBABASTANK Out Of Control (Island/DJMG)
26	27	YELLOWCARD Way Away (Capitol)
30	28	AUDIOSLAVE I Am The Highway (Interscope/Epic)
31	29	CHEVELLE Closure (Epic)
29	30	SEVENDUST Enemy (TVT)

#1 MOST ADDED

STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)

#1 MOST INCREASED PLAYS

PUDDLE OF MUDD Away From Me (Geffen)

TOP 5 NEW & ACTIVE

- DEFAULT Taking My Life Away (TVT)
- FOD FIGHTERS Darling Nikko (Roswell/RCA)
- IGGY POP Little Know It All (Virgin)
- NO DOUBT It's My Life (Interscope)
- ILL NINO How Can I Live (Roadrunner/DJMG)

ALTERNATIVE begins on Page 63.

SMOOTH JAZZ

LW	TW	
2	1	PRAFUL Sigh (Rendezvous/N-Coded)
1	2	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)
5	3	DAVE KOLZ Honey-Dipped (Capitol)
3	4	PAUL JACKSON, JR. It's A Shame (Blue Note)
4	5	KENNY G. Malibu Dreams (Arista)
6	6	MINDI ABAIR Flirt (GRP/VMG)
7	7	URBAN KNIGHTS Got To Give It Up (Narada)
11	8	RICK BRAUN Green Tomatoes (Warner Bros.)
14	9	CHRIS BOTTI Indian Summer (Columbia)
9	10	DAVID SANBORN Comin' Home Baby (GRP/VMG)
13	11	DARYL HALL She's Gone (Rhythm & Groove/Liquid B)
10	12	LUTHER VANDROSS Dance With My Father (J)
8	13	M. MCCONALD I Heard It Through The Grapevine (Motown/Universal)
12	14	PAUL TAYLOR On The Move (Peak)
15	15	JAZZMASTERS Puerto Bonus (Trippin' N' Rhythm)
16	16	CHUCK LOEB eBop (Shanachie)
17	17	LEE RITENDOUR Inner City Blues (GRP/VMG)
18	18	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)
20	19	NICK COLINDRE High Flyin' (3 Keys Music)
19	20	SIMPLY RED Sunrise (simplyred.com)
21	21	ACOUSTIC ALCHEMY No Messin' (Higher Octave)
23	22	STEVE COLE Everyday (Warner Bros.)
22	23	STEVE OLIVER Positive Energy (Native Language)
24	24	MARC ANTOINE Funky Picante (Rendezvous)
25	25	DAVID BENEDIT Watermelon Man (GRP/VMG)
29	26	SEAL Touch (Warner Bros.)
27	27	PAMELA WILLIAMS Afterglow (Shanachie)
28	28	JEFF GOLUB Boom Boom (GRP/VMG)
26	29	RONNY JORDAN At Last (N-Coded)
—	30	GREGG KARUKAS Riverside Drive (N-Coded)

#1 MOST ADDED

MICHAEL MCCONALD Ain't No Mountain High Enough (Motown)

#1 MOST INCREASED PLAYS

MICHAEL MCCONALD Ain't No Mountain High Enough (Motown)

TOP 5 NEW & ACTIVE

- RIPINGTONS Bella Luna (Peak)
- BRIAN CULBERTSON Serpentine Fire (Warner Bros.)
- BASS X Vonni (Liquid B)
- MICHAEL MCCONALD Ain't No Mountain High Enough (Motown)
- KIRK WHALUM Go You Feel Me (Warner Bros.)

Smooth Jazz begins on Page 53.

TRIPLE A

LW	TW	
1	1	R.E.M. Bad Day (Warner Bros.)
2	2	JOHN MAYER Bigger Than My Body (Aware/Columbia)
3	3	BEN HARPER Diamonds On The Inside (Virgin)
4	4	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
5	5	JONNY LANG Red Light (A&M/Interscope)
6	6	SARAH MCLACHLAN Fallen (Arista)
8	7	STING Send Your Love (A&M/Interscope)
7	8	JASON MRAZ You And I Both (Elektra/EEG)
9	9	WALLFLOWERS Closer To You (Interscope)
11	10	HOWIE DAY Perfect Time Of Day (Epic)
12	11	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
13	12	LOS LONELY BOYS Heaven (Dr)
17	13	DIDD White Flag (Arista)
18	14	TRAIN When I Look To The Sky (Columbia)
15	15	BARENAKED LADIES Another Postcard (Chimps) (Reprise)
10	16	PETE YORN Crystal Village (Columbia)
20	17	DAMIEN RICE Volcano (Vector Recordings)
21	18	JOE FIRSTMAN Breaking All The Ground (Atlantic)
19	19	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)
16	20	EASTMOUNTAINSOUTH You Dance (DreamWorks)
23	21	VAN MDRRISON Once In A Blue Moon (Blue Note/EMC)
—	22	DAVE MATTHEWS Save Me (RCA)
26	23	COLDPLAY Moses (Capitol)
24	24	SANTANA fALEX BAND Why Don't You & I (Arista)
—	25	JOHN HIATT Circle Back (New West)
27	26	LIVE Heaven (Radioactive/Geffen)
28	27	ZIGGY MARLEY Dragonfly (Private Music/AAL)
—	28	MAVERICKS I Want To Know (Sanctuary/SAG)
25	29	COLDPLAY God Put A Smile Upon Your Face (Capitol)
—	30	ROBERT RANDOLPH Soul Refreshing (Warner Bros.)

#1 MOST ADDED

COUNTING CROWS She Don't Want Nobody Near (Geffen)

#1 MOST INCREASED PLAYS

DAVE MATTHEWS Save Me (RCA)

TOP 5 NEW & ACTIVE

- TRAVIS Re-Offender (Epic)
- THORNS Blue (Aware/Columbia)
- MATCHBOX TWENTY Bright Lights (Atlantic)
- THRILLS One Horse Town (Virgin)
- 3 ODORS DOWN Here Without You (Republic/Universal)

TRIPLE A begins on Page 74.

Publisher's Profile

By Erica Farber



AL VICENTE

President/CEO, Archway Broadcasting Group

In an era when many independent broadcasters have sold their companies, Al Vicente decided to live out his dream of founding a broadcast company. A 25-year veteran of the business, he started the Archway Broadcasting Group last year with the acquisition of 13 radio stations in three markets.

Getting into the business: "I have a degree in mass communications from New Mexico State University. I went on a football scholarship but didn't end up playing. I was one of those nonconformist kids of the '70s. If everyone else was going to school at Boston College or University of Rhode Island, I had to be different. I used to listen to WPRO, the Top 40 station in Providence. I really enjoyed radio when I was a kid. I'm one of 12 kids. I've worked since I was 8 years old. One of the jobs I had when I was 16 was at a factory. I could have the radio on there, and I listened to the Celtics, the Red Sox and the Bruins. That made my connection, more so than the music did. That's where my love for the business came from."

First job in radio: "It was at WICE-AM/Providence. This guy spoke at a Blacks in Communications meeting about opportunities in radio. I approached him and said 'I'd like to do my own show. He thought I wanted a half-hour, Sunday-at-4am-type show to satisfy FCC requirements, but I wanted it at a decent time and was willing to pay for it. I didn't know what block programming was, but that's what I talked with him about. He said it would cost \$90 an hour and I had to pay two months in advance, etc. He thought he was running me off."

"I came back two weeks later and gave him his two months in advance. I said, 'I want Saturdays, 9am-noon.' I did my own ethnic programming, and it was successful. He asked if there were any more of me around. I asked what was in it for me. He said, 'Why don't you find some other people to buy block programming. It's got to be the \$90 rate, but you tell them it's \$120, and I'll pay you \$30 commission on it.' I went out and got Italians, Hispanics and Portuguese people to buy time. Next thing you know, the station was practically all block programming of every ethnic group. I played soccer, so I took advantage of all the different teams. I was making pretty good money receiving commissions from all the other shows."

Founding Archway Broadcasting: "It was a lifelong dream. Having been in station management, having been a group head, having made a lot of money for a lot of folks, I'd always dreamed of getting into ownership. I started back in '94. Consolidation came, and that derailed my plan. Also, the tax certificate went away. With funding from JP Morgan Partners, Archway Broadcasting began in July 2002."

Mission of the company: "To grow to 30 to 40 stations, eight to 10 clusters, and, ideally, grow the company to a point where we can either go to an IPO merge or sell to a strategic investor. Archway Broadcasting is no different from other privately owned companies. We're trying to grow as fast as we can and get enough critical mass to get us to the next level."

The difficulties of being a group owner: "It's harder than I thought it would be, but isn't it always? The hard part was growing to 13 stations in three clusters real fast. It's very competitive out there. Particularly last year, there were a lot more buyers than there were sellers. You had to move fast, and you had to hit quick. We were able to do that. By the time we formed Archway — or began working at it officially on July 1 through the end of the year — we identified and had all of our deals on the plate, then closed them afterward. In six months we put together 13 stations in three markets. That took a lot of work. This year Archway faced the challenges everybody else faced, with the weak economy, the war and everything else. You have to work a lot harder than you ever did, but that's part of the fun of the game."

Biggest challenge: "Finding good people. Second, fighting the good fight against some of the big boys. Some of them are not playing totally fair. Some of them are using their clout to fight independent broadcasters like myself rather than fighting the newspaper and TV and everybody else who's taking the dollars. That's unfortunate, because I thought our business, with consolidation, would have gotten over that."

"We did to some degree, but then the recession came, and we got back to our old habit of fighting each other rather than fighting the real enemy: the people taking advertising dollars away from us. In the long run, the only way we're going to grow this business to a 10% business is not to compete against ourselves. As a small company, I look for the big guys to take on that leadership. They're not doing their job right now. They're pointing the gun at their competitors rather than at the outside."

State of the industry: "The rules are in the process of changing. I don't think it'll have a huge impact per se. If you've been in the business long enough, you know some of the things we're going through are similar to some of the things we went through in the early '90s. You have to weather the storm, and, hopefully, we'll come out of it stronger. The difference between now and then is consolidation. When I was President of the Capital District Radio Association in Albany, NY, we'd have meetings, and there would be 14 to 17 different managers there. I went to one a couple of years ago, and there were three people there. When there were a lot of people, you had people whose focus was on making the business stronger, making it more accountable to the community and making it a fun business that people would want to get into. Now, it's a much more serious business."

Business this year: "The fourth quarter is optimistic. We're finding all of our stations are outpacing the markets. That's a positive. Having said that, none of the markets are setting the world on fire, but we're pretty proud that we're able to do what we're doing, especially as a startup. You have a lot of cleaning up to do before you can start generating some real positive things. It's kind of like buying an old house. The workers are in there, and there's lots of plastic and walls to come down. Once you

finish it, you can start decorating. In our first year of operations, we're still in that remodeling phase."

Something about his company that might surprise our readers: "Our commitment to programming. We take the product seriously. We take our commitment to the community seriously. Second, people were surprised that we were able to put together the group as fast as we did in an environment where there isn't much inventory out there. A lot of it had to do with relationships. We were able to get our Columbus cluster strictly because of a relationship. They saw us as people who were going to continue the commitment to the community. As the old guy I bought it from said, 'You're a broadcaster, and I still have to live in this town, and I'm proud to be associated with a broadcaster.' We're hands-on. We're in our markets as often as we can be, and we follow through on our commitment to the community."

Most influential individual: "I truly believe that I wouldn't be sitting here today if not for some of the sage advice I've gotten from people in my career. Dick Rakovan, my first corporate boss at Outlet, who is still a friend and adviser today. Joel Hartstone, who ran H&D Broadcasting, is still a friend and adviser. Paul Levesque, who was my first sales manager and currently sits on our board. Scott Knight. All the way to Eddie Fritts and John David at the NAB. Gary Fries and Ron Ruth. George Hyde at the RAB. I've been blessed with a lot of real good broadcasters who have been able to give me advice over the years and helped me get where I am today."

Career highlight: "Being able to put Archway together at a time when there wasn't much out there. I'm proud of the people I'm associated with. Reg Hollander and Lauren Tyler are dynamic people. At the end of the day I'm most proud that I'm an immigrant kid from the Cape Verde Islands, on the west coast of Africa, who came here from a large family. People like to romanticize struggles, but struggles are what build you and make you strong. I'm proud I was able to come from that background to where I am today."

Career disappointment: "I had an opportunity in 1994 to buy a group of stations. I was working with Joel Hartstone and Barry Dickstein and was trying to put a deal together to buy their stations. The minority tax certificate was one of the reasons they were willing to sell to me. I couldn't get the financing. I couldn't get in the banks. Having that closed door and that frustration scared me. I was able to do Archway eight years later. The tide has turned, and all the banks are opening their doors. Having patience and a commitment to my goal eventually got it done."

Favorite radio format: "Old-school R&B and Jazz."

Favorite television show: "I'm a sports nut. I follow all the Boston sports. I also like the cutting-edge shows on HBO."

Favorite song: "I Can Fly" by R. Kelly."

Favorite movie: "The First Godfather."

Favorite book: "The Prince of Providence."

Favorite restaurant: "Il Forno's in Providence."

Beverage of choice: "Grey Goose martini, stirred."

Hobbies: "I like traveling, tennis and spending time with my three kids and grandson."

E-mail address: "avicente@archwaybroadcasting.com."

Advice for broadcasters: "Be true to your commitment to the community. Fight the fight with the people who are taking our money and not among ourselves."

rock pop rap latin r&b jazz country gospel hip-hop

rock pop rap latin r&b jazz country gospel hip-hop

rock pop rap latin r&b jazz country gospel hip-hop



hip-hop gospel country jazz r&b latin rap pop rock

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