

NEWSSTAND PRICE \$6.50

McLachlan Tops Triple A

Sarah McLachlan tops the Triple A chart this week with "Fallen," the first single from her current album, *Afterglow*, the long-awaited followup to 1997's *Surfacing*. The song is also No. 6 on the Hot AC chart and top 20 at AC.



NOVEMBER 21, 2003



Smooth Synopsis

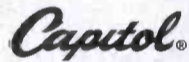
R&R's annual Smooth Jazz Focus checks in on several areas of the format, including the burgeoning digital opportunities and new research conducted by Broadcast Architecture. R&R Smooth Jazz Editor **Carol Archer** also recaps last month's SJ Label Summit. It all begins on the next page.

DAVE KOZ

SAXOPHONIC

His new album of contemporary jazz featuring the #1 single "Honey-Dipped." The new album is in stores now.

Executive Producer: Dave Koz
W.F. Leopold Management, Inc.
Agency For The Performing Arts



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davekoz.com capitolrecords.com

See Dave Koz on his 7th annual Smooth Jazz Christmas Tour, with special guests Brian Culbertson, Bobby Caldwell, Marc Antoine & Chris Botti.

- 11/28 Lake Tahoe, NV
- 11/29 Long Beach, CA
- 11/30 Palm Springs, CA
- 12/1 Santa Barbara, CA
- 12/2 Fresno, CA
- 12/3 San Diego
- 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 PompanoBeach/West Palm Beach, FL
- 12/14 Naples, FL
- 12/16 Sarasota, FL
- 12/17 Clearwater, FL
- 12/18 Milwaukee, FL
- 12/19 & 12/20 Chicago, IL
- 12/21 Hollywood, CA



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WRLX	WEST PALM	KEZL	FRESNO
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#1 35-54 12.3

Michael Fischer, PD
KJCD Denver

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Shaun Holly PD The Coyote
95.5 KYOT Phoenix

"One of the biggest success stories ever on our station!"

#1 25-54 12.7"

Joel Widdows PD Smooth
Jazz 105.3 WJSJ Jacksonville

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Bill Harman PD Smooth
Jazz 103.5 WJZA Columbus

"To win you must match programming to usage. Quiet Music does precisely that for Love 94! Smooth, unique, relaxing."

Rich McMillan PD
Love 94 WLVE Miami

"An ideal fit for Sunday mornings! Our P1's love it and we have a new revenue opportunity!"

J. Weidenheimer PD
The Breeze 97.9
KEZL Fresno

WestStar
TalkRadio Network

HOW WELL DO YOU MANAGE?

In this week's Management/Marketing/Sales section, take consultant **Dave Van Dyke's** 15-minute test to measure your management and leadership abilities in eight key categories, such as adaptability, communication, personal development, productivity and task management. The questionnaire will be particularly valuable if managers allow other colleagues and support staff to evaluate them, providing a true 360-degree perspective on their people skills and responsibilities. Also: **Irwin Pollack's** top 10 rebuttals for prospects devoted to radio's biggest rival — newspaper advertising.

Pages 8-9

THE MOST WONDERFUL TIME

Much of the AC world is gearing up for increasing amounts of holiday music, if not nonstop Christmas tunes, beginning Thanksgiving weekend. In preparation, R&R AC Editor **Angela Perelli** talks with consultant **Randy Lane** about how to have fun in between the songs.

Page 48

R&R NUMBER ONES

- CHR/POP**
 - **BEYONCÉ I/SEAN PAUL** Baby Boy (Columbia)
- CHR/RHYTHMIC**
 - **LUDACRIS I/SHAWNNA** Stand Up (Def Jam South/IDJMG)
- URBAN**
 - **LUDACRIS I/SHAWNNA** Stand Up (Def Jam South/IDJMG)
- URBAN AC**
 - **GERALD LEVERT** U Got That Love... (Elektra/EEG)
- COUNTRY**
 - **TOBY KEITH** I Love This Bar (DreamWorks)
- AC**
 - **UNCLE KRACKER I/DOBBIE GRAY** Drift Away (Lava)
- HOT AC**
 - **SANTANA I/ALEX BAND** Why Don't You & I (Arista)
- SMOOTH JAZZ**
 - **DAVE KOZ** Honey-Dipped (Capitol)
- ROCK**
 - **STAINED** So Far Away (Flip/Elektra/EEG)
- ACTIVE ROCK**
 - **A PERFECT CIRCLE** Weak And Powerless (Virgin)
- ALTERNATIVE**
 - **LINKIN PARK** Numb (Warner Bros.)
- TRIPLE A**
 - **SARAH MCLACHLAN** Fallen (Arista)
- CHRISTIAN AC**
 - **CASTING CROWNS** If We Are... (Beach Street/Reunion)
- CHRISTIAN CHR**
 - **STACIE ORRICO** (There's Gotta Be) More... (ForeFront/Virgin)
- CHRISTIAN ROCK**
 - **SKILLET** Savior (Ardent)
- CHRISTIAN INSPO**
 - **WATERMARK**... There Is None... (Creative Trust Workshop)
- SPANISH CONTEMPORARY**
 - **CHAYANNE** Un Siglo Sin Ti (Sony Discos)
- TEJANO**
 - **KUMBIA KINGS I/OZOMATLI** Mi Gente (EMI Latin)
- REGIONAL MEXICAN**
 - **MONTEZ DE DURANGO** Lagrimas De Cristal (Disa)
- TROPICAL**
 - **JUANES** La Paga (Universal)



Rush: 'As I Was Saying...'

Limbaugh returns to radio after five-week rehab

By **Al Peterson**
R&R News/Talk/Sports Editor
apeterson@radioandrecords.com

Premiere Radio Networks talk host **Rush Limbaugh** returned to his golden EIB microphone on Monday for the first time since checking himself into rehab early last month to combat an addiction to prescription painkillers. Demonstrating that his sense of humor remains intact following his five-week absence, Limbaugh broke the tension of that first moment back on the air by quipping, "As I was saying ... about five weeks ago..."



Limbaugh

LIMBAUGH ▶ See Page 12

War Breaks Out On Rep Front

Senior Katz execs, 100-plus staffers defect to Interep, which appoints Shaw co-COO

By **Jeff Green**
R&R Executive Editor
jgreen@radioandrecords.com

The long-standing rep firm rivalry between **Katz** and **Interep** escalated into an all-out range war on Nov. 14, when three longtime and senior-level Katz executives — **Katz Radio Group President Steve Shaw**, **Christal President Tucker Flood** and **Katz Radio President Mark Gray** — jumped to Interep, taking as many as 150 Katz staffers with them. Shaw was appointed co-President and co-COO of Interep and will run two new, as-yet-unnamed companies that will handle anticipated new business.

Shaw will work alongside **George Pine**, who holds the same title; both report to Interep Chairman/CEO **Ralph Guild**. **Flood** and **Gray** will take senior roles, reporting to **Shaw**.



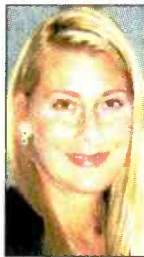
Shaw



Flood



Gray



Sirotko

"I know that **Steve**, **Tucker**, **Mark** and I all share a common vision for radio's future," **Guild** said. "We're always trying to find people to make Interep a stronger

INTEREP ▶ See Page 19



CHECK OUT OUR BIG ... AWARDS! Music's finest descended on Los Angeles Sunday for the 31st annual American Music Awards, held at the Shrine Auditorium. **Britney Spears** (top left) kicked off the show with an enticing performance of her latest hit, "Me Against the Music," and highlights included **Steven Curtis Chapman** (top right) taking Favorite Contemporary Inspirational Artist and **Alabama** (bottom) picking up their 23rd AMA, which gave them more awards than any other artists in AMA history.

Mixed Results Mark Close Of Earnings Season

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

Closing out the Q3 earnings season, **Radio One** reported profits that were ahead of Wall Street estimates and told investors that its soon-to-be-launched cable channel may bring new ad dollars to its radio operations.

Radio One's earnings per share of 11 cents were 2 cents ahead of the estimate provided by analysts polled by Thomson First Call, as net income improved from \$12.8 million (7 cents) a year ago to \$16.7 million in Q3. Net broadcast revenue improved 1%, to \$81.5 million, as gross cash advertising revenue growth of 3% was offset by a 30% decline in non-traditional revenue, including a

EARNINGS ▶ See Page 4

The Keys To Knowledge And Power

Tips for success from across the spectrum

By **Carol Archer**
R&R Smooth Jazz Editor
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Knowledge is power, and it is so valuable in today's business world that people devour information like ravenous data-bingers.

With this mini-special, I hope to arm our readers with keen insights gathered from across the spectrum — from the gridiron to the boardroom, from backstage to the studio to the halls of academia — to help them win.

We begin with the results of Broadcast Architecture's 2003 Music Survey, which asked more than 1,200 Smooth

Jazz radio listeners in 12 cities about new music, their personal buying habits, downloading music, alternative methods of acquiring new music and more.

The impetus for the study,



says Broadcast Architecture Exec. VP **Allen Kepler**, came from **WNUA/Chicago Market OM Bob Kaake**, who says, "It came about at this year's R&R Convention. I remember once again hearing label people say how successful radio stations had been with the Smooth Jazz

See Page 57

Dyson Exits CC/Chicago; Gehron Adds GM Duties

By **Dana Hall**
R&R Urban Editor
dhall@radioandrecords.com

After 35 years in Chicago radio — 24 of them at **WGCI-FM**



Dyson

Gehron

— President/GM **Marv Dyson** will exit the market's Clear Channel Urban cluster at the end of this year. **Dyson** also oversees Gospel **WGCI-AM** and Urban AC **WVAZ**.

The move follows Clear Channel's decision to eliminate

DYSON ▶ See Page 12

elf



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Ginsburg DG Systems CEO

Devine steps down to spend more time with family

DG Systems Chairman **Scott Ginsburg** has reassumed the CEO position he held when he first joined the company. He succeeds **Matthew Devine**, who is stepping down to spend more time with his family. Ginsburg was named Chairman/CEO of DG in 1998, but turned the CEO reins over to Devine when Devine came aboard in summer 1999.



Ginsburg

edge and financial resources required to further build on this platform, and I am committed to achieving this growth.

"I am appreciative of **Matt Devine** for his outstanding service to DG Systems and to its shareholders. **Matt** joined the company at a difficult time and was instrumental in quickly improving our operations and industry position, right-sizing our overhead, strengthening our balance sheet and attracting a strong operating team, all of which contributed to turning the company around."

"Since I first invested in and joined DG Systems over five years ago, we have elevated the company from a money-losing entity focused on audio deliveries to a consistently profitable company," Ginsburg said. "Our challenge now is to generate growth both organically and through prudent acquisitions to deliver even greater value to our customers and our shareholders. We have the people, industry knowl-

Prior to joining DG Ginsburg was CEO of Chancellor Media. In 1988 he co-founded Chancellor's predecessor company, Evergreen Media. With Devine's departure, DG's board of directors will comprise seven members.

Schwalb Shifts To WKRK/Detroit

Craig Schwalb has been named PD for Infinity FM Talker **WKRK/Detroit**, effective Dec. 1. Schwalb will assume the position that opened last month when **Terry Lieberman** exited to become Director/NTR & Events for Clear Channel Radio's Detroit cluster.

"I'm excited to have **Craig** on board at 'Live! 97.1,'" said **WKRK** VP/GM **Rich Homberg**. "He's a solid programmer who understands the FM Talk format. **Craig** is the ideal leader to build on the station's success."

Schwalb has spent the last three years in the programming depart-

ment at Infinity's **WNEW**/New York, where he is currently Asst. PD. Prior to his move to New York in 2000 he was PD at Sports/Talk **WRBZ**/Raleigh. His broadcast programming and marketing career began at **KSD-AM**/St. Louis.

"I'm thrilled to be joining **Rich** and the staff at **Live! 97.1**," said Schwalb. "These are talented, creative people who know how to make great radio. I have a passion for creating entertaining Talk radio and developing this FM Talk brand. Detroit listeners can expect great things from this station."

Fox Appoints Finnerty VP/Radio

Media-industry veteran **Bob Finnerty** has been tapped to fill the newly created position of VP/Radio at News Corp.'s **Fox News Channel**. Finnerty will manage operations at the company's Fox News Radio network.

For the past year Finnerty has served as a consultant to Fox News Channel and has been instrumental in the company's startup of Fox News Radio. Prior to that he spent more than 28 years with NBC Television. Finnerty began his broadcast career as Manager/Sales Forecasting for CBS Inc.

"In the past year working with

Fox News Radio I have learned that there is a tremendous love for the Fox News brand at Talk radio," Finnerty told **R&R**. "In this new role I want to make sure that we marshal all of the resources that are already available here at Fox News Channel and apply them to enhance our radio products.

"I'm looking forward to several challenges ahead, including expanding our news service, which will begin airing 24/7 next month; growing the *Fox News Radio With Alan Colmes* show; and getting the new daily talk show hosted by Fox News' **Tony Snow** launched early next year."

Clarification

Art Frederick, who oversaw **Americana** **KCUV-AM**/Denver's launch as interim PD, continues in his role as Production Manager for both **KCUV** and co-owned **KNRC**/Denver as **John Hayes** becomes **KCUV** PD (**R&R** 11/7).

Greater Media Ups Knight

Buzz Knight, a veteran Boston programmer who became PD of Greater Media's Classic Hits **WROR** in 2002, has been elevated to Operations Director for **WROR** and co-owned Triple A **WBOS**/Boston, as well as for Greater Media's Classic Hits **WMGK** and Rock **WMMR** in Philadelphia. He'll continue as the consultant for the company's Classic Rock **WCSX**/Detroit.



Knight

In his new role Knight is responsible for the Boston and Philly stations' programming, promotions and marketing operations. He will also work with sales managers to assist with each station's revenue-generating programs. He will report to Philadelphia-based VP/Radio **Rick Feinblatt** and Greater Media/Boston VP/GM **Matt Mills**.

KNIGHT ▶ See Page 12

WPTP/Philly Points To Rhythmic

After eight hours of stunting with Christmas music, on Monday **Beasley Broadcast Group** flipped **WPTP** (96.5 *The Point*)/Philadelphia from Hot AC to CHR/Rhythmic. Consultants **Bill Tanner**, **Jerry Clifton** and **Rick Thomas** helped with the launch, along with PD **Chuck Tisa**. A search for air personalities is underway.

"This station introduces a very entertaining sound to the market that we think will be well received by the 18-34 demographic," said **WPTP** VP/GM **Dave Donahue**. "Philadelphia audiences have always been open to new sounds,

and there's a segment of the market whose crossover music needs are just not being served by traditional Top 40 or Urban offerings. We intend to aggressively court these listeners with great music and promotions and a street-level presence that complements the appeal of our artists."

Beasley COO **Bruce Beasley** said, "Philadelphia's rich music heritage has been fertile ground for the emergence of numerous crossover recording artists and radio formats over the years, and we believe this

WPTP ▶ See Page 12

'Jomama' Programs Tampa's Beat

Ron "Jomama" Shepard is returning to Tampa as PD of Clear Channel's recently launched Urban **WSSR** (*The Beat*). Shepard is currently PD of the company's CHR/Rhythmic **WBTT** and Smooth Jazz **WDRR** in Ft. Myers. **WSSR** — which is expected to change call letters to **WBTP** on Dec. 15, right around the time when Shepard will be in-house — is currently running jockless and airing "10,000 joints in a row" until just after Thanksgiving.

"We interviewed a bunch of good people," **WSSR** OM and **WFLZ**/Tampa PD **Jeff Kapugi** said, "but it just kept coming back to **Ron**."

Shepard was Asst. PD of **WFLZ** until 2001, when he departed to take PD duties at **WENN**/Birmingham. He's continued to host **WFLZ**'s Sunday-evening *Quiet Storm* show for the past 11 years. That show will migrate to *The Beat*.

SHEPARD ▶ See Page 12

KZSA/Sacramento Goes Country

KZSA-FM/Sacramento, which had been dark since mid-September, re-emerged on Nov. 15 as "Today's Country and California's Gold." It was previously home to a Regional Mexican format. **KZSA** is licensed to **Placerville, CA**, but Dallas-based owner **First Broadcasting** says the signal "has been technologically upgraded to serve the entire Sacramento market."

According to a station spokesman, **KZSA** will be live and local following the completion of a 10,000-song marathon. At press time, neither a GM nor a PD had

been named, although the spokesman expected them to be hired shortly.

KZSA will compete head to head with Infinity's **Country** **KNCI**. It's been almost five years since Sacramento had two FM Country outlets; Infinity's **KRAK-FM** aired a "Gold Country" presentation until January 1999.

KZSA will play such contemporary country artists as **Tim McGraw**, **Alan Jackson**, **Shania Twain** and **Toby Keith** and "gold country" artists such as **Willie Nelson**, **Alabama**,

KZSA ▶ See Page 12

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Abrams Earns 'Kool' PD Position

Keith Abrams, who serves as Director/Programming & Operations and Station Manager for Mercury Broadcasting's **KALL**, **KCPX**, **KOSY** & **KRAR**/Salt Lake City, has accepted the vacant PD post at Infinity's **Oldies** **KXKL** (**Kool 105**)/Denver, effective Dec. 1. He succeeds **Al Brady** Law, who departed the station earlier this month.

Abrams became involved with Mercury's Salt Lake cluster in November 1999, when he joined **KCPX** under then-owner **Trumper**

ABRAMS ▶ See Page 12



Abrams

R&R Observes Thanksgiving



Due to the Thanksgiving holiday, **R&R**'s Los Angeles; Nashville; and Washington, DC offices will be closed Thursday, Nov. 27 and Friday, Nov. 28.

USRN Follows Through With AccuWeather, WW1 Suits

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

United Stations Radio Networks announced on Nov. 13 that it has filed separate lawsuits in federal court against Westwood One and AccuWeather, accusing both companies of wrongdoing related to AccuWeather's decision to sever its relationship with USRN and begin syndicating its programming through Westwood One.

In the AccuWeather suit, USRN said the weather-information provider "willfully attempted to unilaterally and improperly terminate its long-term agreement" with USRN to ink a deal with Westwood One. USRN also claims AccuWeather "attempted to damage the reputation of United Stations in the radio and advertising community." USRN has charged Westwood One with tortious interference in USRN's contract with AccuWeather.

USRN President/CEO Nick Verbitsky said, "We were compelled to institute this suit because we were left with no viable alternative. AccuWeather is attempting to walk away from a valid contract, plain and sim-

ple. To allow AccuWeather to improperly terminate our agreement and not compensate United Stations is something that will not happen."

When asked why his company made the change to Westwood One, AccuWeather founder/President Dr. Joel Myers told R&R, "We have to look out for our business. We think we have a great product, and we want to see it grow and prosper. We have great confidence in Westwood One."

Myers would not comment on USRN's allegation that its long-term deal with AccuWeather was prematurely canceled, aside from saying that a contract existed and

that there was an extension to that contract. "The courts will figure all of that out," Myers said. A Westwood One spokesperson declined to comment on the lawsuit.

In a statement released on Nov. 14, AccuWeather said it notified USRN in early August that it would be terminating the agreement between the two companies upon its Dec. 28 expiration and that AccuWeather would air all ads placed by USRN until that date.

"As a customer of USRN since 1998, we had hoped to settle this situation amicably," Myers said in the statement, adding that the two sides met recently in an effort to do that. Meanwhile, AccuWeather said Westwood One is currently signing up stations to begin airing AccuWeather content on Dec. 29 and is working on selling ad time to run after that date.

Additional reporting by Adam Jacobson.

Earnings

Continued from Page 1

steep dip in independent-promotion revenue and the termination or downsizing of some events.

Q3 operating income was \$37.5 million and station operating income was \$45.6 million, a 6% increase for each. Free cash flow improved 39%, to \$26.5 million. Radio One reported net revenue growth from its Cincinnati, Dallas, Indianapolis and Minneapolis stations but said gains there were partially offset by declines in Boston, Houston, Philadelphia and Richmond. Radio One expects Q4 net broadcast revenue to be flat to down 2%.

Commenting on TV One, the new African-American-focused cable network the company plans to launch on Jan. 19, 2004 (Martin Luther King Jr. Day), Radio One President/CEO Alfred Liggins said, "I think we will have an opportunity to create a joint campaign that will end up providing incremental dollars for the radio group. There are advertisers that are primarily television advertisers, and no matter how hard we sell the attributes of radio, the fact that we don't have a picture keeps us out of a large pool of dollars."

During a Nov. 12 conference call

with investors, Liggins continued, "People want to talk to you more if you've got more media assets that they find attractive, in space that they find attractive like African-American-targeted media. You're going to get higher-level meetings and a higher level of interest."

SBS Loss Widens; Radlovic Upped

Spanish Broadcasting System's net revenue grew 2%, to \$35.7 million, and station operating income improved 3%, to \$16.6 million. But, due to losses from discontinued

EARNINGS See Page 6

BUSINESS BRIEFS

Big City Stockholders OK Dissolution Plan

Big City Radio's board of directors in August unanimously approved a plan for the complete liquidation and dissolution of the company, and on Nov. 14 Big City stockholders holding a majority of voting power agreed to the plan. A description of the dissolution plan and related information will be filed with the SEC and sent to stockholders. The company can file a certificate of dissolution with the Delaware Secretary of State about three weeks after the mailing. Big City's stock will then be delisted from Amex. The company has not stated when its final day of trading will be.

Federal Election Commission Rejects Complaint Against CC

The Federal Election Commission in August voted 4-0 to dismiss a complaint that accused Clear Channel of making an unlawful corporate campaign donation when it featured a congressional candidate in public service announcements on its Beaumont, TX stations. The August ruling was officially disclosed in late October, but details of the decision were not known until last week, when the Associated Press obtained full documentation of the dismissal via a Freedom of Information Act request. The stations — KCOL-FM, KIOC, KKMV, KLVI & KYKR/Beaumont — aired PSAs during the 2001-02 election cycle that were voiced by Rep. Nick Lampson, who was up for re-election at the time. The announcements promoted the National Child Identification Program and provided information about obtaining fingerprint kits. Clear Channel and Lampson aides said the PSA did not mention Lampson's campaign or the election. The FEC concluded that the announcements fell under a media exemption and did not amount to a contribution under the campaign-finance law then in effect. The complaint was filed by Port Arthur, TX resident Glen Schorzman.

Analyst: Sluggish Infinity To Blame For Viacom Weakness

Pointing out that Viacom's stock has underperformed compared to the stocks of pure-play radio companies, Prudential analyst Katherine Styponias said in a report issued last week that Infinity's financial struggles this year are to blame for parent Viacom's stock declines. But she also predicted that a recovery in local radio ad spending will help Viacom recover. "Given our view that local ad mediums such as radio will improve in the not-too-distant future, we believe the

Continued on Page 6

R&R Stock Index

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

	Change Since				
	11/14/02	11/7/03	11/14/03	11/14/02	11/7/03-11/14/03
R&R Index	171.68	213.53	206.652	+20%	-3%
Dow Industrials	8,542.13	9,809.79	9,768.68	+14%	-0.4%
S&P 500	904.27	1,053.21	1,050.35	+16%	-0.3%

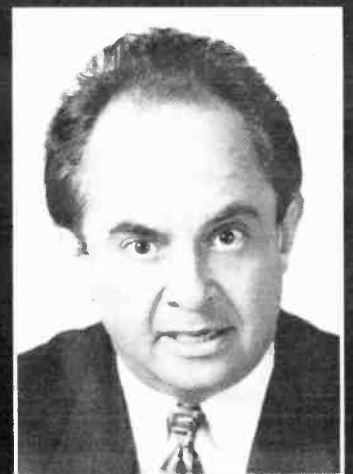
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JEFF DANIELS **PATRICIA HEATON**

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FRIDAY, JANUARY 16
SATURDAY, JANUARY 17
SUNDAY, JANUARY 18



tnt.tv

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BUSINESS BRIEFS

Continued from Page 4

discrepancy in [stock] valuation won't last long and that Viacom shares will represent one of the most compelling ways to play these improving trends," Styponias said. She raised her rating on Viacom stock from "neutral" to "overweight" and retained her price target of \$49 per share. Meanwhile, Guzman & Co. analyst David Joyce reduced his price target on Viacom from \$55 to \$48 based on the stock's current valuation but let stand his "outperform" rating on the issue.

Interop, Ronning/Lipset Radio To Rep Launchcast

The Yahoo!-owned **Launchcast** Internet-only webcasts will soon be represented, in a joint venture, by **Interop** and **Ronning/Lipset Radio**, the webcasting-focused rep firm recently formed by Eric Ronning and Andy Lipset. Arbitron reports that the Launchcast channels attract a combined 2.1 million listeners per month and accumulate nearly 16 million listening hours.

SoundScan Adds Napster, BuyMusic, Others

Nielsen SoundScan, which already tracks digital-music sales for iTunes, Rhapsody, MusicNet and Liquid Digital Media, has added tracking for Roxio's **Napster**, independent **BuyMusic** and Musicmatch's **MusicMatch Downloads**. It will also soon track sales for FullAudio's **MusicNow**. SoundScan considers a digital track to be one song purchased alone or as part of a retailer-defined group (such as tracks originally bundled as an album). Downloads are ranked in SoundScan's "nontraditional" sales category, which also includes Internet, mail-order and concert-venue music sales.

Analyst: Radio One May Steal Political Dollars From Competitors

While **Radio One** issued fairly lackluster Q4 guidance after reporting its Q3 financial results, Merrill Lynch's Marc Nabi believes the broadcaster's focus on Urban radio audiences will help it benefit from next year's anticipated boost in political advertising. "The company should receive more political advertising in 2004 than the average radio operator," Nabi said, "since political candidates have increasingly allocated to attract votes from minority populations — African-American and Hispanic, which are the two largest audiences for Radio One stations." Nabi also expects the company's planned launch on Jan. 19, 2004 of the TV One cable channel will give it a boost. He maintained a "buy" rating on Radio One stock at a target price of \$21 per share.

Earnings

Continued from Page 4

operations, the company's net loss widened from \$93,000 a year ago (0 cents per share) to \$2.4 million (4 cents).

SBS attributed the revenue gains to double-digit growth at KLAX & KXOL/Los Angeles, along with gains at the three-station Chicago cluster it picked up earlier this year from Big City Radio. However, it said decreases at WSKQ/New York partly offset the gains. SBS expects Q4 net revenue growth in the low-single-digit range and forecasts that station operating income will improve in the flat to low-single-digit range.

SBS Chairman/CEO Raul Alarcon said his company is planning an increased attack on general-market radio next year. "In 2004 the target is going to be increasing Spanish radio from general-market radio and pushing a good portion of that money over to the Spanish column," Alarcon told investors during a Nov. 12 conference call, adding that the company has already begun working toward that goal.

"We're going to be making very strong efforts, and we're going to be hiring very talented people who are already used to those general-market relationships in order to be able to do that," he said.

Meanwhile, SBS ups **Marko Radlovic** to the newly created Chief Revenue Officer position, in which he'll oversee revenue performance for SBS's local and national sales, as well as growth and new-business development. Radlovic was previously VP/GM of SBS's Los Angeles stations. Additionally, SBS appoints **Jeffrey Shrinsky** Director/Nation-

al Sales, another newly created position at corporate.

Entravision Matches Estimates

While SBS rival **Entravision** also posted a Q3 loss, its loss of 2 cents per share was in line with the Thomson First Call estimate. While the company reported net income of \$9 million (5 cents per share), compared to a profit of \$582,000 (a loss of 2 cents per share) one year ago, Q3's figure included a \$9.3 million gain on the sale of a publishing company.

Revenue in Entravision's radio division grew 15%, to \$24.5 million, and was highlighted by local advertising growth of 11% and national advertising growth of 29%. CFO Philip Wilkinson noted during a Nov. 13 conference call with investors that 73% of the radio group's revenue comes from the local side. Broadcast cash flow in the radio division improved 18%, to \$8.9 million.

Entravision expects Q4 radio revenue growth of 13%-15%, to \$21.8 million-\$22.2 million, and forecasts a Q4 loss per share of 6 cents-7 cents.

HBC Buy Helps Univision

Spanish-language multimedia company **Univision's** Q3 net income rose from \$20.3 million (8 cents per share) to \$42.2 million (16 cents per share), beating the Thomson First Call estimate by 3 cents. The long-awaited closing of Univision's acquisition of Hispanic Broadcasting Corp. helped trigger the gain, along with strong sales and viewership at Univision's TV networks.

Univision Chairman/CEO A. Jerrold Perenchio was happy with his company's integration of HBC's radio stations, which are now being operated as Univision Radio, saying, "This merger and the cre-

ation of Univision Radio have opened important new avenues of growth, as the combined company has achieved the scale and scope to better serve advertisers and the rapidly growing Hispanic community." Looking forward, Univision said it expects net revenue for 2003 to increase by roughly 20%, to about \$1.3 billion.

More Earnings

- Net loss for **Radio Unica**, which now trades on the OTC Bulletin Board, widened from \$5.5 million a year ago to \$8.1 million in Q3, which the company attributed to costs of about \$3.1 million from its pending deal with Multicultural, its bankruptcy filing and increased operating and interest expenses. Radio Unica's Q3 net revenue increased 11%, to \$13.3 million, thanks to higher local and national ad revenue and network revenue of about \$1.7 million. However, Q3 EBITDA dropped from a gain of \$40,000 to a loss of \$2.1 million.

- **NextMedia's** radio-division revenue was off 2% in Q3, to \$18.9 million, while broadcast cash flow declined 3%, to \$7.4 million. Overall, NextMedia's net income rebounded from a \$1.2 million loss to a profit of \$16.5 million. The profit includes an \$18.9 million gain NextMedia pocketed from the sale of WJTW-FM/Joliet, IL.

- **Fisher Communications** — the owner of 24 radio stations in the Pacific Northwest, including KOMO, KPLZ & KVI/Seattle — saw a loss from continuing operations of \$3.28 million (38 cents per share) in Q3 2003, compared to income of \$482,000 (6 cents) in Q3 2002. Including losses from discontinued operations amounting to \$1 million, Fisher's Q3 consolidated net

TRANSACTIONS AT A GLANCE

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

- **WFXX-FM/Georgiana, AL** \$975,000
- **KUPI-AM/Ammon and KUPI-FM/Idaho Falls, ID** Undisclosed
- **WCTN-AM/Potomac-Cabin John, MD** \$2.2 million
- **KBZB-FM/Pioche, NV** \$1.96 million
- **WWTB-FM/Topsail Beach (Wilmington), NC** \$2.3 million
- **KIJV-AM & KZNC-FM/Huron, SD** Undisclosed
- **KTNR-FM/Kenedy, TX** \$200,000
- **KKHI-AM/Laramie, WY** \$160,000

- Updated price on **KXCL-FM/Yuba City, CA**: \$8.2 million

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

DEAL OF THE WEEK

- **WNRW-FM/San Carlos Park (Ft. Myers), FL**
PRICE: \$4.9 million

TERMS: Asset sale for cash

BUYER: Ave Maria University, headed by Chancellor Fr. Joseph Fessio. Phone: 239-280-2500. It owns no other stations.

SELLER: CAM Communications Inc., headed by President Van Archer III. Phone: 210-222-0973

FREQUENCY: 98.5 MHz

POWER: 19kw at 371 feet

FORMAT: News

BROKER: Austin Walsh of Media Services Group

2003 DEALS TO DATE

Dollars to Date: **\$2,094,233,821**

(Last Year: \$5,383,756,206)

Dollars This Quarter: **\$523,643,510**

(Last Year: \$350,786,135)

Stations Traded This Year: **772**

(Last Year: 809)

Stations Traded This Quarter: **167**

(Last Year: 148)

loss was \$4.3 million (50 cents). That compares to last year's consolidated net loss of \$918,000 (10 cents). To stem its escalating losses, Fisher last month sold its remaining two commercial properties.

- Privately held **LBI Media**, parent to Spanish-language radio and TV operator Liberman Broadcasting, saw Q3 net income soar from a net loss of \$7.3 million last year to a gain

of \$5.9 million, an increase partially attributable to double-digit growth in adjusted EBITDA due to higher net revenue. Radio-division net revenue increased 20%, to \$12.7 million, while operating income improved 39%, to \$6.6 million, and adjusted EBITDA grew 33%, to \$7.4 million.

Additional reporting by Adam Jacobson.

FCC ACTIONS

NAB Loses Appeal On Political Ad Time

The **FCC** denied the **NAB's** request to ban political candidates from requesting odd-length ads on the basis that broadcasters already have the freedom to review such requests on a case-by-case basis. The commission noted that broadcasters can consider the amount of time the candidate has purchased in the past and whether the request would disrupt programming. The FCC also pointed to the NAB's assertion that relatively few political candidates have recently made such requests, saying, "Broadcasters need not impose a flat ban on the sale of program time in nonstandard increments in order to avoid disruption of broadcast programming."

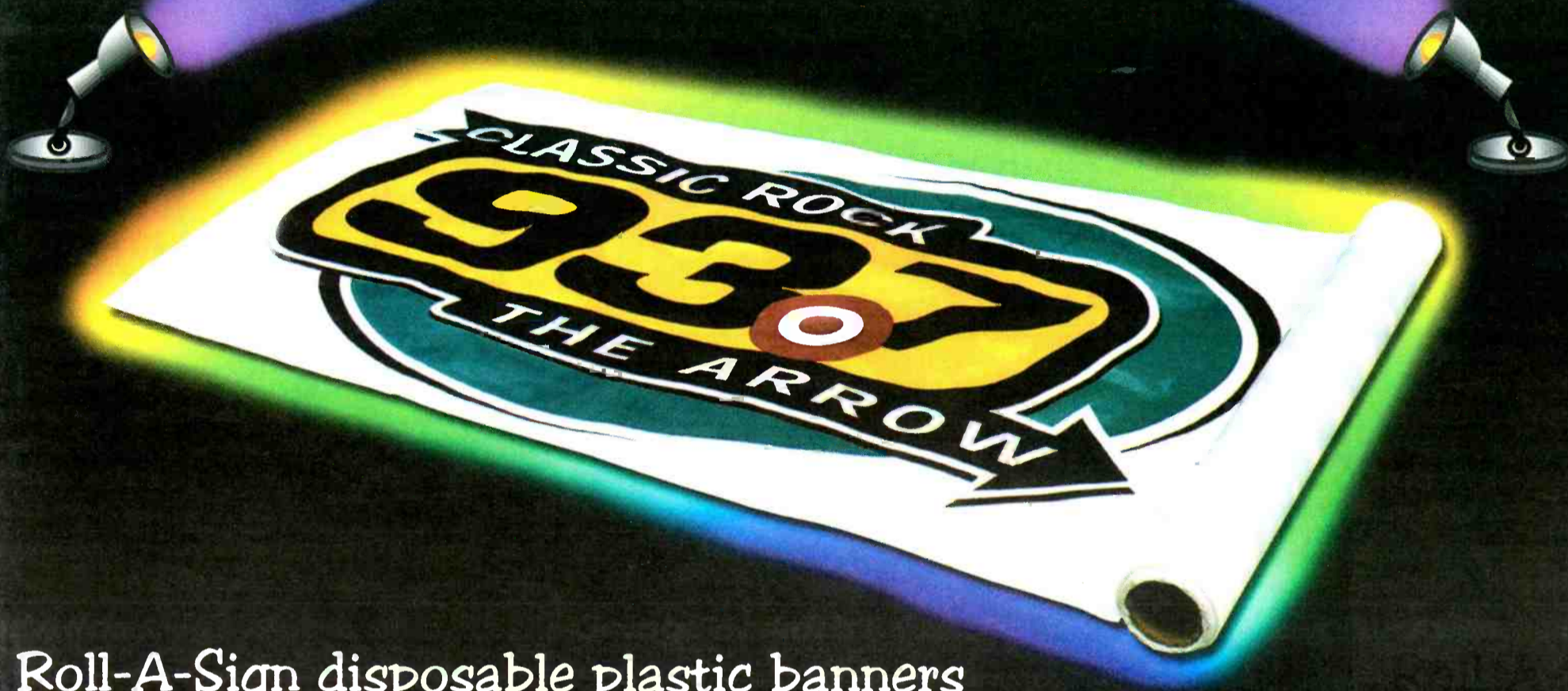
FCC Announces Due Date For Ownership Reports

Commercial and noncommercial broadcast stations in Alabama, Colorado, Connecticut, Georgia, Maine, Massachusetts, Minnesota, Montana, New Hampshire, North Dakota, Rhode Island, South Dakota and Vermont have until Dec. 1 to submit either FCC ownership report Form 323 (commercial stations) or Form 323-E (noncommercial). The FCC requires all broadcast stations that aren't exempt to submit an updated

Continued on Page 12

LIGHTS! CAMERA! ACTION!

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The Annual Manager's Self-Evaluation

This 15-minute test can help you and your key players

By Dave Van Dyke

As another year draws to a close, senior-level executives are taking a good look at the managers who help them run their businesses. It's an excellent time for all managers to gain perspective on their own performance, but the task need not be difficult or overly time-consuming to be beneficial. What follows is a simple self-evaluation, designed to gauge a manager's job effectiveness.

If completed honestly, this questionnaire will identify areas in which a manager is performing above, at or below expectations. This test can help individuals develop and improve both their soft (interpersonal) and hard (position-related) skills. The questions are intentionally broad to make the test applicable to any managerial position.



Dave Van Dyke

If you're taking this test yourself, find a place to be alone and uninterrupted for 15 minutes. Experienced managers will find this test, taken once a year, to be an eye-opening tool. New managers or those about to become managers can also benefit because the test will help them discover specific areas to focus on.

Before you begin the Manager's Self-Evaluation, rate the importance of six of the eight critical skill sets (above right). This section isn't part of the scored evaluation; it's a reference point for discussion with your supervisor, who may have a different six-pack of priorities.

The Manager's Self-Evaluation

Based on your experience and your objective observations, rate the frequency with which you feel you display the skills in the eight categories listed below. The object here is to help you consider your performance-related skill sets, but also keep your leadership abilities in mind as you complete the test.

Rate your performance in each area, using the following scale:

- 1: Never. You never demonstrate this skill.
- 2: Seldom. You seldom demonstrate this skill, and development is needed.
- 3: Sometimes. You sometimes exhibit this skill, but you need to improve.
- 4: Usually. Your skill level in this area is solid, but there is still room for further development.
- 5: Always. You consistently demonstrate this skill.
- N: Not applicable. You don't know, or this doesn't apply.

Communication

- Listens to others**
1. Solicits ideas, suggestions and opinions from others
 2. Creates a comfortable climate for airing concerns
 3. Listens to all points of view with an open mind
 4. Listens carefully without interrupting
 5. Summarizes input, then checks for understanding
- Processes information**
6. Identifies the core of an issue
 7. Considers the pros and cons and the short- and long-term consequences of decisions

8. Arrives at clear, logical conclusions
- Communicates effectively**
9. Expresses thoughts clearly in writing
 10. Is an effective, articulate speaker
 11. Covers an issue thoroughly, but without overdoing it
 12. Communicates in a straightforward manner, even on sensitive topics
 13. Makes current job-related information readily available to others

Leadership

- Instills trust**
14. Keeps promises
 15. Can be trusted with confidential information
 16. Is honest in dealing with others
 17. Demonstrates high ethical standards
- Provides direction**
18. Makes expectations clear
 19. Establishes manageable workloads
 20. Plans and takes the necessary steps to accomplish long-term objectives
 21. Keeps focus on the big picture while implementing details
- Delegates responsibility**
22. Knows when to delegate and when to take responsibility personally
 23. Delegates jobs to the right people
 24. Gives others authority to independently fulfill responsibilities
 25. Empowers others to find creative solutions

Adaptability

- Adjusts to circumstances**
26. Is flexible in dealing with diverse work styles
 27. Is comfortable in a variety of environments
 28. Reacts constructively to setbacks
 29. Anticipates and plans for changing situations
- Thinks creatively**
30. Approaches job with imagination and originality
 31. Inspires innovation
 32. Is willing to take bold, calculated risks
 33. Views obstacles as opportunities for creative change

Relationships

- Builds personal relationships**
34. Shows consideration for the feelings of others
 35. Shows no prejudiced or stereotypical thinking in words or actions
 36. Delivers criticism tactfully and constructively
 37. Maintains composure in high-pressure situations

Rate These Skill Sets

Before you get started with the Manager's Self-Evaluation, do this exercise: Identify the six skill sets among the eight listed below that you feel are most critical to carrying out your job. All may be important to a degree, but some will have more bearing on your responsibilities than others.

Communication

- Listens to others
- Processes information
- Communicates effectively

Leadership

- Instills trust
- Provides direction
- Delegates responsibility

Adaptability

- Adjusts to circumstances
- Thinks creatively

Relationships

- Builds personal relationships
- Facilitates team success

Task Management

- Works efficiently
- Works competently

Productivity

- Takes action
- Achieves results

Development Of Others

- Cultivates individual talents
- Motivates successfully

Personal Development

- Displays commitment
- Seeks improvement

Facilitates team success

38. Resolves conflict fairly
39. Creates an atmosphere of team cooperation, rather than competition
40. Builds consensus on decisions
41. Leads team in formulating goals that complement the organization's mission
42. Brings capable people into the group
43. Uses the diverse talents and experience of the group to maximum advantage

Task Management

- Works efficiently**
44. Applies technology in practical ways to maximize efficiency
 45. Makes wise use of outside resources
 46. Avoids procrastination
 47. Sets priorities and tackles assignments accordingly
- Works competently**
48. Demonstrates mastery of job fundamentals
 49. Learns and applies new information quickly
 50. Integrates new theories, trends and methods into operations

Productivity

- Takes action**
51. Knows when to stop planning and start working
 52. Takes the initiative to make things happen
 53. Manages problems assertively
 54. Makes timely, clear-cut and firm decisions
- Achieves results**
55. Overcomes obstacles to complete projects
 56. Achieves outcomes that set high standards for others
 57. Gets results that have a positive impact on the organization as a whole

Development Of Others

- Cultivates individual talents**
58. Is a patient, helpful, effective coach

- 59. Gives others access to training for skill development and growth
- 60. Provides objective appraisals of others' strengths and needs
- 61. Sticks to a schedule for reviews and followups
- Motivates successfully**
- 62. Gives recognition to producers of high-quality work
- 63. Shows appreciation for extra effort
- 64. Shares a contagious enthusiasm that promotes a positive attitude in others

Personal Development

Displays commitment

- 65. Maintains a consistently high energy level
- 66. Persists and perseveres
- 67. Keeps a positive outlook

Seeks improvement

- 68. Admits and learns from mistakes
- 69. Handles criticism constructively
- 70. Pursues resources to improve performance

Add Up Your Score

Add up the scores you gave yourself for each item, counting each "N" as a zero. Here's how to interpret your score.

40-140: There is much work for you to do to become a more capable and effective manager. Start by examining your task-management and communication skills. Refer back to your responses in these sections of the test for a benchmark against which to measure your improvement. Go back over each question and determine some key skills you can start working on. Once you can objectively give yourself scores above 3, choose other skills to concentrate on. Take the test quarterly to gauge your progress.

141-210: You are an effective manager in some ways, but not in enough areas to instill confidence in your superiors and staff. You exhibit some positive potential, but immediate improvement in low-scoring areas is necessary to revive your effectiveness. Clearly, you have strengths and weaknesses that balance each other, but some of the weaknesses are offsetting your skills.

Continue to hone the skills you scored yourself high on, but also list all of your weaker skill sets, from lowest scores to highest. Then begin to analyze how you can improve, working from the top of the list down. Pay more attention to your weaker areas as you interact with your supervisors and staff. These are areas that your co-workers are already aware of and uncomfortable with.

211-280: Scores in this range suggest that you're doing a lot of things right. You provide direction for your staff, you tend to achieve results, and you work efficiently. Be particularly

focused on your communications skills and your development of others. You may be the type of manager who excels in the technical aspects of the job but who needs to work on coaching and staff development.

281-plus: Congratulations! You excel in most of the areas that make a highly skilled manager. However, a score this high could suggest that you've given yourself unrealistically high scores. You may very well excel in all 18 skills assessed in this test, but high-scoring managers should go back and re-examine their scores. Be conservative. Are there areas in which you could continue to improve?

360-Degree Feedback

Success stems from knowing how others perceive you. You can use this test as a 360-degree feedback assessment to gather information about an individual's effectiveness from several other people. This gives a manager a unique opportunity to see him- or herself through the eyes of others.

A 360-degree examination will identify areas in which a manager is performing at, above or below the standards of his or her boss, peers and clients. The understanding of others' perception can increase that person's drive for success — when the information is provided in a constructive manner.

This assessment should include, at a minimum, your boss, three peers and three people who report directly to you. This can be expanded to more direct reporters and clients if desired. Your boss' assessment should be identified when you get the results, but those of your peers and subordinates should be anonymous, for obvious reasons.

As you might suspect, scores managers give themselves are often at variance with the scores their co-workers give them. This is natural and understandable and should not be considered anything but constructive. You are being given an opportunity to see yourself through the eyes of those with whom you work closely; this is perhaps even more valuable than how you see yourself.

This test is designed to improve individual and team performance, as well as the overall success of your organization. The results of this assessment can help guide you in establishing professional-development goals and action plans. Your candid and honest evaluations will set a course for positive change.

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

objection overruled!

'We Only Use The Newspaper'
By Irwin Pollack

Every good seller should have a deep reserve of responses for prospects who are loyal to the print medium. Here are 10 solid rebuttals to the argument "We only use the newspaper." I would love to hear your favorite rebuttals as well.

1. But what about the [number] people who don't subscribe to the paper? How do you intend to tell them about your business?
2. You don't want to put all your eggs in one basket, do you? Radio reaches many more people than the paper today.
3. Good! Let's refer people to your ad through our ads, which can say, "See our ad in today's paper." That way you'll reinforce your print ad *and* reach the many people who won't see your ad there.
4. The average adult spends 30 minutes a day with the paper, compared to hours and hours with radio. Let me ask you: Do you stand a better chance of selling a customer something if they spend a lot of time in your store or just a little?
5. I understand. And, as I'm sure you know, newspaper readership is declining among adults over age 18. Here's how we can offset that decline.
6. Although the population continues to rise, newspaper circulation has remained flat for over 30 years, ever since 1970. Internet and other technology advances have passed newspapers by. Doesn't it make sense to begin allocating some dollars to radio, which continues to grow?
7. Newspaper does a great job of reaching your old established customers. But how about new customers? If your business is like most, you'll lose about 20% of your customers this year due to attrition. Isn't it wise to reach new customers with radio?
8. Every radio ad is a full-page ad. You don't have to worry about being dwarfed by bigger or more colorful ads.
9. Our station uses theater of the mind to create vivid mental images of your business and products. That image is stronger and brighter than any print ad. Doesn't it make sense to create those strong, positive mental images of your business?
10. In today's society, not everyone has time to read the newspaper. Remember, time has become a precious commodity. Newspapers have seen shrinkage because of this.

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

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PART ONE OF A THREE-PART SERIES

The ABCs Of Digital Media

Everything's going digital, but what does it all mean?

By Brida Connolly
Associate Managing Editor

In a couple of years, if the music business is anywhere at all, it's going to be online. Pre-recorded CDs and other physical media will still be available, catering to a niche market of completists and classical fans, but everything else will be sold in digital form, either a track at a time or, for the more nostalgic fan, in albumlike bundles with optional art and liner notes. Meanwhile, webcasting will move off the computer to portable receivers and become serious competition for broadcast and satellite radio.

Or maybe not. But digital media is moving fast, and radio and records are scrambling to catch up. This is not something anyone in either industry can afford to ignore. For the next few weeks this space will feature a run-down of digital-media terms in the areas of legal downloads, illegal downloads, webcasting and hardware. For most of these I won't be so much providing definitions (you all know what a P2P is by now) as explaining where these things fit into the digital-media biz and where they may be headed.

A Through F

AAC: AAC is a proprietary file format, and it is, says AAC fan Apple Computers, "the new audio codec of choice for Internet, wireless and digital-broadcast arenas." Apple's iTunes versions 4 and later default to MPEG-4 AAC for ripping and burning, and the iTunes Music Store sells rights-managed AACs. The format has audio quality superior to MP3 in smaller files, but players that support it (other than Apple's iPods) are still rare.

AOL: Yes, AOL has its troubles. Its subscriber counts are falling, Time Warner kicked it off the letterhead, and it's still a joke among 'Net snobs. But in digital media, AOL is a serious player. It has better than 30 million users — nearly four times as many as the next-largest Internet service provider — and AOL'ers are, surveys say, more likely than other ISPs' users to be aware of and to use digital audio and video.

AOL is home to a wildly successful family of webcasters, the Radio@Network — Radio@AOL, Radio@AOL for Broadband, Radio@Netscape and (the @squad missed one) Spinner.com — which routinely pick up more than twice the listening of the second-place streams. It has its own legal-download service, MusicNet@AOL, and its "First Listen" music premieres have proved consistently successful. Even if you're a hard-core 'Net snob, it's never safe to overlook AOL. If the do-or-

die AOL for Broadband initiative works out, the company will soon have even greater clout.

Apple: Apple is, of course, a computer and gadget manufacturer that makes the absolute most out of 3% market penetration. Without doing anything new — MusicNet, pressplay and Rhapsody were all selling songs a year and a half before Apple began doing so — its iTunes Music Store has brought desperately needed visibility to legal downloads and has almost made paying for music cool again.

Arbitron: Arbitron Internet Broadcast Services absorbed rival MeasureCast a couple of years ago, making Arbitron the lone provider of webcast ratings. Webcasters pay a fee to have their total weekly and monthly hours of listening time and approximate cums measured and reported. It's early days yet for webcast advertising, but there's every reason to believe that Arbitron Internet Broadcast Services will be just as influential in the webcasting sales biz as Arbitron proper is in radio.

Bandwidth: Bandwidth is simply the amount of digital space available — on a phone line, a cable or other pipeline — to move information back and forth. More is better.

Broadband: Any high-bandwidth connection, including T1, cable and DSL. A broadband hookup makes it possible to upload and download large files quickly, meaning it makes copyrighted digital material very easy to steal. It will also — or so it is fondly hoped — someday make just as broad a range of copyrighted content easy to buy.

Broadcast flag: Depending on who you ask, the broadcast flag is the salvation of free, over-the-air broadcasting or the next disaster in store for the digital-media biz. Just approved by the FCC for digital television, the flag will let broadcasters embed a signal in over-the-air digital TV so it can't be redistributed online. Consumer electronics manufacturers will have to comply by 2005 with whatever standards are set. The flag isn't supposed to interfere with consum-

ers' ability to record with TiVo-style devices, but the FCC's track record on anticipating technology is less than stellar. The RIAA last year expressed support for flagging in digital radio and webcasts.

CARP: The Copyright Arbitration Royalty Panel, which set the webcast royalties that caused such an uproar a few years back. A new CARP was avoided when SoundExchange, which collects webcast royalties for copyright owners, and the Digital Media Association worked out a deal that's good through 2004. Not an issue for now, but look for the CARP to loom again toward the middle of next year.

Codec: A coined word based on *compress* and *decompress*, it's any technology that compresses and decompresses information. AAC, MP3 and Windows Media Audio are common audio codecs.

Digital rights management: A blanket term for any technology that restricts how digital media can be used, DRM can be very tight or almost invisible. It's not the same as "copy-protection," which means technology that prevents digital content from being copied at all.

DMCA: The Digital Millennium Copyright Act, among other things, created a right to a statutory performance license for free, non-interactive webcasters that meet certain provisions, including strict artist and programming rotations and no front-announcements, ever. It also gave copyright owners the right to demand information about suspected online infringers from the infringers' Internet providers and made it illegal — with a few tightly defined exceptions — to attempt to defeat the protections on digital content or, some say, even to tell someone else how to do it.

DPRA: The Digital Performance Right in Sound Recordings Act goes back to 1995, and it's where content owners got the right to receive royalties when their works are performed online.

Enhanced CD: A general term for CDs with extras designed to induce fans to buy the original rather than download the tracks or burn a friend's copy. A label may throw in any of a number of things, including lyrics, artist pics or codes to access special website content.

FTP: File-transfer protocol, an Internet-based method of moving files from one computer to another. The first music sites to be sued for copyright infringement, back in 1997, were FTP sites.

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, Nov. 17, 2003.

Top 10 Songs

1. **OUTKAST** Hey Ya!
2. **NO DOUBT** It's My Life
3. **FOUNTAINS OF WAYNE** Stacy's Mom
4. **DIDO** White Flag
5. **3 DOORS DOWN** Here Without You
6. **SHERYL CROW** The First Cut Is The Deepest
7. **BLACK EYED PEAS** Where Is The Love?
8. **SARAH McLACHLAN** Fallen
9. **OUTKAST** Hey Ya!
10. **OUTKAST** Hey Ya! (Radio Mix)

Top 10 Albums

1. **SARAH McLACHLAN** *Afterglow*
2. **R.E.M.** *In Time — The Best Of R.E.M.*
3. **BRUCE SPRINGSTEEN** *The Essential Bruce Springsteen*
4. **THE STROKES** *Room On Fire*
5. **DIDO** *Life For Rent*
6. **SARAH McLACHLAN** *Live Acoustic EP*
7. **RYAN ADAMS** *Rock N Roll*
8. **G UNIT** *Beg For Mercy*
9. **NO DOUBT** *It's My Life (single)*
10. **PINK** *Try This*



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. **BIG BOI f/SLEEPY BROWN** The Way You Move
3. **BEYONCÉ f/JAY-Z** Crazy In Love
4. **CHINGY** Right Thurr
5. **BOW WOW f/BABY** Let's Get Down
6. **DA BAND** Bad Boy This, Bad Boy That
7. **BLACK EYED PEAS** Shut Up
8. **BEYONCÉ f/SEAN PAUL** Baby Boy
9. **T.I.** 24's
10. **MURPHY LEE f/J. DUPRI** Wat Da Hook Gon Be
11. **BUBBA SPARXXX** Deliverance
12. **R. KELLY** Thoina Thoing
13. **DAVID BANNER f/LIL FLIP** Like A Pimp
14. **OBIE TRICE** Got Some Teeth
15. **BLACK EYED PEAS** Where Is The Love
16. **ASHANTI** Rain On Me
17. **BLACK EYED PEAS** Hey Mama
18. **ASHANTI** Rock Wit U (Awww Baby)
19. **LUDACRIS f/SHAWNNA** Stand Up
20. **MYA** Fallen
21. **BIG BOI** Ghetto Musick
22. **DJ ENVY** Frontin'
23. **JOE BUDDEN** Pump It Up
24. **JAGGED EDGE** Walked Outta Heaven
25. **LUDACRIS** Blow It Out

Data for the week of Oct. 27-Nov. 2.

This chart rotates among four music genres: rock, country, urban and pop. 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.

Cooper Joins Sony/ Nash. Promo Staff



Cooper

Columbia/Nashville Director/National Promotion Buffy Cooper has been elevated to a similar position for Columbia parent Sony/Nashville. The appointment comes two weeks into the restructuring of Sony/Nashville's promotion department. The department is now led by Sr. VP/Radio Promotion Larry Pareigis and oversees radio promotion for all labels within the Sony/Nashville division, including Epic/Monument, Columbia and Lucky Dog.

"This job, which was created for Buffy, takes full advantage of her amazing people skills and closing abilities," Pareigis said. "I'm thrilled to have a player of her caliber on the Sony Music/Nashville promotion team."

Cooper's new role includes providing backup to all regional promotion

COOPER See Page 12

KGBY/Sacramento Taps Berlak As PD



Berlak

Mike Berlak has been named PD of Clear Channel AC KGBY/Sacramento. He has spent the last 10 years as PD of Clear Channel's WLYT/Charlotte and has also been OM for the last three. He replaces Brad Waldo, who exited last month.

Clear Channel/Sacramento VP/Market Manager Jerry Del Core told R&R that Berlak has come full circle: "He was PD here when it was 92.3 KAER in the late '80s, working with morning hosts Paul Robins and Phil

Costner, Coleman Climb Arista Ranks

Arista Records Exec. VP Steve Bartels and VP/R&B Promotion CC McClendon have promoted Shawn "Pecas" Costner to Sr. National Director/Urban Radio Promotion. He'll oversee the daily activities of the company's urban promotion field staff and focus on airplay and on-air promotions.

Sr. Director/Urban & Cross-over Mixshow Promotion since last year, Costner started at Arista in 1999 as National Director/Rap Music Promotion. In 2001 he ad-



Costner



Coleman

vanced to Director/Urban Promotion, Northeast. He began his industry career in 1995 as Penalty

ARISTA See Page 12

Robbins Rises To CC/Raleigh RVP

Jon Robbins, formerly OM of Clear Channel's six-station Charleston, SC cluster, has been promoted to Regional VP/Programming for the Raleigh Trading Zone, which comprises Raleigh; Greensboro; Savannah, GA; and Charleston, SC. He'll also serve as Director/Programming for the company's four Raleigh stations: CHR/



Robbins

Pop WDCG, Classic Rock WRDU, AC WRSN and Oldies WTRG.

A 27-year radio veteran, Robbins joined Clear Channel 3 1/2 years ago after working in programming and on the air at several stations, including WZMX/Hartford; WAQY/Springfield, MA;

ROBBINS See Page 12

McKnight PD For WKRR/Greensboro

After 15 years at Dick Broadcasting's Classic Rock WKRR (Rock 92)/Greensboro, Doug McKnight has ascended to the PD post. McKnight previously served as Asst. PD/MD and takes duties formerly held by GM/PD Bruce Wheeler. Wheeler will now focus on his management duties at the station.

"Bruce Wheeler has been the PD here since the station signed on in January 1986," McKnight told R&R. "In his quest for an early retirement, Bruce has clearly lost his mind. But who am I to argue? I needed new business cards anyway. In all seriousness, WKRR is a

McKNIGHT See Page 12

Cowan, [afternoon drive host] Dana Hess and Commander Bill, who does traffic. All are welcoming him home with open arms."

Berlak, too, is excited about the homecoming. "Some of the nicest folks I ever worked with are still there," he said.

EXECUTIVE ACTION

Kalb Now ABC News Radio Dir./News Programming

Andrew Kalb has been promoted from Asst. Director/Programming to Director/News Programming at ABC News Radio. He'll have direct oversight of all ABC Radio newscasts and programming while also managing the network's anchors and overseeing the affiliate-services unit. He'll remain based at ABC News' New York City headquarters.

"Andrew is focused on delivering valuable programming to our affiliates through daily newscasts, special features and our wide range of special affiliate services," said ABC News VP/GM Radio Steve Jones, to whom Kalb reports. "His local radio background, combined with several years of experience in our news operation, qualify Andrew to help lead us in this increasingly competitive marketplace."

Kalb's tenure with ABC began in 1998, when he became producer of *Connected With Gina Smith*. He has produced various ABC news programs and served as Manager/News & Program Services for ABC News Radio.

Lankford Leads Clear Channel/Akron

Dan Lankford, an 18-year radio veteran who joined Clear Channel four years ago as GM for the company's New Castle, PA stations, has risen from GSM to VP/Market Manager of Clear Channel's Akron cluster: News/Talk WHLO, AC WKDD and Sports WTOU.

Lankford reports to Regional VP/Northeast Ohio Jim Meltzer, who said, "I've observed Dan's performance from New Castle, PA to Youngstown, OH and, most recently, as GSM in Akron. He is a professional who has the ability to develop winning teams. Dan has already proven to be a wonderful asset to our Akron properties. His promotion is the next logical step to improve our performance in the market and was well earned."

Before heading sales in Akron, Lankford served as GSM for Clear Channel/Youngstown. He began his career as a news anchor and morning show co-host at WKXW/Trenton, NJ.

Steele Programs CC/Memphis News Ops

Ray Steele has been promoted from Asst. PD to Director/News & Programming for Clear Channel/Memphis' Talk KWAM, News/Talk WREC and Total Traffic Network operations. Steele succeeds Nate Lundy, who last month became OM of Clear Channel's KTKR & WOAI/San Antonio.

Steele joined Clear Channel's Memphis cluster earlier this year from co-owned News/Talk WSCC/Charleston, SC, where he was News Director and Asst. PD and worked alongside Lundy. Prior to that he spent two years as News

Director at Clear Channel's News/Talk WERC/Birmingham.

"I've been waiting for this opportunity for a long time," Steele told R&R. "It's what I have been working toward for the past several years of my career, and I'm pleased and excited to be recognized with this promotion. Nate and I have made great strides with our News/Talk stations in Memphis over the past couple of years, and I see no reason that we will not continue to grow both of our stations and the Total Traffic Network in the market."

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Limbaugh

Continued from Page 1

Limbaugh continued, "I cannot tell you how excited I am, how happy I am to be back. It is one of the biggest thrills of my life to be here and once again sharing and discussing and talking things over with you." Sharing the rush of emotions he was feeling about being back in the saddle again, Limbaugh said, "Ladies and gentlemen, I must tell you, I'm nervous. I have butterflies in my stomach. I've been anticipating this moment since last Thursday."

Aware of intense listener interest in his rehab experience, Limbaugh cut right to the chase during his opening monologue. "I've thought back and forth how much of this to talk about, and I am just going to feel my way along on this," he said. "I planned nothing. I have nothing written down here. There are some things, though, I do want to tell you, and I think in the course of the coming days a number of the things that I have learned about myself and a number of the things that I want to share with you will just come out in the normal course of conversation."

Limbaugh characterized the treatment he received at an undisclosed facility in Arizona as a "wonderful experience" and called his time there "probably the most informative and educational five weeks on myself that I have ever spent." He continued, "I tried to detox on my own twice. I tried to do it by force of will, and it's not possible. It's something you cannot do alone."

Arista

Continued from Page 11

Records' National Director/Street Promotion, became a partner in the DreamTeam Marketing & Promotions firm the following year and later moved to Gee Street/V2 Records as Director/Rap Music.

In related news, Lisa Coleman has been upped to Arista National Director/R&B Field Promotion, responsible for supervising promotion in the Michigan, Ohio, Tennessee, Kentucky, Indianapolis and Pittsburgh regions. Based in Detroit and reporting jointly to Bartels and McClendon, Coleman has been Arista's Director/R&B Promotion, Great Lake Region since 1998.

Shepard

Continued from Page 3

"There's no place like home," Shepard said. "This is where I started my radio career, and I'm so excited to be back. The Beat will be a true Urban station, built for the people of Tampa. There has been a demand for so long in this market for a true, full-service FM Urban, and it's about time somebody filled that need."

"I admit that I am powerless over this addiction that I have. I used to think I could beat it, and I used to think I would be different, but I'm not. I'm just like anyone else who has an addiction — I'm powerless over it, so I have to continue to recognize that and make sure the things I have learned continue to be practiced."

Alluding to questions that have been raised about potential legal problems he could be facing from a reported investigation by authorities into his drug abuse, Limbaugh said, "This is something that I am not able to be as blunt and open about now as I'd like to be. That day will come, and it will come soon."

As to the accuracy of the reports he's seen or heard to date, Limbaugh said, "It's amazing when you know something that nobody else knows and you listen to people who don't know anything write and talk about it. It's hilarious to listen to people quote the *National Enquirer* as the world's foremost authority. I'm here to tell you that they're not. What you know and what you think you know, you don't know. But you will when I'm able to tell you all about it, and I hope that's going to be very, very soon."

Limbaugh reaffirmed to his audience that rehab has not dulled his edge or his conservative commitment, and he closed his first-day-back program by putting his critics on notice. "A memo to you liberals," he said wryly as he was signing off. "The party is over. I'm back."

Knight

Continued from Page 3

"Buzz has been instrumental in creating success stories with WMGK, WROR and WCSX," Feinblatt said. "The new position is a reflection of our faith in Buzz and his ability to lead our four properties."

Mills said, "Buzz has become an incredible resource and leader for our stations. He has already helped WROR grow substantially, and I am confident that he will help WBOS in the same way."

Knight joined Greater Media in 2001 as WMGK's PD after an 11-year run as WZLX/Boston's PD. He's also worked at WNEW/New York; WNOR/Norfolk; WLQV/Columbus, OH; and WRKI/Danbury, CT.

McKnight

Continued from Page 11

fantastically regarded, highly respected Classic Rock station, and it's an honor to be only its second PD ever."

McKnight began his career as a WKRR part-timer in 1988 while attending classes at Wake Forest University.

Dyson

Continued from Page 1

Dyson's position and have Regional VP/Market Manager John Gehron, who is also GM of WKSC, WLIT, WNUA & WRLI/Chicago, add GM duties for WGCI-AM & FM & WVAZ. Launa Thompson will add Station Manager duties for the three stations, where she is GSM.

Dyson is a native of Chicago and started his radio career there in 1968 as an AE for WGRT. The station would later be bought by Johnson Publishing Co. and become WJPC. Under that management Dyson rose to GM. In 1979 he jumped ship to rival WGCI. He was promoted to President of WGCI-AM & FM in 1994 and added oversight of WVAZ when Clear Channel purchased the Urban AC in 2000.

During his tenure at WGCI Dyson helped take the Urban outlet to No. 1 in the market, as well as helping make it one of Chicago's top radio billers. WGCI-AM & FM reached \$38.2 million this year. WGCI-FM has also been recognized as the top-billing Urban station in the country.

In an interview with the *Chicago Sun-Times*, Dyson said he'll take time off while fulfilling a six-month noncompete in his severance agreement before deciding his next move.

WPTP

Continued from Page 3

new sound can carve out a successful niche for itself with Philadelphia's young audiences. The artists we're playing have a broad range of appeal to listeners, and we're building a highly visible, high-style, street-level presence to support it."

Robbins

Continued from Page 11

WLLZ/Detroit; WCXR/Washington; KXXR/Minneapolis; KGON/Portland, OR; and KISW/Seattle.

He reports to Sr. Regional VP/Programming Marc Chase, who said, "Jon's product knowledge, passion, drive and follow-through make him the perfect programmer for our Raleigh cluster."

KZSA

Continued from Page 3

George Strait and Garth Brooks. "Today's Country and California's Gold' is a Country format with broad audience appeal that fills a big hole in the Sacramento market," First Broadcasting Chairman/CEO Ron Unkefer said.

FCC ACTIONS

Continued from Page 6

report detailing the licensee's ownership structure every two years. The reports must be submitted by the anniversary of the station's license-renewal filing date.

FCC Rejects Personal-Attack Claim

The FCC on Nov. 12 rejected Orrin Ford's appeal of a court decision to deny his claim against WERC/Birmingham under the now-defunct personal-attack rule. The rule was vacated by the DC Court of Appeals while Ford's complaint was pending. Ford argued that the claim was valid because the rule was in effect when he filed the complaint, but the FCC ruled that had it granted Ford's claim, the action could not have been defended in court.

FCC Gives Latest Broadcast-Station Totals

As of Sept. 30, there were 13,450 radio stations on the air. That's 154 more than at the same time last year and 32 more than the last count, on June 30, 2003. The latest total includes 4,802 commercial AMs, 6,207 commercial FMs and 2,441 noncommercial FMs.

Martin Announces Staff Additions

FCC Commissioner Kevin Martin has named Jason Williams his Special Assistant and Lori Alexiou his Confidential Assistant. Before joining Martin's staff Williams attended law school at the University of Montana, during which time he interned for Blackfoot Telephone Cooperative. Alexiou, who will be responsible for managing Martin's office and his personal schedule and travel arrangements, arrived after a stint as a legal secretary at the firm of Wiley Rein & Fielding.

North Carolina Noncomm Faces Fine For Contest Rule Violations

The FCC has proposed a \$4,000 fine against Isothermal Community College's Triple A WNCW-FM/Asheville, NC for apparently misleading listeners into thinking they'd need to give the station a donation to qualify for a prize in a station promotion that aired from April 2-8, 2002. While the college insisted listeners merely had to call in to enter the contest, the FCC says transcripts submitted by listeners suggested otherwise. The FCC also cited Isothermal for failing to announce the contest rules and for sending "unsolicited and harassing" e-mail to the complainants. Isothermal has 30 days to either pay the fine or make a case for reduction or cancellation of the penalty. WNCW can also be heard in Charlotte and Greenville, NC on low-watt FM translators.

Alabama AM Faces \$11,000 Fine

The FCC penalized WBCA-AM/Bay Minnette, AL owner Southern Media Communications \$11,000 after an FCC inspector discovered during an assessment of the station that its EAS equipment wasn't working. Additionally, the FCC agent found that the station's tower didn't have a registration number displayed and that WBCA station management couldn't produce proof of registration. While Southern Media asked the FCC to cancel or reduce the fine based on its subsequent efforts to fix the problems, the FCC said attempts to fix problems after a violation has been noted don't entitle licensees to special consideration.

Southwest Florida Pirate Gets \$10K Fine

The FCC on Monday affirmed its \$10,000 penalty against Tori Javier Lipscomb, who was notified in April by the commission that he'd have to fork over the fine for operating an unlicensed radio station at 100.5 MHz in Ft. Myers. Lipscomb never filed a response to the FCC's Notice of Apparent Liability, and he must now pay the fine within 30 days of Nov. 10.

Abrams

Continued from Page 3

Communications as PD. "My experience with Mercury has really been a great one," he told R&R. "This is a chance to return to the Oldies format, join the ranks of Infinity and work with [Kool GM] Steve Keeney.

Kool has been in the format for 16 years, and the heritage thing goes a long way."

Before moving to Utah Abrams served as PD of Oldies simulcast KBSG-AM & FM/Seattle. Abrams' experience also includes stints as PD of WWMG/Greensboro and KWFM/Tucson.

Cooper

Continued from Page 11

managers on all Sony/Nashville single releases as a "roving na-

tional." She has been with the company for five years and was doing Southeast regional promotion when she was elevated to Director/National Promotion in August 2002.

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COUNTING CROWS She Don't Want Nobody Near
ALICIA KEYS You Don't Know My Name
MADONNA Nothing Fails
PINK God Is A DJ
SALIVA Rest In Pieces

R&B & HIP-HOP

Damon Williams
ERYKAH BAOU Back In The Day
CEE-LO I'll Be Around
DWELE Find A Way
JAY-Z Change Clothes
TLC I/LIL JON Come Get Some

RAP

DJ Mecca
JAY-Z Interlude PSA
JUELZ SANTANA Okay Okay

ROCK

Adam Neiman
DEFAULT (Taking My) Life Away
THRICE Stare At The Sun

TODAY'S COUNTRY

Liz Opoka
CLINT BLACK Spend My Time
JIMMY WAYNE I Love You This Much
ALAN JACKSON Remember When
TIM MCGRAW Watch The Wind Blow By
JOE NICHOLS Cool To Be A Fool

PROGRESSIVE

Liz Opoka
EASTMOUNTAINSOUTH Rain Come Down
ME'SHELL NDEGEDCELLO Body
THORNS Blue

SMOOTH JAZZ

Gary Susalis
FREDDIE FOX From The Heart

AMERICANA

Liz Opoka
AUDREY AULD Doin' Well
AUTUMN DEFENSE Some Kind Of Fool
OH SUSANNA Mama

SIRIUS

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SIRIUS RADIO

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Planet Dance

Swedish Egil
THE CHEMICAL BROTHERS Get Yourself...
DAVID GUETTA Just A Little More Love

U.S. 1

Kid Kelly
MARY J. BLIGE I/EVE Not Today
LUDACRIS I/SHAWNNA Stand Up
M. LEE I/J. DUPRI What Da Hook Gon Be?

Hot Jamz

Geronimo
G UNIT Stunt 101
WESTSIDE CONNECTION Gangsta Nations

Hip-Hop Nation

Geronimo
DA RANJAHZ Insp Her Ation
G. I.T. Smackdown
SAIGON 2 Hour Banger

The Beat

Geronimo
DARUOE Next To You
KYLIE MINOGUE Slow

The Trend

Joel Salkowitz
GUSTER Careful
STING Sacred Love
THORNS The Way I Feel

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David Mihail

The top music videos shown on DMX fashion video, targeted at 18-34 adults.

ALIEN ANT FARM Glow
BLACK EYED PEAS Shut Up
LILLIX Tomorrow
THE STROKES 12:51
DWELE Find A Way
JESSICA SIMPSON With You
MYA Fallen
SOMETHING CORPORATE Space
THE ALL-AMERICAN REJECTS Time Stands Still
LUCKY BOYS CONFUSION Hey Driver
PINK Trouble
WILL HOGE Second Hand Heart
LUMIDEE Crashin' A Party
THE SOUNDS Living In America
KELIS Milkshake
JOSH KELLEY Amazing

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

CHR/POP

Jack Patterson
KELLY CLARKSON The Trouble With Love
FUEL Falls On Me

CHR/RHYTHMIC

Mark Shands
TWISTA Slow Jamz
JAY-Z Change Clothes
CHINGY One Call Away
CHINGY Bagg Up

URBAN

Jack Patterson
SILK Side Show
ANN NESBY With Open Arms

ROCK

Stephanie Mondello
ELEMENT EIGHTY Broken Promises

ADULT ALTERNATIVE

Stephanie Mondello
JACK JOHNSON Taylor
THE THRILLS One Horse Town
THE STILLS Love And Death

ADULT CONTEMPORARY

Jason Shift
SMASH MOUTH Hang On

RAP/HIP-HOP

Mark Shands
WESTSIDE CONNECTION Gangsta Nations
TWISTA Slow Jamz
JAY-Z Change Clothes
UNEXPECTED ARRIVAL Everything
JA RULE The Life
JA RULE It's Murda
JA RULE The Crown
JA RULE Things Gon' Change
JA RULE The Wrap
JA RULE The INC Is Back
JAY-Z December 4th
JAY-Z What More Can I Say?
JAY-Z Encore
JAY-Z Dirt Off Your Shoulder
JAY-Z Threat
JAY-Z Moment Of Clarity
JAY-Z 99 Problems
JAY-Z Interlude
JAY-Z Justify My Thug
JAY-Z Lucifer
JAY-Z Allure
JAY-Z My 1st Song

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Lawrence Kay
SDNYA ISAACS No Regrets, Yet
CLAY WALKER I Can't Sleep

Top Pop

Mark Hamilton
BARENAKED LADIES Another Postcard
SHERYL CROW The First Cut Is The Deepest
LIL JON & THE EASTSIDE BOYZ Get Low

Smooth Jazz

Stan Dunn
HIROSHIMA Revelation
RIPPINGTONS Bella Luna

LIVE 365.COM

Travis Storch • 866-365-HITS

Top Alternative

FISCHERSPOONER Emerge
HOWIE DAY Perfect Time Of Day
LIZ PHAIR Why Can't I?
STEREOPHONICS Maybe Tomorrow
YEAH YEAH YEAHS Maps

Top Jazz

GENE AUTRY Rudolph The Red Nosed Reindeer
DAVE BRUBECK Take Five
DAVE GAHAN Dirty Sticky Floors
BRIAN MCCOMAS You're In My Head
WAYNE WONDER No Letting Go

Top Electronica

CHICANE Saltwater
DELERIUM After All
MEAT BEAT MANIFESTO Helter Skelter
PLAID Wavy Gravy
PAUL VAN DYK Nothing But You

abc RADIO NETWORKS

Phil Hall • 972-991-9200

Hot AC

Steve Nichols
JOHN RZEZNIK I'm Still Here (Jim's Theme)

Doug Banks Morning Show

Gary Saunders
BEYONCÉ Me, Myself And I
JAY-Z Change Clothes
MUSIQ Forthentight

Country Coast To Coast

Kris Wilson
TOBY KEITH An American Soldier
MARTINA MCBRIDE In My Daughter's Eyes
JAMES OTTO Days Of Our Lives

24 HOUR FORMATS

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Adult Hit Radio

Jon Holiday
CLAY AIKEN Invisible
FUEL Falls On Me
SEAL Waiting For You

Adult Contemporary

Rick Brady
JOSH GROBAN You Raise Me Up

Rock Classics

Adam Fendrich
BEATLES Let It Be (Naked)

U.S. Country

Penny Mitchell
JO DEE MESSINA I Wish

WESTWOOD ONE

Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
CLAY AIKEN Invisible

Bright AC

Jim Hays
CLAY AIKEN Invisible

Mainstream Country

David Felker
MARTINA MCBRIDE In My Daughter's Eyes

Hot Country

Jim Hays
TRACE ADKINS Hot Mama

Young & Verna

David Felker
JOE NICHOLS Cool To Be A Fool

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After Midnite

TRACE ADKINS Hot Mama
JIMMY WAYNE I Love You This Much

WRN

Alternative

Chris Reeves • 402-952-7600

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YEAR OF THE RABBIT Last Defense

Country

John Glenn
TRACE ADKINS Hot Mama
TERRI CLARK I Wanna Do It All

AC

Dave Hunter
STACIE ORRICO (There's Gotta Be) More To Life

John Tesh Radio Show

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Nightly Tesh Show

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TIM MCGRAW Tiny Dancer

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PITCH BLACK It's All Real

LAUNCH

MUSIC ON YAHOO!

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Audio

B2K Badaboom
COLDPLAY Moses
JENNIFER LOPEZ I/R. KELLY Baby I Love U
JEWEL 2 Become 1
LEANN RIMES This Love
TRAPT Echo

Video

112 I/LUDACRIS Hot & Wet
ATARIS The Saddest Song
DIERKS BENTLEY My Last Name
BRAND NEW Sic Transit Gloria
BUSTARHYMES I/FAT JOE, CHINGY... Shorty (Put It...)
FLOETRY wannaBwhereUR (thisizzaluvsong)
JAY-Z Change Clothes
JS Love Angel
KID ROCK Feel Like Makin' Love
GLENN LEWIS Back For More
LUMIDEE Crashin' A Party
BRIAN MCCOMAS You're In My Head
MUSIQ Forthentight
NELLY Iz U
JESSICA SIMPSON With You

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21,000 movie theaters

WEST

- ALICIA KEYS You Don't Know My Name
- LIZ PHAIR Why Can't I?
- SARAH MCLACHLAN Fallen
- COLDPLAY Clocks
- NATURAL What If

MIDWEST

- ALICIA KEYS You Don't Know My Name
- SARAH MCLACHLAN Fallen
- COLDPLAY Clocks
- LIZ PHAIR Why Can't I?
- BRIAN EVANS You

SOUTHWEST

- LIZ PHAIR Why Can't I?
- ALICIA KEYS You Don't Know My Name
- SARAH MCLACHLAN Fallen
- PHIL COLLINS Look Through My Eyes
- PAT BENATAR Go

NORTHEAST

- COLDPLAY Clocks
- LIZ PHAIR Why Can't I?
- ALICIA KEYS You Don't Know My Name
- SARAH MCLACHLAN Fallen
- PHIL COLLINS Look Through My Eyes

SOUTHEAST

- LIZ PHAIR Why Can't I?
- ALICIA KEYS You Don't Know My Name
- SARAH MCLACHLAN Fallen
- BRIAN EVANS You
- PAT BENATAR Go

RADIO Disney

Artist/Title	Total Plays
CHEETAH GIRLS Cinderella	77
HILARY DUFF So Yesterday	77
JUMP5 Do Ya	76
LIZZIE MCGUIRE What Dreams Are Made Of	75
HILARY DUFF Why Not	74
KELLY CLARKSON Miss Independent	73
LINOSAY LOHAN Ultimate	72
D-TENT BOYS Dig It	72
ALL-AMERICAN REJECTS Swing, Swing	34
STEVIE BROCK All For Love	33
ATOMIC KITTEN Tide Is High (Get The Feeling)	33
AVRIL LAVIGNE Sk8er Boi	32
HAMPTON Hamsterdam 2	32
STACIE ORRICO (There's Gotta Be) More To Life	31
'N SYNC Bye Bye Bye	30
PHIL COLLINS On My Way	29
LILLIX What I Like About You	29
STEVIE BROCK If U Be My Baby	29
MICHELLE BRANCH Are You Happy Now?	28
JUMP5 We Are Family	28



Playlist for the week of Nov. 11-17.

72 million households



Plays

G UNIT Stunt 101	33
NO DOUBT It's My Life	32
BLINK-182 Feeling This	31
2PAC I/NOTORIOUS B.I.G. Runtin'	30
P.O.D. Will You	29
BRITNEY SPEARS I/MADONNA Me Against The Music	26
LINKIN PARK Numb	25
OUTKAST Hey Ya!	24
CHINGY I/LUDACRIS & SNOOP DOGG Holiday In	24
LUDACRIS Stand Up	23
CHRISTINA AGUILERA The Voice Within	20
JAY-Z Change Clothes	19
PUDDLE OF MUDD Away From Me	14
KELIS Milkshake	13
ENRIQUE IGLESIAS Addicted	10
CLAY AIKEN Invisible	9
OUTKAST The Way You Move	9
WYCLEF JEAN Party To Damascus	9
THE STROKES 12:51	8
FEFE DOBSON Take Me Away	8

Video playlist for the week of Nov. 11-17.

David Cohn
General Manager



2

JET Are You Gonna Be My Girl	36
NO DOUBT It's My Life	31
BLINK-182 Feeling This	29
CHINGY I/LUDACRIS & SNOOP DOGG Holiday In	27
LUDACRIS Stand Up	25
BLACK EYED PEAS Shut Up	22
ATMOSPHERE Trying To Find A Balance	22
JAY-Z Change Clothes	21
HOWIE DAY Perfect Time Of Day	20
ADAM GREEN Jessica	20
LINKIN PARK Numb	19
G UNIT Stunt 101	19
THE STROKES 12:51	19
2PAC I/NOTORIOUS B.I.G. Runtin'	18
COLDPLAY Moses	17
OUTKAST Hey Ya!	17
THREE DAYS GRACE (I Hate) Everything About You	17
TRAPT Still Frame	16
KANYE WEST Through The Wire	15
SWITCHFOOT Meant To Live	15

Video playlist for the week of Nov. 11-17.

75 million households

Paul Marszalek
VP/Music Programming



ADDS

OUTKAST Hey Ya!	24
3 DOORS DOWN Here Without You	23
BEYONCÉ I/SEAN PAUL Baby Boy	23
MATCHBOX TWENTY Bright Lights	23
TRAPT Headstrong	23
NO DOUBT It's My Life	21
BRITNEY SPEARS I/MADONNA Me Against The Music	21
KID ROCK Feel Like Makin' Love	19
EVANESCENCE My Immortal	18
NICKELBACK Someday	18
SARAH MCLACHLAN Fallen	17
RED HOT CHILI PEPPERS Fortune Faded	16
DIDD White Flag	15
CLAY AIKEN Invisible	14
SEAL Waiting For You	14
CHRISTINA AGUILERA The Voice Within	14
BARENAKED LADIES Another Postcard (Chimps)	13
SHERYL CROW The First Cut Is The Deepest	13
TARRALYN RAMSEY Up Against All Odds	13
TRIUMPH THE INSULT COMIC DOG I Keep	13
LIMP BIZKIT Behind Blue Eyes	10
HOWIE DAY Perfect Time Of Day	9
GAVIN DEGRAW Follow Through	9
JASON MRAZ You And I Both	8
ROBERT RANDOLPH... I Need More Love	8
MICHELLE BRANCH Breathe	6
THE DARKNESS I Believe In A Thing Called Love	6
FUEL Falls On Me	6
ENRIQUE IGLESIAS Addicted	6
LIZ PHAIR Why Can't I?	6
WARREN ZEVON Keep Me In Your Heart	6
JOHN MAYER Bigger Than My Body	6
PINK Trouble	6
JET Are You Gonna Be My Girl	5
JOSH GROBAN You Raise Me Up	2
JAVIER Crazy	2
JACK JOHNSON Taylor	2
DAVE MATTHEWS Gravedigger	2

Video playlist for the week of Nov. 11-17.

Lori Parkerson
202-380-4425



20 ON 20 (XM20)
Kane
STAIN'D So Far Away
MURPHY LEE I/J. DUPRI What Da Hook Gon Be
ALL-AMERICAN REJECTS My Paper Heart

BPM (XM81)
Blake Lawrence
DOUBLE DEE Shining
CHEMICAL BROTHERS The Golden Path
KELIS Milkshake

U-POP (XM29)
Ted Kelly
OUTKAST Hey Ya!
OUTKAST The Way You Move
BASEMENT JAXX & OIZZEE RASCAL Lucky Star
PINK God Is A DJ
ELBOW Fallen Angel
KEVIN LYTTLE Turn Me On

THE LOFT (XM50)
Mike Marrone
PATTY GRIFFIN Goodbye
PATTY GRIFFIN Rain
PATTY GRIFFIN Fly
PATTY GRIFFIN Long Ride Home
AUTUMN DEFENSE Silence
AUTUMN DEFENSE Some Kind Of Fool
AUTUMN DEFENSE The World (Will Soon Turn Our Way)
AUTUMN DEFENSE Written In The Snow

RAW (XM66)
Leo G
YING YANG TWINS Salt Shaker

WATERCOLORS (XM71)
Trinity
PRAFUL Teardrop Butterfly
ALEX BUGNON Cascade

X COUNTRY (XM12)
Jessie Scott
BOTTLE ROCKETS Men & Women
BLAZERS Seventeen Jewels
GORDON LIGHTFOOT Sundown
RYAN ADAMS Love Is Hell
LUCKY TOMBLIN BAND Ain't No Piece Of Cake
KEROSENE BROTHERS Katy Daily
KRISTIE STREMLER Here Comes The Light

XM CAFÉ (XM45)
Bill Evans
PETER GABRIEL Burn You Up
JOSS STONE The Soul Sessions

SQUIZZ (XM48)
Charlie Logan
A PERFECT CIRCLE Weak and Powerless
MARILYN MANSON This Is The New Shit
SMILE EMPTY SOUL Bottom Of A Bottle
TRAPT Still Frame
NICKELBACK Someday
STAINO So Far Away
AUDIOSLAVE Show Me How To Live
P.O.D. Will You
POWERMAN 5000 Action
DEFAULT Taking My Life Away
ILL NINO How Can I Live
SEETHER Gasoline
DOPE I Am
PUDDLE OF MUDD Away From Me
3 DOORS DOWN Here Without You
THREE DAYS GRACE Everything About You
FUEL Falls On Me
EVANESCENCE Going Under
LIMP BIZKIT Eat You Alive
STATIC-X The Only

36 million households

Cindy Mahmoud,
VP/Music Programming
& Entertainment



VIDEO PLAYLIST

R. KELLY Step In The Name Of Love (Remix)
LUDACRIS Stand Up
MISSY ELLIOTT Pass That Dutch
JAGGED EDGE Walk Outta Heaven
JAY-Z Change Clothes
OUTKAST The Way You Move
BEYONCÉ I/SEAN PAUL Baby Boy
YOUNGBLOODZ I/LIL JON Damn!
2PAC I/NOTORIOUS B.I.G. Runtin'
AVANT Read Your Mind

RAP CITY TOP 10

JAY-Z Change Clothes
CHINGY I/LUDACRIS & SNOOP DOGG Holiday In
2PAC I/NOTORIOUS B.I.G. Runtin'
LOON Down For Me
LUDACRIS Stand Up
YOUNGBLOODZ I/LIL JON Damn!
JA RULE Clap Back
G UNIT Stunt 101
TWISTA I/KANYE WEST & JAMIE FOXX Slo Jamz
OUTKAST The Way You Move

Video playlist for the week of Nov. 11-17.

CMT
COUNTRY MUSIC TELEVISION

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

ADDS


ALAN JACKSON Remember When
PATTY LOVELESS On Your Way Home
JOE NICHOLS Cool To Be A Fool
KENNY CHESNEY There Goes My Life

TOP 20

	TW	LW
KEITH URBAN Who Wouldn't Want To...	27	27
REBA MCENTIRE I'm Gonna Take That Mountain	27	24
BROOKS & DUNN You Can't Take The...	26	27
GARY ALLAN Tough Little Boys	26	23
PAT GREEN Wave On Wave	25	24
SHERYL CROW The First Cut Is The Deepest	25	23
MONTGOMERY GENTRY Hell Yeah	25	23
TOBY KEITH I Love This Bar	24	29
CHRIS CAGLE Chicks Dig It	24	20
SHANIA TWAIN She's Not Just A Pretty Face	23	24
CLINT BLACK Spend My Time	22	26
ROBINELLA & THE CC STRING BAND Man...	22	17
RASCAL FLATTS I Mell	21	24
RODNEY CROWELL Earthbound	19	9
TRACE ADKINS Hot Mama	14	14
J. TAYLOR I/A. KRAUSS How's The World...	14	0
BILLY CURRINGTON Walk A Little Straighter	13	24
BRAD PAISLEY Little Moments	13	0
ALAN JACKSON Remember When	13	0
RHONDA VINCENT If Heartaches Had Wings	12	6

Airplay as monitored by Mediabase 24/7 between Nov. 10-16.

GREAT AMERICAN COUNTRY



Jim Murphy, VP/Programming
19 million households

ADDS

ALAN JACKSON Remember When
PATTY LOVELESS On Your Way Home

TOP 20

TOBY KEITH I Love This Bar
SHANIA TWAIN She's Not Just A Pretty Face
BILLY CURRINGTON Walk A Little Straighter
REBA MCENTIRE I'm Gonna Take That Mountain
CHRIS CAGLE Chicks Dig It
TRACE ADKINS Hot Mama
JIMMY WAYNE I Love You This Much
BROOKS & DUNN You Can't Take The Honky Tonk.
JOSH TURNER Long Black Train
SARA EVANS Perfect
BUDDY JEWELL Sweet Southern Comfort
MONTGOMERY GENTRY Hell Yeah
SCOTTY EMERICK I Can't Take You Anywhere
SHERRIE AUSTIN Streets Of Heaven
PAT GREEN Wave On Wave
BRAD PAISLEY Little Moments
DIERKS BENTLEY My Last Name
RHONDA VINCENT If Heartaches Had Wings
CROSS CANADIAN RAGWEEEO Constantly
BLUE COUNTRY Good Little Girls

Information current as of Nov. 21

POLLSTAR
CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	BRUCE SPRINGSTEEN	\$4,127.8
2	AEROSMITH & KISS	\$1,283.1
3	DAVE MATTHEWS BAND	\$1,270.0
4	SHANIA TWAIN	\$1,076.0
5	OZZFEST 2003	\$931.0
6	DEAD	\$802.3
7	FLEETWOOD MAC	\$792.1
8	RADIOHEAD	\$713.6
9	CHER	\$703.7
10	J. TIMBERLAKE & C. AGUILERA	\$683.9
11	JOHN MAYER & COUNTING CROWS	\$658.6
12	LOLLAPALODZA	\$590.0
13	TOBY KEITH	\$490.5
14	JAMES TAYLOR	\$460.2
15	ALABAMA	\$457.8

Among this week's new tours:

BLACKBERRY SMOKE
CHIMAIRA
EVE 6
JOSH GROBAN
LACUNA COIL

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

TELEVISION

TOP TEN SHOWS	Total Audience (105.5 million households)	Nov. 10-16 Adults 18-34
1 <i>CSI</i>		1 <i>Friends</i>
2 <i>Survivor: Pearl Islands</i>		2 <i>E.R.</i>
3 <i>Andy Griffith Show Reunion</i>		3 <i>Friends (8:30pm)</i>
4 <i>E.R.</i>		4 <i>The Simpsons</i>
5 <i>Friends</i>		(tie) <i>The Simpsons (8:30pm)</i>
6 <i>Everybody Loves Raymond</i>		(tie) <i>Will & Grace</i>
7 <i>Law & Order</i>		7 <i>CSI</i>
8 <i>NFL Monday Night Football (Eagles vs. Packers)</i>		8 <i>Scrubs</i>
9 <i>CSI: Miami</i>		9 <i>NFL Monday Night Football (Eagles vs. Packers)</i>
10 <i>Friends (8:30pm)</i>		10 <i>Survivor: Pearl Islands</i>

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops
Clay Aiken, Kelly Clarkson, Ruben Studdard and others perform on Fox's *An American Idol Christmas* (Tuesday, 11/25, 8pm ET/PT).



Friday, 11/21

- Cyndi Lauper, *The Ellen Degeneres Show* (check local listings for time and channel).
- Missy Elliott, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Joss Stone, *Late Show With David Letterman* (CBS, check local listings for time).
- Yellowcard, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Steve Harvey, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Story Of The Year and Me First & The Gimme Gimmes, *Last Call With Carson Daly* (NBC, check local listings for time).

Monday, 11/24

- Britney Spears, *Live With Regis & Kelly* (check local listings for time and channel).

Tuesday, 11/25

- Nelly w/Ron Isley, *Jay Leno*.
- Clay Aiken, *David Letterman*.
- Switchfoot perform and Blink-182's Mark Hoppus is guest co-host on *Jimmy Kimmel*.
- Static-X, *Carson Daly*.

Wednesday, 11/26

- The Shania Twain: *Up Close & Personal* concert, which includes Alison Krauss & Union Station, airs on NBC (9pm ET/PT).
- Jay-Z, *Regis & Kelly*.
- Mary J. Blige, *Ellen Degeneres*.
- Bette Midler, *Jay Leno*.
- Nelly performs and Blink-182's Tom Delonge co-hosts *Jimmy Kimmel*.

Thursday, 11/27

- NBC presents the *Harry Connick Jr. Holiday Concert*, with guest Marc Anthony (10pm ET/PT).
- Seal, *Ellen Degeneres*.
- Puddle Of Mudd, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Wyclef Jean, *Carson Daly*.

— Julie Gidlow

FILMS

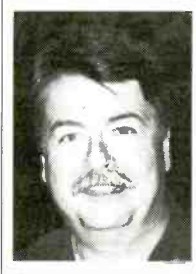
BOX OFFICE TOTALS
Nov. 14-16

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Elf</i> (New Line)	\$26.32	\$70.35
2	<i>Master & Commander ...</i> (Fox)*	\$25.10	\$25.10
3	<i>Matrix Revolutions</i> (WB)	\$16.41	\$114.26
4	<i>Brother Bear</i> (Buena Vista)	\$12.05	\$63.05
5	<i>Looney Tunes: Back In Action</i> (WB)*	\$9.31	\$9.31
6	<i>Love Actually</i> (Universal)	\$8.69	\$18.86
7	<i>Scary Movie 3</i> (Miramax)	\$6.10	\$102.33
8	<i>Radio</i> (Sony)	\$4.80	\$43.51
9	<i>Tupac: Resurrection</i> (Paramount)*	\$4.63	\$4.63
10	<i>Mystic River</i> (WB)	\$3.24	\$45.56

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

COMING ATTRACTIONS: This week's openers include *The Cat in the Hat*. The film's Decca soundtrack sports Smash Mouth's cover of The Beatles' "Getting Better" and two Marc Shaiman compositions — "Fun Fun Fun" and "Clean Up" — performed by the movie's star, Mike Myers.

— Julie Gidlow



apeterson@radioandrecords.com

Icing The Competition

WBEN is Buffalo's news and information leader

This week we travel to the far western end of New York state and the historic city of Buffalo, which is just 439 Thruway miles but a world away from midtown Manhattan.

Originally settled as a major port for both people and goods headed west through the Erie Canal, today Buffalo can be described as one of those comfortable cities that is home to 1.6 million people, many with longtime family roots in the region.

Often the butt of jokes about its infamous winter weather and revered by many for the world-famous hot and spicy chicken wings that bear the city's name, Buffalo is also the hometown of one of News/Talk's most consistent winners, Entercom's market-leading WBEN.

Signed on in 1930 by original owners the *Buffalo Evening News*, WBEN moved to its current dial position at AM 930 in 1941. Two years later the station became the home to legendary Buffalo morning personality Clint Buehman. "Yours truly Buehly" shared the breakfast table with generations of Buffalonians and helped keep WBEN a winner for nearly 35 years, until his retirement in 1977.

Today, through a combination of high-profile local personalities and national talk hosts, along with an



Tim Wenger

award-winning local news team, WBEN continues to be the No. 1 choice for radio listeners in Buffalo.

At the programming helm is Tim Wenger, a Buffalo native who has spent most of his radio career at WBEN. In a recent conversation I learned quickly that Wenger exudes the kind of insider

knowledge of his market that only someone who has spent a lifetime listening to it could have. "It was the station my dad listened to every day when I was growing up," says Wenger.

R&R: Can you define the essence of what WBEN means to Buffalo radio listeners?

TW: Our current positioning statement does that pretty well. In the past we had used "The voice of Buffalo," but one day I asked myself, "What does that mean?" That led to our current positioning statement, which is, "The station that's always there when you need it the most." Sure, I know we're *always* on the air, but people in Buffalo know that when the stuff hits

the fan, if you go to 930 AM, you're going to get every possible piece of information you need. We've demonstrated that to them over the years, and I believe we have developed into a pretty powerful crisis-coverage station for the city.

R&R: What's the biggest misperception about Buffalo as a place to live and work?

TW: Honestly, it really is the weather. I recently had a couple of people who came here from out of the market for interviews, and I told them that it doesn't snow all the time, but it does get cold up here in the winter. So if you really hate cold, you probably won't be happy living here. But if you think you need a four-wheel-drive vehicle to get anywhere from November to April, you're flat-out wrong about that. We have four great seasons

"When we get hit, we get it, but Buffalo is not frozen tundra for six months a year like a lot of people think."

Mike Wallace To Be Honored At TRS 2004

Legendary CBS News journalist and commentator Mike Wallace has been selected as the 2004 recipient of R&R's News/Talk Radio Lifetime Achievement Award. Wallace will accept the award during a luncheon to be held in his honor on Feb. 28, 2004 at the upcoming R&R Talk Radio Seminar.

Although Wallace's face is widely recognized by millions of TV viewers from his many years on the long-running *60 Minutes*, his broadcast career began in radio with early stints at WOOD/Grand Rapids, WXYZ/Detroit and WMAQ/Chicago. His award-winning career has spanned six decades, with 52 of those years spent at CBS.

The annual R&R Talk Radio Seminar will be held Feb. 26-28, 2004 at the Renaissance Washington, DC Hotel in our nation's capital. You can save now on early-bird registration and get hotel information by logging on to www.radioandrecords.com and clicking on "Conventions/Seminars."



Mike Wallace

here. Spring and summer are beautiful, and the fall colors are fantastic. We have Lake Ontario and Lake Erie for boating and water sports, and we have a beautiful waterfront and a whole lot more. When we get hit, we get it, but Buffalo is not frozen tundra for six months a year like a lot of people think.

That said, the main reason that so many people who have grown up here remain in Buffalo is because it's a great place to raise a family. It's a city of a lot of neighborhoods where people are friendly, and many of the people who live there have been there for years and years. I live in a neighborhood, for example, where the parents of friends I grew up with still live. So I'd say it's probably family and the four seasons that keep us all here.

R&R: I lived in western New York state and remember well the blizzard of 1977. What's one of your favorite Buffalo snowstorm stories?

TW: November 2000 — it was just a routine midday. I was in a couple of

meetings, but I kept looking out the window. It was snowing, so I called down to the newsroom to make sure we were all set for afternoon drive, because things just didn't look right to me. To make a long story short, a fluke lake-effect snowstorm blew in, and within a matter of just a few hours we had over four feet of snow on the ground.

Now remember, this was happening during drivetime, and what happened is really sort of difficult to describe. On the New York State Thruway and on every major thoroughfare leading to and from the Buffalo metropolitan area, cars were parked bumper-to-bumper in the snow. There was nowhere to go, it was dark, and people were beginning to get scared.

We couldn't really even get our reporters out anywhere because you couldn't move — everything was closed. We opened up our phone lines and let people talk and give information

Continued on Page 17



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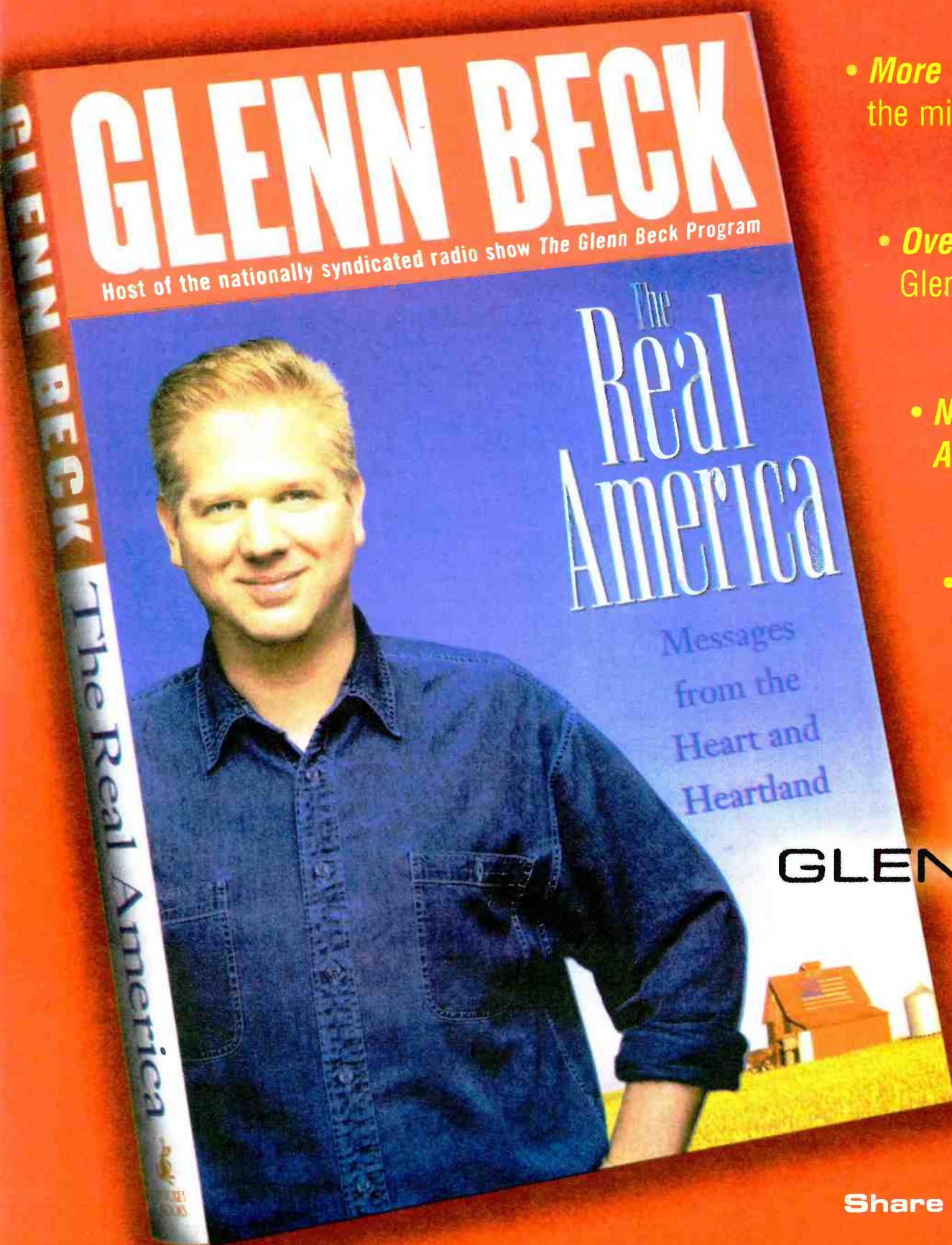


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PREMIERE
RADIO NETWORKS

PREMIERE TALK

Icing The Competition

Continued from Page 15

to each other. We connected people who needed to hook up; we identified women who were about to have babies and people in need of medications or medical attention. We did that all through the night and right on through morning drive the next day. It was an unbelievable experience, and people here who went through it will always remember it.

R&R: *Talk about WBEN's current daytime lineup and what each player brings to the team.*

TW: We begin the day with a very hard-driving local news and information block co-anchored by John Zach and Susan Rose. Both are veterans of the market. John has over 35 years in Buffalo radio, and Susan has nearly two decades of experience. Both have incredible instincts about what news and stories will touch listeners.

I have always said there are four "i's" to think about when you are preparing a show or a newscast: Is it interesting? Is it impacting? Is it informative? And — I cheat on the last one a bit — is it relatable? John and Susan start their day at 3am every morning with that mantra in mind and come out performing four hours of incredible news-and-information morning radio, including regular long-form interviews twice each hour.

Next up is Tom Bauerle. He's another market veteran who has spent most of his radio career here in Buffalo, for many years on the old WGR, and now on WBEN. He has an incredible knack for making the big story relatable to listeners and bringing it home for them. Tom will do almost anything, but he's a pro who also knows where the line is with our audience.

From noon-3pm it's Rush Limbaugh. His show always performs well for us. Then at 3 we have an incredible Buffalo veteran talent, Sandy Beach. Great name for a guy working in Buffalo, right? We like to say there's only one sandy beach in Buffalo, and it's on the radio. Sandy can go from hysterical to deadly serious and ev-

erywhere in between. He really knows how to motivate his base, and he also knows the line not to cross with them.

Between Sandy and Tom, I'd have to say they are probably the two smartest people I know. If you want to know how to do show prep, call these guys. They are both very talented hosts who really prepare — every day, every show. They just dig in to it.

"I think the future of Talk radio is in more entertaining and compelling hosts, and, frankly, I think most of those are coming from FM music morning shows."

R&R: *How about your evening lineup?*

TW: From 6-7pm we do a local news block anchored by Tom Puckett. From 7-10pm we air Dr. Laura. We follow her with Dr. Joy Browne from 10pm-1am. I think some people here thought I'd gone crazy when I told them I wanted to run those shows back-to-back in evenings. I just had a feeling it would work well for us, and it has. Finally, we run *Coast to Coast* with George Noory in overnights and, of course, Art Bell in that slot on weekends.

R&R: *You married a hometown girl who also happens to be WBEN's morning co-anchor. What sort of challenges has that brought about for you?*

TW: Actually, it was much more challenging back in the days when I was a news anchor here and Susan and I anchored afternoon drive together. We'd sit across the desk from

each other from 3-6pm every day, and, like most anchors, we would sometimes disagree, and that could get a little tense at times. That was really the most difficult time we ever had being married and working together.

R&R: *Who are some of the people who influenced your career?*

TW: The first name that would come to mind would be the late Jim McLaughlin. He was the former PD and News Director at WBEN, and when I was a kid fresh out of college he pretty much told me I'd probably never work in radio. A few years later, though, he finally gave me a shot. Also Larry Levitt, who owned the station at that time. They were the two guys who really gave me my first break.

My favorite air personality, ironically, was Sandy Beach, who now does afternoons for us. When I first picked Sandy up at the airport — now as PD of WBEN — I said to him, "You know, I used to listen to you all the time on WKBW. I can't really believe I'm now going to be your program director." To which he replied, "Not so fast, kid." I'm happy to say we have developed an unbelievable relationship since that first meeting, and that's something I'm really proud of.

R&R: *What is it about WBEN that has given the station such a lasting connection with the audience?*

TW: WBEN has made a real connection with the audience in a number of ways. One way, as I said earlier, is through crisis coverage. We have been there, and we keep reminding listeners that we will always be there — when it snows, when war breaks out, when there is an earthquake, whenever anything that matters to our listeners happens, we're going to be there, and we'll be on the air with what you need to know.

Secondly, we have connected to listeners as an active part of this community. We are involved in major events like the Buffalo Humanitarian of the Year Award, which is a WBEN-branded annual event where, each year, we honor someone who has done great things for our community. That kind

"We all need to convince those at corporate that putting resources into local weekend airshifts that allow hosts to grow and become better is worth the cost."

of connection, and the goodwill from other events we host each year, has helped to solidify our brand name in the community, and I believe it has been a significant part of WBEN's success.

R&R: *Sounds like your news team is an integral part of WBEN's success, right?*

TW: Yes, we have a 10-person news department, including the news director, and that's a critical component in the success of our radio station. It gives us the ability to offer depth when it comes to local news instead of just giving you the headlines. Having that staff also gives us a tremendous advantage and flexibility when it comes to crisis coverage.

Our morning show takes a tremendous commitment to resources. We have two anchors, two producers, a technical producer, a news director and a field reporter, all in-house. That's a big chunk of our news staff right there, but the results speak for themselves. I would say that WBEN's news department is the backbone of the radio station. It enables us to do live and local news 24/7, and that is an important element of our success.

R&R: *Finally, what do you see as the greatest challenge ahead for all of us in News/Talk?*

TW: Finding great talent and keeping great talent. The next great talk show host may not be at a small station in Iowa somewhere; he or she might be your waiter at dinner tonight. I think finding talent is our biggest challenge, and we all need to be on the lookout for new talent that can be nurtured and grown. We all need to convince those at corporate that putting resources into local weekend airshifts that allow hosts to grow and become better is worth the cost.

I also think there are a lot of talk hosts out there who come to their show having read the paper and saying, "Here's what I want to talk about today. The phones are open. Call me and tell me what you think." That's great, and there's certainly a place for them. But I think the future of Talk radio is in more entertaining and compelling hosts, and, frankly, I think most of those are coming from FM music morning shows. Those are the people who are the future of Talk radio whom we need to groom and nurture.

"I would say that WBEN's news department is the backbone of the radio station. It enables us to do live and local news 24/7, and that is an important element of our success."



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Rockin' The Music City

For men in Nashville, WNRQ still rules

In January 1998, Capstar Broadcasting Partners decided to shake things up in Nashville. The company had owned AC WLAC-FM for a year, and while the station had performed well, it wasn't doing well enough to compete with Soft AC WJXA. As a result, Capstar pulled the plug on WLAC-FM and signed on a hard-charging Classic Rocker that took the market by storm — WNRQ.

Almost six years after WNRQ's debut, the station continues to dominate Nashville's Arbitron ratings. Much of this can be credited to Brent Alberts, the station's original PD, who now serves as Director/Operations for Citadel/Grand Rapids' four-station cluster. The station's continued success is the result of the efforts of Buzz Casey, who replaced Alberts as PD in June 2002, following a six-year stint at WROV/Roanoke, VA.

Classic Rocket Ship

Alberts fondly recalls his days at WNRQ and the station's stunning launch. "Working at that station was like being strapped to a rocket ship," he says. "At the time, heritage Rocker WKDF had become Modern AC-like and was very female-leaning. WGFX, which was the Classic Hits station, was also very female-leaning and not very deep on its artists. We did some research and came up with the original concept for the station." Adopting an aggressive attitude,



Buzz Casey

WNRQ took a path that WLAC-FM had taken in 1978, when it assumed a hard-rock position that it kept for two years. This time, station management believed, the attitude would have a big impact on the market and convincingly lure men.

Part of that positioning involved criticizing the crosstown stations WNRQ hoped to take listeners from. "We went on-air and bashed the competition," Alberts says. "I had never done that before. We had promos that actually said, 'You won't hear 'em on 'KDF anymore.'"

WNRQ's debut came two months into the winter 1998 book, and the results stunned Alberts, Capstar executives and just about everyone in the market. "We were No. 1 with men 25-54 and No. 2 with adults 25-54," Alberts recalls. "And that was with only two months of the book."

The spring '98 book was the true shocker: WNRQ was No. 1 in just about every demo and scored a 9.5 share 12+. "We had a 23 to 24 share

of men 25-54," Alberts says. "One out of every four men in the market embraced this station. It was unbelievable. It was the first time since 1991 that [Country] WSIX was dethroned from the No. 1 spot in persons 25-54."

Continued Success

Capstar then saw to it that *The John Boy & Billy Big Show* was yanked from WGFX, then owned by Dick Broadcasting, and placed in mornings on WNRQ. Since the *Big Show* is syndicated by Premiere Radio Networks, owned by Clear Channel, the company simply refused to renew WGFX's contract for the show. It has aired on WNRQ ever since.

"My time at WNRQ was four of the best years I've ever had in radio," Alberts says. "We were winning big time, and we made good money with that radio station." Indeed, WNRQ's billing increased from \$3.2 million in 1997 to a peak of \$7.2 million in 2000. "I'd have to say that Nashville was the ride of my career," Alberts says. "For three years we could do no wrong with that station."

Six months after WNRQ's debut, WGFX flipped to Rhythmic Oldies. One year later WKDF threw in the towel and went Country. WNRQ was flying high. Capstar then merged with AMFM. Then Clear Channel merged with AMFM. The

ratings slipped a bit overall but remained solid in WNRQ's key demos. Then came Sept. 11, 2001.

Music Retooled

Like most Classic Rock stations, WNRQ had a poor showing in the fall 2001 ratings, sliding from third to ninth as many listeners went to News/Talk stations for information on the terrorist attacks on New York and Washington, DC and the pending war in Afghanistan.

Halfway through 2002, Casey came on board to take command of WNRQ. While the fall book had been a rough one, the station rebounded in spring 2002, finishing No. 2 25-54.

The ratings rebound came after Casey got together with Clear Channel executives Marc Chase and Clay Hunnicutt and WXTB/Tampa PD Brad Hardin to make a few changes to WNRQ's on-air presentation. "We decided to clean some things up musically and clean up a few of the on-air things as well," Casey says.

"John Wells was added as a station voice, along with Chris Corley. We also started using some of the women in our sales department in station promos. We now feel really good about the sound of the station.

We just try to execute good, solid, fundamental radio."

Morning Madness

Much of WNRQ's focus today is on its morning hosts, who air via satellite from co-owned WRFX/Charlotte. When asked about having a syndicated morning show in

a highly competitive morning show market such as Nashville, Casey replies, "The bottom line is performance.

"The *Big Show* is doing extremely well for us in Nashville, and if the show does well, it doesn't matter where it comes from. John Boy &

Billy go up against Bob & Tom on [Alternative] WBUZ, and both shows do very well here. There are six to seven formidable morning shows in town."

What can Casey do to prevent listeners from sneaking over to the other morning offerings in Nashville? "All we can do is promote the *Big Show* 24/7," he says. "John Boy & Billy are mentioned about four times an hour on our station, and we work them into all of our contesting."

Bubbas & Beemers

Today's WNRQ, known as "105.9 The Rock," offers a diverse array of classic titles from such artists as The Eagles, AC/DC, Steve Earle, Led Zeppelin and Steve Miller Band. "There's lots of sound-coding and lots of dayparting," Casey says. "Our typical listener is a 38-year-old male. Some wore the Judas Priest T-shirt in high school, and there are, I'm sure, lots of Led Zeppelin fans.

"But there are also a lot of guys making great money and driving Beemers. Our core audience is males 36 to 46 years old, and it's a 70/30 male-female split. We run a NASCAR racing report every Monday afternoon, and every Monday we're at the Trap, a downtown bar, where the station sponsors a bikini contest at halftime of that evening's Monday Night Football contest.

"We're also out there broadcasting before every Titans game. We've got the basics under control, and we execute. And we have a lot of fun on the radio."

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

Interep

Continued from Page 1

company, and we think these are three of the best people in the industry. Now that they have joined our team, we can expect larger shares of current budgets for our client stations."

Guild reported that "well over 100" former Katz employees started work at Interep on Monday. He told R&R, "The presidents of all these companies are the salespeople who gravitated to the top. When they get there, what do they do? They stop calling on advertisers and agencies and start calling on one another's clients. What a waste of resources."

"The best skilled people in your company are out to destroy one another's companies. It's absurd. Hopefully, this will reduce the conflict between rep companies so that the best [rep-firm] salespeople will be out selling advertising instead of selling stations on changing reps. It's the best thing that could happen to the radio industry in that respect."

Olds 'Thunderstruck'

It appears that the tension between the two firms may only get worse. In a letter to client stations and agencies, Katz Media Group CEO Stu Olds described the stealthy and, at times, frantic circumstances under which the transition took place. Olds wrote that he was "thunderstruck by the sneak attack" and detailed what he called the "coordinated" intention of Shaw, Flood and Gray of "running our company into the ground by stealing valuable employees and clients."

Olds alleges that while he was on the road Nov. 14, the three executives set up shop at a New York hotel suite and "lied and misled employees, [saying that] because management was leaving, the Katz Radio Group would no longer exist, and therefore they would be on the street with no job or health insurance." He added, "Nothing could be further from the truth."

Despite last-ditch offers of two-year contracts and, for key people, signing bonuses to keep staff from defecting, Katz lost 75%-90% of its team, but it still opened for business on Monday with 58 staffers to handle accounts.

Olds told R&R, "How arrogant is it [for the three executives] to have the hubris to think they could snap their fingers and that Katz would just go away? If you want to leave, just leave. It seems we were all taken aback by this example of a new low standard in a business that has traditionally been about trust, long-term relationships and partnering for greater success."

Affirming his company's stability, Olds said, "The Katz Media Group has withstood over a century of tumultuous times and continued to succeed and thrive with its reputation of excellence intact. I can assure you that the Katz Radio Group will most definitely be open for business. The employees working with us will be consummate and talented profes-

sionals providing the high-quality service our clients have come to expect. We anticipate no difficulties in servicing existing clients."

Owned by Clear Channel Communications but run as an independent company, Katz has faced speculation in recent years that it might be sold. A Katz source told R&R, "It was an open secret that when Clear Channel bought us, there was a question as to how this church and state would be operated."

"There were conversations with Interep about acquiring Katz Radio Group, but it wasn't Stu's plan to dissolve the company or mess with contract buyouts. In the end nothing came of it, because we realized the best way to grow was to stay together. KRG was doing extremely well. It was thriving, and there's been a firewall separating KRG from Clear Channel."

Citadel Back To Interep?

After the mass exodus Katz Media Group spokeswoman Anne Kenny reported that new senior executives could be named within a week and that some new job opportunities now exist. "Stu is looking for aggressive media sellers with integrity," she said.

Kenny confirmed that none of Katz's 1,300 "flabbergasted" station clients, including those owned by Bonneville, Cox, Greater Media, Infinity, Susquehanna and others, has switched alliances. Clear Channel Radio President/CEO John Hogan said, "We are fully and actively supportive of Stu Olds and the Katz and Christal Radio teams."

However, the future of Citadel Broadcasting's 207 stations appears to definitely be in play. Interep's recruitment move is widely regarded as a tactic to regain Citadel's business after that company terminated its relationship with Interep on Oct. 1 and aligned with Katz, although that deal has not been finalized. Interep, which initiated legal proceedings against Citadel last month related to Citadel's termination of its rep agreement, now has in place several of the top former Katz executives who were expected to take over those Citadel accounts.

While some legal exchanges have taken place between Katz and Interep, no lawsuits have yet been filed. Olds said, "We are disappointed by these employees' decision to attempt to disrupt our business operations, and we are investigating every appropriate response." In his letter, Olds wrote, "This is a moment in our collective history that can never be undone, but it can be made right. Do we condone and reward this type of behavior, or do we stand for a higher standard of conducting business?"

Katz officials predicted there will be some fallout at Interep once the exiting staffers see Katz clients remaining loyal. "I think Stu would take certain individuals back," said one insider. "He was really upset that he couldn't talk with the people themselves."

Said Olds, "I would have welcomed the opportunity to meet with

employees to dispel falsehoods, but it was staged as an immediate walk-out with no chance for the truth to be told to these vulnerable employees."

'A Virtual Panic'

Kenny described Nov. 14 as "a virtual panic," with people racing to meet with the departing executives to sign up with Interep before ostensibly losing their jobs. Kenny said, "When we told them that Katz wasn't going away, they were surprised but didn't want to break ranks."

RAB President/CEO Gary Fries told R&R, "In my 40 years in the business, I've never seen anything like this. Radio has in the past 12-18 months undergone some major distractions that cumulatively have put it under a microscope ... a brighter focus on the unsettled conditions that has come at an unfortunate time."

Fries related the agency dismay he encountered at Tuesday's AAAA Radio Committee meeting; "I was taken aback by the magnitude of the concern about the implications of this: Is this a sign of times to come? Is it really easier or better to go to the local marketplace to place their business? All these questions dealing with a very unsettled agency community [present a credibility issue]."

Asked about long-term effects of the upheaval, Fries said, "If the companies can put it in a framework of taking the high road, then the damage can be minimal. But it has, in the eyes of the people I met with today, created an instability that I don't think will be restored in the near future. The Katz and Interep people there did a very good job of putting it in the very best light, but that did not take away the concern and questions of whether this is a change in the way they're going to deal with stations in the future."

"The main assurance I tried to give is that the leaders involved are working hard to make sure this is settled down as quickly as possible. That's essential for the health of the national environment of the radio industry."

Overshadowed by the drama were other key developments at Interep, as the company announced the merger of rep firms Allied and Interep-owned McGavren Guild under the McGavren Guild banner, naming Allied Radio Sales President and 12-year company veteran Lisa Sirotko President. Pine said the move should "provide valuable synergies that will strengthen both McGavren and Interep overall."

Interep's hiring moves and development plans are being fueled by "significant" financing secured from 20-year media, entertainment and communications investor Boston Ventures Management, which was given two seats on Interep's board of directors.

In conjunction with Sirotko's appointment, two-year McGavren Guild Radio President Tom Poulos will become a consultant to Interep in Boston, where the 27-year company veteran previously worked as Exec. VP/GM for MGG.

Evil Spirits Leave Oakland, Stuck On Bay Bridge

This just in: The Oakland Raiders suck this year. Unsatisfied with his team's crappy 2-6 record at the time (not to mention their 0-8 record against the spread), KSJO/San Jose afternoon driver **Zakk Tyler** decided the Silver & Black needed an exorcism. "Right away I thought, 'There's the beginning of the perfect big dumb radio bit!'" says Tyler, whose first obstacle was locating a working exorcist in the Bay Area. It took a few days, but producer Spazz finally located the mysterious Dotti, who met Spazz and Tyler outside the Raiders' compound on Nov. 7, just two days before the team played the New York Jets.

First, Dotti read her patented "Banishment of Evil™" chant, which Tyler personalized by invoking the names of Raider players past and present. "Then she started sprinkling some kind of weird salt all over the place," he says. After the bizarre yet oddly compelling ceremony, Dotti boldly guaranteed a Raider victory, "or at least victory against the spread," says Tyler. The Raiders lost the game, but, eerily, "for the first time this season, they tied the three-point spread," Tyler says. "That's for the benefit of those who may be betting for amusement, mostly," he's quick to point out.

So Willing To Believe, It's Almost Cute

Regular **ST** readers are familiar with the continuing exploits of **Mark Kaye**, morning co-host of Clear Channel's WIHT (Hot 99.5)/Washington. What makes this particular bit so entertaining is that Kaye was the victim of a prank pulled by enterprising Hot 99.5 *Freek Show* night host **Julian Nieh**. "Mark is an aspiring country musician, and he recently auditioned for the *Nashville Star* competition," says Nieh. "We decided to nail him by having someone pose as an A&R guy who wanted to sign him — and he bought it." Kaye, who performs under the vaguely phallic stage name "Dickey," says, "He got me pretty good, the little bastard."

While sitting in his Philadelphia hotel room after the audition, Kaye received the call he'd been waiting his whole life for. "The guy said he was from Arista/Nashville and had gotten my song from [WIHT PD] Jeff Wyatt," he says. Kaye spent the next several minutes running through his repertoire, tossing off song parodies on command as the "A&R

guy" shouted out topics. "I was already mentally ranch-shopping in Nashville and dreaming of trading in my Ford pickup for one with the extended cab," says Kaye.

Then the guy asked Kaye to record some drops like, "Hi, this is Dickey, and you're listening to *The Freek Show!*" "OK, at this point, any sane person would have figured it out, but I was too busy counting the money," Kaye says. Four takes later, Julian, laughing hysterically, got on the phone and exposed the bit. "I'm convinced that Jeff Wyatt has been planning this moment since the day I was hired," says Kaye. Note: Any real A&R reps can contact Dickey through his website, www.dickeyusa.com.

DC Beset By Premature Downloading

WWDC (DC101)/Washington morning maniac **Elliot Segal** caused an online brouhaha this week when he announced that he had acquired some "bonus footage" of the now-infamous Paris Hilton sex tape and posted it at www.dc101.com/paris.html. If you look closely, you'll see DC101 morning show goof Flounder prominently featured in this "lost" footage. PD **Joe Bevilacqua** says, "Because of the massive reaction to this tape, Elliot is now going to give away a Valentine's Day trip to Paris Hilton — the hotel."

Less than two weeks after VP/Programming Brian Krysz left the company, Archway Broadcasting Founder/Exec. VP/Ops **Chris Fleming** has also exited. Expect more fallout to follow.

The Programming Dept.

- Active Rocker KAZR (Lazer 103.3)/Des Moines names **Ryan Houlahan** PD. Houlahan arrives from WEDG/Buffalo, where he was MD/morning show producer. He replaces Sean Elliott, who was recently named PD of Saga Active Rock sister WLZR/Milwaukee, the other Lazer 103.

- Journal makes some major changes within its Tucson cluster: OM **Buddy Van Arsdale** exits, along with **Carey Edwards**, PD of Hot AC KZPT (The Point). Journal/Omaha OM **Tom Land** is now involved in the care and feeding of the group, which also includes AC KMXZ, Rhythmic Oldies KGMG and Sports KFFN-AM.

Continued on Page 22

R&R Timeline

1 YEAR AGO

- **Clive Davis** becomes Chairman of RCA Music Group.
- **John Ivey** promoted to Regional VP/Programming, Los Angeles & Riverside for Clear Channel.
- **Chris Berry** named President/GM of WMAL/Washington.



Clive Davis

5 YEARS AGO

- American Tower and OmniAmerica merge in \$397 million deal.
- **Keith Cunningham** tapped as Program Manager for KACD-FM/Santa Monica, CA and KBCD-FM/Newport Beach, CA.
- **Eduardo León** named VP/Programming of Liberman Broadcasting.
- **Greg Bergen** named PD of KYYS/Kansas City.
- **Amy Waggoner** named President/GM of ABC Radio/Minneapolis.



Amy Waggoner

10 YEARS AGO

- Booth American Company and Broadcast Alchemy merge in a \$160 million deal.
- **Mick Anselmo** appointed Corporate VP of Shamrock Broadcasting.
- KQBR/Sacramento flips to Smooth Jazz.
- **Garett Michaels** named PD of WPLY/Philadelphia.



Mick Anselmo

15 YEARS AGO

- **Judy Ellis** promoted to Station Manager of WQHT/New York.
- **Elroy Smith** named PD of WMEZ-FM/Boston.
- **Dale Matteson** becomes Regional VP/New Orleans for Clear Channel.

20 YEARS AGO

- Arbitron promotes **Ted Shaker** to Chairman/CEO; **Rick Aurichio** becomes President/COO.
- **Tim Fox** named PD of KPKE/Denver.
- **Jeff Kelly** named PD of WDMT/Cleveland.

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- Beatles**- 1967 Sgt. Pepper Promo Poster \$2,000
- Olivia Newton John**- 1980 Xanadu 10" Promo Picture Disc \$300
- Rolling Stones**- 1968 Street Fighting Man Picture Sleeve \$5,000
- Frank Wilson**- 1966 Do I Love You (Soul) 45 \$10,000
- Prince**- 1987 Black Album (Vinyl) \$1,000
- Led Zeppelin**- 1976 Promo Presence Object (in box) \$600
- Rolling Stones**- 2003 Welcome To Japan Promo CD (Japanese) \$350
- Tori Amos**- 1988 Y Kant Tori Read CD \$100
- Jimi Hendrix**- 1967 Are You Experienced RIAA Gold Award \$5,000
- Tori Amos**- 1992 Precious Things Promo 5 Track Picture CD \$150
- Nirvana**- 1988 Love Buzz 45 W/ Picture Sleeve \$600

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Continued from Page 20

• **Al Payne**, PD of Cumulus Urban KTCX Beaumont, TX, transfers to Wilmington, NC to program Urban **WMNX** and Urban AC **WKXS**. He replaces Phillip March, who left last month to launch Cumulus Urban WHRP/Huntsville, AL.

Apples Important To Your Core

As part of a contest giving away a John Mayer flyaway to New York, which some have called "The Big Apple," WKXJ/Chattanooga, TN morning stunt boy **Adam** inexplicably volunteered to let listeners shoot an apple off of his hockey-helmeted head with a tennis ball cannon. "Man, that thing has some velocity on it," says PD **Tommy "Chuck,"** who accidentally nailed Adam in the chest during the crucial cannon-testing process. Adam had the wind knocked out of him and received a nice souvenir bruise. The contest winner ended up in New York, while Adam was rewarded for his efforts in typical stunt boy style — with a free lunch and a pair of 3 Doors Down tickets.

Quick Hits

• According to their website, the erstwhile team of **Star & Buc Wild**, last seen at WQHT (Hot 97)/New York, are taking over mornings at Clear Channel's new Urban WPHH (Power 104.1)/Hartford beginning Jan. 1. Coming along for the ride are their cast of miscreants, including **Prozac Girl** and someone named **Crossover Negro Reese**.

• After a 12-year run, WLTW/New York swing personality **Rick Sommers** exits.

• WRIF/Detroit OM/midday personality **Doug "Doc of Rock" Podell** (r) was recently honored with the Heineken Amp/ASCAP Recognition Award for his outstanding contributions to the local Detroit music scene. That's ASCAP Exec. VP/Membership **Todd Brabec** handing over the award.

• Speaking of WRIF, Rubber City Active Rocker WJXQ/Lansing, MI hires **Carolyn Stone** away from the Detroit station as its new MD/midday personality. She replaces Kevin Conrad, now programming cluster-buddy **WVIC**.

• KQRC/Kansas City Asst. PD/MD/midday talent **Don Jantzen** is leaving the Entercom Active Rocker next month for a gig TBA.

• Ted Alexander, who's worked in Northeast Ohio broad-

casting since the 1960s, is now hosting *The Breakfast Club* on Adult Standards **WRMR/Cleveland**.

• *The Lex & Terry Morning Radio Network* just renewed its deal with Clear Channel Active Rock **KFNK (Funky Monkey)/Seattle**.

• After less than six months on the job, morning personality **Scott Ferrall** exits Beasley Sports/Talker **WQAM/Miami**. The *Ft. Lauderdale Sun-Sentinel* reports that the gravelly voiced Ferrall was canned after ignoring management's "repeated warnings to tone down the sexual content of his program."

• **KQKQ/Omaha** overnight jock **Sparxxx** moves back home to Denver for family reasons. PD **Lucas** inks **Dave Kelly** from **WQQB (Q96)/Champaign, IL** to do 11pm-2am and ups **Carson** from part-time to overnights.

• **Michael Maze** returns to **WKCI (KC101)/New Haven, CT** for afternoons. **KC101** PD **Chaz Kelly** adjusted other shifts to accommodate Maze: Morning team **Vinnie & Mary** air from 5:30-9:30am, followed by **Samantha Stevens** until 2pm. Maze rolls from 2-6pm, and MD **Kerry Collins** moves to nights.

• **Derrick "The Big DM" Mason** exits afternoons at **Urban AC WQQK/Nashville**.

• **Urban WZFX/Fayetteville, NC** MD/midday personality **Taylor Morgan** segues to sister **Urban AC WUKS** for similar duties. She's replaced in middays by **Crystal "Bubblin" Gaskill**, inbound from **Radio One's WCHH/Charlotte**.

• Longtime **WTIC-FM/Hartford** morning host **Gary Craig** is named Creative Consultant for All Comedy Radio. Needless to say, Craig isn't giving up his lucrative 16-year morning gig at **WTIC**.

• Congrats to **KPOI/Honolulu** Asst. PD/MD/afternoon driver **Fil Slash**, who has survived six PD changes and is celebrating his 10th year on **97.5 KPOI**.

• **MannGroup Radio Services** and **Radio Genius Productions** ink **KYSR (Star 98.7)/Los Angeles** midday talent **Lara Scott** to host the syndicated weekly four-hour '80s remix dance party, *Twelve Inch Saturday Night*, and its daily companion piece, *'80s Flashback*.

• **Spike Manton**, most recently a contributor to **Steve Dahl's** afternoon show on **WCKG/Chicago**, is now anchoring mornings on crosstown **Bonneville Classic Rocker WLUP**. Manton is joined by **Bruce Wolf**, a veteran of **Jonathon Brandmeier's** old **WLUP** morning show; local comic **Dobie**

ST Shot O' The Week



In an effort to promote driver safety and make a lot of noise, **KXFX/Santa Rosa, CA's Blazy Show** sponsored a rescue exercise for local firefighters while also giving listeners a firsthand idea of what it would sound like to be inside a vehicle during a crash. Morning host **Jeff Blazy** placed the patented "Microphone of Doom™" inside a **Chevy Nova**, which was then crushed by a giant salvage compactor. The crushed Nova was then hoisted 30 feet in the air and dropped, but the Microphone of Doom came through with flying colors! This marks the Microphone's second successful brush with death: It was previously crushed by **Bigfoot the Monster Truck** and kept on ticking! The Microphone of Doom was later extracted from the crushed car by firefighters using the **Jaws of Life**.

Maxwell; and **Max Bumgardner**, inbound from mornings at **KQCH/Omaha**. *The Morning Loop Guys* replace **Pete McMurray**, who exited on Nov. 13.

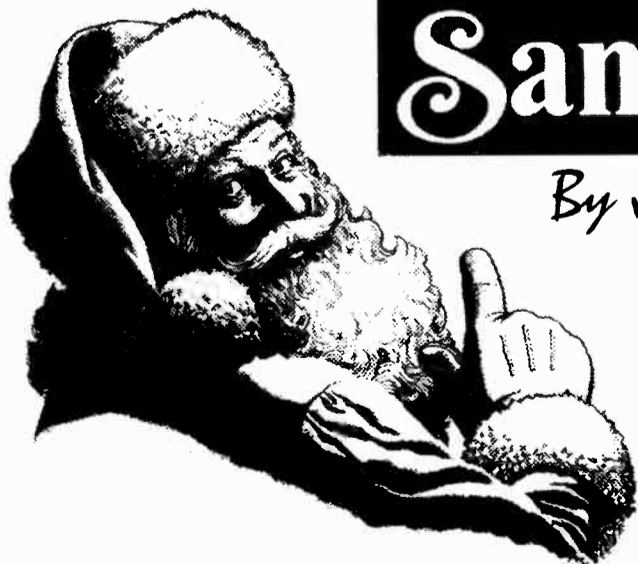
Condolences

Drummer **Tony Thompson**, best known for his work with **Chic**, **David Bowie** and '80s supergroup **The Power Station**, lost his battle with renal-cell cancer on Nov. 12. He was 48.

• **WUSY (US-101)/Chattanooga, TN** afternoon co-host **Jack Cole** died suddenly on Nov. 18 at the age of 41, apparently of natural causes. Clear Channel Regional VP **Clay Hunnicutt** said of Cole, "He was an unbelievable man and a pure joy to work with. He will be very, very missed as part of the US-101 team."



Jack Cole



Santa Baby

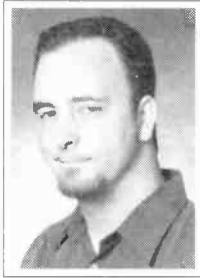
By Joan Javits, Tony Springer & Phil Springer

Recorded by:

- *Eartha Kitt*
- *Madonna*
- *Rev. Run and the Christmas All Stars and many, many others*

With thanks to all the Program Directors and Disk Jockeys who through the years have made **Santa Baby**

one of America's best loved Christmas songs.



AFI Sing Sorrow, Win Hearts

Underground phenoms enjoy breakthrough year with major-label debut

After 12 years of toiling in the alt rock underground and rolling across the country in crowded vans, Bay Area outfit AFI (A Fire Inside) finally broke through to the mainstream this year with their major-label debut, the gold-certified *Sing the Sorrow* (DreamWorks). And while the singles "Girl's Not Grey" and "The Leaving Song Pt. 2" could be heard all over commercial Alternative outlets, AFI pulled the rare feat of staying true while breaking through.

The group is among a new breed of acts commanding some of the most passionate fan bases out there (a whole section of the group's website is dedicated to fans with AFI tattoos). Originally joke-rocking their way through numbers like "I Wanna Get a Mohawk (But My Mom Won't Let Me Get One)," frontman Davey Havok and crew captured the hearts and minds of a new punk generation with intensely personal lyrics and hyperkinetic delivery.

AFI continuously developed their sound over a series of singles, EPs and full-lengths, most recently through Nitro Records. At the prompting of Nitro owner and Offspring frontman Dexter Holland, the guys sought to spread their wings further via a major label, eventually landing with DreamWorks.

Consisting of Havok, guitarist Jade Puget, drummer Adam Carson and bassist Hunter Burgan, AFI took it to the oft-mentioned next level with *Sing the Sorrow*. While the goth punk tag is often attached to AFI thanks to Havok's penchant for mascara and foundation, *Sing the Sorrow* is far too energetic and anthemic to be found moping around Hot Topic. Produced by Garbage-man Butch Vig (Smashing Pumpkins, Nirvana) and Jerry Finn (Rancid, Green Day), the album has a slick sheen to match Havok's black fingernails without sounding wimpy.

I recently spoke with Havok about the group's breakout year, DreamWorks' sale to UMG, and the rock stars he imitated in the mirror.

R&R: Let's go back to 2002. You're entering the studio to record *Sing the Sorrow*, your first album for a major label. What's going through your mind?

DH: We just really wanted to make the best sounding record we could. We went in very excited, because the songs we'd written for the record were by far our favorite songs out of anything we'd ever done before. It was just a matter of getting it to translate the way we wanted to on tape from what we had envisioned.

It was a really exciting time for us, because we were working with people we knew understood us and we knew could help us. Furthermore, we had less constraints than we'd ever had before as far as studio time goes. In the past we never really had the opportunity to get in there and do what we wanted to do musically in the studio because we didn't have the budget.

R&R: Any time a band makes the leap from an independent label — especially one that's so well loved in the underground — they have to walk that fine line between their old-school fans and the new ones. Did you feel that pressure?

DH: About 99% of our fans were really looking forward to what we were going to do because of our past. A lot of what we'd done before wasn't really as good as it could have been as far as the recordings went, and I think a lot of our fans knew that. They'd always said how great our live performances were, but that it wasn't captured the way it could be on the record.

"There are stories of people proposing at our shows because that's where they met or because they came together because of our music."

Also, if you look at our back catalog, we really changed from record to record. There's obvious artistic growth from year to year. Because of that, we lost fans every step of the way [laughs]. But at the same time, we gained fans. After about three albums of growth, everyone who had this notion that we were a band confined to a certain genre or sound, or who really wanted us to be, left, and they left early on.

R&R: Before you were on DreamWorks you guys built a rabid fan base without major press, radio or video support. How did you do it? Was it just touring?

DH: It was touring. We worked really hard, and we knew no other way. We really wished that we had the radio and video support. We tried; we made videos and asked Nitro to work the record to radio. Everyone at the label tried, but it just didn't happen. So we just did what we always did, which was tour nonstop and keep going back to towns, hitting them over and over again until people became aware of us. Whether they liked us or not, they'd say, "Oh, yeah, there's that band that's been here five times in the past two years."

R&R: Fans of AFI are not just into the band, they're really into the band. What's the craziest thing you've seen a fan do for you guys?

DH: I've seen a lot of things, and I've heard a lot of things. I've been told, "I quit my job to come see this show," "I rode in a trunk for seven hours because it was my only ride and the car was full," "I broke parole to see your show."

There are stories of people proposing at our shows because that's where they met or because they came together because of our music. There are a lot of nice stories like that. I just had a brother and sister say, "We weren't close, but AFI brought us together. Now my sister and I are very close." Which is amazing to me. Then, of course, there are the extreme cases, which are pretty common, of people saying that we somehow have prevented them from taking their own lives. It's very touching and amazing.

R&R: One thing kids often hear from parents or teachers is that the music they listen to is so depressing and dark that it isn't healthy. I'm sure you've heard that about your music. What would you say to the parent of an AFI fan?

DH: I would say that we pay attention to your children and that we care about your children. If you look into what type of band we are and what type of people we are, hopefully, you would have absolutely no problem with your children being involved in our lifestyle. And if you do, they're better off with us anyway.

R&R: Your early material wasn't as serious. Was it tough to make that transition lyrically? It's like you're revealing your diary onstage.

DH: It definitely is like that for me.

It wasn't tough for me to make the change, but you're right in recognizing that a lot of the earlier songs are more frivolous and less personal. It became very obvious to me early on that that was completely inappropriate. I was up onstage, and I was putting my whole self into the performance and into the songs, but I realized I didn't care. "I don't care about what I'm saying, because it's stupid. It doesn't mean anything, and this needs to change." I started to open up and really express myself as well as I could ... slowly. There were a couple songs on the early albums that were the early incarnation of that.

It was harder earlier, because I was worried about what people thought, and that's why, very early on, I veered away from that expression. I was 15, and I didn't want to be ridiculed. Plus, it seems a little arrogant for a 15-year-old to be expounding on his angst and personal and emotional trauma. Slowly, I really started expressing myself. Now I'm entirely comfortable with it. Years ago I stopped caring what people thought.

R&R: What were you like in high school?



AFI

DH: I was your average alternative-type kid. I was a punk rocker, a skater, and it was at a time prior to the acceptance of that type of persona. Now being someone with purple hair or being a skateboarder is actually cool, as opposed to the anathema that it was up until about 1993. It was typical high school — I had my group of friends who had similar interests, and everyone else thought we were freaks. It was no worse or better than anybody's experience.

R&R: Were you imitating rock stars in the mirror?

DH: Definitely! We would have Minor Threat sing-alongs in my living room, where we'd all play air guitar. We'd do stuff like that. Ian Astbury — I was a big Cult fan. Axl Rose. Those were the rock stars, really. I was talking about this the other day, and I talk about it a lot with our roadies and dear friends, that there just aren't rock stars anymore. It's a shame. There are a few. Manson's a rock star. Jack White's a rock star. Eminem's a rap star, so that doesn't count. A true rock star is hard to find these days. I think it went so far to the other extreme, starting with grunge, and it never came back, damn it!

R&R: It's been a great year for the band. How has it been working with DreamWorks?

"A true rock star is hard to find these days. I think it went so far to the other extreme, starting with grunge, and it never came back, damn it!"

DH: So wonderful. It was such a difficult choice for us to make about which label to go to. We spent a lot of time, and in the end we decided on DreamWorks, because we felt really comfortable and really felt they understood us.

On the technical side, there's support that we've never experienced before from a label. The distribution's there, and we're able to make videos

and have singles, and people can hear our music and buy our music if they want — not simply in the U.S., but worldwide, which was a big problem for us before. The support of the band from the label artistically and as people is just amazing.

R&R: And now comes word that DreamWorks was sold to UMG.

DH: Yeah, that's the word. Which is really kind of heart-breaking, because we had such a great relationship with those people. It was about a two-year relationship, but we

were really close. Everyone was so passionate about what they did there, and I think it's a shame that it's over.

On the other hand, if it has to be over, there really isn't any other place I'd rather go than Interscope. When we were meeting with Jimmy Iovine, he seemed like a great guy, and I had a strong attraction to him — and the label is obviously a very good label.

R&R: What's your view, as an artist, on the music industry nowadays?

DH: It's so frightening. It's absolutely amazing, the rapid decline that's occurring in the music industry. I'm so lucky to be able to do what I'm doing right now. I think of that every day, and I appreciate it so much, because it's across the board. Jade said the other day, "What if you were an indie band? What indie label are you going to go to?" The crash is affecting all levels. It's not just affecting the majors; it's affecting the indies too. You heard about a lot of the larger indies laying off people and cutting bands. It's horrible.

It seems like the only bands that can really comfortably reside in this climate are the urban bands and the pop bands. Rock is having rough times. I don't know how they're going to make it bounce back, or if it will. I just feel lucky to be able to continue to make music, and I hope that continues.

THE INDUSTRY'S NO. 1 RETAIL CHART November 21, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	446,464	—
—	2	TUPAC	Tupac Resurrection	Interscope	437,219	—
—	3	G-UNIT	Beg For Mercy	G Unit/Interscope	368,802	—
—	4	JOSH GROBAN	Closer	143/Reprise	367,448	—
1	5	TOBY KEITH	Shock'n Y'all	DreamWorks	229,322	-61%
3	6	VARIOUS	Now That's What I Call...Vol. 14	Columbia	203,895	-36%
2	7	SARAH MCLACHLAN	Afterglow	Arista	189,912	-45%
—	8	KID ROCK	Kid Rock	Atlantic	189,688	—
—	9	PINK	Try This!	Arista	147,274	—
5	10	OUTKAST	Speakerboxx/The Love Below	Arista	136,384	-14%
4	11	SHERYL CROW	Very Best Of	A&M/Interscope	133,980	-47%
7	12	ROD STEWART	Great American Songbook 2	J	104,255	-15%
—	13	PEARL JAM	Lost Dogs	Epic	96,915	—
—	14	BRUCE SPRINGSTEEN	The Essential Bruce Springsteen	Legacy	93,320	—
9	15	CLAY AIKEN	Measure Of A Man	RCA	86,727	-20%
13	16	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	74,883	+8%
10	17	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	67,001	-25%
14	18	DIDO	Life For Rent	Arista	66,436	-4%
15	19	ALAN JACKSON	Greatest Hits Vol.2	Arista	61,497	-9%
16	20	3 DOORS DOWN	Away From The Sun	Republic/Universal	61,416	-5%
—	21	3 DOORS DOWN	Another 700 Miles	Republic/Universal	57,653	—
20	22	NICKELBACK	Long Road	Roadrunner/IDJMG	54,904	+2%
6	23	JA RULE	Blood In My Eye	Murder Inc./IDJMG	51,946	-64%
18	24	THE EAGLES	The Very Best Of	Elektra/WSM	51,016	-16%
—	25	STONE TEMPLE PILOTS	Thank You	Atlantic	50,889	—
19	26	CHINGY	Jackpot	DTP/Capitol	49,280	-16%
28	27	MICHAEL MCDONALD	Motown	Motown	48,685	+5%
8	28	P.O.D.	Payable On Death	Atlantic	46,931	-58%
17	29	R.E.M.	In Time: The Best Of R.E.M.	Warner Bros.	46,299	-25%
26	30	BEYONCE	Dangerously In Love	Columbia	44,422	-8%
29	31	LIMP BIZKIT	Results May Vary	Flip/Interscope	44,244	-4%
—	32	DAVE HOLLISTER	Real Talk	DreamWorks	43,864	—
31	33	JAGGED EDGE	Hard	Columbia	43,826	+1%
34	34	LINKIN PARK	Meteora	Warner Bros.	43,699	+4%
11	35	COLDPLAY	Live 2003	Capitol	42,913	-45%
46	36	HARRY CONNICK JR.	Harry For The Holidays	Columbia	42,579	+53%
36	37	EVANESCENCE	Fallen	Wind-up	40,974	0%
30	38	JOHN MAYER	Heavier Things	Aware/Columbia	40,884	-6%
39	39	NORAH JONES	Come Away With Me	Blue Note/Virgin	39,768	+3%
—	40	DREAM THEATER	Train Of Thought	EastWest/Elektra/EEG	39,589	—
—	41	MATCHBOX 20	Ep *Ltd*	Atlantic	37,897	—
—	42	NICK LACHEY	Soulo	Universal	37,094	—
12	43	BON JOVI	This Left Feels Right	Island/IDJMG	36,675	-51%
32	44	STING	Sacred Love	A&M/Interscope	36,042	-15%
—	45	SOUNDTRACK	Love Actually	J	34,979	—
42	46	COLDPLAY	Rush Of Blood To The Head	Capitol	34,938	-7%
21	47	THE STROKES	Room On Fire	RCA	34,788	-35%
33	48	MARTINA MCBRIDE	Martina	RCA	34,097	-20%
37	49	R. KELLY	The "R." In R&B Collection Vol.1	Jive	32,570	-18%
40	50	TOBY KEITH	Unleashed	DreamWorks	32,284	-15%

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ON ALBUMS

It's A Rap!

Roc-A-Fella/IDJMG rapper Jay-Z, Amaru/Interscope's Tupac and G-Unit/Interscope's G-Unit take the win, place and show positions on this week's HITS Top 50. The latter two are separated by



G-Unit

less than 10,000 albums, giving Interscope two of the top three.

143 / Reprise divo Josh Groban proves his appeal runs deep, with a No. 4 finish and an impressive 367,000 in sales. That's a little over 1,000 pieces less than 50 Cent posse G-Unit, at No. 3.

Other top 10 newcomers include Atlantic's Kid Rock (No. 8) and Arista's



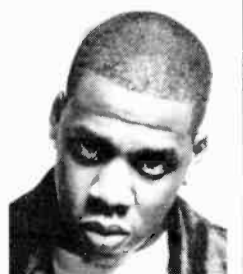
Tupac

Pink (No. 9). Holdovers include last week's No. 1, DreamWorks Nashville's Toby Keith (No. 5); Columbia's Now Vol. 14 (No. 6); Arista's Sarah McLachlan (No. 7); and OutKast (No. 10) — giving L.A. Reid's house three of the top 10.

Other chart newcomers are Epic's Pearl Jam rarities and B-sides set (No. 13), Legacy's Bruce Springsteen compilation (No. 14), Republic/Universal's 3 Doors Down EP (No. 21), Atlantic's Stone Temple Pilots greatest hits (No. 25), DreamWorks' Dave Hollister (No. 32), EastWest/Elektra's Dream Theater (No. 40), Atlantic's Matchbox Twenty EP (No. 41), Universal's Nick Lachey solo album (No. 42) and J's

Love Actually soundtrack (No. 45).

Biggest gainer of the week is Columbia's Harry Connick Jr., who goes 46-36 with a 53% jump.



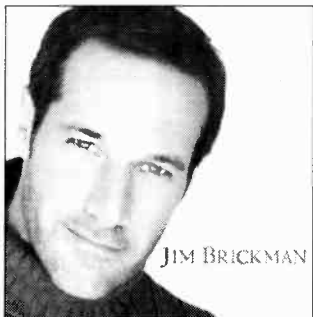
Jay-Z

Next week: Jive's Britney Spears should grab the No. 1 spot in a group of releases that includes Geffen's Blink-182, Apple/Capitol/EMI's Let It Be...Naked and RCA's Dave Matthews Band's Live in Central Park.

Pumping The Brakes

As the holiday season approaches and the year starts to wind down, it seems as if the labels are pumping the brakes a little earlier than in the past when it comes to titles that are Going for Adds. Many formats have nothing Going for Adds next week, while others are preparing for the deluge of holiday music coming their way.

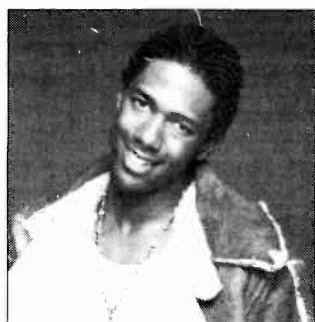
Smooth Jazz in particular is getting a healthy dose of the Christmas spirit next week, and an old AC favorite is coming to sing carols at the format as well. **Jim Brickman** will deliver his rendition of "God Rest Ye Merry Gentlemen," the latest track from his second holiday LP, *Peace*. The Jim Brickman &



Jim Brickman

Friends Holiday Concert Tour begins right after Thanksgiving on Nov. 28 in St. Louis and runs through Dec. 31, when it wraps up in Cleveland. The "friends" on this year's tour include Jeff Timmons of 98 Degrees, Kristy Starling, Anne Cochran and Tracy Silverman. Brickman will also present a holiday television concert titled *Sending You a Little Christmas — Jim Brickman & Friends* (featuring the same friends he will be touring with) that will air on select stations nationwide. As for the album itself, it contains both classics and originals by Brickman.

Critically acclaimed **Kerry Getz** is Going for Adds at Triple A next week with an original tune that she hopes will become a holiday classic, "Suspended in December." The song is one of many originals on her CD *It's a Wonderful Life*, which also features both traditional and contemporary holiday standards. Getz is currently making the rounds in Southern California, and she will hold her album release party Dec. 7 in San Juan Capistrano, CA. A toy



Nick Cannon

drive will take place at the event to benefit children of the Orangewood Home, a safe house for abused kids.

Though holiday music is taking over the airwaves, we still have a lot of good tunes Going for Adds that aren't related to candy canes and caroling. In particular, we have a couple of superstar collaborations coming to Rhythmic and Urban that are tied to upcoming films. **Busta**

Rhymes, Fat Joe, Chingy and Nick Cannon combine to offer "Shorty (Put It on the Floor)," a Just Blaze production from the soundtrack to the motion picture *Love Don't Cost a Thing*. The video, directed by Gregory Dark (Britney Spears, Staind), is a mile-high party: Cannon flies around the country in a 727 to celebrate the end of filming on *Love* with Fat Joe, Chingy and Busta. Cannon stars opposite songstress-turned-movie star Christina Milian in *Love*, a remake of the 1987 romantic teen comedy *Can't Buy Me Love*. The movie will debut in theaters Dec. 12.

Meanwhile, the ladies are showing that they can throw down as well. **Mary J. Blige** teams with **Eve** as they go for adds with "Not Today," the third single from Blige's sixth CD, *Love & Life*, and the lead single from the *Barbershop 2* soundtrack. Dr. Dre produced the cut, and Chris Robinson directed the video, which features cameos by Cedric The Entertainer and scenes from the movie.



Mary J. Blige

Smash Mouth are entering the Pop picture next week as they present "Hang On," the latest single from their CD *Get the Picture*. Audiences will have a chance to get a grasp of what the song is about if they check out the movie *Dr. Seuss' The Cat in the Hat*, opening nationwide Nov. 21.

— Mike Trias

R&R Going For Adds™

Week Of 11/24/03

CHR/POP

- LUCKY BOYS CONFUSION** Hey Driver (*Elektra/EEG*)
- MURPHY LEE f/JERMAINE DUPRI** Wat Da Hook Gon Be (*Fo' Reel/Universal*)
- OUTKAST** The Way You Move (*Arista*)
- SMASH MOUTH** Hang On (*Interscope*)

HOT AC

No adds

SMOOTH JAZZ

- CHRIS BLIZZARD** It's A Silent Night (Without You) (*Rising Storm*)
- ILONA KNOPFLER** Have Yourself A Merry Little Christmas (*Mack Avenue*)
- JETHRO TULL** We Five Kings (*Fuel 2000*)
- JIM BRICKMAN** God Rest Ye Merry Gentlemen (*Windham Hill*)
- PLAN 9** Good King W (*Plan 9 Partners*)

CHR/RHYTHMIC

- BUSTA RHYMES, FAT JOE, CHINGY AND NICK CANNON** Shorty (Put It On The Floor) (*Hollywood*)
- GLENN LEWIS** Back For More (*Epic*)
- JUVENILE** In My Life (*Cash Money/Universal*)
- MARY J. BLIGE f/EVE** Not Today (*Geffen*)

URBAN

- BUSTA RHYMES, FAT JOE, CHINGY AND NICK CANNON** Shorty (Put It On The Floor) (*Hollywood*)
- JUVENILE** In My Life (*Cash Money/Universal*)
- MARY J. BLIGE f/EVE** Not Today (*Geffen*)

ROCK

No adds

URBAN AC

No adds

ACTIVE ROCK

No adds

COUNTRY

- CAROLYN DAWN JOHNSON** Simple Life (*Arista*)

No adds

ALTERNATIVE

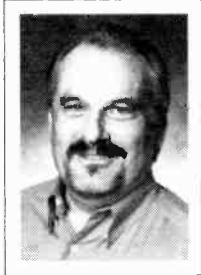
AC

No adds

TRIPLE A

- KERRY GETZ** Suspended In December (*World In Motion*)
- MARK LANEGAN** Here Comes The Weird Chill (*Beggars Banquet*)

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.



Promotions That Fall From The Sky

'As God is my witness, I thought turkeys could fly'

By Mike Ellis

I love the holidays: the falling leaves, the falling turkeys. Remember the TV show *WKRP in Cincinnati* and the famous "dropping turkeys from a helicopter" episode? The brain trust at WKRP thought it would be a heartwarming holiday gesture to drop turkeys from a helicopter to enthusiastic onlookers below. It only took a few turkeys dropping to their deaths for the staff to determine that turkeys can't fly.

My job as a radio promotion and marketing director was to produce campaigns that the media loved, create a buzz in the market and, most important, increase ratings for the radio station. I accomplished all three tasks when I ignored the lessons learned from *WKRP* and decided to drop turkeys from a helicopter.

Three weeks before Thanksgiving the on-air personalities on my radio station began telling listeners about the first annual Turkey Drop. Once an hour, every day, radio listeners heard the details: "The day before Thanksgiving at high

noon, join us at Riverfront Park as we drop 193 turkeys from a helicopter. Wear a helmet to protect your head. Bring a basket or net. Everyone who catches a turkey will get a free turkey for Thanksgiving."

When making promotion and marketing plans for 2004, what can you do to differentiate yourself from your competitors?

We did forget to mention one important fact: Turkeys can't fly. It didn't take long for the phone to start ringing at the front desk of the radio station and for our receptionist to start giving me dirty looks.

"Are you crazy? Turkeys can't fly!"

"You guys are nuts. Do you realize that you will kill those turkeys if you drop them from a helicopter? They can't fly!"

"I'm calling the Humane Society to report this outrageous act of cruelty!"

"Hello, this is the Humane Society. We have heard several reports that

your radio station plans to drop turkeys from a helicopter. Is this true?"

"Hi, this is Bev Carr from KREM-TV news. We have had several phone calls from your listeners and the Humane Society. I'm calling to confirm this: Are you guys really dropping turkeys from a helicopter?"

Based on the hundreds of phone calls we received from listeners and the fact that our receptionist was not talking to me, I decided to add a disclaimer to all of our announcements saying that "no turkeys will be hurt, killed or maimed." It didn't seem to help.

Turkey Day

Finally, the big day came. It was the day before Thanksgiving, one hour before a helicopter was going to drop 193 turkeys to the enthusiastic crowd below. Hundreds of listeners showed up for the big event. They had paid attention to the de-

tails we provided prior to the event: They showed up wearing helmets. They carried baskets or nets. A few took it a bit too seriously by showing up with knives. Due to legal concerns, the knives were confiscated by security.

At high noon it was time for hundreds of hungry humans to take their chances at catching a free Thanksgiving dinner. In the distance you could hear the helicopter. Everyone on the ground looked to the sky to catch the first glimpse of it.

Prior to Thanksgiving my competitors were giving away turkeys to the third caller. I gave away turkeys by dropping them from a helicopter.

The helicopter buzzed the crowd a couple of times. Some people climbed trees and roofs to get a better spot from which to catch their turkey. The helicopter hovered above the crowd. The doors opened. Feathers flew out the door.

I heard someone say, "Oh my God, they're really dropping turkeys!" The crowd was excited. The TV news cameras captured the chaos. Then it happened.

At first, it was just a few. But soon the sky was full of turkeys. A sigh of relief swept through the crowd as the first few hit the ground. I was crazy, but I wasn't stupid: We didn't drop real living and breathing turkeys; we dropped 193 Hallmark paper turkeys that many use for Thanksgiving decoration. Attached to each of these paper turkeys was a certificate good for one free turkey at a local grocery store.

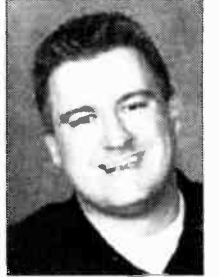
What is my point? When making

Get To Know Dan Mason

Title: "PD, WAKS (96.5 Kiss FM)/Cleveland."

Brief career recap: "PD/night talent at WMME (92 Moose)/Augusta, ME, May 1998-November 1999; part-time/swing at WXYV/Baltimore, October 1997-May 1998. Before that, it was years of interning, cleaning station vans and filing CDs at some great stations like WPGC/Washington and WBCN/Boston."

What possessed you to get into this business? "I'm a second-generation radio geek. I remember my dad — the other Dan Mason — working as a GM at KFMK/Houston, and he often did the morning show on holidays. When I was 6 years old, I remember sitting in with him on Memorial Day and watching him on the air. I was hooked after that. Somewhere in my parents' attic they have old Memorex cassettes of me doing my own radio show in the living room. I would play 'C Is for Cookie' by the Cookie Monster on my Fisher-Price record player and give out the 'Turkey of the Day' award to the bully in first grade who kicked my ass on the playground every day."



Dan Mason

Early influences: "Dave Ferguson and Albie Dee at WPGC. When I was only 13 they used to let me board-op, answer phones, sit in on music meetings, etc. Albie actually helped me cut up the aircheck that got me hired in Maine after I graduated from college."

Most influential station growing up: "WPGC was the station I grew up on. There were so many talented people there, like Dr. Dave, Albie Dee, Jay Stevens and Rob Scorpio. I was lucky to have people like that to sponge off of early on."

First exciting radio gig: "Weekend overnights at WPGC's AM sister station, which was a Business News format at the time. I would board-op for Art Bell and then break in three times an hour to do some break, like 'Soy beans were up two points today, and the Dow was down 30 points.' I didn't even know what any of it meant; I was just glad to be in front of a mike."

What CDs are in your car player as we speak? "Fountains Of Wayne, Triumph The Insult Comic Dog, Heather Headley and *Sam Cooke Live at the Harlem Square Nightclub*."

Hobbies: "You mean besides moonlighting as a pro wrestler?"
[Editor's note: He's serious.]

Wheels: "A 1999 Lexus RX 300. I don't really make Lexus kind of money, but I bought it used two weeks after 9/11, when the car dealerships were dying on the vine. I pretty much said, 'I'll give you a ham sandwich and a bag of chips,' and they were like, 'Sold!'"

Favorite sports teams: "Houston Rockets, Tennessee Titans."

Favorite cereal: "Quaker Oatmeal Squares — the kind sprinkled in brown sugar. The cinnamon ones suck."

Read any good books lately? "*The Five People You Meet in Heaven* by Mitch Albom — one of the most inspirational things I've read in the last three years."

Current radio stations you admire, other than your own, and why: "I'm a big fan of Tampa radio: WFLZ is one of the best-imaged stations in the country — Eric Chase is one of the best. Orlando is a tremendous programmer and has a great station across the street at WLLD. WIOQ/Philadelphia is fantastic as well."

Optional wacky anecdote: "My parents were recently in town and came to see the wrestling side career firsthand. I can't begin to tell you the amount of pride they felt as they watched their oldest son get choke-slammed to the mat by a masked man named The Purple Hooter as the crowd chanted, 'Mason's a pussy!'"

promotion and marketing plans for 2004, what can you do to differentiate yourself from your competitors? Prior to Thanksgiving my competitors were giving away turkeys to the third caller. I gave away turkeys by dropping them from a helicopter.

Mike Ellis is with the Broadcast Team and can be reached at mellis@tbteam.com.

TALK BACK TO R&R!

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

Call me at 310-788-1659

or e-mail:

kcarter@radioandrecords.com



EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 21, 2003

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of October 26-November 1.

HP = Hit Potential ®	ARTIST TITLE LABEL(S)	CHR/POP 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
	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	4.03	4.09	4.09	4.09	94.0	22.0	3.99	4.01	4.09	3.94	4.11	4.09	3.99
	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	3.92	3.96	4.03	4.07	98.6	32.3	3.89	3.85	4.01	3.84	3.99	3.96	3.87
	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3.89	3.90	3.85	3.84	90.6	18.9	3.84	3.93	3.91	4.03	3.87	3.84	3.84
	BABY BASH Suga Suga (Universal)	3.89	3.93	3.84	3.76	91.1	18.9	4.11	3.75	3.82	3.96	3.84	3.88	3.91
	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.88	3.92	3.92	3.92	98.9	33.4	3.86	3.90	3.90	3.93	3.70	3.92	3.99
	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.88	4.04	4.02	3.94	95.1	20.0	3.86	3.83	3.94	3.79	3.93	4.10	3.70
	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.87	3.91	3.89	3.89	97.4	32.6	3.87	3.82	3.92	3.88	3.97	3.92	3.71
	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.83	3.85	3.89	3.92	96.9	28.9	3.98	3.88	3.61	3.75	3.91	3.74	3.93
HP	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3.82	3.83	3.84	3.86	97.7	28.6	3.93	3.81	3.73	3.73	3.77	3.98	3.82
	MATCHBOX TWENTY Bright Lights (Atlantic)	3.80	3.93	3.80	3.64	84.9	20.9	3.79	3.89	3.74	3.75	3.93	3.84	3.69
	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3.78	3.80	3.81	3.78	90.0	24.9	3.82	3.64	3.89	3.78	3.90	3.67	3.76
	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3.74	3.87	3.92	3.88	90.6	32.6	3.63	3.80	3.78	3.73	3.82	3.59	3.81
	SIMPLE PLAN Perfect (Lava)	3.73	3.81	-	-	87.7	18.6	3.75	3.66	3.77	3.84	3.82	3.58	3.67
	OUTKAST Hey Ya! (Arista)	3.73	3.72	3.74	3.62	92.9	16.0	3.77	3.63	3.79	3.72	3.82	3.66	3.71
	LIZ PHAIR Why Can't I? (Capitol)	3.72	3.87	3.83	3.77	91.1	25.7	3.72	3.64	3.79	3.64	4.02	3.79	3.40
	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	3.71	3.82	3.78	3.67	94.6	22.9	3.60	3.67	3.87	3.81	3.92	3.68	3.44
	MAROON 5 Harder To Breathe (Octone/J)	3.70	3.82	3.79	3.74	85.4	24.3	3.77	3.65	3.69	3.75	3.86	3.69	3.49
	STAIN'D So Far Away (Flip/Elektra/EEG)	3.69	-	-	-	90.9	27.1	3.43	3.81	3.81	3.58	3.61	3.96	3.62
	TRAPT Headstrong (Warner Bros.)	3.69	3.73	3.67	3.59	92.0	28.6	3.67	3.72	3.68	3.58	3.75	3.74	3.70
	NICKELBACK Someday (Roadrunner/IDJMG)	3.58	-	-	-	84.3	22.9	3.59	3.61	3.55	3.50	3.66	3.64	3.52
	JOHN MAYER Bigger Than My Body (Aware/Columbia)	3.56	3.65	3.52	3.37	91.7	30.0	3.45	3.70	3.54	3.58	3.74	3.69	3.24
	NO DOUBT It's My Life (Interscope)	3.55	-	-	-	78.6	16.9	3.41	3.62	3.62	3.48	3.49	3.69	3.56
	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	3.51	-	-	-	84.3	19.7	3.53	3.61	3.39	3.63	3.67	3.44	3.29
	BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	3.48	-	3.70	3.73	88.6	24.6	3.35	3.48	3.60	3.41	3.71	3.46	3.32

CALLOUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

Fabulous holds the top spot yet again on Callout America with "Into You" (Desert Storm/Elektra/EEG), featuring Tamia. While a lot of stations dismissed it as a Rhythmic hit, the research shows this song has staying power and a lot of passion scores from the CHR/Pop audience. It ranks second with teens and is first 18-24 and 25-34.

Stacie Orrico has slowly created a huge-testing song with "(There's Gotta Be) More to Life" (ForeFront/Virgin), which leaps to No. 3 this week. "More" ranks ninth with teens, second 18-24 and fifth 25-34.

Baby Bash is now No. 4 with "Suga Suga" (Universal). The newcomer is the top tester with teens and is ninth among women 25-34.

Lil Jon rises to No. 8 with "Get Low" (TVT). "Low" is third with teens and fifth 18-24.

Red-hot Ludacris ranks ninth with "Stand Up" (Def Jam South/IDJMG). "Stand" tests fourth with teens and ninth 18-24.

Matchbox Twenty are top 10 overall this week with "Bright Lights" (Atlantic). The track ranks fourth among women 18-24.

Fountains Of Wayne have the 11th-best testing song overall with "Stacy's Mom" (S-Curve/EMC). It ranks 10th with teens and seventh 25-34.

Each week you can view Callout America online at www.bullsey.com. This week's password: *shaev*.

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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® November 21, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	8382	-311	673973	14	124/0
2	2	3 DOORS DOWN Here Without You (Republic/Universal)	8310	-260	653951	16	122/0
7	3	OUTKAST Hey Ya! (Arista)	7089	+1137	578362	10	124/1
6	4	BABY BASH Suga Suga (Universal)	6496	+448	482328	13	111/1
3	5	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	6451	-61	425152	12	125/0
5	6	TRAPT Headstrong (Warner Bros.)	6084	+21	472110	18	115/0
4	7	SANTANA f/ALEX BAND Why Don't You & I (Arista)	5896	-279	441407	22	122/0
8	8	MAROON 5 Harder To Breathe (Octone/J)	5046	-541	413475	22	123/0
10	9	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	4762	+42	339526	17	122/5
9	10	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4723	-618	363800	23	119/0
13	11	BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	4687	+66	328155	6	129/0
11	12	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4480	-235	308427	15	103/0
15	13	NO DOUBT It's My Life (Interscope)	4111	+439	313667	5	127/0
16	14	SIMPLE PLAN Perfect (Lava)	3974	+445	334912	10	114/1
12	15	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3932	-706	344128	19	121/0
14	16	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3812	-575	303165	27	125/0
17	17	MATCHBOX TWENTY Bright Lights (Atlantic)	3635	+173	232908	13	101/0
18	18	LIZ PHAIR Why Can't I? (Capitol)	3597	+193	233482	16	118/3
19	19	NICKELBACK Someday (Roadrunner/IDJMG)	3425	+363	232664	9	117/4
24	20	CHRISTINA AGUILERA The Voice Within (RCA)	3060	+814	231904	3	126/3
21	21	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	3053	+253	217168	7	109/0
26	22	CLAY AIKEN Invisible (RCA)	2798	+559	197062	6	110/7
27	23	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	2705	+482	187621	6	97/4
29	24	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	2700	+755	166430	4	93/5
23	25	STAIN'D So Far Away (Flip/Elektra/EEG)	2583	+236	164012	13	97/1
25	26	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	2381	+137	119655	12	88/1
22	27	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2264	-308	208328	19	83/0
28	28	FEFE DOBSON Take Me Away (Island/IDJMG)	2189	+178	114334	10	105/2
20	29	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	2084	-930	164471	17	115/0
31	30	BLACK EYED PEAS Shut Up (A&M/Interscope)	1825	-98	96920	8	89/0
35	31	NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	1778	+5	89219	6	95/2
37	32	ENRIQUE IGLESIAS Addicted (Interscope)	1509	+55	95026	4	96/2
32	33	MYA My Love Is Like...Whoa (A&M/Interscope)	1492	-382	102339	16	116/0
34	34	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1465	-318	98965	18	104/0
30	35	JOHN MAYER Bigger Than My Body (Aware/Columbia)	1465	-470	95640	13	91/0
42	36	JESSICA SIMPSON With You (Columbia)	1436	+405	114205	2	97/15
33	37	KELLY CLARKSON Low (RCA)	1434	-430	121497	15	100/0
39	38	DIDO White Flag (Arista)	1363	+207	105828	7	56/7
40	39	FUEL Falls On Me (Epic)	1290	+171	43080	6	83/6
36	40	JUSTIN TIMBERLAKE Senorita (Jive)	1227	-271	92418	20	110/0
46	41	OUTKAST The Way You Move (Arista)	1199	+333	113253	2	46/13
41	42	EAMON F**k It (I Don't Want You Back) (Jive)	1187	+137	74596	4	57/8
38	43	ATARIS The Boys Of Summer (Columbia)	1026	-314	65648	20	89/0
45	44	JOSH KELLEY Amazing (Hollywood)	944	+3	50799	7	54/1
43	45	LIVE Heaven (Radioactive/Geffen)	899	-110	66006	18	40/0
Debut	46	LINKIN PARK Numb (Warner Bros.)	894	+165	38681	1	60/6
50	47	BLAQUE I'm Good (Elektra/EEG)	793	+46	36845	4	54/2
48	48	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	780	-16	43273	3	26/0
Debut	49	WILLA FORD f/LADY MAY A Toast To Men (Lava/Atlantic)	777	+70	38556	1	51/5
49	50	O.A.R. Hey Girl (Lava)	771	0	28980	3	50/2

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
PINK God Is A DJ (Arista)	39
JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	19
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	18
EVANESCENCE My Immortal (Wind-up)	16
JESSICA SIMPSON With You (Columbia)	15
BEYONCE' Me, Myself And I (Columbia)	15
KELLY CLARKSON The Trouble With Love Is (RCA)	13
OUTKAST The Way You Move (Arista)	13
KELIS Milkshake (Star Trak/Arista)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OUTKAST Hey Ya! (Arista)	+1137
CHRISTINA AGUILERA The Voice Within (RCA)	+814
CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	+755
CLAY AIKEN Invisible (RCA)	+559
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+482
BABY BASH Suga Suga (Universal)	+448
SIMPLE PLAN Perfect (Lava)	+445
NO DOUBT It's My Life (Interscope)	+439
JESSICA SIMPSON With You (Columbia)	+405
NICKELBACK Someday (Roadrunner/IDJMG)	+363

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2174
50 CENT In Da Club (Shady/Aftermath/Interscope)	1870
MATCHBOX TWENTY Unwell (Atlantic)	1691
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1689
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1685
CHINGY Right Thurr (DTP/Capitol)	1646
EVANESCENCE Bring Me To Life (Wind-up)	1638
R. KELLY Ignition (Jive)	1529
KELLY CLARKSON Miss Independent (RCA)	1352
SEAN PAUL Get Busy (VP/Atlantic)	1076
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1031
M. BRANCH Are You Happy Now? (Maverick/Warner Bros.)	985
3 DOORS DOWN When I'm Gone (Republic/Universal)	946
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	932
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	892
SIMPLE PLAN Addicted (Lava)	837
EMINEM Lose Yourself (Shady/Interscope)	724
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	714
TRAIN Calling All Angels (Columbia)	654
DJ SAMMY & YANOU Heaven (Robbins)	634
CHRISTINA AGUILERA Fighter (RCA)	612
NELLY Hot In Herre (Fo' Reel/Universal)	601
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	594
JEWEL Intuition (Atlantic)	577
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	544

129 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 11/9-11/15. 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.

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

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CHR/POP TOP 50 INDICATOR

November 21, 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/ ADDS
1	1	3 DOORS DOWN Here Without You (Republic/Universal)	2969	-24	73117	17	50/0
2	2	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	2865	-50	73086	13	49/0
3	3	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	2705	+46	67488	11	49/0
5	4	TRAPT Headstrong (Warner Bros.)	2353	+148	55125	21	48/2
4	5	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2260	-148	52070	22	46/0
7	6	OUTKAST Hey Ya! (Arista)	2244	+330	54497	7	48/0
9	7	BABY BASH Suga Suga (Universal)	2050	+180	53641	11	41/0
6	8	MAROON 5 Harder To Breathe (Octone/J)	1923	-260	41032	20	41/0
13	9	NO DOUBT It's My Life (Interscope)	1854	+226	45631	5	50/1
11	10	MATCHBOX TWENTY Bright Lights (Atlantic)	1781	+107	41448	14	46/0
10	11	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1765	+58	43050	17	43/1
14	12	BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	1657	+32	39515	6	45/0
8	13	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1602	-298	34104	21	42/0
15	14	NICKELBACK Someday (Roadrunner/IDJMG)	1504	+87	36318	10	47/0
17	15	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	1449	+112	35370	8	47/1
18	16	LIZ PHAIR Why Can't I? (Capitol)	1376	+41	38930	16	42/1
12	17	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1363	-283	30883	19	37/1
21	18	SIMPLE PLAN Perfect (Lava)	1304	+191	34998	8	41/2
19	19	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1228	+56	29477	9	39/0
16	20	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1172	-212	24450	26	36/0
27	21	CHRISTINA AGUILERA The Voice Within (RCA)	1082	+308	27101	3	47/1
23	22	NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	916	+25	25693	6	42/1
30	23	CLAY AIKEN Invisible (RCA)	896	+231	25205	4	41/6
25	24	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	896	+77	19717	12	40/1
26	25	STAIN'D So Far Away (Flip/Elektra/EEG)	843	+54	19545	14	32/1
22	26	JOHN MAYER Bigger Than My Body (Aware/Columbia)	831	-275	16817	14	26/0
29	27	FEFE DOBSON Take Me Away (Island/IDJMG)	791	+61	18635	11	34/2
20	28	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	754	-389	15818	16	25/1
28	29	BLACK EYED PEAS Shut Up (A&M/Interscope)	742	-13	16208	9	36/0
31	30	ENRIQUE IGLESIAS Addicted (Interscope)	686	+42	16964	5	43/1
33	31	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	655	+135	16161	4	37/1
35	32	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	647	+160	16443	4	34/3
24	33	MYA My Love Is Like...Whoa (A&M/Interscope)	546	-292	12069	16	18/0
34	34	DIDO White Flag (Arista)	525	+23	13057	9	27/3
37	35	KK All The Pieces (Independent)	451	-18	10788	12	13/0
44	36	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	419	+134	11761	6	34/17
41	37	DASHBOARD CONFESSIONAL Hands Down (Vagrant)	419	+75	10312	3	35/2
36	38	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	400	-82	8855	18	13/0
40	39	KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	369	-11	10713	7	27/0
42	40	LINKIN PARK Numb (Warner Bros.)	355	+59	8035	2	25/2
32	41	KELLY CLARKSON Low (RCA)	339	-237	8196	14	13/0
39	42	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	311	-85	6928	16	13/0
43	43	JOSH KELLEY Amazing (Hollywood)	296	+1	8630	7	14/0
Debut	44	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	267	+72	5240	1	22/2
38	45	PINK Trouble (Arista)	257	-161	5062	8	10/1
Debut	46	JESSICA SIMPSON With You (Columbia)	254	+132	7976	1	20/3
Debut	47	OUTKAST The Way You Move (Arista)	253	+92	7138	1	21/10
Debut	48	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	248	+122	4945	1	19/5
45	49	JUSTIN TIMBERLAKE Senorita (Jive)	244	-13	5636	19	14/2
48	50	O.A.R. Hey Girl (Lava)	243	+12	7192	2	13/0

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 11/9 - Saturday 11/15.

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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	17
KELLY CLARKSON The Trouble With Love Is (RCA)	12
OUTKAST The Way You Move (Arista)	10
PINK God Is A DJ (Arista)	10
CLAY AIKEN Invisible (RCA)	6
JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	5
P.O.D. Will You (Atlantic)	5
M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	5
KELIS Milkshake (Star Trak/Arista)	4
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	4
BLINK-182 Feeling This (Geffen)	4
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	3
DIDO White Flag (Arista)	3
JESSICA SIMPSON With You (Columbia)	3
EAMON F**k It (I Don't Want You Back) (Jive)	3
DEFAULT (Taking My) Life Away (TVT)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OUTKAST Hey Ya! (Arista)	+330
CHRISTINA AGUILERA The Voice Within (RCA)	+308
CLAY AIKEN Invisible (RCA)	+231
NO DOUBT It's My Life (Interscope)	+226
SIMPLE PLAN Perfect (Lava)	+191
BABY BASH Suga Suga (Universal)	+180
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	+160
TRAPT Headstrong (Warner Bros.)	+148
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+135
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+134
JESSICA SIMPSON With You (Columbia)	+132
JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	+122
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	+112
MATCHBOX TWENTY Bright Lights (Atlantic)	+107
KELLY CLARKSON The Trouble With Love Is (RCA)	+103
OUTKAST The Way You Move (Arista)	+92
NICKELBACK Someday (Roadrunner/IDJMG)	+87
JASON MRAZ You And I Both (Elektra/EEG)	+87
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	+77
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	+75
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	+72
FEFE DOBSON Take Me Away (Island/IDJMG)	+61
EAMON F**k It (I Don't Want You Back) (Jive)	+61
LINKIN PARK Numb (Warner Bros.)	+59
STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	+58
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+56
STAIN'D So Far Away (Flip/Elektra/EEG)	+54
EVANESCENCE My Immortal (Wind-up)	+54
JUSTIN TIMBERLAKE I'm Lovin' It (Jive)	+47
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+46



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America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 11/21/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
3 DOORS DOWN Here Without You (Republic/Universal)	4.14	4.21	96%	25%	4.11	4.23	4.11
MAROON 5 Harder To Breathe (Octone/J)	4.13	4.19	94%	27%	4.16	3.96	4.19
SANTANA f/ALEX BAND Why Don't You & I (Arista)	3.99	4.06	90%	28%	3.86	4.00	4.12
SIMPLE PLAN Perfect (Lava)	3.99	4.02	88%	23%	4.41	4.08	3.62
TRAPT Headstrong (Warner Bros.)	3.99	4.00	85%	23%	4.25	3.97	3.77
NICKELBACK Someday (Roadrunner/IDJMG)	3.97	4.01	79%	14%	4.12	4.00	3.90
MATCHBOX TWENTY Bright Lights (Atlantic)	3.95	3.98	78%	14%	3.71	4.07	3.92
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3.92	3.99	90%	22%	4.07	3.98	3.61
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	3.86	3.83	89%	18%	3.95	3.82	3.88
LIZ PHAIR Why Can't I? (Capitol)	3.84	3.85	84%	23%	3.79	3.81	3.85
NO DOUBT It's My Life (Interscope)	3.78	3.77	78%	14%	3.55	3.69	4.08
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3.74	3.65	98%	38%	4.18	3.50	3.26
STAIN'D So Far Away (Flip/Elektra/EEG)	3.74	—	74%	17%	3.67	3.95	3.73
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.73	3.75	97%	44%	3.78	3.83	3.80
KELLY CLARKSON Low (RCA)	3.73	3.84	93%	30%	3.83	3.72	3.70
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.72	3.75	99%	60%	3.61	3.59	3.91
OUTKAST Hey Ya! (Arista)	3.72	3.62	89%	26%	3.43	3.93	3.86
FEFE DOBSON Take Me Away (Island/IDJMG)	3.65	—	53%	10%	3.93	3.56	3.42
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	3.54	3.63	99%	54%	3.36	3.71	3.72
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.48	3.65	98%	53%	3.51	3.45	3.74
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	3.47	3.59	97%	42%	3.24	3.40	3.73
BABY BASH Suga Suga (Universal)	3.44	3.61	79%	30%	3.45	3.59	3.68
JOHN MAYER Bigger Than My Body (Aware/Columbia)	3.39	3.50	85%	30%	3.38	3.40	3.51
MYA My Love Is Like...Whoa (A&M/Interscope)	3.32	3.16	97%	49%	3.30	3.31	3.45
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.31	3.47	88%	39%	3.48	3.56	3.20
PINK Trouble (Arista)	3.30	3.54	88%	30%	3.11	3.27	3.41
BRITNEY SPEARS f/MADONNA Me Against The Music (Jive)	3.25	3.34	94%	31%	3.12	3.35	3.34
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	3.22	3.32	54%	19%	3.10	3.47	3.20
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.19	3.45	80%	39%	3.15	3.32	3.57
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.02	3.15	97%	60%	3.12	3.28	3.11

Total sample size is 492 respondents. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)
Total Plays: 742, Total Stations: 17, Adds: 5

KILEY DEAN Who Will I Run To? (Beatclub/Interscope)
Total Plays: 699, Total Stations: 46, Adds: 3

GOOD CHARLOTTE Hold On (Epic)
Total Plays: 684, Total Stations: 64, Adds: 5

DASHBOARD CONFESSIONAL Hands Down (Vagrant)
Total Plays: 652, Total Stations: 60, Adds: 8

KELIS Milkshake (Star Trak/Arista)
Total Plays: 644, Total Stations: 31, Adds: 13

SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
Total Plays: 561, Total Stations: 43, Adds: 18

LILLIX Tomorrow (Maverick/Reprise)
Total Plays: 543, Total Stations: 44, Adds: 2

NICK LACHEY This I Swear (Universal)
Total Plays: 517, Total Stations: 42, Adds: 3

JASON MRAZ You And I Both (Elektra/EEG)
Total Plays: 485, Total Stations: 54, Adds: 6

JAY-Z Change Clothes (Roc-A-Fella/IDJMG)
Total Plays: 465, Total Stations: 51, Adds: 19

Songs ranked by total plays



KRACKER AND KHEESE KQID/Alexandria, LA recently celebrated its 25th birthday, marking the fact that it's now old enough to rent a car without paying a surcharge, and Uncle Kracker stopped by to participate in the festivities. Seen here are (l-r) KQID co-owner Charles Soprano, Kracker and KQID PD Ron Roberts.

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 Keith Berman: kberman@radioandrecords.com



A DIFFERENT MR. SIMPSON Nick Lachey, co-star of the MTV show Newlyweds, which catapulted him beyond his status as a 98 Degrees heartthrob and cemented him in our hearts and minds as Jessica Simpson's better half, stopped by KSLZ (Z107-7)/St. Louis. Seen here are (l-r) Universal's Marissa Spinale, KSLZ PD/afternoon guy Boomer, Universal's Dave Reynolds, Lachey and Universal's Val DeLong.



SWEET LIKE ASS-KICKING HONEY Jessica Alba has moved beyond her character in Dark Angel and hit the road to promote her new movie, Honey. After showing off some of her kung-fu moves, she posed for this picture with the WWWQ (Q100)/Atlanta Bert Show morning crew. Pictured are (l-r) Bert Show Executive Producer Jeff Dauler and News Director Melissa Carter, Alba and Bert Show co-host Jenn Hobby and host Bert Weiss.



Contract Negotiations

Do you know everything there is to know?

As the year draws to an end, I find myself thinking about some of the important things in life, such as how many different houses I will be visiting over the Thanksgiving holiday to eat dinner. Or, since my mother's birthday is two days prior to Christmas, will I be cheap and get her one present for her birthday and Christmas or get her two different presents? Those are the questions that have been running through my head of late and causing me much distress.

Just kidding! (I had you going for a second, huh?) Moving on, with the new year approaching, many of us are set to start new jobs — because, believe it or not, some companies are hiring in the music industry — and some individuals are preparing to negotiate their contracts for the new year. Either way, you'd be surprised at the lack of knowledge many people going through the contract process have in regard to common contract terms.

In today's environment, as companies are merging and employees are being let go like that old Vanilla Ice CD, fully understanding your contract can protect you professionally and personally. "Contracts protect everybody," says Howard Sadowsky, of the entertainment law firm of Sedlmayr & Associates, who got his start in the business in 1994, in the business and legal affairs department at Los Angeles-based Priority Records.

"When I left Priority in 2000 I was head of business and legal affairs," Sadowsky says. "I then moved back home to New York and spent a year over at TVT Records as head of business and legal affairs. Now I've been counsel at Sedlmayr & Associates for 2 1/2 years."

Sedlmayr & Associates' clients include many of today's top artists, independent labels and music executives. "I do a lot of the stuff that I did while I was at the labels, but I'm on the other side now," Sadowsky says. "People used to call me to get paid, and now I've got to chase people to get paid. When I worked at a label, say we were doing an album; I would do all the producer agreements on behalf of that label. Now, at Sedlmayr & Associates, we represent Eminem, 50 Cent, Shaggy and Timbaland in their dealings with their record labels."

With his vast knowledge of con-

tract negotiations, I spoke to Sadowsky about some of the things an individual needs to be aware of when looking at a contract in the music industry.

R&R: Let's start by you telling us the importance of having a contract.

HS: If you had to paint the broad strokes of what a contract serves, it's, How long am I going to be here? How much and how am I going to be compensated? What happens after I leave, and if I leave for cause or without cause? It protects both parties, employee and employer.

"It's wise to consult with an attorney when negotiating a contract, especially at a record company, because most people aren't aware of the language labels speak."

Using a record label as an example, a contract is important to a label because they've got you when they think you are at the top of your game. They may think you are the future of the company, so they will try to give you a contract to keep you with their company.

Termination can come either for cause or without cause. If one day they wake up, don't like you and fire

you, that's without cause, and that means, in general, that they're either going to have to pay you out or they're going to try to negotiate a package for you.

If they want to say, "Look, we did a three-year deal, and it wound up that we don't like you after a month. We don't really want to pay for the next two years and 11 months. What we'll do is we'll give you a chunk right now. We'll give you 50% of that number just to get rid of you." Most times, you can say yes or no.

In firing for cause, there are various things you would do that would either breach some kind of policy or breach something on your contract. An important thing to know is what your severance is going to be or, if they fire you without cause, how you are going to get paid out. You want the money to be guaranteed in one form or another.

R&R: Explain to us some of the clauses in a general contract.

HS: Every contract starts with what your title is. It's more for the company, so they know clearly what you are. Certain companies have different levels. If you're talking about record promotion executives, you might have an associate director, executive director, vice president or a senior VP, so there has to be a clear delineation, and it's always on the contract what your title is.

The two most important terms, or the general terms that other ones play off of, are the term — how long the contract goes for — and the salary. With the contraction of the record industry and with labels merging every day and fewer and fewer jobs out there, the term is more important than it used to be. It used to be if someone got a one-year plus one-year plus one-year deal, they'd take it. But as long as that individual is happy with the company and likes the direction they're going in, I'll try to get two-year deals, if not a little longer, depending on what it is.

Some people like the freedom and like a shortened deal, but most people right now, if I said, "I can guarantee you you're going to make X amount of dollars," or, "I can guarantee you — with the state of this business, with people losing their jobs every day — a salary for two years," they're probably going to

jump at it. So the term is obviously very important.

R&R: For an individual who works in the music industry, what are some of the other clauses they must consider?

HS: There's something called "other compensation and expenses" that basically says, for some lower-level employees, that the company will reimburse them for reasonable business expenses. Let's say you work in the A&R department and you're trying to impress an artist — you're working at Interscope, and you're in competition with Elektra. Well, you are definitely going to take the artist out for a good dinner. You're probably going to take them out to a club, and you're probably going to buy them some good bottles and stuff, so that has to be reimbursed. If we're talking about a promotion person, if there's a programmer in town, you'll want to go for dinner.

"Basically, no employee can even have the appearance of being influenced in any way that would conflict with their own company."

You have to be very careful what you spend the money on. In all contracts, for promotions executives at least, there are lengthy exhibits at the end explaining what payola is and how not to do it and how it can cause termination, so you have to be very careful what you do with your traveling and entertainment monies. Sometimes an actual number for T&E will be in the contract.

There is in every contract something that deals with your doing something in direct competition with your company — that would be working someone else's records or doing A&R for somebody or helping someone get producers for their records. Basically, no employee can even have the appearance of being influenced in any way that would conflict with their own company.

In lots of contracts, particularly in promotions, there are exhibits containing certain sections of the Com-

munications Act of 1934, which aligns certain behavior that is going to happen in broadcasting and the broadcast industry. There are exhibits that state that, by law, certain employees have to disclose certain payments. If certain monies come to you from certain people, that must be disclosed immediately to the company.

In promotions contracts, there's an exhibit on the back that gives the RIAA's view and its regulations on payola, what it is and what you can't do. There's also very often, with certain levels of executives, a noncompete clause that usually comes into play after termination. If an individual leaves or is terminated, they can't hire somebody from the company they left. It usually lasts for a year.

R&R: In radio, most programmers are paid bonuses on the station's ratings, and radio jocks are paid bonuses based on their ratings in their time slots. From a label standpoint, how is the bonus structure usually set up?

HS: Bonus structure is very important for any employee, but particularly those who are performance-based. In A&R, in general, if you bring an artist in to a record label, you're going to get a piece of that. If A&R brings something in, they often get a bonus at gold and a bonus at platinum. And they usually get an override royalty, which is a percentage of sales — meaning that if an A&R guy signs an artist to the label, he gets one point on every record that artist sells, which means it could be anywhere from eight to 12 cents a record. Also, some record-label radio promotions executives get their bonuses based on top 10, top five and No. 1 in their format.

R&R: Do you think it's wise for an individual to consult with an attorney before going through this process?

HS: Absolutely. It's wise to consult with an attorney when negotiating a contract, especially at a record company, because most people aren't aware of the language labels speak. I do all types of music contracts. If you don't do music contracts, you're going to miss some points. You're not going to know how far you can push and what you can get.

If you want to go do A&R somewhere and you don't know that A&R gets a point, how the hell are you going to do it without me telling you? You'll leave a lot of money on the table.



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CHR/RHYTHMIC TOP 50

® November 21, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LUDACRIS f/SHAWNNA Stand Up (Def Jam South//IDJMG)	6024	-71	629247	14	82/0
2	2	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	5738	-54	575871	13	84/0
4	3	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	5008	-182	531659	19	80/0
3	4	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	4733	-550	490330	16	86/0
6	5	OUTKAST The Way You Move (Arista)	4536	+242	397016	12	76/0
5	6	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4248	-260	411950	29	77/0
7	7	BABY BASH Suga Suga (Universal)	3784	-75	365852	24	60/0
9	8	OUTKAST Hey Ya! (Arista)	3623	+642	326629	7	50/3
14	9	KELIS Milkshake (Star Trak/Arista)	3251	+827	341299	8	76/5
10	10	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	3160	+339	294882	13	72/0
11	11	JAGGED EDGE Walked Outta Heaven (Columbia)	2962	+315	279615	10	70/1
8	12	ASHANTI Rain On Me (Murder Inc./IDJMG)	2842	-243	254190	14	70/0
18	13	G UNIT Stunt 101 (Interscope)	2779	+513	305000	5	82/3
16	14	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	2666	+321	283121	7	73/1
12	15	MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	2286	-347	176669	7	81/0
15	16	CHINGY Right Thurr (DTP/Capitol)	2267	-129	269889	30	78/0
19	17	R. KELLY Step In The Name Of Love (Jive)	2251	+239	284340	9	72/4
25	18	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	2221	+914	241563	3	84/2
13	19	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	2035	-394	213198	22	76/0
17	20	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1935	-337	144482	24	76/0
21	21	JA RULE Clap Back (Murder Inc./IDJMG)	1769	+142	146903	5	64/0
20	22	WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	1699	-160	149495	8	69/0
26	23	MYA Fallen (A&M/Interscope)	1510	+265	111749	4	69/3
28	24	WESTSIDE CONNECTION Gangsta Nations (Hoo Bangin'/Capitol)	1492	+327	159702	5	54/5
23	25	112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)	1338	-139	101319	8	63/1
22	26	NELLY Iz U (Fo' Reel/Universal)	1223	-347	54080	6	55/0
30	27	BOW WOW f/JAGGED EDGE My Baby (Columbia)	1218	+185	86157	4	56/4
32	28	NICK CANNON Gigolo (Jive)	1155	+232	79595	4	61/11
24	29	50 CENT If I Can't (Shady/Aftermath/Interscope)	1144	-260	101922	19	16/0
27	30	213 Fly (Geffen)	1110	-113	98475	12	13/0
29	31	YING YANG TWINS Naggin' (TVT)	1073	-16	102822	10	26/0
31	32	CASSIDY f/R. KELLY Hotel (J)	1053	+118	64469	5	58/4
35	33	BEYONCE' Me, Myself And I (Columbia)	1001	+186	80870	3	50/3
34	34	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	866	+30	89968	6	19/1
45	35	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	840	+275	96173	2	46/8
46	36	BABY BASH Shorty Doowop (Universal)	792	+228	67755	3	31/23
38	37	AVANT Read Your Mind (Geffen)	741	+71	76940	3	35/3
39	38	GEMINI f/NB RIDAZ Crazy For You (Catalyst)	692	+34	49819	15	9/0
44	39	WAYNE WONDER Perfect Proposal (VP/Atlantic)	690	+109	58887	2	35/6
33	40	BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)	651	-248	55596	8	40/0
41	41	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	649	+33	49728	2	43/1
Debut	42	RYAN DUARTE You (Universal)	648	+197	52816	1	45/7
Debut	43	ALICIA KEYS You Don't Know My Name (J)	642	+198	117259	1	40/20
47	44	DMX Get It On The Floor (Ruff Ryders/IDJMG)	632	+74	40863	2	33/0
36	45	R. KELLY Thoia Thoing (Jive)	630	-159	102237	20	53/0
37	46	BIG TYMERS This Is How We Do (Cash Money/Universal)	624	-129	56998	10	29/0
Debut	47	WARREN G Let's Go (It's A Movement) (MSC)	531	+101	18002	1	38/1
50	48	LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	521	-4	54299	5	34/3
49	49	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG)	514	-30	75314	14	20/0
Debut	50	EAMON F**k It (I Don't Want You Back) (Jive)	491	+43	20302	1	13/2

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TLC f/LIL' JON Come Get Some (Arista)	28
B2K f/FABOLOUS Bada Boom (Epic)	27
BABY BASH Shorty Doowop (Universal)	23
ALICIA KEYS You Don't Know My Name (J)	20
TWISTA Slow Jamz (Atlantic)	19
FLOETRY wannaBwhereUR (thisizzalvsong) (DreamWorks)	13
MARQUES HOUSTON Pop That Booty (T.U.G./EEG)	12
NICK CANNON Gigolo (Jive)	11
YING YANG TWINS... Salt Shaker (TVT)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	+914
KELIS Milkshake (Star Trak/Arista)	+827
OUTKAST Hey Ya! (Arista)	+642
G UNIT Stunt 101 (Interscope)	+513
M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	+339
WESTSIDE CONNECTION Gangsta Nations (Hoo Bangin'/Capitol)	+327
2PAC f/NOTORIOUS B.I.G. Runnin'... (Amaru/Interscope)	+321
JAGGED EDGE Walked Outta Heaven (Columbia)	+315
YING YANG TWINS... Salt Shaker (TVT)	+275
MYA Fallen (A&M/Interscope)	+265

New & Active

TRILLVILLE Neva Eva (Warner Bros.)	Total Plays: 477, Total Stations: 21, Adds: 2
OBIE TRICE The Set Up (Shady/Aftermath/Interscope)	Total Plays: 473, Total Stations: 52, Adds: 7
JS Love Angel (DreamWorks)	Total Plays: 405, Total Stations: 38, Adds: 0
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	Total Plays: 404, Total Stations: 27, Adds: 6
MARQUES HOUSTON Pop That Booty (T.U.G./EEG)	Total Plays: 384, Total Stations: 43, Adds: 12
MUSIQ Forthenight (Def Soul/IDJMG)	Total Plays: 366, Total Stations: 17, Adds: 1
TIMBALAND & MAGOO... Indian Flute (BlackGround)	Total Plays: 306, Total Stations: 18, Adds: 0
KNOC-TURN'AL Way I Am (L.A. Confidential/Elektra/EEG)	Total Plays: 281, Total Stations: 17, Adds: 6
TWISTA Slow Jamz (Atlantic)	Total Plays: 239, Total Stations: 28, Adds: 19
TLC f/LIL' JON Come Get Some (Arista)	Total Plays: 238, Total Stations: 30, Adds: 28

Songs ranked by total plays

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

89 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/9-11/15. 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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November 21, 2003

RANK	ARTIST	TITLE	LABEL
1	LUDACRIS	Stand Up	(Def Jam South/IDJMG)
2	YOUNGBLOODZ f/LIL' JON	Damn!	(Arista)
3	KELIS	Milkshake	(Star Trak/Arista)
4	CHINGY f/SNOOP DOGG & LUDCARIS	Holidae In	(DTP/Capitol)
5	JAY-Z	Change Clothes	(Roc-A-Fella/IDJMG)
6	G-UNIT	Stunt 101	(Interscope)
7	LIL' JON & EASTSIDE BOYZ	Get Low	(TVT)
8	BEYONCE' f/SEAN PAUL	Baby Boy	(Columbia)
9	OUTKAST	The Way You Move	(Arista)
10	MURPHY LEE f/J. DUPRI	Wat Da Hook Gon' Be	(Fo' Reel/Universal)
11	YOUNG GUNZ	Can't Stop, Won't Stop	(Def Jam/IDJMG)
12	CHINGY	Right Thurr	(Priority/Capitol)
13	BABY BASH	Suga Suga	(Universal)
14	MISSY ELLIOTT	Pass That Dutch	(Gold Mind/Elektra/EEG)
15	R. KELLY	Step In The Name Of Love	(Jive)
16	JA RULE	Clap Back	(Murder Inc./IDJMG)
17	2PAC f/NOTORIOUS B.I.G.	Runnin'	(Death Row/Interscope)
18	OUTKAST	Hey Ya	(Arista)
19	YING YANG TWINS	Salt Shaker	(TVT)
20	WESTSIDE CONNECTION	Gangsta Nation	(Capitol)
21	WYCLEF JEAN	Party To Demascus	(J)
22	112 f/LUDACRIS	Hot & Wet	(Def Soul/IDJMG)
23	YING YANG TWINS	Naggin'	(TVT)
24	MYA	Fallen	(A&M/Interscope)
25	LOON	Down For Me	(Bad Boy/Universal)
26	TOO SHORT f/LIL' JON	Shake That Monkey	(Short/Jive)
27	DMX	Get It On The Floor	(Ruff Ryders/IDJMG)
28	CASSIDY f/R. KELLY	Hotel	(J)
29	213	Fly	(Geffen)
30	NELLY f/P. DIDDY & MURPHY LEE	Shake Ya Tailfeather	(Bad Boy/Universal)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/16-11/22/03. ©2003, R&R, Inc.



PHAT MIX SIX

- JAY-Z Change Clothes (Roc-A-Fella/IDJMG)
- OBIE TRICE f/NATE DOGG The Set Up (Shady/Aftermath/Interscope)
- BRAVEHEARTS f/LIL JON Quick To Back Down (IllWill/Columbia)
- KNOC'TURNAL f/SNOOP DOGG The Way I Am (LA Confidential/Elektra)
- KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
- G UNIT Stunt 101 (G-Unit/Interscope)

ON THE RECORD

This Week's Hottest Music Picks

Bobby Ramos PD, KPRR/EI Paso

Westside Connection's "Gangsta Nations" (Hoo Bangin'/Capitol): Everyone's vibing on this joint! Getting all the demos requesting.

Joi Campbell's "Watch Me" (J): No. 1 in female requests, all demos!

Cassidy featuring R. Kelly's "Hotel" (J): Love this cut. No. 4 most requested 12+ and 18-24 females.

Lil Rob's "Can We Ride" (Upstairs): Pullin' mad phones; top 10 12+ and 18-24 females.

Wayne Wonder's "Perfect Proposal" (VP/Atlantic): Wow! It's No. 2 18-24 and No. 3 25-34 requests.

Jill Strada MD, WPYO/Orlando

TLC featuring Lil Jon & Youngbloodz's "Come Get Some" (Arista): Top five phones.

Jay-Z featuring Pharrell's "Change Clothes" (Roc-A-Fella/IDJMG): Love this song! Just added it to the station.

Outkast's "Hey Ya!" (Laface/Arista): Everyone is bouncin' to this joint!

Steve Kicklighter PD, KYWL/Spokane

Nick Cannon featuring R. Kelly's "Gigolo" (Jive): R. Kelly does it again.

Kelis' "Milkshake" (Star Trak/Arista): Good record. The phones explode when it comes on.

Jay-Z featuring Pharrell's "Change Clothes": This is "Frontin'" part two. Need I say more?

Sarah O' Conner MD, WPGC/Washington

Twista's "Slow Jamz" (Atlantic): It's different for Twista — creative. I like.

Lil Scrappy's "Head Bussa" (Reprise): One of those crowd bangers that make you want to get rowdy!

Jack Spade PD, WQSL/Greenville, SC

Kayne West's "Through the Wire" (Roc-A-Fella/IDJMG): Great night record.

Jay-Z featuring Pharrell's "Change Clothes": Should be called "Change Your Shorts," because this song is the shit!

B2K featuring Fabolous' "Bada Boom" (Epic): Hot!

Antdog PD, KKUU/Palm Springs, CA

G Unit's "Groupie Love" (Interscope): My favorite off the album *Beg for Mercy*. The song's about the main reason I got into radio. It must have been written for ugly radio DJs.

Lil Rob's "Can We Ride": I want to say it first: This song is the shit. If you cater to Hispanics or play good hip-hop, this is for you. Jo Lopez, can you please put vinyl out on it?

Kelis' "Milkshake": I've just seen the video — I ain't mad at you, Nas!

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America's Best Testing CHR/Rhythmic Songs 12 +
For The Week Ending 11/21/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
OUTKAST The Way You Move (Arista)	4.08	4.09	83%	16%	3.97	4.08	4.16
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	4.05	3.99	88%	20%	4.16	3.90	4.26
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4.03	3.94	92%	37%	4.34	3.95	4.03
2PAC f/NOTORIOUS B.I.G. Runtin' (Dying To Live) (Amaru/Interscope)	4.02	3.82	59%	10%	4.20	4.04	4.00
OUTKAST Hey Ya! (Arista)	3.95	3.95	89%	22%	3.92	4.01	3.95
JAGGED EDGE Walked Outta Heaven (Columbia)	3.94	3.85	61%	12%	4.08	3.91	4.00
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.93	3.99	99%	49%	3.96	3.77	4.08
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	3.92	4.02	100%	49%	3.98	3.87	3.86
50 CENT If I Can't (Shady/Aftermath/Interscope)	3.92	3.78	77%	19%	3.98	3.89	4.00
BABY BASH Suga Suga (Universal)	3.86	3.85	81%	25%	4.32	3.78	3.58
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	3.84	3.77	88%	26%	4.30	3.73	3.66
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3.83	3.57	71%	23%	3.98	3.76	3.92
CHINGY Right Thurr (DTP/Capitol)	3.82	3.83	98%	46%	4.15	3.71	3.70
MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	3.80	3.69	65%	13%	4.14	3.70	3.74
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.79	3.71	98%	53%	3.81	3.78	3.85
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3.76	3.74	88%	36%	3.63	3.76	3.85
112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)	3.76	3.72	49%	9%	4.04	3.73	3.64
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	3.68	3.58	76%	27%	3.85	3.60	3.62
G UNIT Stunt 101 (Interscope)	3.66	-	56%	12%	3.93	3.60	3.74
ASHANTI Rain On Me (Murder Inc./IDJMG)	3.63	3.58	85%	30%	3.77	3.54	3.56
WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	3.62	3.71	49%	9%	3.67	3.59	3.79
KELIS Milkshake (Star Trak/Arista)	3.60	3.58	64%	19%	4.06	3.59	3.20
YING YANG TWINS Naggin' (TVT)	3.58	-	50%	16%	3.82	3.58	3.51
213 Fly (Geffen)	3.55	3.55	41%	11%	3.94	3.38	3.53
R. KELLY Step In The Name Of Love (Jive)	3.54	3.42	68%	25%	3.49	3.41	3.69
R. KELLY Thoa Thoin (Jive)	3.49	3.32	90%	38%	3.69	3.34	3.53
MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	3.49	3.41	67%	20%	3.45	3.49	3.65
BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)	3.40	-	57%	17%	3.63	3.27	3.48
JA RULE Clap Back (Murder Inc./IDJMG)	3.37	-	57%	14%	3.64	3.16	3.44

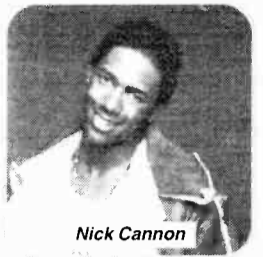
Total sample size is 451 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

HEAD RUSH

ARTIST: Busta Rhymes, Chingy, Fat Joe and Nick Cannon

LABEL: Hollywood

By MIKE TRIAS/Assistant Editor



Nick Cannon

Veterans and rookies team up as an all-star cast on "Shorty (Put It on the Floor)," the lead single from the soundtrack to the forthcoming film *Love Don't Cost a Thing*. Busta Rhymes, Chingy, Fat Joe and Nick Cannon each contributed to the Just Blaze-produced "Shorty," which will contend in the category of top club anthem for the coming holiday season.

The video for the cut is one big party, but with a twist: The party takes place on a 727. In the Gregory Dark-directed clip, Cannon celebrates the end of production on the movie *Love Don't Cost a Thing* by bringing the mile-high party to Chingy, Fat Joe and Busta. Nichole Robinson and former Dream member Melissa Schuman (both of whom have roles in the flick), along with R&B up-and-comer Houston, also joined the video shoot.

The movie, starring Cannon as a supernerd, opens nationwide on Dec. 12 and is a remake of the 1987 romantic teen comedy *Can't Buy Me Love*. After a popular cheerleader (Christina Milian) wrecks her mother's car, Cannon offers to fix it. In return, she agrees to help him up his social status by posing as his girlfriend for a week. Joining the pair of young film and music stars is Steve Harvey, who plays Cannon's father.

The soundtrack to the film (due Dec. 9) also feels like a remake of sorts. "Right Thurr Part II" featuring Houston and Chingy, "Pass the Courvoisier Part II" and R. Kelly's "Ignition (Remix)" are all reportedly featured on the album. Other artists on the CD are Joe Budden, Jill Scott, Murphy Lee and Ginuwine.

Reporters

<p>KKSS/Albuquerque, NM* PD: Pat Martinez APD: Dana Cortez 38 BABY BASH 11 LUDACRIS 4 TRILLVILLE KNOC-TURNAL LIL SCRAPPY BZK IFABOLOUS</p> <p>KYLA/Albuquerque, NM* PD: Matt Foster MD: D.J. Lopez 3 YING 'LIL' JON & EASTSIDE BOYZ BEYONCE</p> <p>KFAT/Anchorage, AK PD: Constance APD: P. Dawg 1 MARY J. BLIGE UVEVE 1 FLOETRY 1 TLC 'LIL' JON 1 BZK IFABOLOUS</p> <p>WBT/Atlanta, GA* PD: Sean Phillips APD: M. Weaver CHRISTINA MILIAN R. KELLY BUBBA SPAROOK 3 UNIT</p> <p>WZL/Atlantic City, NJ* PD: Rob Garcia 5 KANYE WEST BEYONCE ALICIA KEYS TLC 'LIL' JON BZK IFABOLOUS CAPONE-N-RENEGA</p> <p>KDHT/Austin, TX* PD: Bradley Grant 6 BRITNEY SPEARS 2 TWISTA ALICIA KEYS TLC 'LIL' JON LIL SCRAPPY</p> <p>KOBT/Austin, TX* PD: Scotter Stevens MD: Preston Lowe 28 BABY BASH FLOETRY TLC 'LIL' JON T1</p> <p>WJW/Bakersfield, CA* PD: Bob Lewis APD/MD: Plazzo 5 TWISTA 2 OBIE TRICE MD: DJ Big Bink 2 CASSIDY OR KELLY JAGGED EDGE</p> <p>KKX/Bakersfield, CA* PD: Lauren Michaels 7 TLC 'LIL' JON</p> <p>WJH/Baton Rouge, LA* PD: Handy Chas MD: Willie Hill KELIS OBIE TRICE</p> <p>WBH/Birmingham, AL* PD: Mickey Johnson APD/MD: Mary K CARL THOMAS MD: DJ Big Bink FLOETRY TLC 'LIL' JON BZK IFABOLOUS</p> <p>WJW/Boston, MA* PD: Cathie Jack McCartney APD: Dennis O'Heron MD: Chris Tyler 8 TWISTA</p> <p>WOSX/Boston, MA* PD: Jerry McKenna MD: Rob Tyler No Adds</p>	<p>OKLY/Buffalo, NY* OM: Phil Gesser PD: Rob White APD: Matt Steete 6 G UNIT 1 BZK IFABOLOUS KANYE WEST GABRIELLE WESTSIDE CONNECTION R. KELLY</p> <p>WWSZ/Charleston, SC* PD: Cliff Fletcher APD/MD: Kelly Mac ALICIA KEYS 4 TLC 'LIL' JON 1 KNOC-TURNAL BZK IFABOLOUS LIL SCRAPPY</p> <p>WRVZ/Charleston, WV OM: Rick Johnson PD/MD: John Anthony 15 OUTKAST 1 YING 'LIL' JON & EASTSIDE BOYZ 1 BABY BASH 1 FLOETRY 1 TLC 'LIL' JON 1 BZK IFABOLOUS 1 LIL SCRAPPY</p> <p>WCHC/Charlotte, NC* PD: Boogie D 37 15 YING 'LIL' JON & EASTSIDE BOYZ 5 KANYE WEST BEYONCE ALICIA KEYS TLC 'LIL' JON 8 AVANTI</p> <p>WBSM/Chicago, IL* PD: Todd Cavanah APD/MD: Erik Bradley 33 112 LUDACRIS</p> <p>KMD/Corpus Christi, TX* PD: Richard Leah 11 SURVIVALIST NUFF STYLZ KNOC-TURNAL 1 TWISTA FLOETRY</p> <p>KZFM/Corpus Christi, TX* PD: Ed Ocasas MD: Ariene Madali Cordeil 3 OUTKAST ALICIA KEYS BIG TIMERS OR KELLY TLC 'LIL' JON</p> <p>KBR/Dallas, TX* PD: John Candelaria MD: DJ Big Bink 6 OBIE TRICE AVANTI</p> <p>WOHT/Dallas, OH* OM: J.D. James MD: Marcel Thornton 2 MYA OUTKAST OBIE TRICE</p> <p>KKKS/Danver, CO* PD: Cal Collins MD: John E. Kage 14 TWISTA</p> <p>XPR/E Paso, TX* PD: Bobby Ramos MD: Gina Lee Fuentz 61 BABY BASH 3 TWISTA ALICIA KEYS LIL' JON & THE EASTSIDE BOYZ (LUDACRIS) NICK CANNON</p> <p>WRCL/Flint, MI* OM: Jay Patrick PD: Nathan Reed MD: Clay Chubb 13 WESTSIDE CONNECTION 1 TWISTA 1 BOW WOW (JAGGED EDGE) BABY BASH RYAN DUARTE MARQUE'S HOUSTON</p>	<p>KBOS/Fresno, CA* PD: Tom Calogian MD: Carmen Contreras No Adds</p> <p>XPT/Houston, TX* PD/MD: Marco Arias 1 SWAYN PEARL 2 BOW WOW (JAGGED EDGE) TEEDRA MOSES (JADAKISS) LOON (MARIO WINANS)</p> <p>XSEQ/Fresno, CA* OM: Tommy Del Rio MD: Felix Santos KANYE WEST MARQUE'S HOUSTON ALICIA KEYS FLOETRY TLC 'LIL' JON</p> <p>WBT/Myers, FL* OM: Steve Amari PD: Ron "Jomama" Shepard APD/MD: Omar "The Big O" No Adds</p> <p>WJFK/Ft. Wayne, IN* PD: Scott Hetherton APD: Randy Alomar 1 TLC 'LIL' JON 2 MARQUE'S HOUSTON WAYNE WONDER LIL SCRAPPY KNOC-TURNAL DAS EFX TWISTA RYAN DUARTE BZK IFABOLOUS</p> <p>WGBT/Greensboro, NC* OM: Tim Satterfield PD: Chris Rollins APD: Jay Rio MD: Freddy A.D. 2 2PAC (NOTORIOUS B.I.G.) BEYONCE 3 KRATZ (R. KELLY & LUDACRIS) BABY BASH</p> <p>WJMH/Greensboro, NC* PD: Brian Douglas MD: Tap Money 37 TWISTA 1 NICK CANNON</p> <p>WDSL/Greenville, SC* PD: Jack Spade 18 BZK IFABOLOUS 4 AVANTI NICK CANNON</p> <p>WHTZ/Greenville, SC* PD: Fish MD: Murph Dawg 4 NICK CANNON</p> <p>WWK/Harrisburg, PA* OM: John Dea APD: Maxencie MD: Lucas 1 TLC 'LIL' JON 1 CASSIDY OR KELLY WESTSIDE CONNECTION</p> <p>WZMX/Hartford, CT* OM: Steve Sathany APD: Du Beck APD: David Simpson 2 WARREN G 1 BZK IFABOLOUS</p> <p>KDDB/Honolulu, HI* PD: Leo Baldwin MD: Sam "The Man" Ambram 1 YING 'LIL' JON & EASTSIDE BOYZ BABY BASH TLC 'LIL' JON BZK IFABOLOUS</p> <p>KXII/Honolulu, HI* PD: Fred Rice APD: Bob DASH TWISTA ALICIA KEYS TLC 'LIL' JON</p> <p>KXME/Honolulu, HI* PD: J. Sauer MD: Kevin Aitake BZK IFABOLOUS EMAWN</p>	<p>KBXK/Houston, TX* PD: Tom Calogian MD: Carmen Contreras No Adds</p> <p>XPT/Houston, TX* PD/MD: Marco Arias 1 SWAYN PEARL 2 BOW WOW (JAGGED EDGE) TEEDRA MOSES (JADAKISS) LOON (MARIO WINANS)</p> <p>WJHH/Indianapolis, IN* PD: Don "DJ Wreck On" Williams MD: Don JAY 24 ALICIA KEYS 3 YING 'LIL' JON & EASTSIDE BOYZ</p> <p>WJIS/Johnson City, TN* PD/MD: Todd Rhyne LIL SCRAPPY 1 NICK CANNON 1 BOW WOW (JAGGED EDGE) TWISTA ALICIA KEYS TLC 'LIL' JON</p> <p>WYLI/Knoxville, TN* OM: Mike Hammond PD: Nick Elliott MD: Vicky V NICK CANNON BABY BASH RYAN DUARTE BZK IFABOLOUS</p> <p>KRRG/Alexia, TX PD: Rob Roberts 51 MYA 46 G UNIT 2PAC (NOTORIOUS B.I.G.) 5 YING 'LIL' JON & EASTSIDE BOYZ 3 KRATZ (R. KELLY & LUDACRIS) 3 BZK IFABOLOUS</p> <p>KLUC/Las Vegas, NV* OM: Carl Thomas APD/MD: J. King 3 MARQUE'S HOUSTON BABY BASH</p> <p>KYGO/Las Vegas, NV* PD: Sherita Suddberry MD: Noise 4 TLC 'LIL' JON RYAN DUARTE BABY BASH</p> <p>KYHD/Las Vegas, NV* PD: Tom "Jammer" Naylor APD: Crash MD: Eddie Gomez 17 WAYNE WONDER 10 DOD SHOFF (LIL' JON) OBIE TRICE</p> <p>KHTE/Little Rock, AR* PD: Rich Stevens 3 ALICIA KEYS BZK IFABOLOUS WESTSIDE CONNECTION TWISTA</p> <p>KPWR/Los Angeles, CA* PD: Jimmie APD/MD: E. Mar No Adds</p> <p>WBLO/Louisville, KY* PD: Mark Gunn MD: Gerald Harrison 41 BABY BASH YING 'LIL' JON & EASTSIDE BOYZ</p> <p>KBTO/Milwaukee, WI* APD: Alex Quintan MD: Bobbie Macias No Adds</p> <p>WBVD/Melbourne, FL* PD: Joe Brown MD: Curtis Booker NELL YING 'LIL' JON & EASTSIDE BOYZ BABY BASH MARQUE'S HOUSTON TLC 'LIL' JON</p>	<p>KZHT/Memphis, TN* OM: Dwayne Williams MD: Biggie JUVENILE</p> <p>WPDW/Miami, FL* PD: Kid Curry APD: Tony "The Tiger" MD: Eddie M. 5 BABY BASH</p> <p>WPMY/Miami, FL* OM: David Michael PD/MD: Phil Michaels 18 MICHAEL 6 LAAVA SEAL</p> <p>KTTB/Minnneapolis, MN* PD: Bruce St. James APD: Zanne K 1 NICK CANNON LIL SCRAPPY</p> <p>KHFM/Monrovia, CA* MD: Rene Roberts 27 TLC 'LIL' JON BZK IFABOLOUS</p> <p>KDON/Monterey, CA* PD: Denise Martinez MD: Alex Carillo 7 YING 'LIL' JON & EASTSIDE BOYZ 1 NICK CANNON BABY BASH</p> <p>WJZZ/Montgomery, AL PD/AFD: Al Iro MD: Danny D 21 CARL THOMAS 3 KRATZ (R. KELLY & LUDACRIS) 3 BZK IFABOLOUS</p> <p>WKTU/New York, NY* PD: Jeff Z MD: Sky Walker No Adds</p> <p>WOHT/New York, NY* PD: Tracy Cleary MD: Ebro No Adds</p> <p>WNW/Norfolk, VA* OM/MD: Don London APD/MD: Jay West 3 BABY BASH OBIE TRICE</p> <p>KMKW/Oreola, TX PD/MD: Jamie Pandleton 26 B. RHYMES, F. JOE, CHINGY AND N. CANNON 18 BRAYN (ARTIST) (LIL' JON) 14 OUTKAST 9 FLOETRY</p> <p>KKWD/Oklahoma City, OK* PD: Ronnie Ramirez MD: Eric Kidd 1 NICK CANNON 2 JAY-Z</p> <p>KDCH/Omaha, NE* OM: Tom Land PD/MD: Eric Johnson 4 CASSIDY OR KELLY 2 G UNIT 1 BOW WOW (JAGGED EDGE) BABY BASH</p> <p>WJHM/Orlando, FL* PD: Steve DeHana APD: Keith Memoly MD: Jay Love 3 WAYNE WONDER MARQUE'S HOUSTON</p> <p>WPYD/Orlando, FL* MD: Jill Strada EMAWN</p> <p>KCAQ/Ozark, CA* PD/MD: Big Bear 11 BABY BASH 3 FLOETRY TLC 'LIL' JON DA RANJAZH</p>	<p>KJUL/Palm Springs, CA OM: Larry DeMarney MD: Anthony Garuz MD: Erin Deveau 38 FLOETRY 44 BRUCE 25 R. KELLY 10 FLOETRY 1 TLC 'LIL' JON BZK IFABOLOUS TEEDRA MOSES (JADAKISS) ALICIA KEYS</p> <p>WPHI/Philadelphia, PA* MD: J. Merinje MD: Raphael "Rat" George 2 MARQUE'S HOUSTON 1 BZK IFABOLOUS R. KELLY</p> <p>KKFR/Phoenix, AZ* PD: Bruce St. James MD: Da Nutz 3 NICK CANNON 1 BOW WOW (JAGGED EDGE) 1 BABY BASH ALICIA KEYS MVA</p> <p>KZZP/Phoenix, AZ* OM: Tony Bristol MD: Mike Martin MD: Chino BABY BASH BZK IFABOLOUS</p> <p>KXJM/Portland, OR* PD: Eric Sean MD: Alexia "The Girl Next Door" 27 BABY BASH 1 FEBRUATION 10 JARULIE 10 R. KELLY 8 RYAN DUARTE OBIE TRICE JAY-Z MR. SANCHO WESTSIDE CONNECTION NICK CANNON EMAWN</p> <p>WPKF/Poughkeepsie, NY PD: Jimi Jamm MD: J. Merinje 24 OBIE TRICE 13 BABY BASH 1 BABY J. BLIGE FEVE</p> <p>WVWK/Promotion, RI* OM: Tony Bristol MD: Marie Crista 6 OBIE TRICE 5 TWISTA 4 BZK IFABOLOUS WAYNE WONDER TRILLVILLE</p> <p>KWNZ/Reno, NV* OM/MD: Bill Schulz APD: Eddie Gomez 5 YING 'LIL' JON & EASTSIDE BOYZ 1 TWISTA 3 MARQUE'S HOUSTON 2 BABY BASH MD: Karen Wild BZK IFABOLOUS</p> <p>KWYL/Reno, NV* PD: Daughby APD/MD: Janita "Applebaum" Jones ALICIA KEYS TLC 'LIL' JON BZK IFABOLOUS</p> <p>KGGI/Riverside, CA* MD: Jesse Duran MD: Dwan No Adds</p> <p>KBMS/Sacramento, CA* PD: Jayana Johnson 1 TLC 'LIL' JON DA RANJAZH FEBRUATION TWISTA</p> <p>KSFN/Sacramento, CA* PD: Byron Kennedy APD/MD: Tony Tacata 1 BZK IFABOLOUS</p> <p>WDDC/Salisbury, MD PD: Wootie MD: Dwan NICK CANNON OBIE TRICE FLOETRY</p>	<p>KYWL/Spokane, WA* OM: Tom Cotter PD: Steve Kitchner MD: Chuck "Matic" Wright TEEDRA MOSES (JADAKISS) KNOC-TURNAL ALICIA KEYS TLC 'LIL' JON BZK IFABOLOUS</p> <p>KSPW/Springfield, MO OM: Brad Hansen PD/MD: Chris Cannon 11 BRUCE 1 BOW WOW (JAGGED EDGE) 1 BABY BASH NO DUBST 1 LIL SCRAPPY</p> <p>KWIN/Stockton, CA* PD: John Gierman MD: Diane Foxz 20 ALICIA KEYS 10 KELIS 5 NUFF STYLZ 4 RYAN DUARTE 3 MARQUE'S HOUSTON TWISTA TLC 'LIL' JON</p> <p>WILD/Tampa, FL* PD: Orlando APD: Scamman MD: Beata No Adds</p> <p>KOHT/Tucson, AZ* PD: R. Dub APD/MD: Puerto Rico Villalobos 11 KANYE WEST 7 BABY BASH WAYNE WONDER ALICIA KEYS NICK CANNON R. KELLY</p> <p>KTB/Tulsa, OK* OM: Paul Langston PD/MD: Big Juice 22 WESTSIDE CONNECTION 1 FLOETRY</p> <p>KBLZ/Tyler, TX PD: L.L. MD: Marcus Love BABY BASH FLOETRY</p> <p>WMBXW/Palm Beach, FL* PD: Mark McRay MD: DJ F. Col 30 T1 MARQUE'S HOUSTON TLC 'LIL' JON BZK IFABOLOUS</p> <p>KDSS/Wichita, KS* PD: Greg MD: Jo Collins No Adds</p>
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Monitored Reporters
99 Total Reporters
89 Total Monitored
10 Total Indicator





Charleston's Neo-Soul Experience

Heritage WPAL-FM takes a chance on a new format

I have to admit, if you took all the artists in hot rotation in my CD player and put them on the air, you would have the tightest neo-soul station around: Kindred, Javier, Kem, Incognito, The Roots, Hil St. Soul, Rafael Saadiq and Goapele are just few of the artists I'm currently feeling.

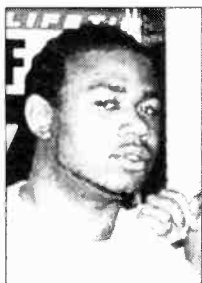
While Urban and Urban AC radio have embraced many of these artists (in particular, WHUR/Washington), there hasn't been a station dedicated solely to the neo-soul genre. Until now.

Real Music

Many people in the industry might have expected a move like this in a major Urban market such as New York, Chicago or Atlanta, but it was heritage WPAL-FM/Charleston, SC that flipped on Oct. 28 to a format it calls "Neo-Soul."

The industry will group the station with other Urban AC outlets because it plays many of the artists the industry labels "adult," but WPAL also embraces hip-hop artists like Common, Slum Village and Pete Rock.

"We're really targeting 18-49 males and females," says PD JR Rivers. "Because of the positive hip-hop, we get a lot of male listeners. We are also getting a lot of people who have called and said they had stopped listening to radio, and when they heard about



JR Rivers

us and what we were doing, they came back to take a listen. Now they're listening to us exclusively."

Rivers likens the neo-soul audience to their hip-hop peers, saying, "It's a lifestyle. There's definitely a circle of people, and it's expanding. I get a lot of the music from connections in other cities. These are people

in their 20s and early 30s. A lot of them feel the same way I do — that it's a significant change from what they usually get on the radio.

"It's getting back to real music, live instrumentation. Most of us grew up on and love hip-hop, but we want something with some lyrical content, words that have meaning, not just songs about cars, money and sex.

"Most of the Urban AC radio stations out there today cater to our parents' generation, playing mostly old records from the '70s and '80s. For someone my age, 27, who wants to hear current artists and quality R&B, there aren't a lot of places we can go to find it. That's what WPAL has become. It's laid-back, chill, but it still has a vibe for the younger listeners."

Finding A Niche

WPAL has been heard in the Charleston market for almost 50 years, first as an AM outlet, and in recent years at 100.9 FM. Under the ownership of Caswell Communications, the station launched as "Mega 100.9" several years ago, jumping into the Urban battle with longtime market leader WWWZ (Z93) and CHR/Rhythmic WWBZ (Hot 98). Not long after, Clear Channel launched WSSP (Power 94).

"We decided to get out of that battle," says Rivers. "There were too many stations going after the same listener."

Flipping to Urban AC, however, would put the station in a head-to-head battle with market sister WMGL. Instead, they took their cue from Riv-

ers' night show on WPAL, *The Coffee Shop*, which began airing in July 2003.

"We would feature a lot of spoken-word, positive hip-hop and R&B," Rivers says. "We had a segment where local artists could come up and read poetry, and some would even sing live on the air."

At that time Rivers had just been named acting PD of WPAL, a title he would take on officially in September.

Rivers admits that WMGL is still his station's main competition, but says, "Classic Urban AC radio is to the far right. Mainstream Urban is to the far left. We are straight down the middle, and that's the only way I can really describe it. We don't consider ourselves to be in either category.

"Just look at some of the artists we play. While some of them might get heard on Urban AC or Urban, there

"This music is the soundtrack to our lives right now. With all that is going on in our world — the poor economy, the war in Iraq — people don't need to hear about some rapper's bling bling or how big the car is that they're driving."

are others who don't get exposure anywhere on the radio dial. While our core artists are people like Jill Scott, Erykah Badu, Common, Javier and Donnie, we also play Fertile Ground, a group out of Baltimore; Yahzarah, out of DC; and Jazzy Jeff. That whole Philly sound right now, it all goes back to the roots with Gamble and Huff."

New Music, New Image

Rivers says he's been up on this music for several years, but he still needed a little help in finding some of the older artists and tracks, like The Blackbirds and Donald Byrd. He took his direction from Frances J, who has a syndicated neo-soul show, *The Soul Café*, based out of Dallas. "She completely helped me with the music, and I appreciate her so much for that," Rivers says.

"Right now we're playing about one or two gold cuts per hour, but we hope to beef that up as we add more into our library. I've recently added titles by Roy Ayers, Bill Withers, Gil Scott-Heron and Curtis Mayfield. In fact, many of the new artists out now, their styles are a tribute to that same time period."

In addition to changing the station's music, Rivers says he and consultant Al Douglas worked on changing its overall image. "We really felt it was important to change the focus back to WPAL, since it has such strong heritage value in the market," Rivers explains. "We dropped the term Mega, scrapped most of the old drops and started calling ourselves 'Neo-Soul, WPAL, 100.9 FM.'"

"Al is the voice of the station. He's been in this market for years, getting his start at WWWZ. We pretty much kept our staff — Sean Bass and Leah Foxx in mornings, Al in middays and myself at night — and added a new afternoon drive personality, Gary In The Afternoon."

Format Or Specialty Show?

One of the arguments that often comes up when the idea of a station devoted to neo-soul is discussed is that many programmers still feel there isn't enough quality product available to support an entire format. Rivers disagrees.

"That's crazy," he says. "There are so many artists out there, current and classic, that you can draw on. That just shows me that people aren't really aware of what's happening in the neo-soul culture. There's a whole world of underground product, just like there was in hip-hop when it first started out."

Rivers says he chooses songs using old-fashioned programming intuition. "Having been a club DJ, in the trenches for years, I can see what people react to," he says. "I see the heads

WPAL Sample Hour

KINDRED Far Away
 ERYKAH BADU Love Of My Life
 D'ANGELO Feel Like Making Love
 REMY SHAND Take A Message
 PETE ROCK Mind Blowin'
 CARMEN Ain't No Time
 SOUL II SOUL Back To Life
 JAVIER Beautiful U R
 GOAPELE Closer
 SLUM VILLAGE Tell
 JAZZYFATNASTEES Hear Me

nod. That's our research. But it's not just me choosing the songs. Al draws on his years in the market, knowing what has been big and which artists were most popular.

"We're also doing some retail calls. We haven't even been on the air a month yet, and we're already seeing the mom-and-pop retailers getting some action on these artists. We're even working with one store to have a listening booth called the WPAL Neo-Soul Booth, so patrons can find out more about the music and us."

When the concern is raised once again that Charleston may not be progressive enough to sustain a radio station like this, Rivers disagrees, saying, "It can work here, because Charleston has a huge influx of people from bigger cities. We're still a large military town. I believe that people are drawn to good music if they're exposed to it.

"I also don't think this is a format that only white-collar people would be into. This music is the soundtrack to our lives right now. With all that is going on in our world — the poor economy, the war in Iraq — people don't need to hear about some rapper's bling bling or how big the car is that they're driving. There are so many other issues that music, as an art, needs to address."

"Classic Urban AC radio is to the far right. Mainstream Urban is to the far left. We are straight down the middle. We don't consider ourselves to be in either category."



HERE THEY ARE Legends Burt Bacharach and Ron Isley have teamed up for the album *Here I Am: Isley Meets Bacharach* on DreamWorks. At the album's launch party, R&R Account Rep Ern Llamado is flanked by Bacharach (l) and Isley.



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URBAN TOP 50

November 21, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3421	-147	455126	13	66/0
2	2	JAGGED EDGE Walked Outta Heaven (Columbia)	3420	-14	439996	16	62/1
3	3	OUTKAST The Way You Move (Arista)	3407	+87	411911	11	62/0
4	4	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	3087	-171	337032	11	64/0
6	5	R. KELLY Step In The Name Of Love (Jive)	2914	-25	368172	18	66/0
8	6	AVANT Read Your Mind (Geffen)	2700	+106	301419	14	63/1
7	7	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	2596	-186	323082	21	62/0
5	8	ASHANTI Rain On Me (Murder Inc./IDJMG)	2589	-379	327518	14	63/0
10	9	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	2328	+78	239632	13	49/1
9	10	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	2222	-280	279914	16	64/0
14	11	G UNIT Stunt 101 (Interscope)	1943	+308	269938	6	63/0
18	12	ALICIA KEYS You Don't Know My Name (J)	1869	+452	237195	4	68/2
13	13	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	1808	+148	160529	7	64/0
11	14	BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)	1607	-79	200668	10	46/1
15	15	JA RULE Clap Back (Murder Inc./IDJMG)	1588	+6	163448	7	67/1
24	16	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	1575	+482	221423	3	68/1
12	17	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG)	1475	-207	229823	17	53/0
16	18	MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	1466	-42	148333	7	62/0
17	19	MONICA Knock Knock (J)	1406	-71	149634	12	57/1
21	20	BEYONCE' Me, Myself And I (Columbia)	1278	+150	144086	4	56/3
20	21	GINUWINE Love You More (Epic)	1215	+39	108027	9	39/1
27	22	KELIS Milkshake (Star Trak/Arista)	1144	+172	176154	6	45/5
26	23	JOE More & More (Jive)	1142	+70	106837	9	61/0
23	24	MUSIQ Forthenight (Def Soul/IDJMG)	1129	+28	118332	5	61/0
25	25	112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)	1028	-58	101428	8	53/0
22	26	R. KELLY Thoa Thoiing (Jive)	1004	-123	131346	20	66/0
31	27	BOW WOW f/JAGGED EDGE My Baby (Columbia)	969	+109	100629	5	47/2
29	28	NICK CANNON Gigolo (Jive)	941	+51	89066	7	58/3
28	29	LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	837	-77	116035	8	45/1
30	30	NELLY Iz U (Fo' Reel/Universal)	812	-67	60456	4	50/0
42	31	MYA Fallen (A&M/Interscope)	723	+249	69005	2	55/3
34	32	T.I. Be Easy (Grand Hustle/Atlantic)	714	+37	58761	5	43/1
Debut	33	TWISTA Slow Jamz (Atlantic)	659	+285	97511	1	34/8
Debut	34	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	638	+267	55875	1	43/5
35	35	DMX Get It On The Floor (Ruff Ryders/IDJMG)	629	-20	50670	5	42/0
33	36	FLOETRY Getting Late (DreamWorks)	611	-97	73571	10	31/0
32	37	WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	572	-147	64481	8	54/0
48	38	CEE-LO I'll Be Around (LaFace/Arista)	560	+170	49695	2	40/2
37	39	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	538	-16	83590	17	21/0
39	40	TRILLVILLE Neva Eva (Warner Bros.)	501	-15	43313	3	28/1
43	41	TIMBALAND & MAGOO f/SEBASTIAN Indian Flute (BlackGround)	494	+25	48530	5	34/0
44	42	NAPPY ROOTS Sick & Tired (Atlantic)	476	+8	27382	3	27/3
40	43	JAHEIM Backtight (Divine Mill/Warner Bros.)	471	-33	41435	10	30/0
38	44	JS Love Angel (DreamWorks)	470	-47	38780	4	45/0
41	45	MICHAEL JACKSON One More Chance (Epic)	434	-64	36859	3	36/0
36	46	MARY J. BLIGE Ooh! (Geffen)	418	-149	43838	14	55/0
Debut	47	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	381	+72	41780	1	36/6
46	48	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	380	-29	28193	11	26/0
Debut	49	BRAVEHEARTS f/LIL' JON Quick To Back Down (Columbia)	378	+126	27153	1	41/1
Debut	50	OBIE TRICE The Set Up (Shady/Aftermath/Interscope)	359	+116	27714	1	38/4

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CARL THOMAS She Is (Bad Boy/Universal)	42
B2K f/FABOLOUS Bada Boom (Epic)	40
FLOETRY wannaBwhereUR (thisizzaluvsong) (DreamWorks)	32
TLC f/LIL' JON Come Get Some (Arista)	32
LIL SCRAPPY Head Bussa (Reprise)	16
RAEKWON The Hood (Universal)	14
TWISTA Slow Jamz (Atlantic)	8
MARQUES HOUSTON Pop That Booty (T.U.G./EEG)	8
BIG TYMERS f/R. KELLY Gangsta Girl (Cash Money/Universal)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	+482
ALICIA KEYS You Don't Know My Name (J)	+452
G UNIT Stunt 101 (Interscope)	+308
TWISTA Slow Jamz (Atlantic)	+285
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	+267
MYA Fallen (A&M/Interscope)	+249
BIG TYMERS f/R. KELLY Gangsta Girl (Cash Money/Universal)	+172
KELIS Milkshake (Star Trak/Arista)	+172
CEE-LO I'll Be Around (LaFace/Arista)	+170
BEYONCE' Me, Myself And I (Columbia)	+150

New & Active

- BIG TYMERS f/R. KELLY Gangsta Girl (Cash Money/Universal)**
Total Plays: 330, Total Stations: 51, Adds: 7
- GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)**
Total Plays: 290, Total Stations: 29, Adds: 1
- TEEDRA MOSES f/JADAKISS You'll Never Find (A Better Woman) (TVT)**
Total Plays: 271, Total Stations: 18, Adds: 0
- A. HAMILTON Comin' From Where I'm From (So So Def/Arista)**
Total Plays: 247, Total Stations: 13, Adds: 0
- WESTSIDE CONNECTION Gangsta Nations (Hoo Bangin'/Capitol)**
Total Plays: 242, Total Stations: 26, Adds: 6
- MARQUES HOUSTON Pop That Booty (T.U.G./EEG)**
Total Plays: 236, Total Stations: 34, Adds: 8
- WARREN G Let's Go (It's A Movement) (MSC)**
Total Plays: 230, Total Stations: 23, Adds: 1
- KEM Love Calls (Motown/Universal)**
Total Plays: 215, Total Stations: 13, Adds: 0
- BLAQUE I'm Good (Elektra/EEG)**
Total Plays: 186, Total Stations: 17, Adds: 1
- CARL THOMAS She Is (Bad Boy/Universal)**
Total Plays: 170, Total Stations: 42, Adds: 42

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 11/9-11/15. 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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November 21, 2003


America's Best Testing Urban Songs 12 +
For The Week Ending 11/21/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	4.23	4.26	96%	23%	4.20	4.15	4.37
OUTKAST The Way You Move (Arista)	4.11	4.21	94%	20%	4.09	4.01	4.31
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4.10	4.19	98%	37%	3.99	4.03	3.89
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	4.03	4.08	97%	30%	3.88	3.88	3.90
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	4.02	4.08	88%	26%	3.99	4.00	3.95
2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	4.01	4.18	74%	12%	4.01	3.98	4.09
MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG)	4.00	3.92	78%	15%	3.84	3.84	3.83
JAGGED EDGE Walked Outta Heaven (Columbia)	3.98	4.02	82%	15%	3.89	3.89	3.89
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	3.96	4.05	99%	48%	3.93	3.97	3.81
AVANT Read Your Mind (Geffen)	3.95	3.89	60%	10%	3.90	3.88	3.93
GINUWINE Love You More (Epic)	3.94	3.99	65%	10%	3.84	3.80	3.95
LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	3.93	3.92	55%	8%	3.74	3.76	3.70
BOW WOW f/JAGGED EDGE My Baby (Columbia)	3.90	—	60%	10%	3.70	3.76	3.57
MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	3.88	3.97	78%	18%	3.71	3.66	3.82
KELIS Milkshake (Star Trak/Arista)	3.88	—	72%	16%	3.67	3.66	3.69
G UNIT Stunt 101 (Interscope)	3.86	3.87	74%	17%	3.84	3.71	4.17
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.85	3.95	99%	56%	3.82	3.87	3.67
112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)	3.83	3.73	68%	13%	3.79	3.79	3.78
ASHANTI Rain On Me (Murder Inc./IDJMG)	3.80	3.81	93%	34%	3.67	3.78	3.34
MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	3.77	3.75	77%	18%	3.80	3.73	3.98
R. KELLY Step In The Name Of Love (Jive)	3.76	3.72	82%	29%	3.82	3.71	4.11
ALICIA KEYS You Don't Know My Name (J)	3.76	—	43%	8%	3.85	3.84	3.88
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	3.75	3.79	93%	37%	3.67	3.69	3.59
BEYONCE' Me, Myself And I (Columbia)	3.74	—	50%	9%	3.58	3.59	3.55
MONICA Knock Knock (J)	3.70	3.66	70%	18%	3.73	3.76	3.67
JOE More & More (Jive)	3.69	3.88	55%	13%	3.66	3.65	3.67
MARY J. BLIGE Ooh! (Geffen)	3.60	3.69	75%	22%	3.63	3.70	3.46
R. KELLY Thoaia Thoaing (Jive)	3.59	3.69	95%	43%	3.61	3.54	3.79
BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)	3.59	3.66	76%	22%	3.48	3.44	3.58
JA RULE Clap Back (Murder Inc./IDJMG)	3.53	3.41	75%	19%	3.35	3.34	3.38

Total sample size is 440 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator

Most Added

LIL SCRAPPY Head Bussa (Reprise)

B2K f/FABOLOUS Bada Boom (Epic)

TLC f/LIL' JON Come Get Some (Arista)

DOWN SOUTH GEORGIA BOYS D.S.G.B. (Universal)

CARL THOMAS She Is (Bad Boy/Universal)

TWISTA Slow Jamz (Atlantic)

MARQUES HOUSTON Pop That Booty (T.U.G./EEG)

Songs ranked by total plays

Recurrents

LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1229
CHINGY Right Thurr (DTP/Capitol)	936
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	903
NELLY f/P. DIDDY... Shake Ya Tailfeather (Bad Boy/Universal)	755
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	749
AALIYAH f/TANK Come Over (Blackground/Universal)	717
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	549
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	458
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	448
MONICA So Gone (J)	437
DAVID BANNER f/LIL' FLIP Like A Pimp (Universal)	425
50 CENT In Da Club (Shady/Aftermath/Interscope)	371
SEAN PAUL Get Busy (VP/Atlantic)	370
T.I. 24's (Grand Hustle/Atlantic)	331
GINUWINE In Those Jeans (Epic)	313
BONE CRUSHER Never Scared (Arista)	304
SEAN PAUL Like Glue (VP/Atlantic)	271

Reporters

WAJZ/Albany, NY*
DM: Michael Morgan
PD: Ron "Sugar Bear" Williams
13 NAPPY ROOTS
1 FRAEKWON
1 FLOETRY
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 CARL THOMAS
1 WESTSIDE CONNECTION
1 TWISTA

KBCE/Alexandria, LA
DM/MD: James Alexander
MD: Derek Monette
No Adds

KEDG/Alexandria, LA
DM/MD: Jay Stevens
MD: Wade Hampton
5 LIL SCRAPPY

WHTA/Atlanta, GA*
PD: Jerry Smokin B
APD: Dimithris Stevens
MD: Ramona Debreux
28 TWISTA
22 TLC f/LIL' JON
9 KANYE WEST

WVEE/Atlanta, GA*
PD: Tony Brown
MD: Tasha Love
8 B2K f/FABOLOUS

WFXA/Augusta, GA*
DM/MD: Ron Thomas
8 KELIS
1 BIG TYMERS f/R. KELLY

WPRW/Augusta, GA*
PD: Tim Snell
MD: Tulu
2 MARQUES HOUSTON
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 CARL THOMAS

WERO/Baltimore, MD*
PD: Victor Starr
MD: Neke Howse
No Adds

WEMX/Baton Rouge, LA*
PD: J-Tweety
MD: Kool DJ Supa Mike
8 CARL THOMAS
1 B2K f/FABOLOUS
1 TLC f/LIL' JON
1 LIL SCRAPPY

KTCX/Beaumont, TX*
PD: Al Payne
8 CARL THOMAS
1 B2K f/FABOLOUS
1 TLC f/LIL' JON
1 LIL SCRAPPY

WBUX/Biloxi, MS*
PD: Walter Brown
PD: Terence Bibb
1 YING: LIL' JON & EASTSIDE BOYZ
1 MARQUES HOUSTON
1 FLOETRY
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 CARL THOMAS
1 BLAQUE

WJZD/Biloxi, MS*
PD: Rob Neal
5 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 WARREN G
1 FLOETRY
1 LIL SCRAPPY
1 CARL THOMAS
1 RAEKWON

WBOT/Boston, MA*
DM/MD: Lamar "LBD" Robinson
8 KANYE WEST
1 NICK CANNON
1 BIG TYMERS f/R. KELLY

WBLK/Buffalo, NY*
DM/MD: Chris Reynolds
No Adds

WSSP/Charleston, SC*
DM: Jon Robbins
PD: Mychal Maguire
APD/MD: Rory "Dat Boi" Sherrit
8 TLC f/LIL' JON
7 OUTKAST
3 CARL THOMAS
1 B2K f/FABOLOUS

WWVZ/Charleston, SC*
DM/MD: Terry Base
MD: Yonni Rude
1 CARL THOMAS
1 RAEKWON
1 FLOETRY
1 B2K f/FABOLOUS
1 LIL SCRAPPY

WPEC/Charlotte*
PD: Terri Avery
MD: Deon Cole
No Adds

WJTT/Chattanooga, TN*
PD: Keith Landecker
MD: Magic
2 CARL THOMAS
9 FLOETRY
8 TLC f/LIL' JON
4 B2K f/FABOLOUS
1 DOWN SOUTH GEORGIA BOYS
1 TRILLVILLE

WGC/Chicago, IL*
DM/MD: Gray Smith
APD/MD: Tiffany Green
2 JAY-Z
1 JUVENILE
1 LUDACRIS
1 OUTKAST

WPWX/Chicago, IL*
MD: Barbara McDowell
8 CARL THOMAS
1 LIL' KIM f/TWISTA
1 FLOETRY
1 YING: LIL' JON & EASTSIDE BOYZ
1 B2K f/FABOLOUS

WIFZ/Cincinnati, OH*
PD: Terri Thomas
MD: Greg Williams
CARL THOMAS
No Adds

WENZ/Cleveland, OH*
DM/MD: Kim Johnson
MD: Eddie Bauer
3 KANYE WEST
1 BIG TYMERS f/R. KELLY

WHXT/Columbia, SC*
PD: Chris Connors
APD: Bill Black
MD: Shanik Mincie
2 TLC f/LIL' JON
1 ALICIA KEYS
1 FLOETRY
1 CARL THOMAS
1 WESTSIDE CONNECTION
1 TWISTA
1 LIL SCRAPPY

WFXX/Columbus, GA
SM: Angela Watson
APD: Alice Dixon
MD: Cheryl Davis
PD: Michael Soul
17 TLC f/LIL' JON
13 WESTSIDE CONNECTION
12 CARL THOMAS
9 DOWN SOUTH GEORGIA BOYS
5 B2K f/FABOLOUS

WCXX/Columbus, OH*
PD: Paul Strong
MD: Warren Stevens
11 BOW WOW f/JAGGED EDGE

KKDA/Dallas, TX*
PD/MD: Skip Cheatham
No Adds

WDTJ/Detroit, MI*
PD: Spudd Spudd
1 CARL THOMAS
1 BIG TYMERS f/R. KELLY

WJLB/Detroit, MI*
PD: KJ Holiday
APD/MD: Kris Kelley
1 BABY D
1 WESTSIDE CONNECTION
1 TWISTA
1 FLOETRY
1 B2K f/FABOLOUS
1 CARL THOMAS

WJMN/Duluth, AL
DM/MD: JR Wilson
10 LIL SCRAPPY
2 CARL THOMAS
5 DOWN SOUTH GEORGIA BOYS
5 TLC f/LIL' JON

WZFX/Fayetteville, NC*
DM: Mac Edwards
PD: Jeff Anderson
APD: Mike Tech
MD: Taylor Morgan
3 BABY D
3 OBIE TRICE
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 SEAN PAUL

WTMG/Gainesville, FL*
APD: Terence Brown
8 FLOETRY
3 CARL THOMAS
1 LIL' KIM f/TWISTA
1 RAEKWON
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 DOWN SOUTH GEORGIA BOYS
1 RAEKWON

WIKS/Greenville, NC*
PD/MD: B.K. Kirkland
No Adds

WJWZ/Greenville, SC*
DM: Tony Fields
PD/MD: Doug Davis
10 JA RULE
3 BOW WOW f/JAGGED EDGE

WEUP/Huntsville, AL*
DM: Tony Jordan
APD: Steve Murry
6 MIA
7 ALICIA KEYS
7 OBIE TRICE
4 JAY-Z
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 BIG TYMERS f/R. KELLY
1 FLOETRY
1 GERALD LEVER
1 YING: LIL' JON & EASTSIDE BOYZ
1 TWISTA
1 MARQUES HOUSTON

WJMI/Jackson, MS*
DM/MD: Stan Branson
APD: Alice Dixon
MD: Cheryl Davis
21 CARL THOMAS
7 TLC f/LIL' JON
4 FLOETRY
1 B2K f/FABOLOUS
1 RAEKWON

WRJH/Jackson, MS*
DM/MD: Steve Foster
1 WESTSIDE CONNECTION
1 CARL THOMAS

WJBT/Jacksonville, FL*
DM: Gail Austin
MD: Mike Williams
MD: G-Wiz
1 CARL THOMAS
1 OUTKAST
1 TLC f/LIL' JON

KPRS/Kansas City, MO*
DM: Andre Carson
APD/MD: Myron Fears
5 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 LIL SCRAPPY
1 CARL THOMAS
1 RAEKWON
1 FLOETRY

KIIZ/Killeen, TX
DM: Tim Thomas
PD/MD: The BabySitter
15 TLC f/LIL' JON
5 B2K f/FABOLOUS

KRRQ/Lafayette, LA*
PD/MD: John Kionit
12 CALVIN RICHARDSON
2 WESTSIDE CONNECTION
1 FLOETRY
1 CARL THOMAS
1 MIA
1 CARL THOMAS
1 TLC f/LIL' JON

WKWK/Milwaukee, WI*
PD/MD: Doc Love
2 MARQUES HOUSTON
1 FLOETRY
1 B2K f/FABOLOUS

WQHH/Lansing, MI*
PD/MD: Brand Johnson
2 FLOETRY
2 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 LIL SCRAPPY
1 CALVIN RICHARDSON
1 CARL THOMAS
1 RAEKWON

WBTF/Lexington, KY*
PD: Jay Alexander
2 CARL THOMAS

WZHT/Montgomery, AL
SM: Amessa Maddox
DM/MD: Michael Long
PD: Darryl Elliott
32 TRILLVILLE
16 B2K f/FABOLOUS
11 LIL SCRAPPY
8 MARQUES HOUSTON

KIPR/Little Rock, AR*
DM/MD: Joe Booker
29 ALICIA KEYS
7 OBIE TRICE
4 JAY-Z
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 BIG TYMERS f/R. KELLY
1 FLOETRY
1 GERALD LEVER
1 YING: LIL' JON & EASTSIDE BOYZ
1 TWISTA
1 MARQUES HOUSTON

KKBT/Los Angeles, CA*
SM: Nancy Leichter
PD: Rob Scorpio
6 OBIE TRICE
1 BEYONCE
1 MARQUES HOUSTON

WGBZ/Louisville, KY*
PD: Mark Gunn
MD: Gerald Harrison
KELIS
1 MURPHY LEE f/JERMAINE DUPRI

WFXM/Macon, GA
DM/MD: Ralph Meachum
10 LIL SCRAPPY

WIBB/Macon, GA
DM: Rick Humphrey
PD/MD: Chris Williams
1 CARL THOMAS
1 MARQUES HOUSTON
13 LIL SCRAPPY
9 MIA
7 DOWN SOUTH GEORGIA BOYS

WHRK/Memphis, TN*
PD: Nate Bell
APD/MD: Devin Steel
32 YING: LIL' JON & EASTSIDE BOYZ
1 B2K f/FABOLOUS
1 FLOETRY
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 CARL THOMAS

WEDR/Miami, FL*
PD/MD: Cedric Hollywood
1 TLC f/LIL' JON & EASTSIDE BOYZ
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 CARL THOMAS

WMBB/Miami, FL*
DM: Rob Roberts
PD: Dion Summers
1 MIA
1 CARL THOMAS
1 TLC f/LIL' JON

WKWK/Milwaukee, WI*
PD/MD: Doc Love
2 MARQUES HOUSTON
1 FLOETRY
1 B2K f/FABOLOUS

WBLX/Mobile, AL*
DM: Jim Mahoney
PD/MD: Myronia Reuben
2 TLC f/LIL' JON
1 FLOETRY
1 B2K f/FABOLOUS
1 LIL SCRAPPY
1 CARL THOMAS

WZHT/Montgomery, AL
SM: Amessa Maddox
DM/MD: Michael Long
PD: Darryl Elliott
32 TRILLVILLE
16 B2K f/FABOLOUS
11 LIL SCRAPPY
8 MARQUES HOUSTON

WNPL/Nashville, TN*
PD: Darrell Johnson
APD: DJ Tazz
MD: Rick Walker
85 JAGGED EDGE
60 AVANT
14 YING YANG TWINS
3 TLC f/LIL' JON
1 KANYE WEST
1 FLOETRY
1 BEYONCE
1 CARL THOMAS
1 B2K f/FABOLOUS
1 BAD BOY'S DA BAND
1 LIL SCRAPPY
1 MONICA

WUBT/Nashville, TN*
DM: Keith Kaufman
PD/MD: Pamela Aniese
27 T
2 YING: LIL' JON & EASTSIDE BOYZ
2 OBIE TRICE
1 NICK CANNON
1 FLOETRY
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 CARL THOMAS

WOOX/Raleigh, NC*
PD: Cy Young
MD: Shawn Alexander
18 LIL SCRAPPY
1 NICK CANNON
1 WBTJ/Richmond, VA*
PD: Aaron Maxwell
MD: Mike Street
18 TWISTA

WCDX/Richmond, VA*
MD: Reggie Baker
6 KELIS
1 MIA

WDRK/Rochester, NY*
PD: Andre Marcel
APD: Jim Jordan
MD: Tariq Spence
12 CALVIN RICHARDSON
7 CARL THOMAS
1 TWISTA
1 MARQUES HOUSTON
1 FLOETRY
7 CALVIN RICHARDSON
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 LIL SCRAPPY
21-K
1 RAEKWON

WBLS/New York, NY*
MD: Deenee Womack
18 CARL THOMAS
7 KELIS

WWPR/New York, NY*
PD: Michael Saunders
MD: Mara Melendez
No Adds

WOWI/Norfolk, VA*
DM/MD: Dany Davis
APD/MD: Heart Attack
3 CEE-LO
1 FLOETRY
1 B2K f/FABOLOUS
1 CARL THOMAS

KVSP/Oklahoma City, OK*
PD: Terry Monday
MD: Eddie Brasco
8 FLOETRY
3 CALVIN RICHARDSON
3 CARL THOMAS
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 LIL SCRAPPY
1 RAEKWON
24-K

KBLR/Omaha, NE*
DM: Brian Burns
PD: Steve Fisk
APD/MD: Bryant "Bizzy B" McCain
2 FLOETRY
2 GINUWINE
1 CARL THOMAS
1 RAEKWON
1 JUNIOR VARSITY
1 B2K f/FABOLOUS
1 LIL SCRAPPY

WUSL/Philadelphia, PA*
PD: Thea Mitchem
MD: Coca-Lain Kimbrough
18 LIL' JON & EASTSIDE BOYZ
1 FLOETRY
1 B2K f/FABOLOUS
1 LIL SCRAPPY

WAMO/Pittsburgh, PA*
DM/MD: George "Geo" Cook
MD: Kade Wren
1 CARL THOMAS
1 NAPPY ROOTS
1 WESTSIDE CONNECTION
1 MARQUES HOUSTON
1 BIG TYMERS f/R. KELLY
1 FLOETRY
1 B2K f/FABOLOUS

WJUC/Toledo, OH*
PD: Charlie Mack
8 FLOETRY
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 CARL THOMAS
1 RAEKWON

KJMM/Tulsa, OK*
PD: Terry Monday
APD/MD: Aaron Bernard
12 CARL THOMAS
12 FLOETRY
7 CALVIN RICHARDSON
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 LIL SCRAPPY
21-K
1 RAEKWON

WESE/Tupelo, MS
DM: Rick Stevens
PD: Jeff Lee
12 TWISTA
5 NAPPY ROOTS

WKYS/Washington, DC*
PD: Darryl Huckaby
MD: Iran Waller
3 BIG TYMERS f/R. KELLY
1 KANYE WEST

WJWS/Wilmington, DE*
MD: Manuel Mensa
2 FLOETRY
1 TLC f/LIL' JON
1 B2K f/FABOLOUS
1 CARL THOMAS

* Monitored Reporters

81 Total Reporters

70 Total Monitored

11 Total Indicator



URBAN AC TOP 30

Powered By



November 21, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	1113	-9	127379	13	40/1
2	2	R. KELLY Step In The Name Of Love (Jive)	1002	+10	114425	29	20/2
3	3	KEM Love Calls (Motown/Universal)	915	-9	117013	43	32/1
5	4	DWELE Find A Way (Virgin)	789	-15	77476	20	40/0
4	5	LUTHER VANDROSS Dance With My Father (J)	737	-79	91784	29	41/0
8	6	SMOKIE NORFUL I Need You Now (EMI Gospel)	720	+38	86561	33	35/0
7	7	ARETHA FRANKLIN Wonderful (Arista)	693	-1	79314	8	36/2
6	8	HEATHER HEADLEY I Wish I Wasn't (RCA)	686	-43	79267	36	38/1
10	9	JOE More & More (Jive)	613	+14	68246	7	39/1
9	10	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)	568	-54	41099	14	34/0
22	11	ALICIA KEYS You Don't Know My Name (J)	538	+205	70233	4	39/7
16	12	MICHAEL JACKSON One More Chance (Epic)	530	+97	58598	5	30/2
13	13	WILL DOWNING A Million Ways (GRP/VMG)	520	+28	42692	9	30/0
15	14	JAHEIM Backtight (Divine Mill/Warner Bros.)	509	+66	42832	12	29/0
11	15	TAMIA Officially Missing You (Elektra/EEG)	479	-111	39894	28	35/1
14	16	RHIAN BENSON Say How I Feel (DKG)	430	-30	36190	19	33/0
17	17	ASHANTI Rain On Me (Murder Inc./IDJMG)	417	+25	52076	6	18/2
19	18	AVANT Read Your Mind (Geffen)	399	+37	32307	7	30/5
20	19	ERYKAH BADU Back In The Day (Motown)	375	+26	26561	5	26/2
18	20	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	361	-19	21284	19	23/0
26	21	LUTHER VANDROSS Think About You (J)	296	+103	23998	2	37/0
24	22	MUSIQ Forthenight (Def Soul/IDJMG)	293	+46	27118	3	28/4
21	23	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	276	-62	20194	17	15/0
23	24	FLOETRY Getting Late (DreamWorks)	267	-63	24570	15	28/0
27	25	MANHATTANS Turn Out The Stars (Love-Lee)	211	+30	12360	11	11/0
29	26	EARTH, WIND & FIRE Hold Me (Kalimba)	191	+31	9763	6	18/0
30	27	KEM Matter Of Time (Motown)	169	+15	13754	3	19/1
25	28	VIVIAN GREEN What Is Love? (Columbia)	159	-65	16049	13	14/0
28	29	STEPHANIE MILLS Can't Let Him Go (J&M)	157	-10	15160	5	10/0
Debut	30	VAN HUNT Seconds Of Pleasure (Capitol)	150	+37	10443	1	18/2

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
EN VOGUE Losin' My Mind (33rd Street)	11
ALICIA KEYS You Don't Know My Name (J)	7
AVANT Read Your Mind (Geffen)	5
SHIRLEY CAESAR f/FAITH EVANS Hurting Woman (Word)	5
MUSIQ Forthenight (Def Soul/IDJMG)	4
AL GREEN I Can't Stop (Blue Note/EMC)	3
JEFFREY OSBORNE Caller ID (JayOz/Koch)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS You Don't Know My Name (J)	+205
LUTHER VANDROSS Think About You (J)	+103
MICHAEL JACKSON One More Chance (Epic)	+97
JAHEIM Backtight (Divine Mill/Warner Bros.)	+66
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+60
KINDRED THE FAMILY SOUL Stars (Hidden Beach)	+48
MUSIQ Forthenight (Def Soul/IDJMG)	+46
SILK Side Show (Liquid 8)	+46
SMOKIE NORFUL I Need You Now (EMI Gospel)	+38

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JAVIER Crazy (Capitol)	420
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	370
KINDRED Far Away (Epic)	353
RUBEN STUDDARD Superstar (J)	288
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	276
R. KELLY I'll Never Leave (Jive)	271
FLOETRY Say Yes (DreamWorks)	249
LUTHER VANDROSS Take You Out (J)	233
RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	187
VIVIAN GREEN Emotional Rollercoaster (Columbia)	183

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

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 11/9-11/15. 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

FREDDIE JACKSON Natural Thang (Martland)
Total Plays: 133, Total Stations: 15, Adds: 1

JAGGED EDGE Walked Outta Heaven (Columbia)
Total Plays: 130, Total Stations: 5, Adds: 0

AL GREEN I Can't Stop (Blue Note/EMC)
Total Plays: 124, Total Stations: 16, Adds: 3

JEFF MAJORS Heard My Cry (Music One)
Total Plays: 111, Total Stations: 8, Adds: 0

TARRALYN RAMSEY Up Against All Odds (Casablanca)
Total Plays: 107, Total Stations: 13, Adds: 1

JEFF BRADSHAW f/JILL SCOTT Slide (Hidden Beach)
Total Plays: 96, Total Stations: 6, Adds: 1

SILK Side Show (Liquid 8)
Total Plays: 95, Total Stations: 14, Adds: 2

JEFFREY OSBORNE Caller ID (JayOz/Koch)
Total Plays: 89, Total Stations: 15, Adds: 3

KINDRED THE FAMILY SOUL Stars (Hidden Beach)
Total Plays: 82, Total Stations: 12, Adds: 0

DONNIE Do You Know (Universal)
Total Plays: 79, Total Stations: 8, Adds: 0

Songs ranked by total plays

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWIN/Baltimore, MD*
PD: Tim Watts
APD/MD: Keith Fisher
2 ASHANTI

WLXC/Columbia, SC*
PD: Doug Williams
23 ALICIA KEYS
SHIRLEY CAESAR f/FAITH EVANS
JEFFREY OSBORNE

WFLM/Pt. Pierce, FL*
OM: Mike James
PD/MD: Tony Bear
15 JEFF BRADSHAW f/JILL SCOTT
8 MICHAEL JACKSON
7 EN VOGUE
6 TARRALYN RAMSEY
1 ANN NESBY

KNEK/Lafayette, LA*
PD/MD: John Kinnitt
30 GERALD LEVERT
29 KEM
24 ASHANTI
19 IMPROMPTU 2
17 AVANT
13 ERYKAH BADU
11 MICHAEL JACKSON
8 NELLY f/HELLY ROWLAND
7 TAMIA
SHIRLEY CAESAR f/FAITH EVANS
EN VOGUE
R KELLY

WJMR/Milwaukee, WI*
OM: John Jones
AVANT
MUSIQ

WRKS/New York, NY*
OM: John Mullen
PD: Tony Beasley
MD: Julie Gustines
No Adds

WVBE/Roanoke, VA*
PD/MD: Walt Ford
11 AL GREEN
EN VOGUE

WIMX/Toledo, OH*
PD: Rocky Love
MD: Brandi Browne
1 MUSIQ
EN VOGUE
JEFFREY OSBORNE

KOXL/Baton Rouge, LA*
PD/MD: Mya Vernon
4 SILK
3 AL GREEN
2 VAN HUNT
1 JEFFREY OSBORNE
EN VOGUE

WVDM/Columbia, SC*
PD: Mike Love
8 KEM
EN VOGUE

WQMG/Greensboro, NC*
PD/MD: AC Stone
No Adds

KOKY/Little Rock, AR*
OM: Joe Bokes
PD: Mark Dylan
MD: Jamal Quarles
EN VOGUE

WDLT/Mobile, AL*
PD: Steve Crumley
MD: Kathy Barlow
29 ARETHA FRANKLIN
20 AVANT
18 WILLIE CLAYTON
14 SIMPLY RED
13 ALICIA KEYS
10 FREDDIE JACKSON
7 SILK
SHIRLEY CAESAR f/FAITH EVANS
R KELLY

WVSV/Norfolk, VA*
OM: Daisy Davis
PD/MD: Heart Attack
No Adds

WLVH/Savannah, GA
OM: Brad Kelly
PD/MD: Gary Young
16 BRIAN MCKNIGHT

WHUR/Washington, DC*
PD/MD: David A. Dickinson
No Adds

WBHK/Birmingham, AL*
PD: Jay Dixon
APD/MD: Daryl Johnson
No Adds

WAGH/Columbus, GA
OM: Brian Waters
PD/APD: Queen Rasheeda
MD: Ed Lewis
EN VOGUE

KMJQ/Houston, TX*
PD: Carl Conner
MD: Sam Choice
2 ARETHA FRANKLIN

KJLH/Los Angeles, CA*
PD/MD: Andrea Russell
No Adds

WQOK/Nashville, TN*
PD/MD: Derrick Corbett
No Adds

WVWL/Norfolk, VA*
OM: Dick Lamb
PD/MD: Dan London
ALICIA KEYS

WCFB/Orlando, FL*
PD: Steve Holbrook
MD: Joe Davis
1 JOE

WMMJ/Washington, DC*
PD: Kathy Brown
MD: Mike Chase
No Adds

WMGL/Charleston, SC*
OM/MD: Terry Base
APD/MD: Belinda Parker
10 AL GREEN
EN VOGUE

WVWB/Dayton, OH*
OM/MD: J.D. Kunes
1 ALICIA KEYS

WTLC/Indianapolis, IN*
PD: Brian Wallace
APD/MD: Garth Adams
MUSIQ

WRBV/Macon, GA
PD/MD: Lisa Charles
EN VOGUE

WYBC/New Haven, CT*
OM: Wayne Schmidt
PD: Juan Castillo
APD: Angela Malerba
SHIRLEY CAESAR f/FAITH EVANS
EN VOGUE

WDAS/Philadelphia, PA*
OM: Thea Mitchem
PD: Joe Tamburro
APD/MD: Jo Gamble
No Adds

WFXC/Raleigh, NC*
PD: Cy Young
APD/MD: Jodi Berry
ERYKAH BADU

WKJS/Richmond, VA*
OM/MD: Kevin Gardner
No Adds

WBAV/Charlotte*
PD/MD: Terri Avery
No Adds

WMXD/Detroit, MI*
OM: KJ Holiday
PD: Jamillah Muhammad
APD: Omeil Stevens
MD: Stevia Little
1 ALICIA KEYS
AVANT

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

WYBC/New Haven, CT*
OM: Wayne Schmidt
PD: Juan Castillo
APD: Angela Malerba
SHIRLEY CAESAR f/FAITH EVANS
EN VOGUE

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

WVAZ/Chicago, IL*
OM/MD: Elroy Smith
APD/MD: Armando Rivera
No Adds

WUKS/Fayetteville, NC*
PD: Garrett Davis
MD: Calvin Pee
EN VOGUE

WSOL/Jacksonville, FL*
PD: Mike Williams
MD: KJ Brooks
1 ALICIA KEYS
OUTCAST

KJMS/Memphis, TN*
PD: Nate Bell
APD/MD: Eileen Collier
3 MUSIQ
VAN HUNT
AVANT

WYBC/New Haven, CT*
OM: Wayne Schmidt
PD: Juan Castillo
APD: Angela Malerba
SHIRLEY CAESAR f/FAITH EVANS
EN VOGUE

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

WZAK/Cleveland, OH*
OM/MD: Kim Johnson
MD: Bobby Rust
1 ALICIA KEYS

WZZZ/Flint, MI*
PD: Jamid Jackson
1 MICHAEL JACKSON
SHIRLEY CAESAR f/FAITH EVANS

KMJK/Kansas City, MO*
PD: Greg Love
MD: Trey Michaels
No Adds

WHOT/Miami, FL*
PD: Derrick Brown
MD: Trey Michaels
APD/MD: Karen Vaughn
No Adds

WYLD/New Orleans, LA*
OM: Carla Boomer
PD: AJ Appleberry
No Adds

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

WVXJ/Jackson, MS*
OM/MD: Stan Branson
EN VOGUE

*Monitored Reporters
46 Total Reporters
42 Total Monitored
4 Total Indicator



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Programmers Review The CMA Awards Telecast

Kudos and brickbats for this year's show

So, what did you think of the show?" Without doubt, that was the most-asked question in country music circles for days after the recent Country Music Association Awards telecast.

If the phone calls I got after the show were any indication, there was as much concern from listeners about award recipients this year as at any time I can remember. A number of PDs called to say that their listeners were asking the morning shows about the voting process and why some folks won and others didn't. I even went on a few morning shows to talk to listeners about the way things work.

While it was interesting to hear what Country listeners think, I came away concerned that there was a widening disconnect between the industry and its fans. That can't be good for the format, and it's certainly not good for the health of future awards shows.

To further gauge professional and fan sentiment regarding the awards and the show, I asked some PDs from around the country for their opinions and also an overview of what their listeners have been saying about the show.

Before we get to their thoughts, it must be pointed out that the ratings for this year's show were stellar. *The 37th Annual CMA Awards* finished third for the week with 20.7 million viewers, the CMA show's biggest audience since 1997.

Airtime Issues

In the spirit of full disclosure, I should mention that for the last six or seven years I have been on the CMA's television committee. While I can't comment on the committee's discussions, I will try to offer some insight in response to some of the questions raised by this week's contributors.

First up is WMZQ/Washington Asst. PD/MD/afternoon driver **Jon Anthony**, who wasn't exactly enthralled by the show. "Overall, I thought it wasn't as exciting as other years, especially the first 30 minutes," he says. "Perhaps it was the choice of awards that were given out first or the lack of crowd enthusiasm.

"Whatever it was, I could've easily

tuned out early in the show. It needed more punch and thrills in the first hour to convey the best of what we have to offer. I cannot fathom a good reason why Brooks & Dunn wouldn't get airtime to accept yet another Duo of the Year award, nor why Dierks Bentley was given only 25 seconds to sing one of the year's biggest songs."

Some background on these points: First, in an effort to fill the show with as many performances as possible, one major award is presented off-camera prior to the show. For the last couple of years, the Vocal Event honor has been relegated to off-camera status. This year, with the nominations in that category going to some very high-profile events and people, the decision was made to include it in the show.

The Vocal Duo presentation, which had a 99% chance of going to Brooks & Dunn for the 11th time in the last 12 years (and it did), was bumped. I'm not saying this was right; I'm just providing the background.

Second, with regard to Dierks, for the last few years the show has featured "bumpers" — performances into spot breaks — which consisted of big hits by new artists. They are designed to put names and faces to hits by newcomers not honored by nominations, but who have captured the public's attention.

Time constraints prohibit long versions of these songs, especially as the CMA strives to pack as many star performances into the show as possible.

The vast majority of the 23 or so performance slots go to those with major-award nominations.

Offering his thoughts on the show, KSNI/Santa Maria, CA PD **Tim Brown** says, "I thought the show was great. I made the trip to Music City for the festivities. Personally, I don't think

they can do better than Vince Gill as a host. I thought the pacing was great with lots of performances and lots of laughs.

"One negative though: I think they could have shown Johnny Cash some more love. I was a little let down by the Cash tribute. It was billed as some spectacular event, and in my opinion it was somewhat cool. It seems to me that, with a Grand Ole Opry House full of A-list artists, there would have been a more spectacular tribute."

Sound Quality

WFMB/Springfield, IL PD/afternoon driver **Dave Shepel** enjoyed the show as a whole, though he was bugged again this year by the same old bugaboo that always gets to him. "I watched the show, and my biggest problem with it this year is the same problem I have with it every year," he says. "It's time



Dave Shepel

that the show's producers seriously consider having the artists lip-synch performances.

"I think it's safe to say that, after all this time, they have convinced me they have no idea how to produce the live performances so they will sound good on my end. It is always so embarrassing to think there's a potential new radio audience tuned in to hear our top performers sing off-key. I know much of the problem is not talent, but technical.

"Otherwise, they did a fine job of set design and visually putting our best foot forward. Although maybe they could do better at turning the cue cards."

Let me hasten to note that the show's sound, both in the house and on the air, is of utmost concern to the CMA board and the TV committee. In fact, a couple of years ago one of the committee members — a noted producer and label executive — personally undertook a mission to get to the bottom of the sound problems.

He spent countless hours of his own time researching the matter, to the point of talking with artists during their rehearsal for the CMA

"After all this time, the CMA has convinced me they have no idea how to produce the live performances so they will sound good on my end."

Dave Shepel

Awards show. One of the recommendations was to place an experienced recording engineer in the sound booth at the show.

Unfortunately, even with all of these efforts, the broadcast sound is still not where it should be. The TV committee hasn't had its wrap-up meeting as yet, so I'm not sure exactly what was behind this year's sound woes.

WXBQ/Tri-Cities, TN-VA OM **Bill Hagy** was quite complimentary about the show, saying, "In my opinion, it was one of the best shows in memory, if not the best. Whoever packaged the show for TV with out-of-format stars is to be complimented, as the ratings prove this year's show was one of the most watched in quite some time. Of particular note were Norah Jones with Dolly Parton and Jimmy Buffett with Alan Jackson.



Bill Hagy

"Plus, it sure looks like country's awareness was raised. According to the latest Soundscan sales report, Toby Keith debuted at No. 1 on the Pop chart."

The Listeners Speak

As for what radio listeners thought, Hagy got their opinions firsthand, since he attended his station's annual CMA Awards party with hundreds of them. "Mostly, they agreed with the winners, with the exception of the Johnny Cash awards," he says. "The majority questioned why the CMA didn't just honor Johnny with their tribute and let it go at that.

"Our listeners also grumbled over the fact that The Dixie Chicks were even nominated. I don't think that issue will ever go away in my market. Those things aside, the crowd was very much into the show and enjoyed it. And they love Vince Gill as the host of the show."



Tim Brown

Back in Illinois, Shepel says of his audience, "The day after the show people were very upset that Johnny Cash won the Single and Album of the Year honors. Most everyone, myself included, felt good about the video award; he deserved that. I think the impression was that the other awards came because he died more than because he deserved them.

"Many of our listeners were upset that Toby Keith didn't win an award. Kenny Chesney being shut out was also surprising to many. Both have sold out shows in our area and creat-

ed quite a stir. Both have had phenomenal years.

"I also felt bad for Darryl Worley. 'Have You Forgotten' became such an anthem in America, the patriot in me wished he'd won Single or Song of the Year. I'd be interested to see where all the Johnny Cash votes came from.

"But as awards shows go, there are always surprises, and this one didn't let us down that way. It is also fun to know in your heart who will win an award or two, and Alan Jackson and Martina McBride provided us with that. I am happy for Alan, and I am so proud of Martina. We've had a void in the female category for the last couple years, and she has stepped it up. She is such a great ambassador for our format."

Fan Confusion

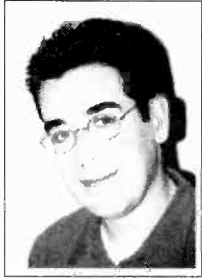
Chiming in with listener insight from the West Coast, Brown says, "The overwhelming response I received from listeners was that the CMA Awards show was great. However, I did have about four callers who questioned the presence of Kid Rock and Sheryl Crow.

"Now, while I was able to make a case for Sheryl, I really didn't have much to offer in Kid's defense. Though many inside the industry know that Kid is a country fan at heart, his presence on a country music awards show is a little tough for the hard-core country fans to swallow.

"Hey, some of them are even having some trouble with artists like Rasca Flatts and Emerson Drive. But, then again, people were crying foul when Shania showed her belly button a few years back. My position on this is that artists should be judged on their music, not their image."

Finally, with his take on what fans on the East Coast were thinking, Anthony says, "The fans were more confused than anything else. I'm concerned that the CMAs are becoming more like the Grammys — totally out of tune with the public. Whatever message that the voters wanted to send by *not* nominating Shania Twain for Female Vocalist or by voting Johnny Cash as Album of the Year, it only leaves the mainstream audience confused and dazed.

"The CMA Awards show is touted as 'country music's biggest night.' When we, as voters, don't recognize the incredible contributions that Toby Keith has made over the past year, something's really wrong — and we lose a golden chance to connect with the audience that's tuned in."



Quiet Consistency

Mark Wills is not just 'the ballad guy'

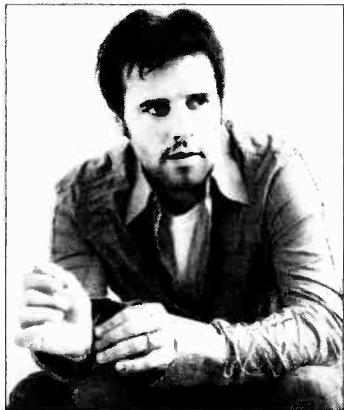
Deserved or not, Mark Wills has a reputation he just can't shake. Known far and wide as a balladeer, Wills planned to change his tactics with the uptempo title track from his new album, *And the Crowd Goes Wild*. But a funny thing happened on the way to career makeover: The single, the first from the album, stalled in the 20s.

Wills' most recent hit, the nostalgic novelty "19 Somethin'," reached No. 1 in these pages 10 months ago. His first success, 1996's young-love story "Jacob's Ladder," was a midtempo song. Everything in between, however, served to typecast him as a singer of all that is serious and emotionally intense. Of course those songs — "I Do (Cherish You)," "Don't Laugh at Me" and "Wish You Were Here" — have also been huge, career-propelling hits. And the followup to "And the Crowd Goes Wild," "That's a Woman," seems to be following the same path. (Yes, it's a ballad.)

Identity crisis aside, Wills has quietly assembled a body of work worthy of much more attention than it has received, and his new album is the best and most consistent of his career.

R&R: Did you have a plan for this album before you started recording?

MW: I had my theory, but you never know. A lot of that depends on the songs. This being my first time co-producing, I wanted to find the best songs and make the best record I could.



Mark Wills

Chris Lindsey and I had a game plan of making it sound different from anything I've done in the past.

R&R: Was the process what you expected?

MW: It definitely took some twists and turns. If you'd told me a year ago I was going to record a song like "Suntan," "Married in Mexico" or "And the Crowd Goes Wild," I would have said, "I don't know, man." You have to step back, remove yourself from it and de-

cide if something represents you well as a singer, as an artist, as a person.

R&R: "And the Crowd Goes Wild" strikes me as one of those singles that's either really going to work or really not going to work.

MW: I'm not sure about that song being the first single off a new album, but I also felt the timing was right. For whatever reason, it didn't fly. I could delve into personal theories behind that, but that's just pointing fingers. A lot of stations made their own versions of the song, and they worked great. That was my original theory: Make it your own and have fun with it. That message got lost somewhere in translation.

R&R: You're a pretty funny guy. Was there concern about always seeming so serious?

MW: It didn't start out that way, but it took one of those turns. Everybody started saying, "This is what works for you, so this is what we'll do." You just reach a point where you put your foot down and say, "Hell, no. We're not going to do this anymore."

R&R: And yet the new album has several strongly emotional ballads. Do you look for those kinds of songs?

MW: A lot of times they just find me. Music is all about emotion, and I can't say I'd go back and change anything given the chance.

R&R: Have you been out to radio with this project?

MW: We didn't do a radio tour because we saw so many people this summer. I've always had an open door for radio at every opportunity: CRS, CMA, ACM. A lot of artists do that initial radio tour, have some success and get too busy for radio. I'm not saying there's no room for me to improve, but I feel strongly that we've maintained a good relationship.

R&R: It sounds like you're saying consistency is more important.

MW: I truly believe that. If you are consistent with people and how you support them, they'll show you that support in return. That outweighs flying in and seeing somebody for an hour and going somewhere else. A long-term relationship is a lot better than a quickie.

R&R: Is there an analogy there to your career?

MW: There are a lot of talented people out there, and I've been very fortunate to get to do what I love for a living. Since 1996 we've maintained those relationships and stuck to our guns trying to make good music.

Not A Pretty Picture

CRB Fall Forum recap

"We're having a great year," said Clear Channel Entertainment Nashville President **Brian O'Connell** at this year's CRB Fall Forum. "The country music touring business is rocking, thank you very much. And don't tell anybody."

O'Connell's remarks were the brightest light in a gloomy two-hour assessment of the country business. The Country Radio Broadcasters' third annual event, held Nov. 4 in Nashville, was titled "Follow the Money: An Economic Snapshot of Radio, Record Labels, Touring and Publishing."

Country's touring success stories, according to O'Connell, were achieved through consistent hard work and creativity. He pointed to Kenny Chesney, Toby Keith, Brooks & Dunn and the recently extended Alabama farewell tour as examples.

"The Chicks sold a million tickets in one day," he marveled. A bubble-blowing goat featured on Brooks & Dunn's Neon Circus tour and \$1,000 seats to Alabama were cited as examples of risky ideas that worked.

In contrast to the freewheeling entertainment championed by O'Connell, RCA Label Group Chairman **Joe Galante** fretted about a record and publishing community that "celebrates sameness." His PowerPoint presentation detailed the precipitous drop in album sales, noting that over the final nine weeks of 2003, country needs to sell 17% more than in the same time period last year to break even.

Explaining the challenge labels face, Galante pointed out that the current rate of 1.5 singles per artist per year is a drop from 2.5 in 1992. Breaking new artists has become very difficult, he said, with average unit sales per new act dropping from 900,000 in 1996 to roughly 100,000 today. The loss of 1,000 retail outlets, competition from DVDs and other entertainment and the sale of 18 million CD burners in one year have all contributed to the problem.

Galante also had some criticism for the labels, decrying the increasing number of releases in the face of declining sales. "As an industry, we haven't practiced birth control," he said. He also expressed frustration at the push for chart success without corresponding sales. "No. 1 doesn't mean anything to me," he said. "We're sending the wrong signal."

Stay Relevant

Former Warner/Chappell Exec. VP/GM **Tim Wipperman** presented a nuts-and-bolts overview of the publishing industry, pointing out that reduced record sales have shaved publishers' margins. Additionally, slower charts have "cut in half the number of writers a publisher can support," he said.

Radio's representative on the panel was Clear Channel Plains/NW Regional VP **Mick Anselmo**, who oversees 50 stations in Minnesota and the Dakotas. His presentation was titled "How Do Radio Stations Really Work?" and covered elemental aspects including dayparts, departments and inventory. He urged Country to stay relevant and noted that "most successful Country stations have a GM or regional who lives and loves the format."

Echoing an earlier assertion by Galante, Anselmo said the key to resurgence is stronger music. "When the music gets better, there will be more Country radio stations on the air, and they won't be boring ones playing a lot of gold music."



SURVEY SAYS Panelists at the CRB's third annual Fall Forum were (l-r) Clear Channel Radio's Mick Anselmo, Clear Channel Entertainment's Brian O'Connell, former publishing executive Tim Wipperman, RLG's Joe Galante and Westwood One's Charlie Cook, who moderated.



SMASHING GLASS The SOURCE Foundation Awards were recently presented to 10 pioneering women in the music industry. The Let's Hear It for the Girls ceremony was co-hosted by Brenda Lee, Devon O'Day and Charlie Monk. More than 200 luminaries turned out to honor Lorene Allen, Harrienne Condra, Polly Roper Edenton, Cecile Light, Emily Mitchell and Charlotte Lowther. Posthumously honored were Joyce Bush, Maggie Cavender, Mary Lynch Jarvis and Irene Stanton. Pictured (l-r) are Mitchell, Allen, Nashville Mayor Bill Purcell, Lowther, Condra, Edenton and Light. SOURCE is a decade-old organization of female music-industry executives.

"Is there anybody
left in Nashville
tonight?"

--Vince Gill

Commenting on all the guests that participated
in the After MidNite 10th Anniversary Broadcast.



After MidNite

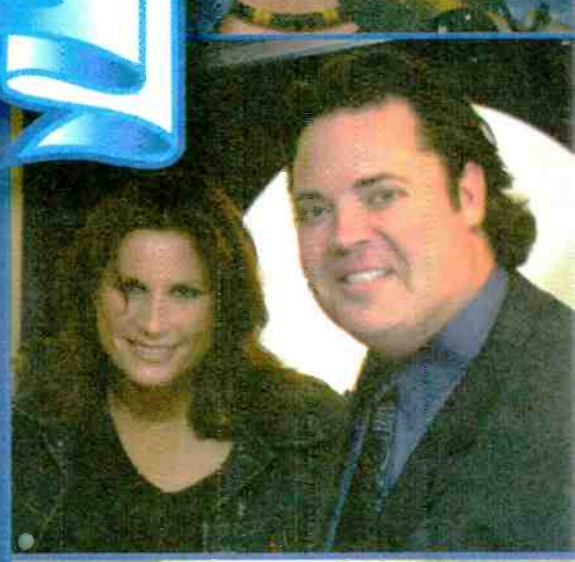
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November 21, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	TOBY KEITH I Love This Bar (DreamWorks)	15648	115	4980	-11	456138	2692	14	115/0
2	2	RASCAL FLATTS I Melt (Lyric Street)	13065	-160	4284	-69	380433	1101	21	115/0
4	3	PAT GREEN Wave On Wave (Republic/Universal South)	12534	1272	4127	+388	343674	37681	27	115/0
3	4	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	11677	-1514	3694	-573	365039	-26508	24	115/0
5	5	GEORGE STRAIT Cowboys Like Us (MCA)	11050	489	3653	+172	305993	19252	17	114/0
6	6	MONTGOMERY GENTRY Hell Yeah (Columbia)	10375	956	3461	+373	270876	25007	19	114/0
7	7	KENNY CHESNEY There Goes My Life (BNA)	10233	1048	3208	+342	295810	33799	6	115/0
8	8	CHRIS CAGLE Chicks Dig It (Capitol)	9520	928	3309	+342	251673	14668	22	114/0
10	9	LONESTAR Walking In Memphis (BNA)	9063	817	2859	+230	244007	13880	16	114/1
9	10	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	8836	518	2817	+148	252495	16833	10	115/0
11	11	RODNEY ATKINS Honesty (Write Me A List) (Curb)	7433	433	2469	+136	193322	11177	23	111/0
12	12	TRACY BYRD Drinkin' Bone (RCA)	7107	449	2407	+149	188889	22262	17	112/1
13	13	RUSHLOW I Can't Be Your Friend (Lyric Street)	6443	-180	2226	-36	167550	-12002	29	110/0
18	14	SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	6196	760	1926	+298	166170	13743	7	108/4
17	15	JO DEE MESSINA I Wish (Curb)	6065	547	1949	+126	159647	13687	19	107/1
19	16	TERRI CLARK I Wanna Do It All (Mercury)	5924	905	1846	+274	151210	24230	13	104/10
16	17	DIAMOND RIO Wrinkles (Arista)	5792	219	2011	+98	150446	4827	18	107/3
15	18	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	5630	-185	2009	-40	146004	-6981	24	102/1
14	19	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	5171	-855	1741	-297	126043	-23224	13	111/0
20	20	BRAD PAISLEY Little Moments (Arista)	4950	576	1588	+183	132617	17035	11	102/4
22	21	TIM MCGRAW Watch The Wind Blow By (Curb)	4849	1245	1489	+361	140468	30574	5	101/12
21	22	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	4269	213	1367	+64	102726	6864	19	97/1
27	23	ALAN JACKSON Remember When (Arista)	4240	1325	1312	+436	117545	33193	4	98/12
23	24	JOSH TURNER Long Black Train (MCA)	3838	258	1333	+50	87248	3357	24	92/4
24	25	JIMMY WAYNE I Love You This Much (DreamWorks)	3814	249	1275	+97	102430	6448	14	97/1
28	26	TRACE ADKINS Hot Mama (Capitol)	3543	641	1176	+205	85474	12637	10	85/6
26	27	SARA EVANS Perfect (RCA)	3456	253	1027	+86	91572	3841	11	88/5
29	28	CRAIG MORGAN Every Friday Afternoon (BBR)	2949	113	938	+16	74478	4731	16	82/1
31	29	CLINT BLACK Spend My Time (Equity Music Group)	2790	374	879	+109	65447	12122	5	87/5
30	30	JOE NICHOLS Cool To Be A Fool (Universal South)	2738	69	753	+47	64567	2794	11	73/4
Breaker	31	KELLIE COFFEY Texas Plates (BNA)	2383	469	716	+134	51320	10902	8	71/4
32	32	BLUE COUNTY Good Little Girls (Asylum/Curb)	2289	217	762	+18	55151	2966	6	72/2
34	33	BUDDY JEWELL Sweet Southern Comfort (Columbia)	2019	241	744	+67	48017	4707	5	91/9
41	34	TOBY KEITH American Soldier (DreamWorks)	1722	691	483	+233	61479	27217	2	20/12
37	35	DIERKS BENTLEY My Last Name (Capitol)	1515	166	483	+19	36851	3368	5	59/4
Breaker	36	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1498	964	479	+310	44577	25827	2	71/38
38	37	BRIAN MCCOMAS You're In My Head (Lyric Street)	1439	99	505	+20	27118	1107	6	60/3
36	38	WYNONNA Heaven Help Me (Asylum/Curb)	1406	-172	497	-27	30805	-4085	10	49/0
40	39	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope/Mercury)	1399	287	447	+158	38371	3744	5	25/3
35	40	RYAN TYLER Run, Run, Run (Arista)	1369	-302	386	-137	30175	-6499	13	55/0
42	41	JAMES OTTO Days Of Our Lives (Mercury)	1085	138	413	+39	21236	2835	8	53/5
43	42	GARY ALLAN Songs About Rain (MCA)	1031	386	292	+75	30589	11831	2	43/19
44	43	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	1002	219	337	+84	20331	114	4	41/4
39	44	VINCE GILL Young Man's Town (MCA)	1000	-34	325	-42	21579	-2795	6	44/1
45	45	KENNY ROGERS Handprints On The Wall (Dreamcatcher)	798	63	348	+18	17630	161	6	45/4
46	46	KEVIN DENNEY A Year At A Time (Lyric Street)	706	28	301	+8	12527	-186	5	42/1
50	47	PATTY LOVELESS On Your Way Home (Epic)	669	128	272	+49	13482	1956	3	48/4
48	48	BILLY DEAN I'm In Love With You (View2)	603	15	222	-14	13781	-935	9	25/1
Debut	49	REBECCA LYNN HOWARD I Need A Vacation (MCA)	484	62	211	+20	8404	1968	1	32/0
Debut	50	AMANDA WILKINSON Gone From Love Too Long (Universal South)	448	64	126	+11	9976	425	1	20/0

115 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 11/9-11/15. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	38
GARY ALLAN Songs About Rain (MCA)	19
TIM MCGRAW Watch The Wind Blow By (Curb)	12
ALAN JACKSON Remember When (Arista)	12
TOBY KEITH American Soldier (DreamWorks)	12
MARK WILLS That's A Woman (Mercury)	11
TERRI CLARK I Wanna Do It All (Mercury)	10
BUDDY JEWELL Sweet Southern Comfort (Columbia)	9
LEANN RIMES This Love (Curb)	9
TRACE ADKINS Hot Mama (Capitol)	6

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
ALAN JACKSON Remember When (Arista)	+1325
PAT GREEN Wave On Wave (Republic/Universal South)	+1272
TIM MCGRAW Watch The Wind Blow By (Curb)	+1245
KENNY CHESNEY There Goes My Life (BNA)	+1048
MONTGOMERY GENTRY Hell Yeah (Columbia)	+956
CHRIS CAGLE Chicks Dig It (Capitol)	+928
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+912
TERRI CLARK I Wanna Do It All (Mercury)	+905
LONESTAR Walking In Memphis (BNA)	+817
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	+760

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALAN JACKSON Remember When (Arista)	+436
PAT GREEN Wave On Wave (Republic/Universal South)	+388
MONTGOMERY GENTRY Hell Yeah (Columbia)	+373
TIM MCGRAW Watch The Wind Blow By (Curb)	+361
KENNY CHESNEY There Goes My Life (BNA)	+342
CHRIS CAGLE Chicks Dig It (Capitol)	+342
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+310
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	+298
TERRI CLARK I Wanna Do It All (Mercury)	+274
TOBY KEITH American Soldier (DreamWorks)	+233

Breakers

KELLIE COFFEY
Texas Plates (BNA)
4 Adds • Moves 33-31
MARTINA MCBRIDE
In My Daughter's Eyes (RCA)
38 Adds • Moves 49-36

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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COUNTRY TOP 50 INDICATOR

® November 21, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	TOBY KEITH I Love This Bar (DreamWorks)	5911	-97	4328	-88	124793	-1614	14	112/0
3	2	PAT GREEN Wave On Wave (Republic/Universal South)	5598	62	4164	+61	115593	1563	25	111/0
2	3	RASCAL FLATTS I Melt (Lyric Street)	5587	-72	4097	-64	116396	-1585	21	110/0
4	4	GEORGE STRAIT Cowboys Like Us (MCA)	5412	109	3973	+67	112441	3311	16	111/0
6	5	CHRIS CAGLE Chicks Dig It (Capitol)	5118	253	3787	+186	107628	6223	22	111/0
7	6	MONTGOMERY GENTRY Hell Yeah (Columbia)	4602	392	3403	+274	96457	8181	18	107/0
8	7	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	4256	280	3134	+211	88721	5845	11	110/1
9	8	LONESTAR Walking In Memphis (BNA)	4023	116	3055	+84	82959	3721	17	107/0
11	9	KENNY CHESNEY There Goes My Life (BNA)	3986	499	2944	+383	84485	10683	6	108/2
14	10	TRACY BYRD Drinkin' Bone (RCA)	3515	209	2593	+163	72777	4405	16	106/0
13	11	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	3412	45	2548	+22	71091	1590	22	104/1
10	12	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	3383	-374	2472	-305	69602	-7778	13	107/0
15	13	DIAMOND RIO Wrinkles (Arista)	3320	83	2463	+64	68247	1670	19	109/0
16	14	RODNEY ATKINS Honesty (Write Me A List) (Curb)	3271	204	2464	+153	67615	3104	21	106/2
12	15	RUSHLOW I Can't Be Your Friend (Lyric Street)	3126	-313	2336	-219	63944	-5409	29	100/0
17	16	BRAD PAISLEY Little Moments (Arista)	2938	140	2131	+93	61810	2940	12	107/4
19	17	ALAN JACKSON Remember When (Arista)	2819	438	2114	+310	58907	10166	4	107/1
18	18	JO DEE MESSINA I Wish (Curb)	2695	70	1980	+9	57772	1987	18	91/0
20	19	SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	2667	318	2023	+237	56652	6905	7	104/6
21	20	TERRI CLARK I Wanna Do It All (Mercury)	2539	233	1916	+181	54052	4789	13	96/1
23	21	TRACE ADKINS Hot Mama (Capitol)	2390	288	1729	+193	50354	5556	11	95/2
26	22	TIM MCGRAW Watch The Wind Blow By (Curb)	2214	424	1725	+318	46294	9527	5	98/11
22	23	JOSH TURNER Long Black Train (MCA)	2201	93	1592	+69	46860	1993	20	80/3
24	24	JIMMY WAYNE I Love You This Much (DreamWorks)	2160	137	1615	+97	44696	2428	14	90/2
25	25	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	2159	217	1610	+145	44312	4014	19	90/4
27	26	SARA EVANS Perfect (RCA)	1900	172	1403	+121	38194	3827	10	91/6
29	27	JOE NICHOLS Cool To Be A Fool (Universal South)	1578	109	1266	+101	31100	1260	11	75/6
31	28	BUDDY JEWELL Sweet Southern Comfort (Columbia)	1472	217	1063	+160	30649	4647	6	81/3
30	29	CRAIG MORGAN Every Friday Afternoon (BBR)	1432	87	1036	+27	29392	2549	16	76/4
32	30	BLUE COUNTY Good Little Girls (Asylum/Curb)	1198	74	902	+51	25037	1690	7	68/6
33	31	BRIAN MCCOMAS You're In My Head (Lyric Street)	899	12	643	+23	20128	-162	9	51/0
34	32	KELLIE COFFEY Texas Plates (BNA)	881	64	717	+45	17342	1662	8	63/3
37	33	DIERKS BENTLEY My Last Name (Capitol)	875	150	706	+127	17755	3060	5	58/7
35	34	CLINT BLACK Spend My Time (Equity Music Group)	844	80	642	+80	17778	1229	5	56/8
50	35	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	758	561	618	+459	14839	10275	2	75/51
46	36	GARY ALLAN Songs About Rain (MCA)	738	479	582	+328	15184	8873	2	55/29
38	37	VINCE GILL Young Man's Town (MCA)	624	8	502	-3	12729	-512	8	42/1
40	38	KENNY ROGERS Handprints On The Wall (Dreamcatcher)	566	52	453	+40	10347	992	6	37/2
36	39	RYAN TYLER Run, Run, Run (Arista)	555	-173	367	-155	13123	-3378	13	33/1
41	40	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	528	30	386	+16	11070	636	5	31/1
39	41	WYNONNA Heaven Help Me (Asylum/Curb)	511	-28	384	-27	11867	-512	8	35/0
42	42	KEVIN DENNEY A Year At A Time (Lyric Street)	492	20	375	+20	10138	306	6	32/0
44	43	JAMES OTTO Days Of Our Lives (Mercury)	434	27	355	+16	8992	358	7	33/2
43	44	REBECCA LYNN HOWARD I Need A Vacation (MCA)	424	9	327	+22	9272	142	5	29/2
45	45	PATTY LOVELESS On Your Way Home (Epic)	416	97	328	+65	8118	1715	3	33/3
Debut	46	TOBY KEITH American Soldier (DreamWorks)	340	285	267	+222	7080	5350	1	19/15
47	47	LORRIE MORGAN Do You Still Want To Buy Me... (Image/Quarterback)	330	26	273	+27	5764	387	3	26/2
49	48	BILLY DEAN I'm In Love With You (View2)	272	25	233	+20	5633	481	4	16/1
Debut	49	MARK WILLS That's A Woman (Mercury)	265	68	224	+52	5192	1099	1	22/8
Debut	50	SONYA ISAACS No Regrets, Yet (Lyric Street)	240	49	168	+49	5130	595	1	16/2

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 11/9 - Saturday 11/15.
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Most Added®

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ARTIST TITLE LABEL(S)	TOTAL ADDS
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	51
GARY ALLAN Songs About Rain (MCA)	29
TOBY KEITH American Soldier (DreamWorks)	15
TIM MCGRAW Watch The Wind Blow By (Curb)	11
CLINT BLACK Spend My Time (Equity Music Group)	8
MARK WILLS That's A Woman (Mercury)	8
LEANN RIMES This Love (Curb)	8
DIERKS BENTLEY My Last Name (Capitol)	7

Most Increased Points

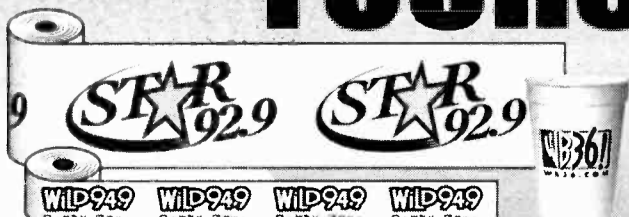
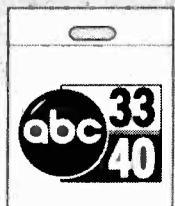
ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+549
KENNY CHESNEY There Goes My Life (BNA)	+499
ALAN JACKSON Remember When (Arista)	+438
GARY ALLAN Songs About Rain (MCA)	+435
TIM MCGRAW Watch The Wind Blow By (Curb)	+424
MONTGOMERY GENTRY Hell Yeah (Columbia)	+392
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	+318
TRACE ADKINS Hot Mama (Capitol)	+288
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+280
TOBY KEITH American Soldier (DreamWorks)	+270

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+459
KENNY CHESNEY There Goes My Life (BNA)	+383
GARY ALLAN Songs About Rain (MCA)	+328
TIM MCGRAW Watch The Wind Blow By (Curb)	+318
ALAN JACKSON Remember When (Arista)	+310
MONTGOMERY GENTRY Hell Yeah (Columbia)	+274
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	+237
TOBY KEITH American Soldier (DreamWorks)	+222
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+211
TRACE ADKINS Hot Mama (Capitol)	+193

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Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of October 27-November 2.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH I Love This Bar (DreamWorks)	40.3%	80.8%	13.3%	98.0%	3.0%	1.0%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	35.8%	74.3%	12.5%	96.8%	7.8%	2.3%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	32.5%	76.0%	16.3%	98.8%	5.3%	1.3%
PAT GREEN Wave On Wave (Republic/Universal South)	30.8%	73.0%	18.3%	95.8%	2.5%	2.0%
TRACY BYRD Drinkin' Bone (RCA)	29.8%	70.3%	18.0%	97.0%	6.5%	2.3%
RASCAL FLATTS I Melt (Lyric Street)	29.8%	70.0%	18.0%	97.8%	6.3%	3.5%
JIMMY WAYNE I Love You This Much (DreamWorks)	28.5%	74.5%	16.3%	96.8%	4.5%	1.5%
TERRI CLARK I Wanna Do It All (Mercury)	27.5%	70.0%	17.3%	95.5%	7.0%	1.3%
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	27.5%	67.3%	20.8%	94.5%	5.8%	0.8%
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	27.0%	71.3%	22.3%	99.0%	2.3%	3.3%
GEORGE STRAIT Cowboys Like Us (MCA)	27.0%	68.3%	21.5%	98.5%	8.5%	0.3%
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	25.8%	61.3%	22.5%	92.8%	7.5%	1.5%
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	25.5%	66.8%	19.5%	96.3%	6.3%	3.8%
JOSH TURNER Long Black Train (MCA)	24.8%	61.8%	20.3%	92.5%	10.0%	0.5%
LONESTAR Walking In Memphis (BNA)	24.8%	69.0%	19.0%	98.8%	5.5%	5.3%
MONTGOMERY GENTRY Hell Yeah (Columbia)	24.3%	67.3%	17.3%	98.0%	10.3%	3.3%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	24.0%	66.3%	20.3%	95.3%	7.8%	1.0%
KELLIE COFFEY Texas Plates (BNA)	23.0%	60.8%	26.8%	94.3%	6.0%	0.8%
JOE NICHOLS Cool To Be A Fool (Universal South)	22.8%	62.0%	20.8%	89.3%	6.0%	0.5%
CHRIS CAGLE Chicks Dig It (Capitol)	22.5%	67.0%	21.5%	96.8%	4.5%	3.8%
ALAN JACKSON Remember When (Arista)	22.5%	60.5%	15.0%	82.0%	4.5%	2.0%
BRAD PAISLEY Little Moments (Arista)	22.3%	57.3%	24.5%	91.5%	7.0%	2.8%
DIAMOND RIO Wrinkles (Arista)	22.0%	66.8%	18.3%	94.3%	7.0%	2.3%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	21.5%	52.0%	25.3%	81.5%	3.5%	0.8%
RUSHLOW I Can't Be Your Friend (Lyric Street)	21.0%	63.8%	24.8%	96.5%	5.0%	3.0%
TRACE ADKINS Hot Mama (Capitol)	21.0%	56.0%	25.5%	91.5%	9.0%	1.0%
CRAIG MORGAN Every Friday Afternoon (BBR)	20.5%	70.0%	21.3%	96.8%	3.8%	1.8%
SARA EVANS Perfect (RCA)	20.5%	63.0%	22.5%	92.3%	6.0%	0.8%
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	19.8%	64.5%	23.0%	95.8%	7.5%	0.8%
TIM MCGRAW Watch The Wind Blow By (Curb)	18.8%	52.0%	23.3%	81.8%	6.5%	0.0%
JO DEE MESSINA I Wish (Curb)	18.3%	60.0%	26.0%	92.5%	5.3%	1.3%
BLUE COUNTY Good Little Girls (Asylum/Curb)	17.5%	53.5%	24.8%	87.3%	8.3%	0.8%
RYAN TYLER Run, Run, Run (Arista)	17.0%	52.5%	31.0%	89.8%	5.8%	0.5%
CLINT BLACK Spend My Time (Equity Music Group)	14.8%	54.5%	23.8%	86.8%	7.0%	1.5%
KENNY CHESNEY There Goes My Life (BNA)	13.8%	49.0%	34.0%	91.3%	7.5%	0.8%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Loba.
Question of the Week: On a scale of one to five — with one meaning you didn't like the show at all and five meaning you really liked it — how would you rate the CMA Awards show?

Total
Did not watch: 35%
Really liked show: 20%
Liked show: 32%
It was OK: 7%
Did not like show: 6%

P1
Did not watch: 15%
Really liked show: 26%
Liked show: 43%
It was OK: 9%
Did not like show: 7%

P2
Did not watch: 80%
Really liked show: 5%
Liked show: 8%
It was OK: 2%
Did not like show: 5%

Male
Did not watch: 37%
Really liked show: 24%
Liked show: 30%
It was OK: 5%
Did not like show: 4%

Female
Did not watch: 34%
Really liked show: 16%
Liked show: 35%
It was OK: 8%
Did not like show: 7%

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

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<p>KEAN/Abilene, TX DM: James Cameron PD/M: Rudy Fernandez APD: Shay Hill 1 GARY ALLAN 2 MARTINA MCBRIDE 3 TOBY KEITH 4 MARK WILLS</p>	<p>WZKX/Biloxi, MS PD: Bryan Rhoads MD: Gwen Wilson 1 PATTY LOVELESS 2 CLINT BLACK 3 BUDDY JEWELL</p>	<p>WYGY/Cincinnati, OH* DM/PA: TJ Holland APD/MD: Dawn Michaels 1 ALAN JACKSON 2 JAMES OTTO 3 MARK WILLS</p>	<p>WKML/Fayetteville, NC PD: Paul Johnson 1 MARTINA MCBRIDE</p>	<p>WMSJ/Jackson, MS PD: Rick Adams MD: Stance Bingham 1 SHANNA TWAIN 2 SARA EVANS 3 TRACE ADKINS</p>	<p>WAMZ/Louisville, KY* PD: Rick Adams MD: Coyote Calhoun 1 GARY ALLAN 2 MARTINA MCBRIDE 3 KELLIE COFFEY</p>	<p>WGH/Norfolk, VA* DM/PA: John Shomby MD: Mark McKay 1 MARTINA MCBRIDE</p>	<p>WKHK/Richmond, VA* DM/PA: Jim Tice 2 TRACE ADKINS 3 MARTINA MCBRIDE 4 ALAN JACKSON</p>	<p>KMPS/Seattle, WA* SM: Lisa Decker PD: Becky Brenner APD/MD: Tony Thomas 15 TOBY KEITH 16 TERRI CLARK 17 GARY ALLAN 18 MARTINA MCBRIDE</p>	<p>WBW/Topeka, KS DM: Ed O'Donnell PD: Rich Bowers APD/MD: Stephanie Lynn 27 GARY ALLAN</p>
<p>WQMX/Akron, OH* DM/PA: Kevin Mason APD: Ken Steel 1 LONESTAR 2 BRAD PASLEY</p>	<p>WHWK/Binghamton, NY DM: Bob Adams PD/APD/MD: Ed Walker 15 GARY ALLAN 16 MARTINA MCBRIDE 17 GARRY WOODLEY 18 REBECCA LYNN HOWARD</p>	<p>WGAR/Cleveland, OH* PD: Meg Stevens MD: Chuck Collier No Adds</p>	<p>KAFF/Flagstaff, AZ PD: Chris Halstead APD/MD: Hugh James 32 JEE NICHOLS 10 MARTINA MCBRIDE 10 CHAD BROCK</p>	<p>WUSJ/Jackson, MS DM/PA/MD: Tom Freeman DONOVAN CHAPMAN</p>	<p>KLTL/Lubbock, TX DM/PA: Jay Richards MD: Kelly Greene 29 ROUNEY ATKINS 24 TRACE ADKINS</p>	<p>KNFM/Dallas, TX PD: John Moesch MD: Dan Travis 29 ROUNEY ATKINS 24 TRACE ADKINS</p>	<p>KFRG/Riverside, CA* DM: Lee Douglas PD/MD: Don Jeffrey MARK WILLS</p>	<p>KRMD/Shreveport, LA PD/MD: James Anthony MARTINA MCBRIDE</p>	<p>KIIM/Tucson, AZ* DM: Herb Crowe PD: Buzz Jackson MD: John Collins 5 MARTINA MCBRIDE 6 JEE NICHOLS 7 TERRI CLARK 8 MARTINA MCBRIDE</p>
<p>WGNA/Albany, NY* PD: Buzz Brindle MD: Bill Earley 1 GARY ALLAN 2 CAROLYN DAWN JOHNSON</p>	<p>WDXB/Birmingham, AL* PD: Tom Hanrahan MD: Jay Cruze SARA EVANS</p>	<p>KCCY/Colorado Springs, CO* PD: Travis Daily MD: Valerie Hart 19 MARTINA MCBRIDE 5 SHANNA TWAIN 1 ALAN JACKSON 1 TRACY LAWRENCE GARY ALLAN MARTINA MCBRIDE</p>	<p>WXFL/Florence, AL PD/MD: Gary Mirdock 9 GARY ALLAN</p>	<p>WR00/Jacksonville, FL* DM/PA: Gail Austin MD: Dixie Jones 1 ALAN JACKSON</p>	<p>WQWQ/Madison, WI* PD: Mark Grantin MD: Mel McKenzie 1 TRACY LAWRENCE 1 MARK WILLS</p>	<p>KXXY/Oklahoma City, OK* PD: LJ Smith APD/MD: Bill Reed No Adds</p>	<p>WYYD/Roanoke, VA PD/MD: Steve Cross No Adds</p>	<p>WYWD/Roanoke, VA PD/MD: Steve Cross No Adds</p>	<p>KSUX/Sioux City, IA PD: Bob Rouns APD/MD: Tony Michaels 1 SONYA ISAACS</p>
<p>WQVQ/Tulsa, OK* PD/MD: Moon Mullins 5 TERRI CLARK 1 DIERKS BENTLEY</p>	<p>WZKZ/Birmingham, AL* PD: Tommy Carrera MD: Sammy Cruise MARTINA MCBRIDE</p>	<p>WCOS/Columbia, SC* PD: Ron Brooks MD: Glen Garrett No Adds</p>	<p>WXBQ/Jacksonville, FL* PD/MD: Bill Hagy 17 CRAIG MORGAN 13 GARY ALLAN</p>	<p>WMTZ/Johnstown, PA DM/PA: Steve Walker MD: Lara Mosby 6 MARTINA MCBRIDE</p>	<p>KXKT/Omaha, NE* PD: Tom Goodwin MD: Craig Allen No Adds</p>	<p>WVBE/Rochester, NY* DM: Dave Symonds PD: Chris Keyzer MD: Billy Kidd 4 TOBY KEITH 1 MARTINA MCBRIDE MARK WILLS</p>	<p>WBYT/South Bend, IN DM/PA: Tom Dakes MD: Lisa Kost No Adds</p>	<p>KNUE/Tyler, TX DM/PA/MD: Dave Ashcraft 11 JOE NICHOLS</p>	<p>WFRG/Utica, NY DM/PA/MD: Tom Jacobsen 27 MARTINA MCBRIDE 16 TOBY KEITH</p>
<p>KRST/Albuquerque, NM* PD: John Richards MD: Paul Bailey 1 SHERYL CROW LORRIE MORGAN</p>	<p>WPSK/Blacksburg, VA DM/PA: Scott Stevens MD: Sean Sumner 15 GARY ALLAN 14 KENNY ROGERS 14 MARTINA MCBRIDE</p>	<p>WCDL/Columbus, OH* PD: John Crenshaw APD/MD: Dan E. Zuko 5 SHANNA TWAIN 1 ALAN JACKSON 1 TRACY LAWRENCE GARY ALLAN MARTINA MCBRIDE</p>	<p>WCKT/Ft. Myers, FL* DM/PA: Steve Amari APD/MD: Dave Logan No Adds</p>	<p>WWTZ/Johnstown, PA DM/PA: Steve Walker MD: Lara Mosby 6 MARTINA MCBRIDE</p>	<p>KXKX/Omaha, NE* PD: Tom Goodwin MD: Craig Allen No Adds</p>	<p>WVBE/Rochester, NY* DM: Dave Symonds PD: Chris Keyzer MD: Billy Kidd 4 TOBY KEITH 1 MARTINA MCBRIDE MARK WILLS</p>	<p>WBYT/South Bend, IN DM/PA: Tom Dakes MD: Lisa Kost No Adds</p>	<p>KNUE/Tyler, TX DM/PA/MD: Dave Ashcraft 11 JOE NICHOLS</p>	<p>WFRG/Utica, NY DM/PA/MD: Tom Jacobsen 27 MARTINA MCBRIDE 16 TOBY KEITH</p>
<p>KRRV/Alexandria, LA DM/PA: Dan Westhoff PD/APD/MD: Steve Casey 7 SHANNA TWAIN 2 TOBY KEITH</p>	<p>WBWN/Bloomington, IL DM/PA: Dan Westhoff APD/MD: Buck Stevens 10 GARY ALLAN 10 MARTINA MCBRIDE</p>	<p>WGSQ/Cookeville, TN DM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James BLUE COUNTY</p>	<p>WWGR/Ft. Myers, FL* PD: Mark Phillips MD: Steve Hart 8 TERRI CLARK 3 BRAD PASLEY 1 CLINT BLACK</p>	<p>WWTZ/Johnstown, PA DM/PA: Steve Walker MD: Lara Mosby 6 MARTINA MCBRIDE</p>	<p>KXKX/Omaha, NE* PD: Tom Goodwin MD: Craig Allen No Adds</p>	<p>WVBE/Rochester, NY* DM: Dave Symonds PD: Chris Keyzer MD: Billy Kidd 4 TOBY KEITH 1 MARTINA MCBRIDE MARK WILLS</p>	<p>WBYT/South Bend, IN DM/PA: Tom Dakes MD: Lisa Kost No Adds</p>	<p>KNUE/Tyler, TX DM/PA/MD: Dave Ashcraft 11 JOE NICHOLS</p>	<p>WFRG/Utica, NY DM/PA/MD: Tom Jacobsen 27 MARTINA MCBRIDE 16 TOBY KEITH</p>
<p>WCTO/Allentown, PA* PD: Dave Russell APD/MD: Sam Malone MARTINA MCBRIDE SONYA ISAACS</p>	<p>WHKX/Bluefield, WV DM/PA/MD: Dave Crosier 20 MARTINA MCBRIDE 10 TIM MCGRAW 10 BRAD PASLEY 5 CLINT BLACK 5 SONYA ISAACS 5 LEANN RIMES</p>	<p>WQVQ/Tulsa, OK* PD/MD: Moon Mullins 5 TERRI CLARK 1 DIERKS BENTLEY</p>	<p>WVBE/Rochester, NY* DM: Dave Symonds PD: Chris Keyzer MD: Billy Kidd 4 TOBY KEITH 1 MARTINA MCBRIDE MARK WILLS</p>	<p>WWTZ/Johnstown, PA DM/PA: Steve Walker MD: Lara Mosby 6 MARTINA MCBRIDE</p>	<p>KXKX/Omaha, NE* PD: Tom Goodwin MD: Craig Allen No Adds</p>	<p>WVBE/Rochester, NY* DM: Dave Symonds PD: Chris Keyzer MD: Billy Kidd 4 TOBY KEITH 1 MARTINA MCBRIDE MARK WILLS</p>	<p>WBYT/South Bend, IN DM/PA: Tom Dakes MD: Lisa Kost No Adds</p>	<p>KNUE/Tyler, TX DM/PA/MD: Dave Ashcraft 11 JOE NICHOLS</p>	<p>WFRG/Utica, NY DM/PA/MD: Tom Jacobsen 27 MARTINA MCBRIDE 16 TOBY KEITH</p>
<p>KGNC/Amarillo, TX DM: Dan Gorman PD: Tim Butler APD/MD: Patrick Clark 15 PATTY LOVELESS 10 MARTINA MCBRIDE</p>	<p>KIZN/Boise, ID DM/PA: Rich Summers APD/MD: Spencer Burke 15 GARY ALLAN</p>	<p>WQVQ/Tulsa, OK* PD/MD: Moon Mullins 5 TERRI CLARK 1 DIERKS BENTLEY</p>	<p>WVBE/Rochester, NY* DM: Dave Symonds PD: Chris Keyzer MD: Billy Kidd 4 TOBY KEITH 1 MARTINA MCBRIDE MARK WILLS</p>	<p>WWTZ/Johnstown, PA DM/PA: Steve Walker MD: Lara Mosby 6 MARTINA MCBRIDE</p>	<p>KXKX/Omaha, NE* PD: Tom Goodwin MD: Craig Allen No Adds</p>	<p>WVBE/Rochester, NY* DM: Dave Symonds PD: Chris Keyzer MD: Billy Kidd 4 TOBY KEITH 1 MARTINA MCBRIDE MARK WILLS</p>	<p>WBYT/South Bend, IN DM/PA: Tom Dakes MD: Lisa Kost No Adds</p>	<p>KNUE/Tyler, TX DM/PA/MD: Dave Ashcraft 11 JOE NICHOLS</p>	<p>WFRG/Utica, NY DM/PA/MD: Tom Jacobsen 27 MARTINA MCBRIDE 16 TOBY KEITH</p>
<p>KBRJ/Anchorage, AK PD: Matt Valley 7 TERRI CLARK MARTINA MCBRIDE</p>	<p>KQFC/Boise, ID PD: Lance Tidwell 15 BLUE COUNTY</p>	<p>WQVQ/Tulsa, OK* PD/MD: Moon Mullins 5 TERRI CLARK 1 DIERKS BENTLEY</p>	<p>WVBE/Rochester, NY* DM: Dave Symonds PD: Chris Keyzer MD: Billy Kidd 4 TOBY KEITH 1 MARTINA MCBRIDE MARK WILLS</p>	<p>WWTZ/Johnstown, PA DM/PA: Steve Walker MD: Lara Mosby 6 MARTINA MCBRIDE</p>	<p>KXKX/Omaha, NE* PD: Tom Goodwin MD: Craig Allen No Adds</p>	<p>WVBE/Rochester, NY* DM: Dave Symonds PD: Chris Keyzer MD: Billy Kidd 4 TOBY KEITH 1 MARTINA MCBRIDE MARK WILLS</p>	<p>WBYT/South Bend, IN DM/PA: Tom Dakes MD: Lisa Kost No Adds</p>	<p>KNUE/Tyler, TX DM/PA/MD: Dave Ashcraft 11 JOE NICHOLS</p>	<p>WFRG/Utica, NY DM/PA/MD: Tom Jacobsen 27 MARTINA MCBRIDE 16 TOBY KEITH</p>
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PART ONE OF A TWO-PART SERIES

A Very Randy Christmas

Consultant Randy Lane to the rescue with holiday ideas

In the recent radio questionnaire R&R sent out to subscribers, many of you said, "We need more ideas!" Understandably so. It's so much more difficult in this environment to have the time, the people and the room in your brain to generate new ideas.

This week and next, consultants come to the rescue with tried-and-true suggestions to help you find the right angle for your station. This week Randy Lane offers everything from a warm and fuzzy needy-child promotion to a morning show sex-toy drive. Take your pick. Next week, Gary Berkowitz and Mike McVay offer even more suggestions. It's a veritable smorgasbord of ideas.



Randy Lane

laborate with a car dealership and a Christmas tree vendor to give away a car for Christmas. Listeners pick car keys hanging like ornaments from Christmas-tree displays at the dealership. One key starts the car. Run promos telling listeners to stop by the dealer to register for a chance to win. Draw 100 names and hold a remote on Christmas Eve, when each finalist will pick a key and try to start the car as you broadcast live. All finalists also win Christmas trees.

- **Christmas Wish.** One of the warmest Christmas promotions ever devised is Christmas Wish. Grant listeners' wishes, which are voice-mailed, snail-mailed or e-mailed. Wishes are then whipped into promos that capture the essence of the season in the fulfillment of each request. The more emotional and needy the winners, the better.

- **Holiday Rock.** Set up a partnership with a local jeweler to give away a diamond for the holidays. Freeze the diamond in a block of ice and put it on display at the jeweler's shop. Have listeners stop by and guess how long it will take the ice to melt. The person who guesses correctly wins the diamond for a great holiday gift.

- **Battery Patrol.** If you can get the batteries, doing a Battery Patrol or a Batteries Not Included remote is always fun. One station did this on the day after Christmas, and over 2,000 people stood in line for hours in very cold weather to get their free batteries.

- **Secret Shoppers.** Encourage your listeners to visit a specific loca-

tion on a designated day and time for a chance to have their holiday shopping taken care of by your "Secret Shopper." A great idea is to have the listeners ask everyone in the location if they are (show name or station name's) Secret Shopper. If they find the secret person, they receive X amount of money to use for shopping or you pay for their current purchases.

- **Secret Santa.** Similar to the Secret Shopper. Give clues to the location of the Secret Santa. Listeners ask around, "Are you the Star 98 Secret Santa?" When they find him, he gives them \$100.

One station did a battery giveaway on the day after Christmas, and over 2,000 people stood in line for hours in very cold weather to get their free batteries.

- **Christmas in Lights.** Get people to put the call letters of the radio station in Christmas lights. Reward them with Christmas presents.

- **Holiday Dash for Cash.** This is a great old promotion that still works if it hasn't been done recently. Have listeners win a cash qualifying prize each day with the Cash Sounder or Dash for Cash Song of the Day. All winners are invited to the grand prize event, where one listener is randomly picked to make the Dash for Cash. They will have (your frequency) seconds to run inside a bank vault filled with \$1 million and collect as much cash as possible. Have some fun and limo all winners to the event in Wells Fargo trucks. Have a glass safe in the middle of a mall so the crowd can watch.

- **Shopping Mall Taxi Service.** Rent out several golf carts to chauffeur shoppers through area malls. Carts

can be used as taxis around the shopping center and parking lots, toting thankful shoppers' packages and bags on the busiest shopping day of the year, the day after Thanksgiving.

The 11 Bits Of Christmas

1. **That's My Spot.** At the height of the holiday shopping frenzy (or the day after Thanksgiving) a parking spot close to the entrance to the mall is a prize worth more than money. The morning show can give away a parking space right next to the main entrance of a local mega-mall, along with gift certificates good for "mall money." The space has its own sign: "Reserved for Star 98."

2. **Jock Mannequins.** Have jocks dress up as mannequins in department stores around town on the day after Thanksgiving. The week of Thanksgiving give listeners hints to which stores the "dummies" will be appearing at. The first person to ID each jock wins prizes from that store.

3. **Holiday Weigh-In.** This begins in November. Contestants weigh in, preferably at a restaurant, before Thanksgiving. Check in with them during the holidays. After New Year's, have another weigh-in to see who gained the most weight. Use health-club memberships, exercise equipment, etc., for prizes.

4. **Christmas (Sex) Toy Drive.** Who doesn't do a toy drive at this time of year? But if you did a sex-toy drive one morning, collecting vibrators for underprivileged women, that would be hilarious. Perhaps tie it in with the battery promotion above.

5. **The PlayStation 2 Mom Marathon.** Buy two PlayStation 2 machines (or whatever videogame system is hot). The morning show sets the stage by getting a call from a mom who's dying to get her hands on a PS2 for her child. The show then recruits another mom having the same problem and starts the two moms off on the PlayStation 2 Mom Marathon. Set them up side by side with a machine in a mall or other high-traffic area and have them play against each other. The mom who lasts longest wins.

6. **A New Rear for the New Year.** KZZP/Phoenix lived up to its tongue-in-cheek "station that sucks" on-air line by giving away liposuction surgery.

7. **Breaking and Entering Christmas.** Instead of the usual humdrum "Christmas Wish," Roula & Ryan, the morning show at KHMV/Houston, are having listeners nominate families who are down on their luck. The nominators must know the family well, know when they come and go and have a key to their house. Roula & Ryan pick one family, bring all the necessities for a great holiday and set up the house while the nominators take the winners out. Record the audio reaction. Supplement the audio as needed for good radio. This can also be a Breaking and Entering Thanksgiving.

8. **Santa Scared Straight for Bad Kids.** Parents e-mail or fax the name of their kids and what they've done

Who doesn't do a toy drive at this time of year? But if you did a sex-toy drive one morning, collecting vibrators for underprivileged women, that would be hilarious.

bad this year. The kid gets a warning call from Santa.

9. **Flock You!** One morning show in California went out and got a flocking machine from a tree lot and let their listeners take a turn under the nozzle. This has "TV coverage" written all over it.

10. **Kidnap Santa (If You Dare).** At a morning show broadcast, the DJ snapped from the pressure of trying to gather so many toys for charity, pulled a gun and took Santa hostage. They took off in a car, and the DJ called in to state his ransom demands. News reports on the crime were supplied by "Tom Brokejaw"; there were "police" in the studio, trying to trace the phone calls; and the press release was done with cutout words from a newspaper, helping to add to the vibe.

The next morning, with Santa duct-taped in the back seat, the DJ led police on a slow-speed chase from 6 to 7:30, ending at the station, where he barricaded himself in the studio. There were even staged helicopter reports. That afternoon a listener called and pledged a dump truck full of toys, which helped the DJ reach his goal, so he freed Santa, and the promotion came to a close.

11. **Toys for Tots Marines Promotion** Mark & Brian of KLOS/Los Angeles tied in with a TV station to bring in a record number of toys for Christmas. The station broadcast live for a week in a major mall with uniformed Marines flanking the booth. The TV station covered it nightly with toy updates. The promotion yielded a week of free TV exposure and gathered a record number of toys for needy children. The Marines distributed the toys.

The morning show can give away a parking space right next to the main entrance of a local mega-mall, along with gift certificates good for "mall money."

TALK BACK TO R&R!

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

Call me at 310-788-1663

or e-mail:

aperelli@radioandrecords.com

R&R AC TOP 30

November 21, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	2250	-102	195290	38	105/0
1	2	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2168	-217	189407	30	114/0
4	3	TRAIN Calling All Angels (Columbia)	2158	+53	168140	21	109/1
3	4	MATCHBOX TWENTY Unwell (Atlantic)	2090	-62	190039	28	102/0
7	5	SIMPLY RED Sunrise (simplyred.com)	1798	+127	119992	20	94/0
5	6	MERCYME I Can Only Imagine (INO/Curb)	1666	-68	96230	29	93/0
10	7	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	1617	+75	97590	10	98/0
6	8	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1590	-94	135615	29	93/0
9	9	CELINE DION Have You Ever Been In Love (Epic)	1581	-84	126127	31	115/0
8	10	LUTHER VANDROSS Dance With My Father (J)	1482	-187	127523	24	105/0
11	11	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1177	-38	86008	33	101/0
15	12	JOSH GROBAN You Raise Me Up (143/Reprise)	1135	+216	72708	5	88/1
12	13	JIM BRICKMAN Peace (Where The Heart Is) (A&M)	1006	-21	43444	15	92/2
13	14	CHRISTINA AGUILERA Beautiful (RCA)	983	+8	79856	48	88/0
14	15	EAGLES Hole In The World (ERC)	941	+4	70098	26	96/0
17	16	CLAY AIKEN Invisible (RCA)	932	+139	74815	6	81/4
18	17	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	842	+71	85864	8	61/3
16	18	CELINE DION Stand By Your Side (Epic)	796	-103	44472	9	70/0
19	19	DIDO White Flag (Arista)	722	+42	95990	8	45/2
22	20	SARAH MCLACHLAN Fallen (Arista)	662	+117	52114	7	48/5
20	21	MICHAEL BOLTON When I Fall In Love (Passion Group)	660	+35	24643	11	73/0
21	22	TIM MCGRAW Tiny Dancer (Curb)	628	+50	22044	6	72/3
23	23	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	605	+117	41385	4	62/1
24	24	ROD STEWART f/CHER Bewitched, Bothered And Bewildered (J)	491	+23	35538	4	68/3
25	25	HALL & OATES Getaway Car (U-Watch)	452	-15	15537	5	64/4
26	26	SEAL Waiting For You (Warner Bros.)	428	-32	32285	13	45/0
28	27	SANTANA f/ALEX BAND Why Don't You & I (Arista)	337	+15	42825	3	18/0
29	28	BURKE RONEY Let It All Come Down (R World/Ryko)	315	+19	3793	4	37/2
27	29	KENNY LOGGINS With This Ring (All The Best)	297	-41	20567	16	49/0
	30	CHRISTINA AGUILERA The Voice Within (RCA)	226	+61	7351	1	41/6

Debut

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 11/9-11/15. 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

TARRALYN RAMSEY Up Against All Odds (Casablanca)
Total Plays: 163, Total Stations: 34, Adds: 5

JOHN MAYER Bigger Than My Body (Aware/Columbia)
Total Plays: 161, Total Stations: 14, Adds: 1

SUZY K. Gabriel (Vellum)
Total Plays: 114, Total Stations: 30, Adds: 5

BANGLES Something That You Said (Koch)
Total Plays: 112, Total Stations: 30, Adds: 8

ABENAA Song 4 U (Nkunim)
Total Plays: 84, Total Stations: 21, Adds: 6

SIEDAH Man In The Mirror (Omtown)
Total Plays: 74, Total Stations: 14, Adds: 0

ELTON JOHN The Heart Of Every Girl (Epic)
Total Plays: 57, Total Stations: 27, Adds: 14

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ELTON JOHN The Heart Of Every Girl (Epic)	14
BANGLES Something That You Said (Koch)	8
CHRISTINA AGUILERA The Voice Within (RCA)	6
ABENAA Song 4 U (Nkunim)	6
SARAH MCLACHLAN Fallen (Arista)	5
TARRALYN RAMSEY Up Against All Odds (Casablanca)	5
SUZY K. Gabriel (Vellum)	5
CLAY AIKEN Invisible (RCA)	4
HALL & OATES Getaway Car (U-Watch)	4

josh groban
YOU RAISE ME UP

Soundscan Debut #4!!
375,000 Units Sold!!!!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOSH GROBAN You Raise Me Up (143/Reprise)	+216
FAITH HILL There You'll Be (Warner Bros.)	+139
CLAY AIKEN Invisible (RCA)	+139
SIMPLY RED Sunrise (simplyred.com)	+127
M. MCDONALD Ain't No Mountain High Enough (Motown)	+117
SARAH MCLACHLAN Fallen (Arista)	+117
PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	+75
CELINE DION A New Day Has Come (Epic)	+74
KENNY LOGGINS One That Got Away (All The Best)	+74
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+71

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

katrina carlson
with benny mardones



www.katrinacarlson.com

Here's the Christmas version of

"i know you by heart"

"Happy Holidays to you and yours."

-Katrina Carlson & Benny Mardones

ON YOUR DESK NOW!

Ready for your Holiday Programming.
Spinning on Delilah

NATIONAL PROMOTION:

Ashton Consulting - Jack Ashton 805-564-8335 ashtonconsults@aol.com

LABEL CONTACT:

Gregg Bell - Kataphonic Records 310-260-9441 greggbell04@yahoo.com



**America's Best Testing AC Songs 12 +
For The Week Ending 11/21/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 25-54	Women 25-34	Women 35-54
CLAY AIKEN Invisible (RCA)	4.30	4.32	80%	10%	4.46	4.46	4.46
MATCHBOX TWENTY Unwell (Atlantic)	4.13	4.12	95%	31%	4.16	4.07	4.19
JOSH GROBAN You Raise Me Up (143/Reprise)	4.13	4.03	64%	7%	4.20	4.10	4.23
CELINE DION Have You Ever Been In Love (Epic)	3.91	3.87	94%	32%	4.00	3.90	4.03
TRAIN Calling All Angels (Columbia)	3.85	3.83	94%	35%	3.94	3.77	3.99
PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	3.85	3.85	81%	19%	3.94	3.89	3.96
JIM BRICKMAN Peace (Where The Heart Is) (AAL)	3.85	3.78	66%	14%	3.88	3.79	3.90
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.84	3.81	91%	34%	3.86	3.92	3.85
CELINE DION Stand By Your Side (Epic)	3.82	3.81	72%	15%	3.88	3.64	3.95
DIDO White Flag (Arista)	3.82	—	65%	14%	3.76	3.69	3.78
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	3.79	3.77	95%	37%	3.78	3.65	3.82
LUTHER VANDROSS Dance With My Father (J)	3.73	3.76	91%	37%	3.78	3.63	3.83
EAGLES Hole In The World (ERC)	3.69	3.66	90%	33%	3.71	3.56	3.76
SIMPLY RED Sunrise (simplyred.com)	3.69	3.64	74%	20%	3.62	3.63	3.62
UNCLE KRACKER / DODIE GRAY Drift Away (Lava)	3.58	3.48	97%	51%	3.60	3.38	3.67
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.50	3.42	85%	27%	3.49	3.61	3.46
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	3.34	3.28	92%	49%	3.33	3.21	3.36
MICHAEL BOLTON When I Fall In Love (Passion Group)	3.32	3.35	83%	33%	3.36	3.30	3.38
CHRISTINA AGUILERA Beautiful (RCA)	3.28	3.22	97%	60%	3.35	3.55	3.29

Total sample size is 438 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator

Most Added*

- ELTON JOHN** The Heart Of Every Girl (Epic)
- SARAH MCLACHLAN** Fallen (Arista)
- 3 DOORS DOWN** Here Without You (Republic/Universal)
- SIMPLY RED** Sunrise (simplyred.com)
- DANIEL BEDINGFIELD** If You're Not The One (Island/IDJMG)
- JOSH GROBAN** You Raise Me Up (143/Reprise)
- DIDO** White Flag (Arista)
- CLAY AIKEN** Invisible (RCA)
- SEAL** Waiting For You (Warner Bros.)
- MICHAEL MCDONALD** Ain't No Mountain High Enough (Motown)

Songs ranked by total plays

Recurrents

- SANTANA** / **MICHELLE BRANCH** The Game Of Love (Arista) 1007
- NORAH JONES** Don't Know Why (Blue Note/Virgin) 972
- VANESSA CARLTON** A Thousand Miles (A&M/Interscope) 930
- ENRIQUE IGLESIAS** Hero (Interscope) 904
- LONESTAR** I'm Already There (BNA) 900
- SHERYL CROW** Soak Up The Sun (A&M/Interscope) 891
- PHIL COLLINS** Can't Stop Loving You (Atlantic) 878
- FAITH HILL** Cry (Warner Bros.) 704
- TRAIN** Drops Of Jupiter (Tell Me) (Columbia) 703
- CELINE DION** A New Day Has Come (Epic) 644
- AVRIL LAVIGNE** Complicated (Arista) 643
- CALLING** Wherever You Will Go (RCA) 577

Reporters

WYJB/Albany, NY* OM: Chris Holmberg MD: Chad O'Hara 6: SHERYL CROW BANGLES	WMX/Boston, MA* PD: Don Kelley APD: Candy O'Terry MD: Mark Lawrence No Adds	WLOT/Dayton, OH* PD: Barb Richards No Adds	WAJF/Wayne, IN* PD: Barb Richards MD: Nick Parker TARRALYN RAMSEY	WTFM/Johnson City* PD/MD: Mark McKinney 3: TARRALYN RAMSEY 1: SUZY K ABENAA ELTON JOHN BANGLES	WLRQ/Melbourne, FL* PD: Michael Lowe MD: Mindy Levy No Adds	KEFM/Omaha, NE* PD/MD: Steve Albertzen No Adds	KRNO/Reno, NV* PD/MD: Dan Freno No Adds	
KMGA/Albuquerque, NM* OM: Kris Abrams No Adds	WEBC/Bridgeport, CT* PD: Carl Hanes MD: Danny Lyons 7: JIM BRICKMAN 3: DOORS DOWN	KOSI/Denver, CO* PD: Mark Edwards MD: Steve Hamilton No Adds	WKTK/Gainesville, FL* No Adds	WKYE/Johnstown, PA OM: Christine Hillard APD/MD: Brian Wertz 3: DOORS DOWN	WRVR/Memphis, TN* OM/MD: Jerry Dean MD: Tony Kramer Brittan No Adds	KLTO/Omaha, NE* OM/MD: Phil Wilson No Adds	WTVR/Richmond, VA* PD: Bill Cahill MD: Kai Simons BUNNY RONEY ELTON JOHN	WNSN/South Bend, IN OM: Tom Jacobsen No Adds
WLEV/Allentown, PA* PD: Bobby Knight 7: HALL & OATES TARRALYN RAMSEY	WJYE/Buffalo, NY* OM/MD: Joe Chille APD: Mike McDuffee No Adds	KLTI/Des Moines, IA* PD/MD: Les White No Adds	WLHT/Grand Rapids, MI* PD: Bill Bailey SUZY K	WMOG/Middlesex, NJ* PD: Tim Tell ROD STEWART ICHER	WMGF/Orlando, FL* PD/MD: Ken Payne No Adds	WSLQ/Roanoke, VA* PD: Don Morrison MD: Dick Daniels CLAY AIKEN	WSPK/Spartanburg, SC* PD: Bob Hester MD: Dawn Hester ELTON JOHN	KISC/Spokane, WA* OM: Paul Hester MD: Dawn Hester ELTON JOHN
KYMG/Anchorage, AK OM: Mark Murphy PD/MD: Dave Flavin No Adds	WHBC/Canton, OH* OM/MD: Terry Simmons MD: Kayleigh Kniss JASIN MRAZ BANGLES ABENAA FIVE FOR FIGHTING	WMGC/Detroit, MI* OM: Bill Fries PD: Jim Harper MD: Jon Ray 1: BANGLES 1: ELTON JOHN SARAH MCLACHLAN ROD STEWART ICHER	WOOD/Grand Rapids, MI* PD: John Patrick No Adds	WQLR/Kalamazoo, MI OM/MD: Ken Lanphear APD/MD: Brian Wertz 3: ELTON JOHN	WLTQ/Milwaukee, WI* PD/MD: Stan Atkinson SUZY K	WMEZ/Pensacola, FL* OM/MD: Kevin Peterson APD: Michael Stuart 14: CLAY AIKEN	WRMM/Rochester, NY* OM/MD: John McGee APD/MD: Terese Taylor No Adds	WYMA/Springfield, MA* PD: Paul Cannon MD: Rob Anthony CHRISTINA AGUILERA
WLTM/Atlanta, GA* OM/MD: Louis Kaplan APD/MD: Steve Goss No Adds	WSUY/Charleston, SC* PD: Loyd Ford APD/MD: Eric Chaney 9: ABENAA	WNIC/Detroit, MI* PD/MD: Daren Davis APD: Theresa Lucas 3: ELTON JOHN	WMAG/Greensboro, NC* PD: Scott Keith No Adds	KSRC/Kansas City, MO* PD: Jon Zellner MD: Jeanne Ashley No Adds	WLTE/Minneapolis, MN* PD: Dan Mason HALL & OATES BUNNY RONEY ELTON JOHN	WSWT/Peoria, IL OM/MD: Randy Rundle 4: SEAL 4: CLAY AIKEN 4: SARAH MCLACHLAN	WRFM/Rochester, NY* OM/MD: Steven Perrone APD/MD: Tom Furo BANGLES ELTON JOHN	WHDW/Westchester, NY* APD/MD: Steven Perrone MD: Jude Morgan No Adds
WFPG/Atlantic City, NJ* MD: Marlene Aqua SUZY K	WDEF/Chattanooga, TN* PD: Danny Howard MD: Robin Daniels 1: SHERYL CROW ELTON JOHN	WRCB/Richmond, VA* PD: Dan Mason HALL & OATES BUNNY RONEY ELTON JOHN	WMYI/Greenville, SC* OM: Bruce Logan PD/MD: Greg McKinney No Adds	KUDL/Kansas City, MO* PD/MD: Thom McGinty No Adds	WVMX/Mobile, AL* No Adds	WBEB/Philadelphia, PA* OM/MD: Chris Conley No Adds	WGFB/Rockford, IL No Adds	KRBW/Wichita, KS* APD/MD: Suzanne Mears No Adds
WBBQ/Augusta, GA* OM: Mike Kramer PD/MD: Steve Cherry No Adds	WLT/Chicago, IL* OM/MD: Bob Kazak MD: Eric Richeke No Adds	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WSPA/Greenville, SC* PD/MD: Brian Taylor CLAY AIKEN TARRALYN RAMSEY SUZY K	WJXB/Knoxville, TN* PD: Mike Blakemore CHRISTINA AGUILERA	WJZZ/Jacksonville, FL* PD: Dan Mason No Adds	KESZ/Phoenix, AZ* PD: Bryan Jackson MD: Dan Diamond No Adds	WYMA/Springfield, MA* PD: Paul Cannon MD: Rob Anthony CHRISTINA AGUILERA	KRBB/Wichita, KS* APD/MD: Suzanne Mears No Adds
WRRM/Cincinnati, OH* PD: TJ Holland MD: Ted Morro No Adds	WTKS/Columbus, OH* PD: Scott Miller MD: Ted Kowalski 7: SARAH MCLACHLAN 1: SHERYL CROW	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WRCH/Hartford, CT* PD: Allan Camp MD: Joe Hann 4: SARAH MCLACHLAN ABENAA	WJZZ/Jacksonville, FL* PD: Dan Mason No Adds	KJNS/Modesto, CA* PD/MD: Gary Michaels ELTON JOHN	KBEE/Salt Lake City, UT* PD/MD: Rusty Keys BANGLES	WYMA/Springfield, MA* PD: Paul Cannon MD: Rob Anthony CHRISTINA AGUILERA	WJBR/Wilmington, DE* PD: Stan Phillips MD: Mike Morgan No Adds
KKDJ/Bakersfield, CA* OM: Don Crist PD/MD: Kenn McCloud No Adds	WDOQ/Cleveland, OH* PD: Scott Miller MD: Ted Kowalski 7: SARAH MCLACHLAN 1: SHERYL CROW	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WRCH/Hartford, CT* PD: Allan Camp MD: Joe Hann 4: SARAH MCLACHLAN ABENAA	WJZZ/Jacksonville, FL* PD: Dan Mason No Adds	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	KJNS/Modesto, CA* PD/MD: Gary Michaels ELTON JOHN	WYMA/Springfield, MA* PD: Paul Cannon MD: Rob Anthony CHRISTINA AGUILERA	WJBR/Wilmington, DE* PD: Stan Phillips MD: Mike Morgan No Adds
WBBE/Baton Rouge, LA* OM/MD: Jeff Jamigan APD/MD: Michelle Southem TARRALYN RAMSEY	KKLI/Colorado Springs, CO* PD/MD: Joel Navarro 7: HALL & OATES 3: TIM MCGRAW	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WRCH/Hartford, CT* PD: Allan Camp MD: Joe Hann 4: SARAH MCLACHLAN ABENAA	WJZZ/Jacksonville, FL* PD: Dan Mason No Adds	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WYMA/Springfield, MA* PD: Paul Cannon MD: Rob Anthony CHRISTINA AGUILERA	WJBR/Wilmington, DE* PD: Stan Phillips MD: Mike Morgan No Adds
WMIJ/Birmingham, AL* OM: Doug Hamand PD/MD: Tom Hamran No Adds	WTCB/Columbia, SC* PD/MD: Brent Johnson No Adds	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WRCH/Hartford, CT* PD: Allan Camp MD: Joe Hann 4: SARAH MCLACHLAN ABENAA	WJZZ/Jacksonville, FL* PD: Dan Mason No Adds	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WYMA/Springfield, MA* PD: Paul Cannon MD: Rob Anthony CHRISTINA AGUILERA	WJBR/Wilmington, DE* PD: Stan Phillips MD: Mike Morgan No Adds
WYBF/Birmingham, AL* PD: Jeff Tyson APD/MD: Valerie Yimog JOHN MAYER	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WRCH/Hartford, CT* PD: Allan Camp MD: Joe Hann 4: SARAH MCLACHLAN ABENAA	WJZZ/Jacksonville, FL* PD: Dan Mason No Adds	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WYMA/Springfield, MA* PD: Paul Cannon MD: Rob Anthony CHRISTINA AGUILERA	WJBR/Wilmington, DE* PD: Stan Phillips MD: Mike Morgan No Adds
KXLT/Boise, ID* PD/MD: Tobin Jeffries No Adds	KVIL/Dallas, TX* OM/MD: Kurt Johnson APD: Dan Larkin 3: SARAH MCLACHLAN	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WRCH/Hartford, CT* PD: Allan Camp MD: Joe Hann 4: SARAH MCLACHLAN ABENAA	WJZZ/Jacksonville, FL* PD: Dan Mason No Adds	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WVXX/Erie, PA PD: Ron Aron 1: ELTON JOHN	WYMA/Springfield, MA* PD: Paul Cannon MD: Rob Anthony CHRISTINA AGUILERA	WJBR/Wilmington, DE* PD: Stan Phillips MD: Mike Morgan No Adds

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ON THE RECORDWith
Chuck Stevens
PD, WLTJ/Pittsburgh

WLTJ (Lite Rock 92.9)/Pittsburgh is a mainstream AC radio station in a competitive market with a Soft AC, a Hot AC and a strong Oldies station. Because of that, we are constantly looking for ways to break through the clutter and think outside the box. • At Lite Rock 92.9 part of our promotional philosophy has always been to cultivate a personal relationship with our listeners. For quite some time we have wanted to put on an intimate concert series — an exclusive, listener-only event in a small venue with limited seating. • Obtaining artists can be challenging, but by developing relationships within the record industry, we were very fortunate to present Jim Brickman and his vocalist, Ann Cochran, in this setting. Jim has a strong following in Pittsburgh because he has played numerous concerts and worked with the local PBS television station. Our Promotions Director, Vicki Wolf, set into motion her plan to make this a unique event. • The venue selected was a department store. There's a fabulous one downtown called Kaufman's, with an 11th floor auditorium. We decided on theater-style seating in the round. Because Kaufman's is a client, we already had a great working relationship. Kaufman's brought their vendors into the event, who provided us with centerpieces for the tables, Godiva chocolates and a gift bag with cosmetics for the women and men's products for their companions. Kaufman's set up cosmetic displays and offered free makeovers and products to purchase. Lite Rock 92.9 provided beer and wine and a fabulous buffet by downtown restaurant La Strada. • The event was hosted by our morning team, Gary and Beth. Jim Brickman and Ann Cochran were tremendous and thrilled the crowd with a not-to-be-missed performance. Jim was able to take questions from the audience. The audience couldn't believe what an evening they'd had. Here were 200 listeners whom we know will be fans of the radio station for life.

Uncle Kracker takes back the top spot from **Shania Twain** after three weeks at No. 2; **Shania** moves to second place ... **Train** motor 4-3*, while **Simply Red** pop up in plays (+127) and in chart position, going 7-5* ... **Phil Collins** also moves nicely, 10-7* ... **Josh Groban** gets Most Increased, with +216 (15-12*), followed by **Clay Aiken**, +139 (17-16*), and American Music Award-winning **Faith Hill** (+131) with "There You'll Be" ... Most Added this week: Sir **Elton John**'s "The Heart of Every Girl" from Julia Roberts' new movie, *Mona Lisa Smile*, with 14, followed by **The Bangles** (8), **Abenaa** (6), **Christina Aguilera** (6), **Sarah McLachlan** (5) and **Suzy K** (5) ... At Hot, **Santana** hold on to No. 1 for the eighth week, with **3 Doors Down** holding at 2* and gaining ... Other top 10 action: McLachlan is still climbing (8-6*) with "Fallen," and **Sheryl Crow** also grows, 9-7* ... Debuts this week: **Evanescence**, at 34*, and **Ben Harper**, 37* ... **Five For Fighting** have a huge add week, with 24, including WPLJ/New York. **Bon Jovi** score 13 adds, and Most Increased winners **Evanescence** (+193) come in with 11 more adds.

— Angela Perelli, AC/Hot AC Editor

**artist activity**ARTIST: **Eastmountainsouth**LABEL: **DreamWorks**By **MIKE TRIAS**/ASSOCIATE EDITOR

As Eastmountainsouth, Kat Maslich and Peter Adams have created a sound whose beauty is transcendental — timeless music with melodies and orchestrations that are hauntingly gorgeous. Although many of the duo's themes are bittersweet, each song on their eponymous debut album seems to contain those sweet moments that tend to linger in the heart of the listener, instilling a sense of calm and peace. They are musically attuned in a way that is beyond compare and almost incomprehensible, especially when it comes to their amazing vocal blend. In order to understand why this pair clicks so well, we must visit their past.

Both are vocalists, instrumentalists and songwriters from the South — Maslich hails from Roanoke, VA, and Adams is from Birmingham, AL. Both credit their grandparents as musical influences. Adams' grandfather was a professional clarinet player and his first musical idol, while Maslich says, "I always had this love for bluegrass because of the association with my grandparents. I played different styles of music when I was younger, but I finally came out of the closet as a bluegrass buff."

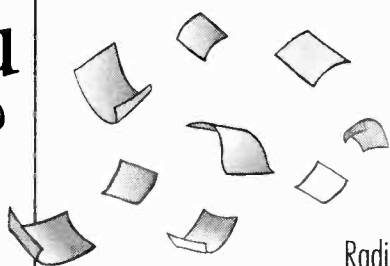
After earning his master's in music and studying film scoring, Adams went on to write songs for film and TV, eventually ending up at a music production house in Los Angeles. In 1999 Adams met Maslich when he was auditioning singers for a TV spot. Maslich was giving music one last shot before calling it quits (she had relocated to and from L.A. five times trying to get something going). Though she didn't get that gig, it was the beginning of Eastmountainsouth.

One of Adams' co-workers attended Maslich's show after the audition and encouraged him to check her out because of the similarity in their songwriting styles. Recalls Adams, "I was doing a demo of a song I was going to pitch in Nashville, so I called Kat to sing on it. She came over, and we sat and played songs for each other. It was weird — I felt I could have written her songs, and she thought she could have written mine." They quickly realized they were destined to become a duo, and in 2001 Robbie Robertson signed them to DreamWorks.

Eastmountainsouth plays like the soundtrack to an epic journey. From beginning to end, every song builds upon the story of the album. Highlights include "Rain Come Down," "All the Stars," "Ghost" and the current single, "You Dance," which, after enjoying an impressive stay on R&R's Triple A chart, is gaining notice at Hot AC.

Adams says, "Robbie encouraged me to sing lead on some of our songs, which is kind of funny because I've always thought of Kat as my vocal training wheels. Singing without her is kind of like taking the training wheels off; it can be a bit shaky. I'm working on it. It just doesn't come as easily to me as it does to Kat."

In response, Maslich says, "Sometimes I want to kick his ass — I mean, the first time I heard Peter sing, it made my heart hurt. I could only think, 'My God, your voice is gorgeous.' And I'm certainly learning too. For instance, I'm hoping I'll be playing more instruments, beyond guitar, on the next record."

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R&R HOT AC TOP 40

November 21, 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)	3917	-71	249154	24	93/0
2	2	3 DOORS DOWN Here Without You (Republic/Universal)	3584	+69	225414	16	90/0
3	3	MATCHBOX TWENTY Bright Lights (Atlantic)	3536	+125	225737	16	95/0
4	4	DIDO White Flag (Arista)	3269	+67	224516	19	93/0
5	5	MATCHBOX TWENTY Unwell (Atlantic)	2686	-108	198675	41	97/0
8	6	SARAH MCLACHLAN Fallen (Arista)	2665	+39	160828	11	94/2
9	7	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2662	+147	164627	9	93/1
7	8	TRAIN Calling All Angels (Columbia)	2566	-133	161805	33	94/0
6	9	JOHN MAYER Bigger Than My Body (Aware/Columbia)	2473	-310	149569	15	92/0
10	10	LIVE Heaven (Radioactive/Geffen)	2287	-210	135138	28	80/0
11	11	LIZ PHAIR Why Can't I? (Capitol)	2122	-216	121659	27	83/0
13	12	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	1999	+75	113052	11	83/0
12	13	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1972	-108	133651	40	82/0
16	14	NICKELBACK Someday (Roadrunner/IDJMG)	1898	+113	102388	10	78/4
17	15	NO DOUBT It's My Life (Interscope)	1882	+151	109869	5	83/4
18	16	TRAIN When I Look To The Sky (Columbia)	1556	+163	78655	5	84/3
19	17	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	1476	+88	71570	7	79/2
20	18	NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	1396	+80	69269	6	68/0
21	19	STAIN'D So Far Away (Flip/Elektra/EEG)	1100	-42	45746	15	49/0
22	20	SEAL Waiting For You (Warner Bros.)	1041	+38	58211	13	58/2
23	21	JASON MRAZ You And I Both (Elektra/EEG)	833	+43	42001	7	56/3
25	22	HOWIE DAY Perfect Time Of Day (Epic)	667	+17	33142	9	44/3
28	23	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	642	+83	38272	19	38/2
24	24	VERTICAL HORIZON I'm Still Here (RCA)	554	-126	32094	17	37/0
26	25	SALIVA Rest In Pieces (Island/IDJMG)	535	-77	30833	19	18/0
29	26	MERCYME I Can Only Imagine (INO/Curb)	528	-14	27625	18	22/0
30	27	COUNTING CROWS She Don't Want Nobody Near (Geffen)	505	+71	17588	3	48/6
27	28	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	495	-77	29628	14	27/0
31	29	DAVE MATTHEWS Save Me (RCA)	457	+38	23023	3	42/3
40	30	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	440	+174	31291	2	48/24
32	31	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	416	+35	24126	3	18/0
33	32	FUEL Falls On Me (Epic)	396	+30	12090	3	27/1
38	33	CLAY AIKEN Invisible (RCA)	341	+33	26697	2	14/2
Debut	34	EVANESCENCE My Immortal (Wind-up)	340	+193	11929	1	32/11
37	35	MEAT LOAF I Couldn't Have Said It Better (Sanctuary/SRG)	329	+6	8212	3	22/0
-	36	TRAPT Headstrong (Warner Bros.)	294	+29	12401	2	5/0
Debut	37	BEN HARPER Diamonds On The Inside (Virgin)	265	+11	7201	1	25/1
39	38	GAVIN DEGRAW Follow Through (J)	222	-47	7676	20	20/0
Debut	39	SUGAR RAY Chasin' You Around (Atlantic)	216	-10	6881	1	15/0
-	40	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	204	-9	12241	2	6/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	24
BON JOVI Wanted Dead Or Alive 2003 (Mercury/IDJMG)	13
EVANESCENCE My Immortal (Wind-up)	11
JEWEL 2 Become 1 (Atlantic)	8
COUNTING CROWS She Don't Want Nobody Near (Geffen)	6
KELLY CLARKSON The Trouble With Love Is (RCA)	6
DEFAULT (Taking My) Life Away (TVT)	6
NO DOUBT It's My Life (Interscope)	4
NICKELBACK Someday (Roadrunner/IDJMG)	4

New This Week:
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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EVANESCENCE My Immortal (Wind-up)	+193
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+174
TRAIN When I Look To The Sky (Columbia)	+163
NO DOUBT It's My Life (Interscope)	+151
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+147
MATCHBOX TWENTY Bright Lights (Atlantic)	+125
NICKELBACK Someday (Roadrunner/IDJMG)	+113
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	+88
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+83
NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	+80

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

98 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/9-11/15. 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.

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**America's Best Testing Hot AC Songs 12 +
For The Week Ending 11/21/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 18-34	Women 18-24	Women 25-34
MATCHBOX TWENTY Bright Lights (Atlantic)	4.22	4.11	91%	16%	4.21	4.19	4.25
3 DOORS DOWN Here Without You (Republic/Universal)	4.17	4.16	94%	26%	4.19	4.14	4.30
SANTANA f/ALEX BAND Why Don't You & I (Arista)	4.15	4.03	95%	30%	4.12	4.14	4.08
MATCHBOX TWENTY Unwell (Atlantic)	4.06	3.98	99%	48%	4.13	4.06	4.26
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4.06	4.06	98%	42%	3.96	4.08	3.74
NICKELBACK Someday (Roadrunner/IDJMG)	4.06	4.16	88%	18%	3.98	3.96	4.02
JASON MRAZ You And I Both (Elektra/EEG)	4.06	4.02	67%	9%	4.04	4.16	3.76
VERTICAL HORIZON I'm Still Here (RCA)	4.05	4.11	78%	13%	3.92	3.84	4.07
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	4.02	4.05	88%	17%	3.94	3.98	3.84
TRAIN When I Look To The Sky (Columbia)	3.98	3.88	59%	10%	3.82	3.77	3.89
LIVE Heaven (Radioactive/Geffen)	3.96	3.92	85%	24%	4.05	3.98	4.18
JOSH KELLEY Amazing (Hollywood)	3.95	4.01	79%	21%	3.89	3.87	3.93
SARAH MCLACHLAN Fallen (Arista)	3.92	3.98	77%	11%	4.10	4.10	4.10
SALIVA Rest In Pieces (Island/IDJMG)	3.91	3.97	72%	14%	3.88	3.83	3.98
LIZ PHAIR Why Can't I? (Capitol)	3.90	3.86	95%	32%	3.87	3.98	3.65
HOWIE DAY Perfect Time Of Day (Epic)	3.90	-	45%	7%	3.86	3.88	3.84
ATARIS The Boys Of Summer (Columbia)	3.86	3.80	94%	36%	3.68	3.80	3.42
JOHN MAYER Bigger Than My Body (Aware/Columbia)	3.83	3.95	94%	30%	3.63	3.78	3.31
DIDO White Flag (Arista)	3.81	3.79	88%	23%	3.69	3.73	3.61
STAIN'D So Far Away (Flip/Elektra/EEG)	3.80	3.79	83%	26%	3.81	3.77	3.87
TRAIN Calling All Angels (Columbia)	3.74	3.57	98%	47%	3.70	3.63	3.85
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.67	3.66	81%	20%	3.66	3.73	3.52
NO DOUBT It's My Life (Interscope)	3.67	3.69	79%	17%	3.63	3.67	3.54
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3.66	3.62	95%	38%	3.33	3.38	3.24
NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	3.55	3.40	57%	14%	3.55	3.51	3.65
SEAL Waiting For You (Warner Bros.)	3.54	3.59	59%	13%	3.32	3.35	3.26
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	3.47	3.44	68%	20%	3.51	3.57	3.39
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	3.26	3.24	75%	36%	3.23	3.26	3.16
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3.24	3.29	97%	58%	3.15	3.18	3.10

Total sample size is 417 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

COLDPLAY Moses (Capitol)
Total Plays: 174, Total Stations: 19, Adds: 2

JACK JOHNSON Taylor (Jack Johnson Music/Universal)
Total Plays: 114, Total Stations: 14, Adds: 1

KELLY CLARKSON The Trouble With Love Is (RCA)
Total Plays: 62, Total Stations: 15, Adds: 6

JEWEL 2 Become 1 (Atlantic)
Total Plays: 53, Total Stations: 14, Adds: 8

BON JOVI Wanted Dead Or Alive 2003 (Mercury/IDJMG)
Total Plays: 32, Total Stations: 14, Adds: 13

Songs ranked by total plays

Indicator

Most Added

SIMPLE PLAN Perfect (Lava)

EVANESCENCE My Immortal (Wind-up)

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

Reporters

WKDD/Akron, OH* OM: Keith Kennedy MD: Justine Thomas HOWIE DAY	WCOD/Cape Cod, MA OM/MD: Britt Cassidy MD: Cheryl Park No Adds	KLTC/Corpus Christi, TX* OM/MD: Bert Clark JEWEL FIVE FOR FIGHTING	KALZ/Fresno, CA* OM: Mike O'Reilly MD: Chris Blood 13 JEWEL 12 JEWEL DAVE MATTHEWS FIVE FOR FIGHTING	KFME/Kansas City, MO* OM: Marc Kaiman MD: Elena Abadig HOWIE DAY	KSTP/Minneapolis, MN* OM: Leigh Peck MD: Jill Roen No Adds	KBYY/Omaha, CA* SM: Ernie Bingham OM: Marc Camacho PD: J. Love APD/MD: Darren McPeake No Adds	KZZD/Sacramento, CA* PD: Ed "Mister Ed" Lambert No Adds	KBED/Shreveport, LA* PD: Gary Robinson No Adds	KZPT/Tucson, AZ* PD: Carey Edwards MD: Leslie Lois No Adds
WRVE/Albany, NY* PD: Randy McCann APD: Kevin Rush MD: Tred Huse FIVE FOR FIGHTING SEAL	WMT/Cedar Rapids, IA PD: DJ Cook No Adds	KDMX/Dallas, TX* PD: Pat McMahon MD: Lisa Thomas BON JOVI EVANESCENCE	KMXB/Las Vegas, NV* PD/MD: Chaeve Fruge APD: Justin Chase BON JOVI	KMXP/Modesto, CA* OM: Richard Perry PD: Chase Murphy JEWEL HEE DORSON KELLY CLARKSON	WJLQ/Pensacola, FL* PD: John Stuart MD: Blake FIVE FOR FIGHTING	WMWX/Philadelphia, PA* OM/MD: Gerry DeFrancesco APD/MD: Joe Proke 3 CHRISTINA AGUILERA	KQMB/Salt Lake City, UT* OM: Alan Hague MD: Mike Nelson APD/MD: Justin Riley No Adds	WHYN/Springfield, MA* OM/MD: Pat McKay APD: Matt Gregory No Adds	KIZS/Tulsa, OK* 1 TRAIN FLY CLAY AIKEN
KPEK/Albuquerque, NM* PD: Tony Mahero APD: Deyra McClarkin 1 COLDPLAY	WALC/Charleston, SC* PD: Brent McKay No Adds	WDAQ/Danbury, CT PD: Bill Trotta MD: Scott McDonnell 12 EVANESCENCE 12 SIMPLE PLAN	WINK/FL Myers, FL* PD/MD: Bob Gressinger APD: Bruce Cannon BON JOVI DEFAULT FIVE FOR FIGHTING	WMXL/Lexington, KY* PD/MD: Jill Farney No Adds	KOSO/Modesto, CA* PD: Max Miller MD: Donna Miller 10 EVANESCENCE 1 JEWEL	WMXP/Phoenix, AZ* PD: Ron Price MD: John Principale 5 SARAH MCLACHLAN	KFMB/San Diego, CA* OM/MD: Tracy Jolinson MD: Jen Sewell KYLE MINOGUE	KYKY/SI. Louis, MO* PD: Smokey Rivers OM/MD: Greg Hewitt KELLY CLARKSON	WRWF/W Palm Beach, FL* PD: Russ Morley APD/MD: Amy Navarro EVANESCENCE
KMXS/Anchorage, AK PD: Ron Lennox MD: Monika Thomas 7 DIXIE CHICKS 4 BON JOVI 3 NICKELBACK 3 LEAN SHAPES 3 MICHELLE BRANCH 3 MARC ANTHONY 2 CHAD KROEGER & JOSEY SCOT	WCSQ/Charleston, SC* OM/MD: John Anthony APD/MD: Richard Todd JASON MRAZ	WMMX/Dayton, OH* PD: Shaun Vincent No Adds	WMEE/FL Wayne, IN* PD/MD: Chris Cagle No Adds	KURB/Little Rock, AR* PD: Randy Cain MD: Becky Rogers No Adds	KWZN/New Orleans, LA* OM/MD: John Roberts APD: Duncan James MD: Steve G 4 NICKELBACK	WMPX/Portland, ME PD: Randi Kirshbaum APD/MD: Ehan Minton SIMPLE PLAN	KMYI/San Diego, CA* PD: Duncan Payton MD: Mel McKay No Adds	WVRV/St. Louis, MO* PD: Marty Lince MD: Jill Devine No Adds	WRQX/Washington, DC* BON JOVI PD: Barry McKay MD: Sean Parker No Adds
WKSZ/Appleton, WI* FIVE FOR FIGHTING	WLNK/Charlotte* PD: Alan Fee APD/MD: Derek James 7 FIVE FOR FIGHTING	KALC/Denver, CO* PD: BJ Harris MD: Kevin Koske FIVE FOR FIGHTING	WVTI/Grand Rapids, MI* OM: Doug Montgomery APD/MD: Ken Evans SARAH MCLACHLAN	KBIG/Los Angeles, CA* OM: Chachi Denes PD: Jhoni Kaye APD/MD: Robert Archer No Adds	WJLK/Monmouth, NJ* OM/MD: Lou Russo MD: Debbie Mazella FIVE FOR FIGHTING	WZPT/Pittsburgh, PA* PD: Keith Clark APD: Jonny Hartwell MD: Scott Alexander EVANESCENCE FOUNTAINS OF WAYNE BON JOVI	KMYI/San Diego, CA* PD: Duncan Payton MD: Mel McKay No Adds	WWW/Toledo, OH* PD: Keith Clark APD: Jonny Hartwell MD: Scott Alexander JASON MRAZ JEWEL	WZZZ/Washington, DC* PD: Mike Edwards MD: Sean Sellers No Adds
WIXM/Atlantic City, NJ* PD: Brad Carson MD: Glen Turner KELLY CLARKSON FIVE FOR FIGHTING	WKRC/Cincinnati, OH* OM/MD: Tommy Frank APD: Grover Douglas MD: Brian Douglas DEFAULT	KIMN/Denver, CO* PD: Byron Harrell APD/MD: Michael Gifford No Adds	WVIZ/Hagerstown, OM/MD: Rick Alexander MD: Jeff Roteman TRAIN	KYSR/Los Angeles, CA* PD: John APD/MD: Chris Patyk 4 NICKELBACK	WJLW/Monmouth, NJ* OM/MD: Lou Russo MD: Debbie Mazella FIVE FOR FIGHTING	WGNK/Harrisburg, PA* OM/MD: John O'Dea MD: Denny Logan JEWEL	KMYI/San Diego, CA* PD: Duncan Payton MD: Mel McKay No Adds	WWW/Toledo, OH* PD: Keith Clark APD: Jonny Hartwell MD: Scott Alexander JASON MRAZ JEWEL	KFBZ/Wichita, KS* OM: Brian Thomas MD: Michael Martin MD: James Baker 3 NO DOUBT
KAMX/Austin, TX* PD: Scooter Stevens MD: Clay Culver BON JOVI EVANESCENCE	WVWX/Cincinnati, OH* PD: Steve Bender MD: Storm Bennett NO DOUBT	KSTZ/Des Moines, IA* PD: Jim Schaefer MD: Jimmy Wright SEAL	WVIZ/Hagerstown, OM/MD: Rick Alexander MD: Jeff Roteman TRAIN	WXMA/Louisville, KY* PD: George Lindsey MD: Katrina Blair EVANESCENCE FIVE FOR FIGHTING	WPLJ/New York, NY* OM: Tom Cuddy PD: Scott Shannon MD: Tony Mascaro FIVE FOR FIGHTING	KRSK/Portland, OR* PD: Dan Persigehl MD: Sheryl Stewart No Adds	KMYI/San Diego, CA* PD: Duncan Payton MD: Mel McKay No Adds	WWW/Toledo, OH* PD: Keith Clark APD: Jonny Hartwell MD: Scott Alexander JASON MRAZ JEWEL	KFBZ/Wichita, KS* OM: Brian Thomas MD: Michael Martin MD: James Baker 3 NO DOUBT
KLLY/Bakersfield, CA* PD: E.J. Tyler APD: Erik Fox BON JOVI FIVE FOR FIGHTING	WVWX/Cincinnati, OH* PD: Steve Bender MD: Storm Bennett NO DOUBT	WVWX/Cincinnati, OH* PD: Steve Bender MD: Storm Bennett NO DOUBT	WVIZ/Hagerstown, OM/MD: Rick Alexander MD: Jeff Roteman TRAIN	WMAD/Madison, WI* PD: Mike Ferris MD: Laura Ford SHERYL CROW	WVWX/Cincinnati, OH* PD: Steve Bender MD: Storm Bennett NO DOUBT	WSNE/Providence, RI* PD: Steve Peck MD: Gary Trust FIVE FOR FIGHTING	KMYI/San Diego, CA* PD: Duncan Payton MD: Mel McKay No Adds	WWW/Toledo, OH* PD: Keith Clark APD: Jonny Hartwell MD: Scott Alexander JASON MRAZ JEWEL	KFBZ/Wichita, KS* OM: Brian Thomas MD: Michael Martin MD: James Baker 3 NO DOUBT
WVWX/Baltimore, MD* OM: Josh Medlock PD/MD: Steve Monz No Adds	WVWX/Cincinnati, OH* PD: Steve Bender MD: Storm Bennett NO DOUBT	WVWX/Cincinnati, OH* PD: Steve Bender MD: Storm Bennett NO DOUBT	WVIZ/Hagerstown, OM/MD: Rick Alexander MD: Jeff Roteman TRAIN	WVWX/Cincinnati, OH* PD: Steve Bender MD: Storm Bennett NO DOUBT	WVWX/Cincinnati, OH* PD: Steve Bender MD: Storm Bennett NO DOUBT	WVWX/Cincinnati, OH* PD: Steve Bender MD: Storm Bennett NO DOUBT	KMYI/San Diego, CA* PD: Duncan Payton MD: Mel McKay No Adds	WWW/Toledo, OH* PD: Keith Clark APD: Jonny Hartwell MD: Scott Alexander JASON MRAZ JEWEL	KFBZ/Wichita, KS* OM: Brian Thomas MD: Michael Martin MD: James Baker 3 NO DOUBT
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ON THE RECORD

Nick Francis
PD, WJZZ/Atlanta



There's nothing we're not playing right now that does much for me, but I do like what we are playing a lot, like Dave Koz, whose CD is killer — just exquisite. It's seldom I can say this, but I like all the vocals: Steve Winwood, who sounds great; Daryl Hall; Michael McDonald; Norah Jones' "Turn Me On"; and Luther, of course.

• My favorite vocal that no one else played but which is getting a lot of

buzz is Weekend Players' "Jericho." Of anything in the past half year, Praful and Weekend Players have created the most buzz — not a call here or a comment there, but considerable buzz. It really surprises me that more people aren't playing Weekend Players, but maybe they're ahead of their time. • We have great instrumentals, too, like Rick Braun's "Green Tomatoes," which is a funky-ass classic. I've become a big fan of Steve Cole. I had never seen him perform until he

played our fall show; he just rocked the house. Now I hear that in his songs on the radio. • Candy Dulfer's "Finsbury Park" is another very cool tune, and I'm playing Steve Oliver's "Positive Energy," which — again — people are missing the boat on. His previous hit, "High Noon," is probably one of the most popular recurrents and maybe the highest testing recurrent in our whole format. This is a *good track*.

Another impressive week on **Richard Elliot's** "Sly" (GRP/VMG), which commands No. 1 Most Added with eight new adds, including premium-octane stations such as WQCD/New York, WJZW/Washington, WLVE/Miami and WJZZ/Atlanta. It's New & Active as well. "Sly" has been in power — 28 or 29 plays — for four weeks at KTWV/Los Angeles ... With a 26-22* move, a gain of 81 plays for No. 2 Most Increased, and six new adds for No. 2 Most Added, it sure looks like **Kim Waters** has another hit on his hands with "The Ride" (Shanachie). Momentum for this ride continues to build with new adds, like KIFM/San Diego, KYOT/Phoenix and WJZI/Milwaukee ... **Dave Koz's** "Honey-Dipped" maintains No. 1 handily for the second week ... **Jazzmasters'** "Puerto Banus" (Trippin' 'N Rhythm) explodes 10-6* as No. 1 Most Increased, with a 123-play gain ... **Jeff Golub's** infectious "Pass It On" (GRP/VMG) picks up four new adds — including KJCD/Denver and JRN ... Five tracks tie for third Most Added with three new adds each: **Seal's** "Touch" (Warner Bros.), **Bass X's** "Vonni" (Liquid 8), **Kirk Whalum's** "Do You Feel Me" (Warner Bros.), **Ronnie Jordan's** "At Last" (Blue Note) and **Norah Jones'** great rendition of John D. Loudermilk's composition "Turn Me On" (Blue Note), which was added by trendsetters KIFM and WJZZ ... Ear pick: Check out an amazing vocalist, **Cliff Blizzard**, whose "It's a Silent Night (Without You)" (Rising Storm) showcases his God-given gift to perfection.



— Carol Archer, Smooth Jazz Editor

Reporters

WZMR/Albany, NY
OM: Michael Morgan
PD: Kevin Callahan
22 INCOGNITO
10 JAZZMASTERS

KAJZ/Albuquerque, NM
PD: Paul Laviole
APD/MD: Jeff Young
IMPROMP 2

WJZZ/Atlanta, GA
PD/MD: Nick Francis
2 NORAH JONES
2 RICHARD ELLIOT

KSMJ/Bakersfield, CA
OM/MD: Chris Townshend
APD: Matt Kelly
DOWN TO THE BONE

WNUA/Chicago, IL
OM: Bob Kaake
PD/MD: Steve Stiles
No Adds

WNWV/Cleveland, OH
OM/MD: Bernie Kimble
6 SPYRO GYRA
5 MICHAEL MCDONALD
SEAL

WJZA/Columbus, OH
PD/MD: Bill Harman
No Adds

KOAI/Dallas, TX
OM/MD: Kurt Johnson
MD: Mark Sanford
KIRK WHALUM

KJCD/Denver, CO
PD/MD: Michael Fischer
BASS X
JEFF GOLUB

WWMV/Detroit, MI
OM/MD: Tom Sleeker
MD: Sandy Kovach
RONNIE JORDAN
CHRIS BOTTI

KEZL/Fresno, CA
PD/MD: J. Weidenheimer
1 PAMELA WILLIAMS

WDRR/Ft. Myers, FL
PD: Ron "Jomama" Shepard
MD: Randi Bachman
2 ACOUSTIC ALCHEMY
2 RICHARD ELLIOT

KHJZ/Houston, TX
PD: Maxine Todd
APD/MD: Greg Morgan
No Adds

WYJZ/Indianapolis, IN
OM/MD/MD: Carl Frye
SIMPLY RED
BASS X
KIRK WHALUM
RICHARD ELLIOT

KOAS/Las Vegas, NV
PD/MD: Erik Foxx
RICHARD ELLIOT

KSBR/Los Angeles, CA
OM/MD: Terry Wedel
MD: Susan Koshbay
DARYL HALL
JEFF GOLUB

KTWV/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Samantha Wiedmann
No Adds

WCJZ/Madison, WI
OM/MD: Mike Ferris
APD: Sybil McGuire
1 RICHARD ELLIOT

WJZN/Memphis, TN
PD/MD: Norm Miller
IMPROMP 2
ERIC MARIENTHAL

WLVE/Miami, FL
OM: Rob Roberts
PD/MD: Rich McMillan
RONNIE JORDAN
RICHARD ELLIOT

WJZI/Milwaukee, WI
OM/MD: Steve Scott
MD: Jeff Peterson
3 DAVID BENoit
3 SIMPLY RED
2 KIM WATERS

KRVR/Modesto, CA
OM/MD: Doug Wulff
PD: Jim Bryan
No Adds

Jones Smooth Jazz/Network
PD/MD: Steve Hibbard
2 SPYRO GYRA
1 JEFF GOLUB

WQCD/New York, NY
OM: John Mullen
PD/MD: Charley Connolly
7 HIGSONMA
6 KIRK WHALUM

WJCD/Norfolk, VA
OM/MD: Daisy Davis
APD/MD: Larry Hollowell
4 MICHAEL MCDONALD
4 SEAL
4 KIM WATERS

WLDO/Orlando, FL
PD: Brian Morgan
MD: Patricia James
No Adds

WJZZ/Philadelphia, PA
PD: Michael Tozzi
MD: Frank Childs
14 KENNY G
13 NAJEE
13 NICK COUNIONE
13 BASS X
12 CHRIS BOTTI

KYOT/Phoenix, AZ
PD: Shaun Holly
APD/MD: Angie Handa
KIM WATERS

KJZS/Reno, NV
OM: Rob Brooks
PD: Harry Reynolds
APD/MD: Doug Thomas
No Adds

WJZV/Richmond, VA
PD: Reid Snider
RONNIE JORDAN
MARC ANTOINE
DAVID BENoit
RICHARD ELLIOT
KIM WATERS

KSSJ/Sacramento, CA
OM/MD: Lee Hansen
APD: Ken Jones
JIMMY SOMMERS
SEAL

KBZN/Salt Lake City, UT
OM/MD: Dan Jessop
RICHARD SMITH

KIFM/San Diego, CA
OM: John Dimick
PD: Mike Vasquez
APD/MD: Kelly Cole
16 LUTHER VANHORN
6 DAVID SANBORN
5 BRIAN CULBERTSON
3 KIM WATERS
1 NORAH JONES

KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD/MD: Rob Singleton
2 NORAH JONES
2 BRIAN BROMBERG
2 KIM WATERS

KWJZ/Seattle, WA
PD: Carol Handley
MD: Dianna Rose
13 PETER WHITE
10 BOB BALDWIN
8 MICHAEL LINGTON

WEIB/Springfield, MA
PD: Carl Cutting
MD: Juanita Shavers
JEFF GOLUB
URBAN KNIGHTS

WSSM/St. Louis, MO
PD: David Myers
No Adds

WSJT/Tampa, FL
PD: Ross Block
MD: Kathy Curtis
No Adds

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee Deguy
RICHARD ELLIOT

45 Total Reporters

Did Not Report, Playlist Frozen (1):
WELV/Macon, GA



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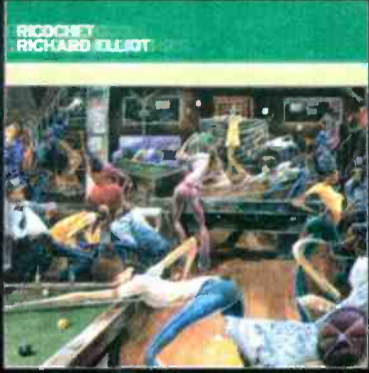
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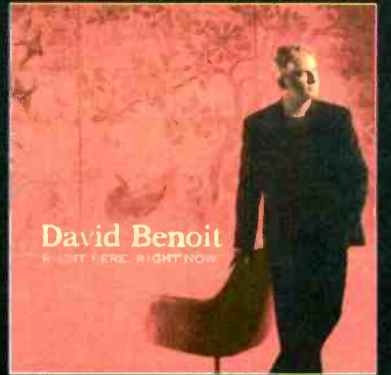
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Jeff Golub



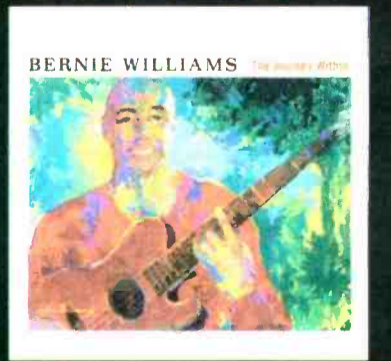
Will Downing



Mindi Abair

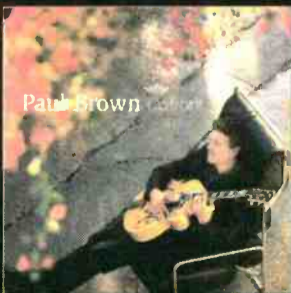


Bernie Williams

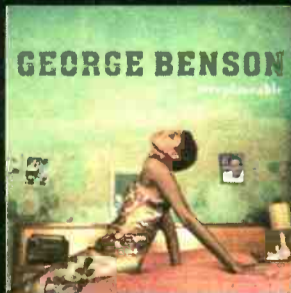


Almost Ready

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Up Front



George Benson
Irreplaceable



Diana Krall
The Girl in the Other Room



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The Keys To Knowledge And Power

Continued from Page 1

format, but that somehow the record industry had been left behind.

"It struck me that we in radio do tons of research to find out what listeners want, then work hard to give it to them. That night, at a dinner hosted by A40 Music, I discussed how we might help labels do the same with WNUA/Chicago's Steve Stiles, WJZW/Washington's Carl Anderson, KWJZ/Seattle's Carol Handley and former KKSF/San Francisco PD Steve Williams, who agreed it would be interesting to try. The next day I called Allen Kepler and BA VP/Programming Rad Messick, who got the ball rolling."

The Findings

• Thirty-three percent of those polled feel that new music (released over the past 18-24 months) is very important. Another 50% think that new music is somewhat important. Both 35-44 (33%) and 45-54 listeners (32%) agree. More African-American (40%) and Hispanic (35%) listeners said new music was "very important" than white (27%) respondents.

• Regardless of age, sex, ethnicity or format preference, listeners learn about new music first from radio. Eighty-two percent of the total group polled learns about new music first from listening to the radio. Radio is also the new music source for 84% of Smooth Jazz P1s, 79% of

cumers (non-P1s), 83% of 35-44 listeners, 80% of 45-54 listeners, 83% of whites, 79% of African Americans, 84% of Hispanics, 81% of females and 82% of males.

• Twenty-four percent of those polled purchase more than 12 CDs annually (Graph 1). Another 36% report purchasing six-12 discs a year. More African American respondents are heavy (12 or more) CD purchasers (30%) than Hispanic (23%) or white (21%) respondents. More men (27%) than women (21%) are heavy disc purchasers. Age was not a purchase-pattern factor.

• Music downloaders also purchase more music CDs. Thirty percent of those downloading music weekly purchase more than 12 CDs in a typical year; 65% purchase six or more discs. Twenty-eight percent of respondents who download music monthly purchase more than 12 CDs in a typical year; 82% of monthly downloaders purchase six or more CDs annually.

• Music downloaders are more active at retail than those who never download music. Twenty-four percent of those who never download music purchase more than 12 CDs annually; 58% who never download music purchase six or more CDs in a typical year.

• Sixty-nine percent of Smooth Jazz listeners turn to local retail to find music they hear on the radio. Fourteen percent turn to the Internet to locate music they hear on the radio. Eight percent say it's too difficult to find music on the Internet or that they don't know how to find the music they hear. Only 9% report that "the radio takes care of me" and are uninterested in locating music they hear on the radio.

• Local discount stores (Wal-Mart, Target) offer the most convenient point of purchase for music (Graph 3). Forty-nine percent of respondents named these types of discount stores as being the most convenient place to purchase music. Thirty-four percent felt that local music stores (Tower, etc.) offered the most convenience. Eleven percent would go to an Internet retailer (Amazon.com, etc.), 3% would purchase from an artist's website, and 2% would purchase from a radio-station website. Only 2% said, "Why buy when you can download for free?"

These results were consistent for format P1s, cumers, both major age

Top 10s

The Top 10 Smooth Jazz Instrumentals For October 2003 (Current/Recurrent)

- JEFF LORBER Gigabyte
- EUGE GROOVE Rewind
- KENNY G Malibu Dreams
- KIM WATERS Waterfall
- CHIELI MINUCCI Kickin' It Hard
- PAUL TAYLOR On The Move
- DAVID SANBORN Comin' Home Baby
- PRAFUL Sigh
- PAUL JACKSON JR. It's A Shame
- WALTER BEASLEY Precious Moments

Source: RateTheMusic.com online testing

The Top 10 Smooth Jazz Instrumentals For October 2003 (Gold)

- LOVE UNLIMITED ORCHESTRA Love's Theme
- KENNY G Songbird
- PAUL HARDCASTLE Rainforest
- GEORGE BENSON Breezin'
- AVERAGE WHITE BAND Pick Up The Pieces
- PETE ESCOVEDO All This Love
- NAJEE Sweet Love
- HUGH MASEKELA Grazin' In The Grass
- CHUCK MANGIONE Feels So Good
- DAVE BRUBECK Take Five

Source: MixMaster Music Studies

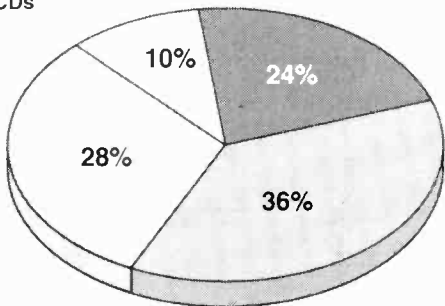
The Top 10 Smooth Jazz Vocals For October 2003

- GEORGE BENSON On Broadway
- BARRY WHITE Can't Get Enough Of Your Love
- EARTH, WIND & FIRE September
- MARVIN GAYE Mercy Mercy Me
- OTIS REDDING Sittin' On The Dock Of The Bay
- PATRICE RUSHEN Forget Me Nots
- MARVIN GAYE Sexual Healing
- LUTHER VANDROSS Always And Forever
- SPINNERS I'll Be Around
- TEMPTATIONS Just My Imagination

Source: MixMaster Music Studies

Graph 1
Number Of CDs Purchased In A Typical Year

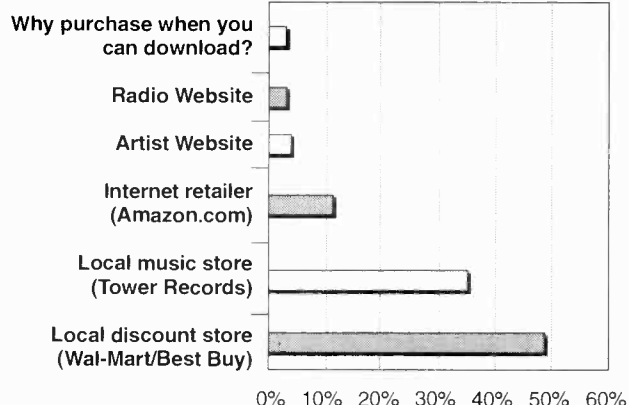
- More than 12 CDs
- 6 to 12 CDs
- 3 to 5 CDs
- 1 to 2 CDs



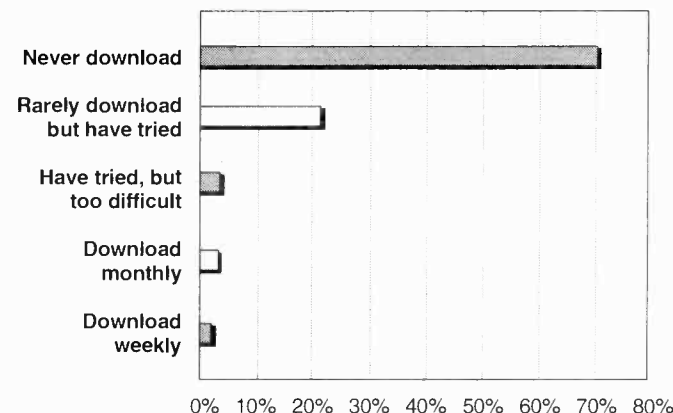
Only 3% of Smooth Jazz listeners did not purchase any CDs this year.

Graph 2
Location, Location, Location!

Where do Smooth Jazz listeners go to purchase CDs?



Graph 3
Most Smooth Jazz Listeners Do Not Download Music From The Internet



Continued on Page 68

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down to the bone



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WLVE

KEZL

WLOQ

KRVR

WZMR

KSBR

WJZW

WYJZ

KSSJ

WJZN

WJZA

WEIB

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Dec. 27

Jan. 21

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Louisville, KY

Boston, MA

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Philly Style



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jeff lorber

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JRN

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KSBR

WJZN

URBAN KNIGHTS V



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From Gridiron Grit To Group Glory

Packer great Willie Davis on winning and radio

Those interested in the dynamics of winning in any endeavor would do well to learn more about All Pro Broadcasting founder and owner Willie Davis, because winning is in his blood.

He has been a winner for almost 50 years, earning a four-year scholarship to Grambling, playing 12 years in the NFL — two with the Cleveland Browns and 10 with Vince Lombardi on the Green Bay Packers (where Davis captained the first two Super Bowl teams and set Packer records that he holds to this day for most fumbles recovered [27] and most consecutive games played [he didn't miss one in 10 years]) — and being inducted into the Professional Football Hall of Fame in 1981.

Davis went on to a successful career in the beverage distribution industry, where he became the first minority in the country with a major brewery as a wholesaler. He has a long history of involvement in civic affairs, plus he serves on the boards of directors for numerous



Willie Davis

continuing love for radio despite all the recent changes in the industry. Special thanks to Broadcast Architecture Exec. VP Allen Kepler, who brought Davis to my attention, and to Packers fanatic R&R's Jim Hanson, for invaluable research assistance.

R&R: *What was the great lesson you took from pro football, particularly the experience of playing for Lombardi?*

WD: I feel like the luckiest guy in the world. I played for the legendary Eddie Robinson. I played for Paul Brown in Cleveland. Then I go to Green Bay, and I spend 10 years with Lombardi. He made it a great football experience but maybe even a greater life experience. All of us who came out of those championship runs came out believing that the rest of your life could have good results. I haven't stopped thinking that yet.

R&R: *In the book When Pride Still Mattered author David Maraniss describes the Packers' black players — Willie Wood, Emlen Tunnell and you — as "strangers in a strange land." Can you give me a sense of what it was like to be black in an isolated backwater as white as Green Bay was at that time?*

WD: I went to Green Bay in 1960. There were three of us who made the team that year; they never had more than two before that. People would see you on the street, and, invariably, if you were a black individual in Green Bay and were big and had an athletic look, you were a Green Bay Packer. Every player was special, but when you were a black player, you were singled out in one more dimension.

Did I ever regret that fact for a moment? The quick answer is no. I felt that one of my greatest roles, in addition to being on the field, was off the field, educating people who had never seen a black person before up close. I cannot tell you how many times I talked with a white person in Green Bay, and they would say, "You're the first black I've ever talked to."

Going on to being defensive captain, it just told a story. We became a part of something really special and meaningful to Green Bay. I

think they loved us for it, and we loved them back. I don't know one black player who would give you a bad honest story about Green Bay.

R&R: *I assume that long before they retire most professional athletes think about what to do next in their lives. What was on your mind?*

WD: That's probably the single most important thing for a black player, and if you're in Green Bay, you are probably making some decisions that you're not going to live there. You heard all of the cheers. You lived with all the success. It's like, what do I do now to let myself down easier?

I probably made the next best decision in my life, after the sports situation, when I went back to school to the University of Chicago and got an MBA. That opened up a whole new area of opportunity for me. The

"All of us who came out of those championship runs came out believing that the rest of your life could have good results. I haven't stopped thinking that yet."

year I got out of the University of Chicago, 67 companies contacted me, and I got 12 offers to go to work.

R&R: *Was that based on your fame and your name?*

WD: A lot of it was the Green Bay Packers in their '60s success. By then the Lombardi image in the business community was so well received that companies thought they were getting almost three-in-one: someone who had distinguished himself in athletics, someone who had the forward-thinking of discipline, and someone who had truly been brought up in the winning environment that, even to this day, is equated with Lombardi.

R&R: *How did you get into radio?*

WD: When I retired from football, I accepted an opportunity to come out to California and become the

Trophy Case

Here are some of the awards conferred upon Willie Davis throughout the years.

- Inducted into the Professional Football Hall of Fame in 1981
- Green Bay Packers Hall of Fame, 1975

- NFL All Pro Team for six seasons

- First recipient of the Vince Lombardi Varsity Scout Award, 1982

- NFL Man of the Year, 1987
- Byron "Whizzer" White

Award, which is named for Supreme Court Justice Byron White and awarded to athletes for outstanding service to country, community and team

- Packer record for most fumbles recovered (27) and most consecutive games played

- Selected for numerous collegiate All America teams

- NCAA Silver Anniversary Team

- NAIA College Hall of Fame

- U.S. Army All Service Football Team

- NAACP Man of the Year, 1978

- West Coast Fathers' Council Father of the Year, 1990

- University of Southern California Entrepreneur Program Entrepreneur of the Year, 1988



first minority in the country with a major brewery as a wholesaler. I started the business in Watts in 1970. I became the No. 1 wholesaler in Schlitz's western division. I was in the territory that nobody wanted because of all the problems. I got in the business and absolutely worked day and night for seven years.

Along came an opportunity to buy a station licensed to Inglewood, CA that was basically off the air and part of a bankruptcy. I bought the station and put it back on the air as KACE, and within a year it was a meaningful part of Urban radio in Los Angeles. I then bought two stations in Milwaukee — in fact, I still have them. One was WAW-AM at that time, today WCMS-AM. When Bill Lynett from Shamrock and I got together, he owned WJZI, and that's how we created the stations in the Milwaukee Radio Alliance.

I then went on to buy stations in the Houston, Seattle and Denver markets. In 1988 I was enjoying radio so much that, after spending 26 years in the beverage business, 18 as a wholesaler, I elected to sell out and get further into radio. By then radio had truly become the most satisfying part of my life. I have not gotten up a day since I owned radio stations and gone to work regretting the fact that I had to go. When I'm at the airport in Milwaukee and someone says, "Hey, I really love your Smooth Jazz radio station," I'm thinking, "You know, it doesn't get any better."

R&R: *Speaking of regrets, do you have any about dropping the "Quiet Storm" format from KACE when you owned that station?*

WD: As I look back on my entire time in radio, the one thing I truly

regret is that I made a conscious and rational decision to sell KACE. It was the toughest decision that I made. The beer business was my first enterprise, and I cried the day that I sold that business; all my employees were crying too. I experienced the same thing with KACE, when I had to tell our people that I had made a deal to sell the station. Everybody in this office was crying. But, given what was happening in radio at the time, it was probably the most sensible thing, because in a class A one-station situation in Los Angeles, when you had people buying six or seven stations, it was becoming increasingly more difficult to compete. I said, "Let me put my sights on some places where I can have a chance to at least win." I had pretty good positioning in Milwaukee, but Los Angeles was very difficult to compete in, with everything that was going on in the market.

R&R: *Lawrence Tanter was your "Quiet Storm" PD at KACE.*

WD: He's one of my favorite guys. It was people like Lawrence who made me realize what a great business this is. There's no other business where you can respond to public needs like radio. Radio allows me to do all those things that I've ever wanted to do in life in terms of giving back.

R&R: *It's said that radio became a real business when passage of the Telecommunications Act opened it to market forces. From your perspective, what has been the impact of deregulation and consolidation on minority ownership?*

WD: You were licensed by the federal agency to serve the public interest.

Continued on Page 68

corporations, including Dow Chemical, Sara Lee, Manpower Inc., MGM Grand Inc., Bassett Furniture and Strong Fund.

Davis' All Pro Broadcasting owns Smooth Jazz WJZI/Milwaukee (in an equal partnership with Shamrock Broadcasting), Alternative KCXX/Riverside and Adult Standards KATY/Temecula, CA (Davis secured funds from Sara Lee Corp. to assist victims of the fires that recently ravaged that area).

In the following interview Davis discusses his amazing life and his

Essential Musical Intelligence

Using music to heal and help

Louise Montello worked as a jazz pianist in the early '80s, a time when there was a lot of experimentation and a lot of free jazz happening in the New York music scene. Musicians were going through changes in terms of drugs and spirituality, and some were trying to merge the two.

Montello was aware of both extremes, and many of the musicians she was playing with turned to meditation and Eastern mysticism. Montello's own deepening practice of yoga gave her an inner stillness that wasn't really consistent with playing in piano bars until 4am for people who were smoking and drinking.

"I was playing in a punk rock band, and I watched the audience just being needy and out of it," she says. "I didn't want to be an enabler in clubs, which is how I felt at the time. I got into music therapy to



Louise Montello

and the Manhattan School of Music. She is the author of *Essential Musical Intelligence*, which was published by Quest Books in 2002.

R&R: How did you come to write *Essential Musical Intelligence*?

LM: I had been teaching at the New School, which is a progressive university. An agent actually approached me and said, "This course really sounds great. Do you want to write about it?" I thought, "Sure." And from her suggestion, it opened up this whole method of healing. The book was almost channeled to me over a year's time.

R&R: Musicians often say that inspiration comes through, but not from, them. Many describe the creative process as channeled. Is it the same when you compose music?

LM: Sometimes. I remember I wrote a tune when Bill Evans died. He was my favorite pianist. I sat down at the piano and was thinking how sad I was, and bang! A song came to me within a half hour. Other tunes take months to write. Once I saw a videotape of Chick Corea writing a song live within 10 minutes. He then got together with this trio and recorded it.

R&R: On the first page of *Essential Musical Intelligence* you write, "Music not only awakens the life of the soul within you, it actually is the vibrational essence of your soul and of all life."

LM: It goes back to Eastern mysticism and all the spiritual traditions that say that vibration is the essence, the universe, of our selves. Vibration is sound, and sound is the building block of music. When you put that all together, it seems that at our very core, we are vibrating music. Each of us has a unique kind of combination of melodies and harmonies and rhythms that makes up our personality. That's how come some people get along well together and some people don't.

R&R: Does that explain why music speaks so powerfully across cultures and is such a fundamental part of us that it is another human language?

LM: Absolutely. It is the basic human language that is associated with the emotional and the spiri-

al realm. We all share an accord — the same emotional reality. Jung talks about the collective unconscious, that is, something within all of us. Music is a way of externalizing those archetypes of emotion and desire and higher reaches of humanity. Music runs the gamut from the lowest desires to the highest. We share that as humankind.

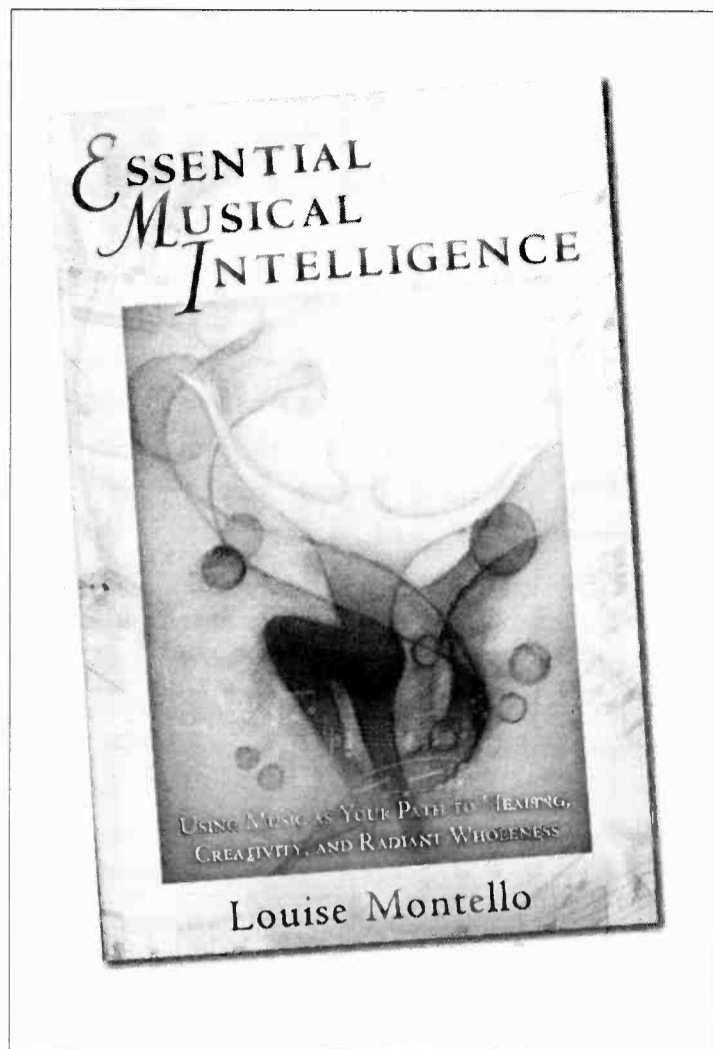
R&R: What is essential musical intelligence?

LM: The idea came from Howard Gardner, who writes that all of us are born with musical intelligence. Unfortunately, many people lose it as they get older because of the strictness of musical training, which takes away their natural ability with music and forces them to conform to a rigid way of learning it. People who criticize that you can't sing or you're not good enough can move you away from this natural ability that we all have. That's the one thing that really got to me, and I see it in all of my work across different populations: Everyone, particularly peo-

"Unhealed trauma comes back to haunt us through compulsive thoughts or feelings and addictions. It makes people who need love and nurturing resistant and, sometimes, really mean."

ple untrained in music, has access to this intelligence of music. They understand intuitively melody and harmony and rhythm.

The other thing about emotional intelligence, which is explained in Daniel Goldman's work, is the importance of being able to understand the range of emotions that we feel and to learn ways of expressing, coping with and transforming emotion. As I read his work, I realized that music is being used naturally to express emotions that are difficult to put into words and in ways that we can deal with. Music allows us to



understand human relationships. Music is a way of actually working through conflicting feelings.

R&R: Do you mean the process of listening to music, making music or both?

LM: Listening to music is cathartic, and writing music is too. Think about the blues, how generations of people survived because the blues allowed them to keep going during times of incredible stress and suffering. Eastern people talk about vibration as being the essence of all life. The power of sound is used in chanting and mantras. From time immemorial, music has been a way of uplifting the human soul. I brought these three concepts together in *Essential Musical Intelligence*. They are also the root of the power of music therapy. In my work over the years, every person I ever worked with has had the ability to tap into this healing essence to heal either on a physical, emotional, relationship or mind level.

R&R: What can readers expect from your book? How they can use music as a path to healing, creativity and radiant wellness?

LM: The book outlines a message of using music and sound in daily life as a way of keeping ourselves in balance. We go on automatic pilot throughout the day and let stress build to the point we are exhausted and become sick. What I suggest in the book are 25 different tools that you can draw upon throughout the day to help release stress, transform your moods and expand your creativity so that your mind doesn't get stuck in stress-related ruts. You can be more productive in your work life, more creative in your personal

life and relationships and really have a way of communing with your spiritual nature.

R&R: People know the feeling that comes over them when they listen to music, how it captures their imagination and takes them somewhere outside themselves. Does music connect our ears and hearts in a meditative process?

LM: To break it down scientifically, when there's stress we're centered in a "doing" mode associated with the left brain, with the analytical mind, with the success-oriented mind belief that we have to be perfect. That's not the most creative state. It doesn't tap into our emotional selves or allow space for new experiences in the mind and heart. But when we listen to music, we shift into another frame of consciousness, a more receptive "being" mode. Music takes us into the realm of imagination and emotion where we can open to greater understanding of symbolic materials.

As imagination and intuition open, so does a realm of creative ideas available to us through music. It also taps into our memory banks and can restore memories we've forgotten. It can help us to transform painful memories. If we sit for 15 minutes and listen to music with the intention to reduce stress or heal an emotional issue, music can move us into a nurturing, soothing space. The book has appendices of music for various emotional states and to evoke different kinds of imagery.

That's the listening part, but there are other aspects that the book focuses on. One deals with physical illness and the use of sound as a way

Continued on Page 68

"Music allows us to understand human relationships. Music is a way of actually working through conflicting feelings."

reach people and to use the power of music in a more intimate, healthy way."

Montello is now a certified music therapist and psychoanalyst, a clinical research scientist in the Department of Psychology at New York University and founder and Director of the Creative Arts Therapy Certificate Program at New School University, where she has been teaching for nine years.

Co-founder of the nonprofit organization Musician's Wellness, Montello has lectured on the healing power of music for over a decade in workshops conducted at arts medicine and music therapy conferences in many countries. She has also been artist-in-residence at the Gothenberg Conservatory in Sweden, Boston's Berklee College of Music

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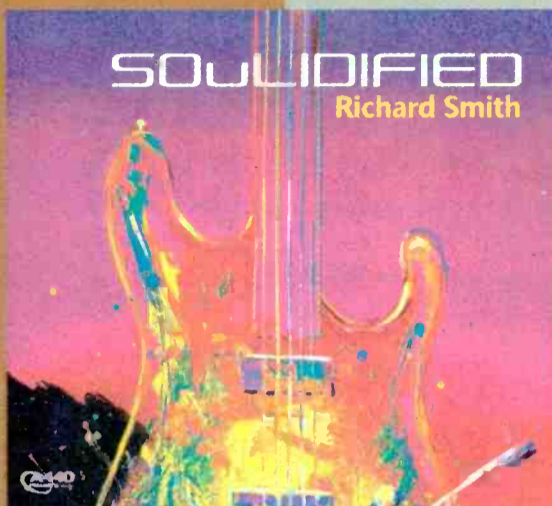
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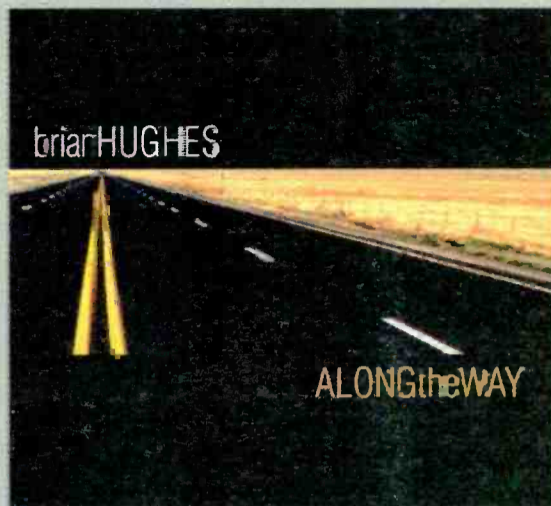
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David Sanborn Speaks

The timeless artist presents *timeagain*

David Sanborn, born July 30, 1945 in Tampa, is the most prolific and emulated pop, R&B and crossover/fusion saxophonist of the past 30 years. In the early days of his career his uniquely passionate, emotional alto sound supported many Chicago blues greats, such as Albert King and Paul Butterfield (in whose psychedelically ablaze band Sanborn played at Woodstock).

After playing with Gil Evans' band in 1973, Sanborn joined pop and rock acts, including Stevie Wonder, The Brecker Brothers, David Bowie, James Taylor, The Eagles, The Rolling Stones and Aretha Franklin, as a featured soloist. As America's first-call alto sax session player, his expressive performances — such as his immortal solo on Bowie's "Young Americans" — have graced countless artists' recordings. In fact, later in the evening of this interview he was scheduled to play a Lenny Kravitz session.

Exceptionally articulate and personally charming, Sanborn was chosen by Frank Cody to host a radio show for NBC's Source Network, and for two seasons his late-night TV show on NBC presented duets by artists from diverse genres, such



Cary Gillaspie

David Sanborn

ality to this record than there has been on some of my others. My motivation was to make a record that had a more intimate quality to it. That seems to be the direction that I'm going in.

R&R: *Your choice of cover songs is always extremely imaginative, and your approach to them too. What is your intention when you do a cover?*

DS: I don't go out of my way to find a tune to do for any reason other than that something about it resonates in me now in the same way it did when the song first came out. What I like about certain kinds of music and certain artists is that when you hear the song, you enter a world that is that song or that artist, and for however long you're there, you are enveloped in that reality.

In the case of this particular record, there are two songs — "Tequila" and "Harlem Nocturne" — that have always had a noir-ish, tough quality that made them almost punch lines, but they never had that quality for me. There was more an element of danger, a mysterious kind of thing.

R&R: *One of your most offbeat choices on timeagain is "Cristo Redentor," an absolutely incredible song, and one very rarely covered. What made you choose it?*

DS: It just kind of came to me. I really responded to it when Donald Byrd recorded it back in the late '60s. It has a very introspective, meditative quality that I relate to. That's the quality that I respond to and always relate to in music.

R&R: *"Comin' Home Baby" was No. 1*

for 11 weeks — longer than any song in 2003. You have been very outspoken in your criticism of Smooth Jazz radio in the past, but I wonder whether it's easier for you to love Smooth Jazz when Smooth Jazz loves you?

DS: I don't mean to single out Smooth Jazz; I can be equally critical of jazz shows that are more mainstream. What seems to be happening in radio now is a very exclusionary kind of attitude.

R&R: *Meaning?*

DS: It's what they *don't* play. My feeling is that if you're going to use jazz in your description, the word jazz covers a lot of ground. When you apply the modifier *smooth*, that can have a lot of different connotations. Smooth jazz, to me, can mean Miles Davis ballads or John Coltrane ballads. I don't mean to be hypercritical of smooth jazz; I am equally as critical of the so-called jazz police, the people who say this is and this isn't jazz.

I understand the impulse on that side to be kind of protective of a music that is becoming increasingly marginalized in this culture, but I also have to say that I've sensed a different attitude recently, especially since I've gone around the country and done interviews with this record. I've felt a real change among some Smooth Jazz programmers who want to stretch the boundaries and open playlists a bit.

"When you hear certain songs you enter a world that is that song, and for however long you're there, you are enveloped in that reality."

When a format grows nameless and faceless, it's terrible for the artist, and it's definitely terrible for the format, because then there is nothing to define it and nothing to get excited about. Maybe what is working in Smooth Jazz right now is not having people get excited about anything. Maybe it's all about the format just being there, unobtrusive and indistinguishable from any other easy listening station.

David Sanborn: A Selected Discography

Taking Off (Warner Bros., 1975)
Sanborn (Warner Bros., 1976)
Love Songs (Warner Bros., 1976)
Promise Me The Moon (Warner Bros., 1977)
Heart To Heart (Warner Bros., 1978)
Hideaway (Warner Bros., 1979)
Voyeur (Warner Bros., 1980)
As We Speak (Warner Bros., 1981)
Backstreet (Warner Bros., 1982)
Straight To The Heart (Warner Bros., 1984)
Double Vision (w/Bob James, Warner Bros., 1986)
A Change Of Heart (Warner Bros., 1987)
Close-Up (Reprise, 1988)
Another Hand (Elektra, 1991)
Upfront (Elektra, 1992)
Hearsay (Elektra, 1994)
Best Of David Sanborn (Warner Bros., 1994)
Pearls (Elektra, 1995)
Songs From The Night Before (Elektra, 1996)
Inside (Verve, 1999)
timeagain (Verve, 2003)

Smooth Jazz radio is an easy target — it's just what's right in front of me — but its shortcomings are not limited to the format. You'll hear the same complaint from country musicians and pop musicians. It's the balkanization of these formats, where everything becomes so homogenized after a while that you don't get a representation of a full range of human expression through the medium of music. I think that short-changes people. To me, music isn't a lifestyle accessory with a disposable aspect to it.

R&R: *Music seems to have far less cultural importance in today's consumer-driven society than it once did — and not that long ago.*

DS: In America there's always been an uneasy balance between art and commerce. That's true of music and journalism and a lot of other mediums. It's just when the balance becomes so overwhelmingly commerce and so minimally art that it becomes troubling to me. Then it becomes just about product. You start to feel that you're selling cat food. Maybe it's because there aren't many expressions of different points of view as a result of consolidation. A few companies own most of the radio stations, and there's pretty much one point of view that gets expressed.

Clear Channel, for example, is a publicly held company that reports to its stockholders. They have to show a profit every quarter. What are they going to do as businessmen? What's their obligation to the community? These may be two different questions, but the answers are certainly interdependent.

R&R: *What issues and challenges do you, as an artist, face in this reality?*

DS: Quarterly reality is killing the record business. It's incredibly frustrating not just for artists, but also for the people who work for record

companies. In the last six or eight months Universal cut about 1,500 people. Now Universal plans to buy DreamWorks' music division.

R&R: *For \$100 million.*

DS: So what does that say? It means we're selling cat food. I grew up, like you, in a time when music

"The motivation to download stuff is not just because people want to get something for nothing. It's also that there's not much out there that they want to buy, especially young kids."

was a cultural force for change, not merely a commodity or an advertisement for something else.

R&R: *In June 2002 David Bowie was quoted in the New York Times as saying, "I don't even know why I would want to be on a label in a few years, because it's not going to work by labels and by distribution systems in the same way. The absolute transformation of everything that we ever thought about music will take place in 10 years, and nothing is going to be able to stop it ... I'm confident that copyright, for instance, will no longer exist in 10 years, and authorship and intellectual property are in for such a bashing. Music itself is going to become like running water or electricity."*

Continued on Page 66

"The nature of the business has changed. We can bitch and moan about it all we want, but the genie is out of bottle."

as Leonard Cohen and Sonny Rollins. Sanborn also sat in regularly on *Late Night With David Letterman*.

Sanborn's illustrious solo recording career began in 1975 at Warner Bros. His latest album for Verve is *timeagain*, and I spoke with him recently about that project and the state of smooth jazz.

R&R: *First, I must congratulate you on timeagain. It's a wonderful achievement that our mutual friend Steve Williams described as Pearls II when he previewed it for me months before its release.*

DS: I appreciate the comparison. There's a lot more of an acoustic re-

The View From The R&R Label Summit

The future is now (but one must let go, then go to Helsinki to find it)

On Oct. 9 music executives gathered in Los Angeles for R&R's annual Smooth Jazz Label Summit as they have each year since the meeting first convened in 1994, when 21 format partisans turned out. Since then the summit has become one of the smooth jazz family's must-attend events, like Art Good's Catalina JazzTrax Festival, KIFM/San Diego's anniversary festival, the National Smooth Jazz Awards show (may the awards return in force in 2004) and the R&R Convention.

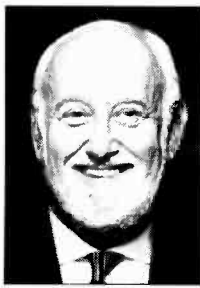
Smooth jazz record people are famously ardent, passionate champions of the music, to put it mildly. Their unwavering commitment to smooth jazz, as well as the intensity that has characterized the debate, has been remarkable at summits through the years, whether the meeting has been held at R&R, the offices of Unity Records in Santa Monica, the late Robert Tauro's beautiful club Arkadia on the Santa Monica Pier, on the deck at Shutters Hotel on the Beach or in a beachside dive bar.

As always, the intention of this year's summit was to address smooth jazz's ongoing issues and develop strategies that will allow smooth jazz labels to flourish in spite of the growing challenges they face. To provide genuinely useful tools in today's tricky business climate, this time I created a summit agenda that focused on larger issues by incorporating presentations by guest speakers — more a symposium, less a group process.

Keep The Faith

For the first time a keynote address opened the summit. Legendary record executive and titan of the

jazz business Bruce Lundvall spoke to the gathering via videotape, because he was in London for Blue Note's international meetings. "People



Bruce Lundvall

will tell you that jazz is dead or dying or resting, but that is complete nonsense," he said.

"Thanks to the young practitioners who are creating this music, jazz is more vibrant now than ever, and it is music that embraces many branches, whether it's jam bands, straight-ahead jazz, the vocalists who are selling lots and lots of records now or catalog, which is increasingly of interest to young people.

"There is an opportunity in jazz, despite some pretty bad business conditions. It starts with the artists, and then the middlemen — you and me — and it's a proud place to be. We are documenting serious American culture, so let's start with being proud of what we do.

"We also have to look at the world market for jazz, because with good people internationally, half of your business can come from the international side. Another business point in a rough economy: If an artist wants to do a project you may not be able to afford — and if you have a relationship of trust with them,

and they aren't under a threat of being dropped, which is a terrible place to be — you can talk intelligently about modifications, like asking them to take a smaller advance.

"Another point is obvious: the new world of marketing and the growing opportunities presented by the Internet."

Lundvall concluded with words of encouragement: "Stay enthusiastic and remain a jazz fan all your life, because there's a surprise around every corner. Stay out late every night if you have to, and listen to jazz everywhere it's played live. And don't take any crap from your boss or anyone else, because jazz is America's great art form. Remember to keep the faith."

Helsinki Or Bust

Next up on the agenda was a provocative digital media panel discussion with Cherry Lane Digital CEO Ken Griffin and the head of Yahoo's Launch, Jay Frank. Their charged remarks caused one person in the audience to storm out of the summit. An excerpt of that discussion, facilitated by R&R Associate Managing Editor/Digital Editor Brida Connolly, about what labels can do right now to get more out of digital distribution follows.

JF: Launch, the music destination on Yahoo, is the single largest streaming-media service for music right now. Between our audio and video, we have a monthly cume of 10 million people listening to a variety of genres, a large portion of them at work. Today we hit a milestone when, for the first time, we hit a cume average quarter hour of 100,000. Formats with long at-work listening, like Smooth Jazz and Urban AC, are well positioned for growth.

As we begin to get better service from labels, we want to play much more new product, because, unlike traditional radio, when someone hears something they like on Launch, all they have to do is click a button to see everything about the song, artist, album, artwork, etc., then click another button to go to a shopping page on Yahoo where they can buy it, then and there.

Launch is the first medium that pays you. We are authorized by law to pay for every performance. Half the money goes to the artist, half to the label as copyright holder. Traditional radio can spin your record 100 times a day, but you'll never receive

Support For The Label Summit

I want to thank the staff of R&R, as well as the entire smooth jazz family, for their support of this year's Smooth Jazz Label Summit, especially these corporate underwriters, whose generosity is deeply appreciated.

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a dime, so labels have a vested interest in exposing their music on Launch.

KG: For artists to get their voices out to more people than the room, electricity — first with the invention of the public address system, then, within 10 years in the 1920s, radio, movies with sound, television and the ability to record sound with lateral-cut discs — really changed things. For the first time there was loss of control over music. Then as now, technological change had its greatest effect not on the most popular music of the day, but on unusual things, like jazz, helping them find their way to the audience.

That's why it's important to let go of control: Because it's already out of your control. If you think you're controlling things when you're not, you don't live in the real world or know what's happening — I'm talking about the music executive without an iPod who doesn't peer-to-peer and doesn't try streaming, who doesn't push every single edge of the envelope.

If I'm a radio or music-industry executive today, I'm flying to Helsinki regularly to get to know the wireless people and learn the new paths into cars in the next 10 years. Music is to the mobile person what video is to the stationary person: You need your eyes for safety, so when you're moving around you're listening to music, not watching TV, and this is our primary crowd. New systems to get digits to cars are being built, and I want to ride and understand them.

Here's my new music player with a fine pair of headphones. It can instant message on three or four services, play two hours of music and stream over high-bandwidth wireless — almost everything people do sitting at the home computer. Everyone's going after your crowd, the mobile people in cars and subways and walking down the street. You have to meet them halfway and either master this or sell your business now.

"The next two years are going to be extraordinarily rough, but as people adopt these systems, we will be a much more profitable business, be able to develop artists more easily and be able to identify the fans."

Jay Frank

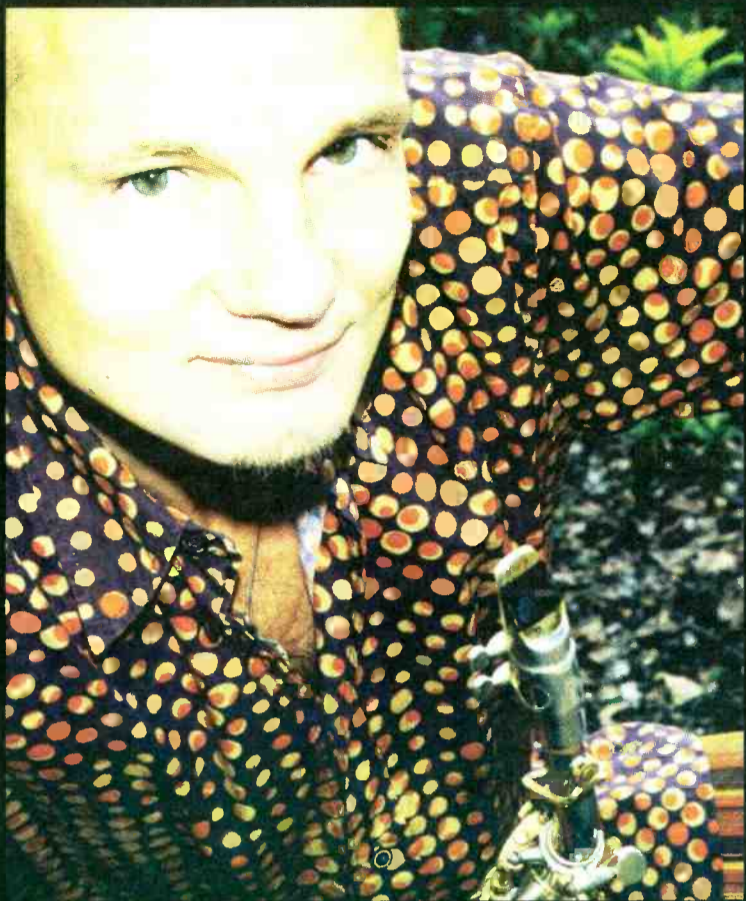
JF: Technology dictates how people consume music, not the other way around. From sheet music, 78s, 45s, LPs and cassettes to CDs, people created music based on how much technology they could fill, which is why the first LPs were nothing but 10 three-minute songs. Now people are consuming music on a song-by-song level. The notion of the album is fast fading, and, aside from a handful of artists, the actual creation of an album is unnecessary. Early adopters are busy creating their own playlists, listening to a Dave Koz song followed by a Patsy Cline song, and that's the future.

KG: What people want from media is option value. They pay a lot more to buy an album for the right to have it available at their option rather than hear the same album in a restaurant or on the radio. One is pushed — whether by a restaurant or a radio station; the other is pulled. Traditionally, we've priced music on pull, but with good technology in a

Continued on Page 66

"If you think you're controlling things when you're not, you don't live in the real world or know what's happening — I'm talking about the music executive without an iPod who doesn't peer-to-peer and doesn't try streaming, who doesn't push every single edge of the envelope."

Ken Griffin



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David Sanborn Speaks

Continued from Page 63

So take advantage of these last few years, because none of this will ever happen again. You better be prepared for doing a lot of touring, because that's really the only unique situation that's going to be left." Do you agree?

DS: That's a pretty harsh way of saying it, but, in essence, that's the truth.

R&R: *What's your take on the general state of the music industry?*

DS: The record companies are slow out of gate with change, and they blew it big time early on.

R&R: *Can the music business recover from the current downturn?*

DS: There is a difference between talking about music and talking about the music business. The music business is pretty much on its last leg. Recordings once were advertisements for live shows. They weren't as big a part of the economic pie for an artist as they became in the '60s and '70s. When I started out, no artist owned his publishing. That really was an oddity for someone like Irving Berlin.

Bob Dylan was one of the early ones in our generation who managed to hold on to his publishing. That began to change everything for musicians, because the money was in publishing and writing. Overnight, singer-songwriters became a big deal, and the money just exploded. People like folk singers were making millions of dollars.

All of a sudden music moved into another era, and in the early stages there was still enough youthful idealism. I remember the slogan from those ads Columbia did: "The man can't take our music." Columbia *was* the man, but there was still a sense of change and a positive attitude about it. I don't mean total disrespect to lawyers and accountants, because I have one or more of each, but when they started running the business and making the decisions instead of record guys like Walter Yetinkoff, Bob Krasnow, Clive Davis and Mo Ostin, who were passionate about the music, it's like what happened with Vegas.

R&R: *Which morphed from someplace sleazy and fascinating into a family-oriented theme park?*

DS: It's like blood without plasma! The nature of the business has changed. We can bitch and moan about it all we want, but the genie is out of bottle. The Internet is here. Record companies are being a little disingenuous blaming the decline of the business on piracy.

I don't mean to minimize the impact of piracy, because that's part of it, but the motivation to download stuff is not just because people want to get something for nothing. It's also that there's not much out there

that they want to buy, especially young kids. They hear a record with one or two good cuts and say, "Why should I buy the whole record for \$12 when I only like two tunes? I'm going to download them instead."

R&R: *How are your CDs sales now compared to the past?*

DS: Nobody is selling as many records as they used to.

R&R: *But your records have never contained only one or two good tracks, plus you're at the top of your artistry. How do you explain the decline in your sales?*

DS: My audience and the audience of my generation tend to be more passive. It takes a lot more to get them going today. Maybe music does not play as big a part in their lives as it once did. Maybe they have moved on. Maybe I don't represent to them what I represented to them in the '70s or the '80s. Maybe now they want to buy Norah Jones or Diana Krall and hear music that suits their lifestyle better. I don't market research what I do before I do it; it's the luck of the draw for me. I do a record and hope lots of people are going to like it, but, ultimately, I don't have any control over it. I am unwilling and unable to try to figure out what people want before I do it.

R&R: *Have you ever downloaded a song?*

DS: Never have. I still like the experience of getting a CD, but I also have an unusual attitude, and I don't know if anybody shares it: I don't particularly like the sound of CD. When I listen to a CD as opposed to a record, it does not excite me as much as listening to an album. There is a coldness and surreality. The biggest battles I have always

fought making CDs is trying to warm them up. I listen to CDs because they are handier, but I don't get as emotionally involved with them as I did with records.

R&R: *What do you think listeners are looking for in Smooth Jazz?*

DS: I don't know. That's not my job. I don't want it to be my job. I have an entirely different set of motivations for doing what I do. Mine is to express myself and respond to what's going on around me in a non-articulated way. I react to what's around me, but I don't do it in any specific way. That's as close as I can get to a description of what I do. You send the experience of the world filtered through your own personality back out there. A certain part of that equation is your interior landscape, and a certain part of it is your perception filtered through that experience.

R&R: *What do you want for yourself?*

DS: I want to be able to continue to do what I'm doing. I want to continue to make music. I would like to make a living playing music, whatever is involved.

R&R: *I imagine that one of the most rewarding aspects of being an artist is speaking to people and being heard.*

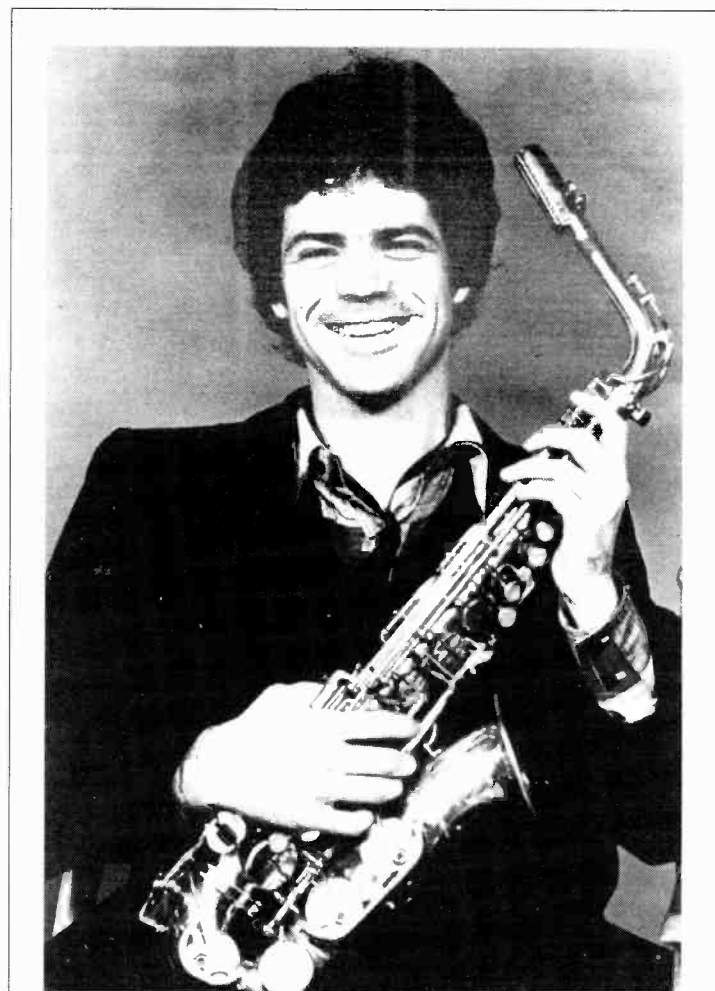
DS: I certainly appreciate an audience out there, because it becomes a circuit. You get energy from them, and you send it back out there.

R&R: *Like a feedback loop.*

DS: Yes it is, exactly. You get a lot of payback from that. It's a great profession.

R&R: *Most idealists have exacting standards along with great hopefulness. How does the future look from your perspective?*

DS: I'm really hopeful that music



THAT '70S SHOW Here's a classic shot of David Sanborn groovin' in the '70s

does have meaning in people's lives. I always want to believe the best of people. Maybe right now it's just harder to get to people. I don't know exactly why that is. My response is to just continue to go out there and play and try to connect with as many people as I can. I think that music is a healing force in the world.

R&R: *I'm with you.*

DS: On so many levels music clarifies, and it inspires and enriches people's lives. Whatever happens in terms of how music gets to people, the fact of the music is always here. Whatever the new model becomes,

that's what needs to happen. It probably has something to do with everybody getting a little less greedy, including musicians. I certainly don't think it will be in the same way that it was. The important thing is that the music is always going to be there and that the impulse to make music and the impulse to listen to music are always going to be there. Everything else has just got to work out. Music is not going to disappear, but the economic models are going to change radically. Music was around a long time before there were radio or records.

The View From The Label Summit

Continued from Page 64

world awash in audi-TiVo, you can turn push into pull. Then every radio station will be seen as an instrument of piracy, because living in a world of first-use dilemma, nobody buys music they haven't heard, and with good digital recording — audio-TiVo — who needs to buy music as long as they can hear it?

Like it or not, folks, control is gone. It doesn't do much good to soft-pedal what's ahead. I'm more for pointing out how difficult it's going to be and what great shape you're going to have to be in to make it through the next 10 years. But if you do make it, you can become much larger than you are now and break out in a relatively small genre that's had difficulty reaching its audience, though you have some of the most popular music in the world today.

I don't want to alarm you, but

"buy" will become completely irrelevant, because, as a simple proposition, as you lose control of a thing, its price equalizes with its marginal cost of delivery, especially in a media. You have a much brighter future as a service than you ever had as a product. The product business was not a good one for record companies, but if you make the transition to the service business, you are going to make a lot of money, and if, as an industry, we get together and treat music as a theme park and collect a large fee from the telco's at the door.

Licensing is the name of the game. In the '60s people thought it should be illegal to broadcast sporting events, because then who would bother to go to them? Today who would operate a sporting team without a broadcasting contract? The average American spends \$4.02 per

month on music — a figure calculated on shipments times retail, so it's really more like \$2.25. It is realistic that we could collect \$4 to \$10 a month through various licensing mechanisms. We could triple or quadruple the income to this business at the same time that we lowered costs. This would come through aggressive licensing and letting go. Your segment of the industry — jazz — would profit extraordinarily well through unfettered delivery with accurate sampling.

JF: Just like the person who 30 years ago paid nothing for TV and now is comfortable paying \$60 a month, we can transform the casual music fan who buys one CD a year. The next two years are going to be extraordinarily rough, but as people adopt these systems, we will be a much more profitable business, be able to develop artists more easily and be able to identify the fans, unlike the people who walk into

record stores today whom we know nothing about.

More Effective Marketing

After the digital media panel Mediabase exec. Gary Krantz gave details about monitoring Smooth Jazz, the announcement of which had come a few days before the summit.

Then Broadcast Architecture Exec. VP Allen Kepler presented preliminary results of a new-music study (see the story beginning on Page 1). Kepler reiterated the need for radio and record companies to more effectively market smooth jazz artists.

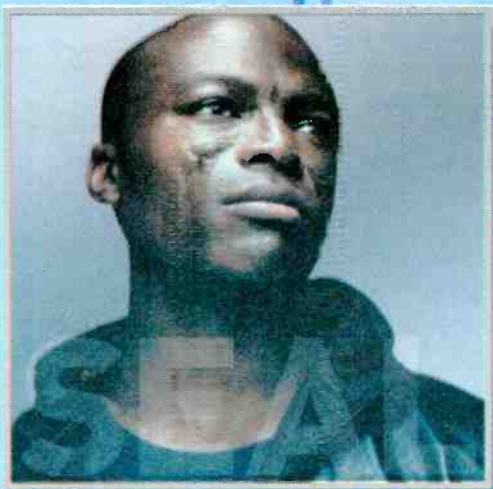
He played a videotape of listeners' responses when asked about their favorite smooth jazz artists that vividly illustrated his point. The record executives at the label summit groaned in unison as one listener after another answered, "Kenny G," "Luther," and, "You know, the guy who used to have long hair."



R&R 7



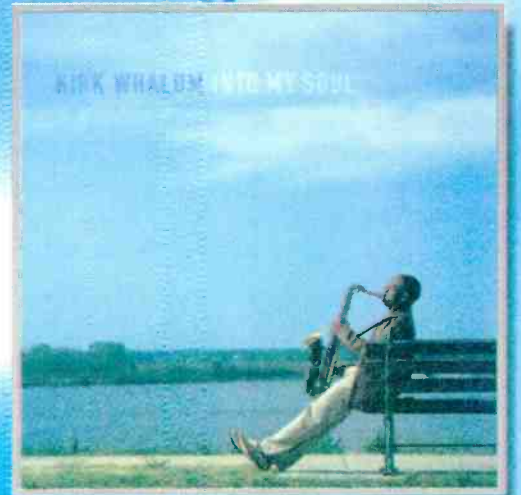
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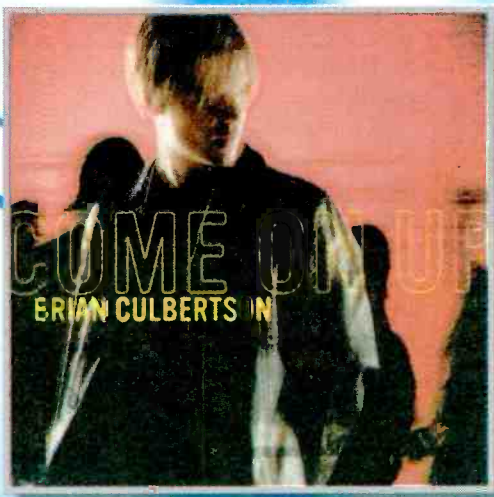
Album GOLD!
R&R 19



JAZZ



R&R 26



R&R 24

COMING IN '04

New records by Boney James and Norman Brown!

The Keys To Knowledge And Power

Continued from Page 57

Whites index slightly higher for interest in downloading (49%) than Hispanic (42%) or African-American (40%) respondents. Men (50%) were also more likely to download music than women (40%).

• Twenty-nine percent said they would "pay a fair price" to download music from the Internet. Five percent feel "somewhat guilty" but download for free anyway. Only 11% of the total group downloads for free with no reservations. That figure is consistent across all of the major listener subgroups.

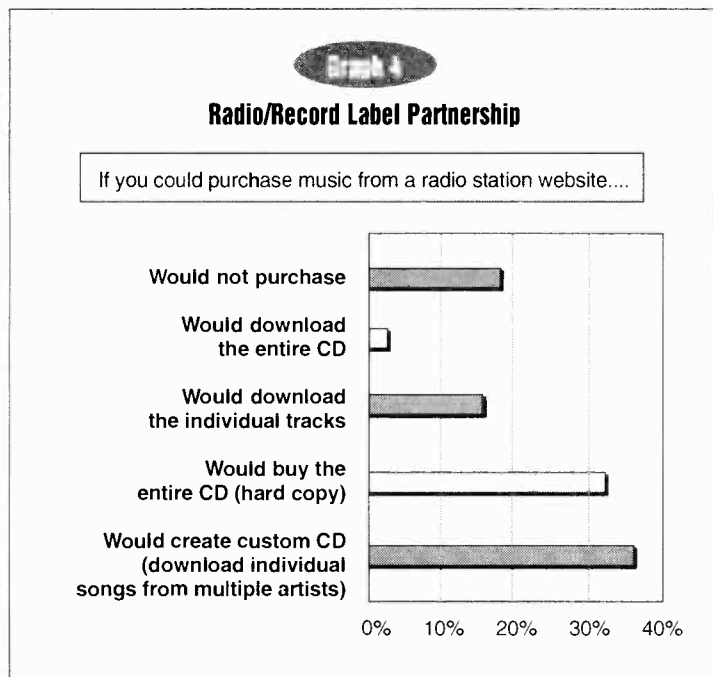
• The record industry could benefit from partnering with radio to sell music. Eighty-two percent of the respondents expressed interest in purchasing music through a radio-station website; 18% would not purchase from a station site.

• Thirty-five percent of respondents would like to create their own "custom CDs," downloading indi-

vidual songs from multiple artists (Graph 4). Men (37%) were a bit more interested in building custom CDs than women (32%). Whites (37%) were more likely than either black (31%) or Hispanic (29%) listeners to want to create custom CDs, and 35-44 listeners (37%) indexed higher than 45-54 listeners (33%) for the desire to create custom CDs.

Running a very close second, 31% of respondents would purchase an entire CD (hard copy) from a station site. Smooth Jazz P1s (34%), 45-54s (33%), black (37%) and female respondents indexed higher than the total group for purchasing CDs from a radio-station site.

Fifteen percent of the group preferred downloading individual tracks purchased from a station website. This figure was consistent among all of the key groups except for Hispanics: Twenty-two percent of Hispanics preferred to download single tracks.



Essential Musical Intelligence

Continued from Page 60

of energizing aspects of the body that are wounded or numb, almost like sound as a laser beam.

R&R: Can you describe how to use music to heal physical illness, such as breast cancer?

LM: There is the scare of cancer, and, hopefully, everything will be healed through chemotherapy and radiation. At the same time, there is an emotional scar in that area. Using the technique called toning, you close your eyes and focus attention on your breast. You breathe in and out, sending love to that area and listening for sound, a sound that will allow the emotional charge to be released and the healing to spread.

You wait for a sound, and the body and mind know exactly what tone your body needs to feel healed. You don't really know what sound is going to come out, but it's trusting that the deepest part of you knows what you need to be whole. The concept recognizes that sound is what we're made of. By using sound to fill "holes" in our body-mind with the loving essence of our beings, we can heal any aspect of our bodies and minds.

I've done this technique with hundreds of people, and some people instantly feel a rush of energy going to the body part. One man with chronic back pain for 30 years, with one sound his pain went away. I was skeptical, because his was

From Gridiron Grit To Group Glory

Continued from Page 59

Every day of my radio life, I have taken that as a serious challenge and a very meaningful opportunity. The most damaging aspect of consolidation was that all commitment to serving the public definitely went out the window. Diversity of voice and all those things that you heard so much about before, you don't hear about anymore.

Most people take the attitude in this business that they want to run a business and donate to charity, but it's always been a bit more than that to me. I have felt very fortunate all my life, and I spend a great deal of my time now trying to somehow give something back. I want to run a business, do some meaningful things, and I still want to donate to charity.

R&R: Some broadcasters claim that radio is much more diverse now because it has so many different formats. Do you agree?

WD: Absolutely not.

R&R: How do you view the future for minority broadcasters?

"What you find in radio now is almost like the athletic world, where money rules. Everybody is out to try to make the big bucks."

WD: What you find in radio now is almost like the athletic world, where money rules. Everybody is out to try to make the big bucks. There's absolutely nothing wrong with that, but a lot of good opportunities to better serve the community have been lost. Without some changes, most minorities are forever precluded from meaningful positions of ownership and the oppor-

tunity to be in the business because of the price of entry and all the other things that make it prohibitive today. Radio is moving more and more toward a monopoly of a few big players. One of the arguments you hear is that this thing made a lot of black broadcasters wealthy, and that's probably true.

R&R: Well, it is true on one hand, but on the other it's also true that many minority owners couldn't compete and were forced to sell.

WD: Yes, most of these broadcasters sold because of an inability to compete with all the critical mass that was being generated in their markets. In Milwaukee, the Smooth Jazz format on WJZI has created for us an opportunity to own a franchise that rewards you with the demographics and everything else. It's downright sad that minority broadcasters are not around today, because there are an awful lot of issues not being covered because no one feels the need to cover them. If it's not dollar-driven, it's not going to air.

R&R: From your experience, do minority-owned stations face obstacles such as attracting investors or the perception that their audience has less value than others?

WD: One of the biggest challenges that minority broadcasters face is to get the proper consideration for the value of the radio station and its audience compared to radio in total. You are lucky when you can get your format to actually generate dollars equivalent to its rating. At the same time, you're looking at the other market, particularly the general market, getting one and a half times the value that you do. That's something that every broadcaster would have to admit happens today.

At the end of the day I had to make a decision that allowed me to compete in an area where I had at least a chance to compete. I've told my son, William Dwayne Davis, who is part of All Pro Broadcasting, that I'd like to see succession occur in this business and I'd like to see his kids be in radio one day. Right now I'm far more interested in remaining

in ownership than I am in earning another dollar.

R&R: By all indications, today's 12- to 17-year-olds consider radio their third or fourth entertainment choice. Can radio possibly regain its cultural importance?

"It's downright sad that minority broadcasters are not around today, because there are an awful lot of issues not being covered because no one feels the need to cover them."

WD: The one thing that I have seen consistently pay off for us is this whole notion that radio is very much local. We try to superserve our local market. In San Bernardino, every time we open the mike, we're talking about being the station for the Inland Empire. At KATY we're talking about being your station in the Temecula Valley. In Milwaukee we're talking about being Milwaukee's favorite Rock station or Milwaukee's Smooth Jazz station that helps you smooth out your day. We always focus on the fact that it's local and don't worry that we have to serve the rest of the world. It allows you an unusual opportunity to still earn a meaningful return on your investment. You deal with advertisers that respect the fact that you're doing a special job of serving the community, and they like to be your partner.

R&R: Any closing thoughts?

WD: I'm very excited and happy to be in radio. I see myself being in radio for the rest of my life.

such an old pain, when he came back the next day grinning from ear to ear, but he was still doing great when I saw him one year later. The idea of the wisdom of the body — that's EMI and our innate ability to tap its healing potential. Innate, as when you bend down to pick up a heavy box and your body makes a grunting sound to help you lift. You don't learn that from somebody; the body knows these things.

R&R: What other aspects of music and healing do you explore in Essential Musical Intelligence?

LM: I suggest techniques for writing your own song. You don't have to be a musician to write. For some-

one with a feeling of emptiness inside or of being alone, writing a lullaby is a remedy to become your own mother to yourself. Another song in the book is a chant to create abundance.

Music gives us the power to heal trauma and transform the inner critic. With a technique called activating you can actually send healing music to the parts of yourself that have been wounded. It is very deep work, and also not the kind you can do in verbal therapy.

Unhealed trauma comes back to haunt us through compulsive thoughts or feelings and addictions. It makes people who need

nurturing and love resistant and, sometimes, really mean. Illnesses may even come up to help us get in touch with those wounded parts of ourselves. Music allows us to communicate with ourselves as a way of harmonizing all the aspects of ourselves and getting them on the same page so that we can move toward light and wholeness as opposed to living mired in aspects of ourselves that are self-destructive or numb.

Most people have these different aspects. That's why we don't feel whole. We might have everything we've ever dreamed of, and yet we feel lost and empty.

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Already on: WQCD KTWV WNUA KOAI WJZW WLVE KWJZ WSJT
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R&R 23! 225 Plays

New: KEZL

Already on: WQCD KOAI KHJZ KIFM WSJT KJCD WNWV KBZN WJZA
WLOQ WJZN WZMR WDRR KAJZ WEIB KRVR KJZS KSBR
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November 21, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DAVE KOZ Honey-Dipped (Capitol)	965	+34	122282	13	42/0
2	2	PRAFUL Sigh (Rendezvous/N-Coded)	885	-6	105835	19	42/0
3	3	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	720	-96	93422	24	39/0
5	4	MINDI ABAIR Flirt (GRP/VMG)	712	+47	78980	19	37/0
4	5	KENNY G. Malibu Dreams (Arista)	633	-77	62829	20	32/0
10	6	JAZZMASTERS Puerto Banus (Trippin 'N' Rhythm)	598	+123	81123	15	40/1
6	7	RICK BRAUN Green Tomatoes (Warner Bros.)	596	+35	71628	17	39/0
7	8	CHRIS BOTTI Indian Summer (Columbia)	592	+41	70340	10	42/2
8	9	DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	527	-1	46691	10	38/1
9	10	PAUL JACKSON, JR. It's A Shame (Blue Note)	455	-64	42536	27	31/0
14	11	NICK COLIONNE High Flyin' (3 Keys Music)	441	+42	62418	8	36/1
11	12	CHUCK LOEB eBop (Shanachie)	438	+30	56191	17	31/0
12	13	LUTHER VANDROSS Dance With My Father (J)	399	-8	52199	26	29/1
13	14	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	385	-19	45357	14	32/1
15	15	LEE RITENOUR Inner City Blues (GRP/VMG)	380	-1	38383	9	31/0
16	16	STEVE COLE Everyday (Warner Bros.)	339	+20	42269	7	28/0
18	17	DAVID BENOIT Watermelon Man (GRP/VMG)	317	+28	33846	6	32/2
20	18	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	308	+32	24046	4	25/2
19	19	SEAL Touch (Warner Bros.)	305	+23	18939	6	24/3
17	20	SIMPLY RED Sunrise (simplyred.com)	295	+6	20123	15	24/2
21	21	MARC ANTOINE Funky Picante (Rendezvous)	260	+17	18999	8	24/1
26	22	KIM WATERS The Ride (Shanachie)	225	+81	27607	2	28/6
22	23	PAMELA WILLIAMS Afterglow (Shanachie)	225	+10	17168	8	20/1
24	24	BRIAN CULBERTSON Serpentine Fire (Warner Bros.)	193	+35	20091	4	17/1
28	25	BASS X Vonni (Liquid 8)	166	+41	9897	3	16/3
27	26	KIRK WHALUM Do You Feel Me (Warner Bros.)	162	+18	13425	3	16/3
23	27	STEVE OLIVER Positive Energy (Native Language)	155	-20	5166	13	15/0
25	28	GREGG KARUKAS Riverside Drive (N-Coded)	153	-2	22606	10	13/0
29	29	RIPPINGTONS Bella Luna (Peak)	123	+8	3668	2	9/0
30	30	HIROSHIMA Revelation (Heads Up International)	122	+18	15695	3	12/1

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
RICHARD ELLIOT Sly (GRP/VMG)	8
KIM WATERS The Ride (Shanachie)	6
JEFF GOLUB Pass It On (GRP/VMG)	4
SEAL Touch (Warner Bros.)	3
KIRK WHALUM Do You Feel Me (Warner Bros.)	3
BASS X Vonni (Liquid 8)	3
RONNY JORDAN At Last (N-Coded)	3
NORAH JONES Turn Me On (Blue Note/Virgin)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAZZMASTERS Puerto Banus (Trippin 'N' Rhythm)	+123
KIM WATERS The Ride (Shanachie)	+81
MINDI ABAIR Flirt (GRP/VMG)	+47
NICK COLIONNE High Flyin' (3 Keys Music)	+42
CHRIS BOTTI Indian Summer (Columbia)	+41
BASS X Vonni (Liquid 8)	+41
RICK BRAUN Green Tomatoes (Warner Bros.)	+35
BRIAN CULBERTSON Serpentine Fire (Warner Bros.)	+35
DAVE KOZ Honey-Dipped (Capitol)	+34

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PAUL TAYLOR On The Move (Peak)	321
URBAN KNIGHTS Got To Give It Up (Narada)	281
M. MCDONALD I Heard It Through... (Motown/Universal)	266
DAVID SANBORN Comin' Home Baby (GRP/VMG)	214
JEFF LORBER Gigabyte (Narada)	207
BRIAN CULBERTSON Say What? (Warner Bros.)	133
CHIELI MINUCCI Kickin' It Hard (Shanachie)	130
WALTER BEASLEY Precious Moments (N-Coded)	129
RICHARD ELLIOT Corner Pocket (GRP/VMG)	121
RONNY JORDAN At Last (N-Coded)	119
PIECES OF A DREAM Love's Silhouette (Heads Up)	84
PHIL COLLINS Come With Me (Atlantic)	70
SPYRO GYRA Getaway (Heads Up)	58
EUGE GROOVE Rewind (Warner Bros.)	52
KIM WATERS Waterfall (Shanachie)	47
PETER WHITE Who's That Lady? (Columbia)	45

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 11/9-11/15. 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

DOWN TO THE BONE Cellar Funk (Narada)

Total Plays: 119, Total Stations: 14, Adds: 1

MARION MEADOWS Treasures (Heads Up)

Total Plays: 103, Total Stations: 6, Adds: 0

RICHARD SMITH Sing A Song (A440)

Total Plays: 98, Total Stations: 13, Adds: 1

STEVE WINWOOD Why Can't We Live Together (Wincraft/SCI-Fidelity)

Total Plays: 95, Total Stations: 7, Adds: 0

SPYRO GYRA Cape Town Love (Heads Up International)

Total Plays: 86, Total Stations: 10, Adds: 1

SPECIAL EFX Ladies Man (Shanachie)

Total Plays: 86, Total Stations: 9, Adds: 0

MICHAEL LINGTON Off The Hook (3 Keys Music)

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

RICHARD ELLIOT Sly (GRP/VMG)

Total Plays: 76, Total Stations: 16, Adds: 8

NAJEE Eye 2 Eye (N-Coded)

Total Plays: 66, Total Stations: 9, Adds: 0

SMOOTH AFRICA II f/JOE MCBRIDE Adderley Street (Heads Up International)

Total Plays: 55, Total Stations: 5, Adds: 0

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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Events To Fall For

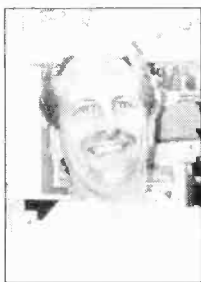
Fun, games and Las Vegas grab the audience's attention

The importance of radio's fall book drives every station to pull out all the stops to generate as much interest, attention and listening as possible. It's not easy to compete against TV, which has its own sweeps month to contend with, but the format continues to tackle the fall ratings period with as much gusto as ever.

WLZR (Lazer 103)/Milwaukee started its fall blitz in September by giving away a 2004 Metallica Edition Land Rover autographed by the band. Promo Director Scott Schubert says that 100 qualifiers gathered on the day of the big giveaway. "Each of them was given a CD to insert in the Land Rover CD player. Ninety-nine of the CDs had a recording of a Lazer personality announcing that they hadn't won. The person who won had a CD with the guys from Metallica saying that he had won the vehicle."

Excellent Adventures

Segue from the coolest ride in town to the coolest trip out of town and you have Bob & Brian's Excellent Adventures. The Lazer morning show spent the month of October giving listeners their choice of tickets out of town. Each trip revolved around doing something with the winner's buddies or significant other.



Scott Schubert



Nikki Van Doran



Juliane Swan

In the first week the winner had to choose between a Green Bay Packers game and a shopping trip in New York City. The winner chose the Packers game, which involved a trip to San Diego. The second week the prize was either going to jet-fighter school or Disney World. In week number three the choices were attending race-car-driving school or going on a beach vacation. The final week the winner had to choose between a white-water rafting adventure or a cruise.

November is the month for Lazer's Metallica and Mee promotion. Several winners will accompany Lazer mid-day maven (and Music Director)

Marilynn Mee to see Metallica play at the Joint in Las Vegas' Hard Rock Hotel on New Year's Eve. Winners will be drawn from a pool of on-air qualifiers and those who enter the contest on the station's website.

Scott concludes with a peek at what's around the bend next month: "Our morning show, Bob & Brian, will release their next CD, and the station will do a Christmas concert as part of our 103-Hour Block to Rock Hunger Food Drive."

Bigger Than Life

WRIF/Detroit Promo Queen Nikki Van Doran explains how her station's Live the

Life That Rock Built event worked this fall. It promised a listener the chance to live like a rock star for a year. "Imagine living the life of a rock star — the crib, the sweet ride, the toys, the concerts and VIP premieres," she says.

"Only 101 WRIF has what it takes to give Metro Detroiters the chance to live the American Dream for one full year ... free! This fall WRIF qualified 101 lucky listeners for a chance to Live the Life That Rock Built and receive all the goods necessary to live out the fantasy for one full year."

Nikki gives more details about the various rock-star particulars: "The Crib is a brand-new sweet condo completely furnished and decked out with all the necessary party toys — a big-screen TV; a home theater system with DVD player, stereo and surround sound; a computer; and an Xbox with games, not to mention rock art and gold records on the wall.

"The Ride is a kickin' hot new Ford F-150 truck. The Toys cover all the Michigan seasons with a Wave Runner, an ATV four-wheeler and a snowmobile. The Life is a pair of round-trip airline tickets so you can jet off to wherever the party takes you; a pair of tickets to every WRIF rock concert, VIP event and movie premiere in 2004; and a stack of WRIF rock CDs."

The station's 101 qualifiers each won concert tickets, \$101 in cash and a key they hoped would unlock the door to the rock-star life. Bonuses allowed members of the Cyber Crew to pump up their cash winnings from \$101 to \$1,001.

In real rock-star fashion, the key numbered 69 opened a whole new door for winner Dan Sylvester.

As it is at WLZR, Las Vegas is an enticement for the WRIF audience. Last spring morning show hosts Drew & Mike took 40 winners on a Vegas Vacation Invasion to see Pearl Jam. "The trip was so huge that we decided to hit the Vegas jackpot again," Nikki says.

"During November Drew & Mike's Vegas Vacation takes off again as we give away 20 trips for two to Las Vegas with Drew & Mike. Listeners will hang out in the electric city, join in a VIP party at the Hard Rock and get spending money."

WRIF plans on closing out the year with the 21 Gifts of RIFFmas. "Each day listeners will have a chance to shake the RIFFmas tree and see what gift drops out," Nikki explains. "The gifts include a pair of tickets to WRIF's VIP concert featuring Seether along with a unique piece of autographed rock 'n' roll memorabilia [guitars, tour posters, microphones, backstage-pass collections], rock 'n' roll road trips and more from artists like AC/DC, Kid Rock, Aerosmith, Metallica, Puddle Of Mudd, Nickelback, Disturbed, Godsmack and Ozzy Osbourne.

"Each of the daily winners will qualify for the grand prize, a Buell motorcycle to hit the twisties around Metro Detroit."

All Aboard The Crazy Plane

Another promotion diva with an infectious fever for her station is KBPI/Denver's Juliane Swan, who brags, "KBPI has the oldest FM call letters in the state of Colorado, and we've been 'Rocking the Rockies' since 1972. No other station in Denver can say that."

Station events going on now through the end of the year include The KBPI Crazy Plane. "The Crazy Plane is leaving for Las Vegas Jan. 9 with more listeners than we can handle and the entire 'BPI crew,'" Juliane says.

"A song of the day is played at 7:20am weekdays during *The Locker Room* morning show. Caller number 106 wins the Crazy Plane trip for two, which includes airfare and accommodations."

"This fall WRIF qualified 101 lucky listeners for a chance to Live the Life That Rock Built and receive all the goods necessary to live out the fantasy for one full year."

Nikki Van Doran

The in-your-face *Locker Room* crew have been waiting all year to start their G.O.M.F. Gridiron Challenge. Juliane says the acronym stands for "Game On, Mother F**ker" and explains, "Football season is here, and this is where listeners put their knowledge to the test as they take the G.O.M.F. challenge, battling against the guys from *The Locker Room*."

"Each week listeners get their picks in and bet their points at KBPI.com. The player with the most points at the end of the season will be paid \$1 per point, up to \$5,000."

The G.O.M.F. pot is sweetened with a chance for someone to win a trip to Mazatlan, Mexico. Juliane says that all listeners have to do is beat *The Locker Room*'s Sheesh, and they could hit the beach, explaining, "This is how it works: Each week that you play *The Locker Room*'s G.O.M.F. and beat Sheesh, your name goes in the hat for the Mexican getaway. If you're good at the game and Sheesh ranks worse than you, your name could be in the drawing several times. The winner of the trip will be drawn Jan. 8."

Other KBPI promotions include the debut of the Star Spangled (you read that right) Bikini Calendar and the 'BPI Mistletoe Jam with Staind (and more bands to be announced) on Dec. 11.



FIGURED YOU OUT Nickelback are certainly one of the hardest-working bands in rock. These guys take time to meet and greet everyone possible. Pictured here during a stop in Corpus Christi, TX are (l-r) KNCN/Corpus Christi staffer Brett Stenner, Nickelback's Ryan "Vic" Vikedal and Chad Kroeger, KNCN Asst. PD/MD Monte Montana and morning guy/Promotions Director Dan Rios and the band's Mike Kroeger and Ryan Peake.



OUT OF CONTROL Or maybe things really are going according to the master plan of Hoobastank. With their single rising on the charts, no one would argue who is in control. The band recently stopped by to visit the honchos of WLZR/Milwaukee. Seen here (l-r) are Island/IDJMG's Paul Pontius; Hoobastank's Markku Lappalainen, Dan Estrin and Doug Robb; WLZR PD Sean Elliott and MD Marilyn Mee; and the band's Chris Hesse.



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ROCK TOP 30

November 21, 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)	526	-50	30855	22	25/0
5	2	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	492	+68	28248	5	24/0
2	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	484	+19	27567	23	24/0
4	4	A PERFECT CIRCLE Weak And Powerless (Virgin)	471	+23	20465	15	23/0
3	5	NICKELBACK Someday (Roadrunner/IDJMG)	393	-69	18416	16	21/0
6	6	PUDDLE OF MUDD Away From Me (Geffen)	382	+18	14541	6	23/0
10	7	TRAPT Still Frame (Warner Bros.)	329	+48	16412	16	18/0
15	8	NICKELBACK Figured You Out (Roadrunner/IDJMG)	327	+98	20318	3	21/1
9	9	FUEL Falls On Me (Epic)	307	-3	12909	17	18/0
7	10	GODSMACK Serenity (Republic/Universal)	305	-20	19895	21	19/0
11	11	LINKIN PARK Faint (Warner Bros.)	266	-11	21188	22	13/0
14	12	AUDIOSLAVE I Am The Highway (Interscope/Epic)	246	-2	11214	9	19/0
13	13	WHITE STRIPES Seven Nation Army (Third Man/V2)	242	-15	15540	15	16/0
12	14	BLACK LABEL SOCIETY Stillborn (Spitfire)	236	-40	12131	34	16/0
8	15	3 DOORS DOWN Here Without You (Republic/Universal)	230	-94	9052	15	15/0
18	16	LINKIN PARK Numb (Warner Bros.)	212	-1	10701	7	18/0
17	17	SEETHER Gasoline (Wind-up)	210	-7	7688	12	17/0
19	18	P.O.D. Will You (Atlantic)	198	-1	5898	7	17/0
23	19	JET Are You Gonna Be My Girl (Elektra/EEG)	186	+43	7015	11	16/1
20	20	SEVENDUST Enemy (TVT)	182	+5	4831	11	14/1
27	21	OFFSPRING Hit That (Columbia)	168	+54	11607	2	12/3
Debut	22	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	156	+64	10020	1	16/3
24	23	DEFAULT (Taking My) Life Away (TVT)	155	+21	6212	4	15/2
22	24	THREE DAYS GRACE (I Hate) Everything About You (Jive)	155	+9	4428	6	11/0
26	25	KID ROCK Feel Like Makin' Love (Top Dog/Atlantic)	139	+21	4554	5	10/0
30	26	CHEVELLE Closure (Epic)	124	+27	4480	6	12/0
28	27	KORN Right Now (Epic)	117	+11	2875	3	10/0
21	28	COLD Suffocate (Flip/Geffen/Interscope)	117	-33	4173	11	11/0
Debut	29	STAIN'D How About You (Flip/Elektra/EEG)	111	+46	5620	1	12/1
29	30	HOOBASTANK Out Of Control (Island/IDJMG)	105	0	3110	3	12/1

Most Added

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ARTIST TITLE LABEL(S)	ADDS
GODSMACK Re-Align (Republic/Universal)	4
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	3
OFFSPRING Hit That (Columbia)	3
DEFAULT (Taking My) Life Away (TVT)	2
JONNY LANG Give Me Up Again (A&M/Interscope)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Figured You Out (Roadrunner/IDJMG)	+98
STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	+68
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	+64
OFFSPRING Hit That (Columbia)	+54
GODSMACK Re-Align (Republic/Universal)	+54
TRAPT Still Frame (Warner Bros.)	+48
STAIN'D How About You (Flip/Elektra/EEG)	+46
JET Are You Gonna Be My Girl (Elektra/EEG)	+43
CHEVELLE Closure (Epic)	+27
A PERFECT CIRCLE Weak And Powerless (Virgin)	+23

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Headstrong (Warner Bros.)	275
DISTURBED Liberate (Reprise)	230
FOO FIGHTERS All My Life (Roswell/RCA)	175
AUDIOSLAVE Like A Stone (Interscope/Epic)	161
SHINEDOWN Fly From The Inside (Atlantic)	160
SEETHER Fine Again (Wind-up)	157
3 DOORS DOWN When I'm Gone (Republic/Universal)	153
MUDVAYNE Not Falling (Epic)	139
FOO FIGHTERS Times Like These (Roswell/RCA)	132
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	120

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 11/9-11/15. 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

- GODSMACK** Re-Align (Republic/Universal)
Total Plays: 88, Total Stations: 12, Adds: 4
- STATIC-X** The Only (Warner Bros.)
Total Plays: 75, Total Stations: 8, Adds: 0
- SHINEDOWN** 45 (Atlantic)
Total Plays: 70, Total Stations: 8, Adds: 1
- DARKNESS** I Believe In A Thing Called Love (Must...Destroy/Atlantic)
Total Plays: 64, Total Stations: 7, Adds: 1
- BLACK LABEL SOCIETY** The Blessed Hellride (Spitfire)
Total Plays: 45, Total Stations: 4, Adds: 0

- ELEMENT EIGHTY** Broken Promises (Universal)
Total Plays: 45, Total Stations: 4, Adds: 0
- IGGY POP** Little Know It All (Virgin)
Total Plays: 37, Total Stations: 3, Adds: 0
- LIMP BIZKIT** Behind Blue Eyes (Flip/Interscope)
Total Plays: 25, Total Stations: 4, Adds: 1
- CHEAP TRICK** My Obsession (Big3)
Total Plays: 20, Total Stations: 3, Adds: 1
- 3 DOORS DOWN** That Smell (Republic/Universal)
Total Plays: 20, Total Stations: 3, Adds: 0

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney MD: Rob Brothers No Adds	KIOC/Beaumont, TX* OM: Mike Davis PD: EVANESCENCE MD: GODSMACK No Adds	KNCN/Corpus Christi, TX* OM/PD: Paula Newell MD: Monte Mustafa RED HOT CHILI PEPPERS No Adds	WDHA/Morristown, NJ* PD: Mike Carr No Adds	KDKB/Phoenix, AZ* PD: Joe Bonadona MD: Long Paul No Adds	WXRK/Rockford, IL OM: Keith Edwards PD: Jim Stone MD: GODSMACK RED HOT CHILI PEPPERS No Adds	KISW/Seattle, WA* PD: Dave Richards APD: Ryan Castle No Adds	WKLT/Traverse City, MI PD: Tom Ray MD: RED HOT CHILI PEPPERS No Adds
WZZO/Ailentown, PA* PD: Robin Lee MD: Keith Meyer No Adds	WBUF/Buffalo, NY* PD: John Paul APD: Joe Russo STAIN'D DREAM THEATER No Adds	KLAQ/El Paso, TX* OM/PD: Courtney Nelson APD: Glenn Garcia SWIFTFOOT HOOBASTANK OFFSPRING No Adds	KFZX/Odessa, TX PD: Steve Driscoll 5: P.O.D. 4: STONE TEMPLE PILOTS 3: KID ROCK No Adds	WHEB/Portsmouth, NH* PD: Mike Jones APD: Chris "Doc" Gerrard 1: NICKELBACK No Adds	KRYQ/Sacramento, CA* OM: Jim Fox PD: Pat Martin MD: Paul Marshall No Adds	KTUX/Shreveport, LA* PD: Kevin West MD: Faye Stone 1: LIMP BIZKIT JONNY LANG No Adds	KMOD/Tulsa, OK* PD: Rob Hart SHINEDOWN No Adds
KWHL/Anchorage, AK PD: Larry Swiler APD/MD: Kathy Mitchell 16: OFFSPRING 13: NICKELBACK 8: RED HOT CHILI PEPPERS 7: GODSMACK ROB ZOMBIE No Adds	WRQK/Canton, OH* PD: Bob O'Dell MD: Kelly Cozz CHEAP TRICK No Adds	WPHD/Elmira, NY PD: George Harris MD: Stephen Stimer No Adds	KCLB/Palm Springs, CA OM: Gary DeMaroney APD/MD: Rick Sparks No Adds	WHJY/Providence, RI* PD: Doug Pomeroy MD: John Lantieri DEFAULT No Adds	KBKR/Salt Lake City, UT* OM: Bruce Jones PD: Dorey Pomeroy APD/MD: Helix Powers GODSMACK DEFAULT No Adds	*Monitored Reporters 38 Total Reporters 26 Total Monitored 12 Total Indicator Did Not Report, Playlist Frozen (1): WMZK/Wausau, WI	
KLBJ/Austin, TX* OM/PD: Jeff Carroll MD: Loree Love JET No Adds	WPXC/Cape Cod, MA OM: Randy Clements PD/MD: Suzanne Tomare APD: James Gallagher No Adds	WRCQ/Fayetteville, NC* OM: Perry Stone PD: Steve Arsen MD: Al Field No Adds	WRRX/Pensacola, FL* PD/MD: Dan McClintock 3: GODSMACK 2: DARKNESS No Adds	WBBB/Raleigh, NC* PD/MD: Jay Nuchols RED HOT CHILI PEPPERS OFFSPRING No Adds	KSJO/San Jose, CA* PD: Brian Thomas MD: Zank Tyler OFFSPRING No Adds	KQOZ/San Luis Obispo, CA PD/MD: David Almond 1: GODSMACK 1: RED HOT CHILI PEPPERS No Adds	
KOOJ/Baton Rouge, LA* PD: Paul Carter APD/MD: Dave Mitchell No Adds	WBNB/Cincinnati, OH* OM/PD: David Halverson MD: Rick Hulse No Adds	WRKR/Kalamazoo, MI OM/PD: David Halverson PD/MD: Jay Deason CHEAP TRICK No Adds	WWCT/Peoria, IL PD: Janice Hunter MD: Debbie Hunter No Adds	KCAL/Riverside, CA* PD: Steve Hoffman APD/MD: M.J. Matthews GODSMACK SEVENDUST RED HOT CHILI PEPPERS No Adds	WROV/Roanoke, VA* PD: Aaron Roberts MD: Todd Kromann-Tate 9: JONNY LANG No Adds		

November 21, 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	A PERFECT CIRCLE Weak And Powerless (Virgin)	1904	-62	95432	16	63/0
2	2	TRAPT Still Frame (Warner Bros.)	1870	+72	92618	23	62/0
4	3	PUDDLE OF MUDD Away From Me (Geffen)	1674	+87	81126	6	63/0
6	4	LINKIN PARK Numb (Warner Bros.)	1523	+135	74302	9	62/0
3	5	DISTURBED Liberate (Reprise)	1487	-150	71799	25	59/0
5	6	STAIN'D So Far Away (Flip/Elektra/EEG)	1348	-209	73094	23	61/0
8	7	SEETHER Gasoline (Wind-up)	1297	+53	54201	15	60/0
12	8	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1265	+144	55478	26	60/2
9	9	SEVENDUST Enemy (TVT)	1230	+23	55692	14	60/0
10	10	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	1216	+15	54586	5	59/1
7	11	LINKIN PARK Faint (Warner Bros.)	1207	-79	74578	28	57/0
11	12	P.O.D. Will You (Atlantic)	1169	+35	44076	9	62/0
14	13	KORN Right Now (Epic)	1106	+18	42769	7	60/0
24	14	OFFSPRING Hit That (Columbia)	968	+263	42808	3	60/2
15	15	GODSMACK Serenity (Republic/Universal)	954	-87	59477	23	51/0
19	16	AUDIOSLAVE I Am The Highway (Interscope/Epic)	944	+35	42091	10	59/1
16	17	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	907	-110	54799	34	56/0
20	18	CHEVELLE Closure (Epic)	896	+24	39089	11	59/0
26	19	NICKELBACK Figured You Out (Roadrunner/IDJMG)	855	+301	35186	3	51/4
17	20	COLD Suffocate (Flip/Geffen/Interscope)	852	-132	35716	15	54/0
13	21	NICKELBACK Someday (Roadrunner/IDJMG)	846	-259	39528	16	51/0
21	22	STATIC-X The Only (Warner Bros.)	811	-56	30564	11	59/0
22	23	HOOBASTANK Out Of Control (Island/IDJMG)	771	+19	24281	6	53/0
27	24	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	751	+203	31414	2	52/3
25	25	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	739	+72	38829	6	39/5
30	26	STAIN'D How About You (Flip/Elektra/EEG)	663	+213	25227	3	58/3
23	27	FUEL Falls On Me (Epic)	528	-187	26284	17	35/0
31	28	JET Are You Gonna Be My Girl (Elektra/EEG)	491	+43	11412	12	40/4
29	29	DEFAULT (Taking My) Life Away (TVT)	474	+18	18608	6	33/1
50	30	GODSMACK Re-Align (Republic/Universal)	417	+260	17805	2	56/10
33	31	SHINEDOWN 45 (Atlantic)	411	+19	12959	6	42/2
34	32	REVIS Seven (Epic)	396	+7	11528	8	37/0
28	33	ILL NINO How Can I Live (Roadrunner/IDJMG)	389	-73	13406	16	39/1
32	34	3 DOORS DOWN Here Without You (Republic/Universal)	381	-61	10521	16	23/0
36	35	SMILE EMPTY SOUL Nowhere Kids (Lava)	374	+68	6923	3	43/4
35	36	MEMENTO Saviour (Columbia)	364	+23	6675	6	32/3
37	37	ROB ZOMBIE Two Lane Blacktop (Geffen)	292	-6	6797	6	27/0
38	38	KID ROCK Feel Like Makin' Love (Top Dog/Atlantic)	265	-14	9705	5	30/4
40	39	FINGER ELEVEN One Thing (Wind-up)	253	-19	5296	10	25/0
43	40	ELEMENT EIGHTY Broken Promises (Universal)	251	+16	12707	7	27/2
45	41	40 BELOW SUMMER Self Medicate (Razor & Tie)	229	+14	3947	5	25/1
46	42	SKRAPE Stand Up (RCA)	226	+17	3135	4	30/2
42	43	ADEMA Promises (Arista)	214	-43	5138	5	23/0
44	44	LACUNA COIL Heavens A Lie (Century Media)	206	-10	7026	9	20/0
Debut	45	BLINK-182 Feeling This (Geffen)	185	+37	3981	1	17/3
47	46	V SHAPE MIND Monsters (Republic/Universal)	182	-11	3716	13	16/0
49	47	MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)	160	-14	3491	11	19/1
48	48	EVANESCENCE Going Under (Wind-up)	157	-26	6687	18	12/0
41	49	JANE'S ADDICTION True Nature (Capitol)	147	-122	2135	8	22/0
Debut	50	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	131	+19	5468	1	16/4

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 11/9-11/15. 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
A PERFECT CIRCLE The Outsider (Virgin)	15
THRICE Stare At The Sun (Island/IDJMG)	12
GODSMACK Re-Align (Republic/Universal)	10
AFI Silver And Cold (DreamWorks)	7
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	5
NICKELBACK Figured You Out (Roadrunner/IDJMG)	4
SMILE EMPTY SOUL Nowhere Kids (Lava)	4
JET Are You Gonna Be My Girl (Elektra/EEG)	4
KID ROCK Feel Like Makin' Love (Top Dog/Atlantic)	4
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Figured You Out (Roadrunner/IDJMG)	+301
OFFSPRING Hit That (Columbia)	+263
GODSMACK Re-Align (Republic/Universal)	+260
STAIN'D How About You (Flip/Elektra/EEG)	+213
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	+203
THREE DAYS GRACE (I Hate) Everything About You (Jive)	+144
LINKIN PARK Numb (Warner Bros.)	+135
PUDDLE OF MUDD Away From Me (Geffen)	+87
TRAPT Still Frame (Warner Bros.)	+72
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	+72

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
WHITE STRIPES Seven Nation Army (Third Man/V2)	775
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	693
TRAPT Headstrong (Warner Bros.)	619
SHINEDOWN Fly From The Inside (Atlantic)	589
CHEVELLE Send The Pain Below (Epic)	575
MUDVAYNE Not Falling (Epic)	550
AUDIOSLAVE Like A Stone (Interscope/Epic)	507
SEETHER Fine Again (Wind-up)	494
LINKIN PARK Somewhere I Belong (Warner Bros.)	457
DISTURBED Prayer (Reprise)	454

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

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America's Best Testing Active Rock Songs 12+ For The Week Ending 11/21/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
STATIC-X The Only (Warner Bros.)	4.18	4.29	72%	6%	4.15	4.03	4.39
KORN Right Now (Epic)	4.14	4.18	78%	10%	4.06	4.08	4.05
DISTURBED Liberate (Reprise)	4.13	4.32	93%	21%	4.05	3.88	4.35
THREE DAYS GRACE (I Hate) Everything About You (Jive)	4.13	4.16	91%	18%	3.86	3.77	4.00
LINKIN PARK Numb (Warner Bros.)	4.12	4.10	95%	22%	4.03	3.94	4.19
SEVENDUST Enemy (TVT)	4.06	4.21	78%	11%	4.04	4.01	4.07
A PERFECT CIRCLE Weak And Powerless (Virgin)	4.04	4.15	86%	20%	4.02	4.03	4.02
LINKIN PARK Faint (Warner Bros.)	3.98	4.05	97%	34%	3.99	3.91	4.12
COLD Suffocate (Flip/Geffen/Interscope)	3.96	4.11	86%	17%	3.89	3.88	3.91
GODSMACK Serenity (Republic/Universal)	3.95	4.07	95%	27%	3.87	3.62	4.27
TRAPT Still Frame (Warner Bros.)	3.93	4.07	92%	24%	3.87	3.64	4.22
STAIN'D So Far Away (Flip/Elektra/EEG)	3.91	4.09	98%	38%	3.86	3.68	4.15
ILL NINO How Can I Live (Roadrunner/IDJMG)	3.91	3.98	63%	11%	3.91	3.85	4.00
CHEVELLE Closure (Epic)	3.89	3.82	81%	17%	3.80	3.64	4.11
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.87	4.04	91%	32%	3.67	3.51	3.96
SEETHER Gasoline (Wind-up)	3.86	4.02	77%	15%	3.85	3.84	3.86
HOOBASTANK Out Of Control (Island/IDJMG)	3.82	3.93	67%	10%	3.72	3.73	3.71
FUEL Falls On Me (Epic)	3.76	3.86	88%	22%	3.60	3.36	3.94
NICKELBACK Someday (Roadrunner/IDJMG)	3.75	3.82	97%	34%	3.53	3.27	3.94
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.75	3.88	94%	36%	4.00	3.88	4.21
P.O.D. Will You (Atlantic)	3.75	3.80	83%	16%	3.59	3.51	3.72
PUDDLE OF MUDD Away From Me (Geffen)	3.75	3.78	78%	16%	3.62	3.44	3.89
REVIS Seven (Epic)	3.75	3.79	47%	8%	3.74	3.76	3.72
3 DOORS DOWN Here Without You (Republic/Universal)	3.70	3.76	94%	31%	3.60	3.32	4.04
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.69	3.71	82%	22%	3.72	3.57	3.93
DEFAULT (Taking My) Life Away (TVT)	3.69	3.75	51%	10%	3.61	3.20	4.17
STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	3.57	3.53	57%	9%	3.49	3.32	3.78
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.56	3.60	81%	21%	3.46	3.33	3.62
JET Are You Gonna Be My Girl (Elektra/EEG)	3.38	—	72%	22%	3.22	3.05	3.49
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.34	3.28	95%	52%	3.43	3.39	3.51

Total sample size is 465 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

DOPE I Am (Recon/Artemis)
Total Plays: 92, Total Stations: 10, Adds: 0

SWITCHFOOT Meant To Live (Red Ink/Columbia)
Total Plays: 92, Total Stations: 8, Adds: 0

AFI Silver And Cold (DreamWorks)
Total Plays: 82, Total Stations: 18, Adds: 7

IGGY POP Little Know It All (Virgin)
Total Plays: 70, Total Stations: 9, Adds: 2

A PERFECT CIRCLE The Outsider (Virgin)
Total Plays: 48, Total Stations: 15, Adds: 15

SPINESHANK Smothered (Roadrunner/IDJMG)
Total Plays: 43, Total Stations: 6, Adds: 1

THRICE Stare At The Sun (Island/IDJMG)
Total Plays: 21, Total Stations: 14, Adds: 12

Songs ranked by total plays

Indicator

Most Added*

RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)

SMILE EMPTY SOUL Nowhere Kids (Lava)

KID ROCK Feel Like Makin' Love (Top Dog/Atlantic)

A PERFECT CIRCLE The Outsider (Virgin)

GODSMACK Re-Align (Republic/Universal)

Reporters

<p>WQBK/Albany, NY* PD:MD: Chih Walker 1. THRICE 2. DARKNESS 3. IGGY POP 4. A PERFECT CIRCLE 5. MUSHROOMHEAD</p>	<p>WAAF/Boston, MA* PD: Keith Hastings MD: Mistress Carrie DOUBLE DRIVE A PERFECT CIRCLE</p>	<p>KAZR/Des Moines, IA* MD: Jo Michaels No Adds</p>	<p>WXQR/Greenville, NC* PD: Brian Rickman MD: Matt Lee SMILE EMPTY SOUL 2. A PERFECT CIRCLE THRICE</p>	<p>WJXL/Lansing, MI* PD: Bob Olson MD: Carolyn Stone SMILE EMPTY SOUL</p>	<p>WLZR/Milwaukee, WI* PD: Sean Elliott MD: Marilyn Mee ADDISLAVE LIMP BIZKIT</p>	<p>WYSP/Philadelphia, PA* OM/MD: Tim Sabean APD: Gil Edwards MD: Rich DeSisto No Adds</p>	<p>KURQ/San Luis Obispo, CA OM: Keith Royer MD: Stephanie Bell OFFSPRING</p>	<p>WAQY/Syracuse, NY* OM: Tom Mitchell MD: Alexis APD/MD: Ryno THRICE</p>
<p>KZRK/Amarillo, TX PD/MD: Eric Slayter 3. SMILE EMPTY SOUL 5. RED HOT CHILI PEPPERS</p>	<p>WRXR/Chattanooga, TN* PD: Boney MD: Dave Spain No Adds</p>	<p>WRIF/Detroit, MI* OM/MD: Doug Podell APD/MD: Mark Pennington 2. LIMP BIZKIT 1. MEMENTO 1. JET RED HOT CHILI PEPPERS</p>	<p>WTPT/Greenville, SC* PD: Mark Hendrix MD: Smack Taylor A PERFECT CIRCLE</p>	<p>KOMP/Las Vegas, NV* PD: John Griffin MD: Big Marty No Adds</p>	<p>KXXR/Minneapolis, MN* OM: Dave Hamilton PD: Wade Linder APD/MD: Pablo THRICE</p>	<p>KUPD/Phoenix, AZ* PD: JJ Jeffries MD: Larry McFeele No Adds</p>	<p>KXFX/Santa Rosa, CA* OM/MD: Don Harrison MD: Stephanie Bell THRICE DAYS GRACE</p>	<p>WWOG/Syracuse, NY* OM: Rich Lauher PD: Erin Bristol APD/MD: Scorch No Adds</p>
<p>WWWX/Appleton, WI* PD/MD: Guy Dark AFI</p>	<p>KROR/Chico, CA OM: Ron Woodward PD/MD: Dain Sandoval 3. SMILE EMPTY SOUL 5. LAGUNA COOL</p>	<p>WGBF/Evansville, IN OM: Mike Sanders PD: Fatboy APD/MD: Slick Nick 1. SHINEDOWN</p>	<p>WQXA/Harrisburg, PA* PD: Claudine DeLorenzo MD: Nixon 1. SKRIPPS DARKNESS</p>	<p>WXZZ/Lexington, KY* PD/MD: Jerome Fischer JET DARKNESS</p>	<p>KMRQ/Modesto, CA* SM: Gary Halladay OM: Max Miller PD/MD: Jack Paper APD: Matt Foley AFI</p>	<p>KUFO/Portland, OR* OM/MD: Dave Numme APD/MD: Dan Bozyk JET</p>	<p>WRBR/South Bend, IN OM/MD/MD: Ron Stryker No Adds</p>	<p>WXTB/Tampa, FL* OM/MD: Brad Hardin APD/MD: Brian Medlin GODSMACK</p>
<p>WCHZ/Augusta, GA* SM: Kent Dunn OM: Harley Drew PD/MD: Chuck Williams 2. ILL NINO 1. MEMENTO</p>	<p>WMMS/Cleveland, OH* PD: Jim Trapp MD: Stats No Adds</p>	<p>WWBN/Flint, MI* OM: Jay Patrick PD: Brian Beddow APD/MD: Tony LaBrie GODSMACK SKRIPPS</p>	<p>WCCC/Hartford, CT* PD: Michael Picozzi APD/MD: Mike Karolyi A PERFECT CIRCLE</p>	<p>KIBZ/Lincoln, NE OM: Jim Steel PD: E. J. Marshall APD/MD: Sparky KID ROCK</p>	<p>WRAT/Monmouth, NJ* OM/MD: Carl Craft APD/MD: Robyn Lane GODSMACK</p>	<p>KORB/Quad Cities, IA* OM: Darren Pitta OM/MD: Dave Levora SHINEDOWN AFI DARKNESS</p>	<p>KHTQ/Spokane, WA* OM: Brew Michaels PD: Ken Richards MD: Barry Bennett LIMP BIZKIT</p>	<p>KRTQ/Tulsa, OK* OM: Steve Hunter PD/MD: Chris Kelly APD: Kelly Garrett No Adds</p>
<p>KRAB/Bakersfield, CA* OM: Don Crisi PD/MD: Danny Spanis 1. ILL NINO 2. ELEMENT EIGHTY 3. NICKELBACK 4. GODSMACK 5. STAIN'D</p>	<p>KILO/Colorado Springs, CO* OM: Rich Hawk PD/MD: Ross Ford APD: Matt Gentry 14. A PERFECT CIRCLE</p>	<p>KRZR/Fresno, CA* OM/MD: E. Curtis Johnson APD: Don De La Cruz MD: Rick Raddam A PERFECT CIRCLE</p>	<p>WAMX/Huntington PD/MD: Paul Orlund 6. GODSMACK 2. SMILE EMPTY SOUL 1. 40 BELOW SUMMER</p>	<p>WTFX/Louisville, KY* PD: Michael Lee MD: Frank Webb THRICE 40 BELOW SUMMER 3 DOORS DOWN</p>	<p>WNOR/Norfolk, VA* PD: Harvey Kojan APD/MD: Tim Parker 5. GODSMACK A PERFECT CIRCLE</p>	<p>KDOT/Reno, NV* OM: Jim McClain PD/MD: Jave Patterson KID ROCK</p>	<p>WDLZ/Springfield, IL PD: Ray Lytle 9. KID ROCK</p>	<p>KICT/Wichita, KS* OM: Ron Eric Taylor PD: D.C. Carter MD: Rick Thomas 1. STAIN'D 1. RED HOT CHILI PEPPERS</p>
<p>KRRF/Bakersfield, CA* OM: Bob Lewis PD/MD: Alex Quigley No Adds</p>	<p>WBZX/Columbus, OH* PD: Hal Fish APD/MD: Ronni Hunter 1. KID ROCK RED HOT CHILI PEPPERS</p>	<p>WBYP/Fl. Wayne, IN* PD: Greg Gillispie 1. GODSMACK 10. SMILE EMPTY SOUL 12. NICKELBACK 11. STAIN'D 3. OFFSPRING 3. SPINESHANK</p>	<p>WRIT/Huntsville, AL* OM/MD: Jimbo Hood APD: Joe Kuerer THRICE KID ROCK</p>	<p>KFMX/Lubbock, TX OM/MD: Wes Nessmann FRANKS&REZ 6. P.O.D.</p>	<p>KATT/Oklahoma City, OK* OM/MD: Chris Baker MD: Jake Daniels SMILE EMPTY SOUL</p>	<p>WNVE/Rochester, NY* PD: Erick Anderson MD: Nick DiTucci SMILE EMPTY SOUL</p>	<p>KZRQ/Springfield, MO PD: Adam Barnes APD/MD: George Spankmeister 7. RED HOT CHILI PEPPERS</p>	<p>WBSX/Wilkes Barre, PA* PD: Chris Lloyd MD: Freddie 2. A PERFECT CIRCLE DEFAULT METALLICA</p>
<p>WIYY/Baltimore, MD* OM: Kerry Plackmeyer PD: Dave Hill APD/MD: Rob Heckman No Adds</p>	<p>KCCG/Corpus Christi, TX* PD: Scott Holt MD: Dave Ross 9. GODSMACK 6. AFI 6. DREAM THEATER THRICE A PERFECT CIRCLE</p>	<p>WRUF/Gainesville, FL* OM/MD: Harry Guscott APD: Brian Lee MD: Matt Irons A PERFECT CIRCLE</p>	<p>WRXW/Jackson, MS* PD: Brother Sam APD: Big Johnson MD: Brad Stevens No Adds</p>	<p>WJJO/Madison, WI* PD: Randy Hawke APD/MD: Blake Patton A PERFECT CIRCLE</p>	<p>KRQC/Omaha, NE* OM: Jim Steel MD: Jon Sheridan MD: Jon Animall Terry 6. BLOW UP 4. GODSMACK AFI KID ROCK</p>	<p>WZBH/Salisbury, MD OM/MD: Shawn Murphy APD/MD: Mike Hunter A PERFECT CIRCLE</p>	<p>KISS/San Antonio, TX* OM: Virgil Thompson PD: Kevin Vargas MD: C. J. Cruz No Adds</p>	<p>WTKX/Pensacola, FL* PD: Joel Sampson APD/MD: Mark The Shark No Adds</p>
<p>WCPR/Biloxi, MS* OM: Jay Taylor PD: Scott Fox MD: Mitch Gray GODSMACK LIMP BIZKIT</p>	<p>KEGL/Dallas, TX* PD: Max Dugan APD: Chris Ryan MD: Cindy Scull 3. STAIN'D 4. OFFSPRING 1. NICKELBACK</p>	<p>WKLO/Grand Rapids, MI* OM: Brent Alberts PD: Hunter Scott MD: Cristi Cantile THRICE A PERFECT CIRCLE</p>	<p>KQRC/Kansas City, MO* PD: Bob Edwards APD/MD: Don Jantzen No Adds</p>	<p>WGR/Manchester, NH PD: Valone Knight MD: Jason JR Russell 1. FOOD FIGHTERS 1. BLINK-182 4. BLOW UP 1. RED HOT CHILI PEPPERS</p>	<p>WIXO/Peoria, IL OM/MD/MD: Matt Bahan 24. SEETHER THRICE A PERFECT CIRCLE</p>	<p>KIOZ/San Diego, CA* OM: Jim Richards PD/MD: Shauna Moran-Brown No Adds</p>	<p>KWZG/Saginaw, MI* OM/MD: George Spankmeister APD/MD: Mason Lucas 2. A PERFECT CIRCLE</p>	<p>KATZ/Yakima, WA</p>

*** Monitored Reporters**
83 Total Reporters
63 Total Monitored
20 Total Indicator

Did Not Report, Playlist Frozen (3):
KNRQ/Eugene, OR
WCLG/Morgantown, WV
KATS/Yakima, WA

ON THE RECORD

With
Chris Crowley
PD, KNRQ/Eugene, OR



For the past several months I've been thinking about the difference between Active Rock and Alternative and whether there is a difference or if they'll merge. You look at the charts and listen to the music, and there is really no truly alternative music being played. It's not that there isn't any alternative music, it's just that no one

seems to be willing to step up and play it, with the exception of KROQ/Los Angeles. • As for KNRQ/Eugene, OR, we're right in the middle of it. Whenever I drive

to Portland, OR I listen to Active KUFO and Alternative KNRK, and it's really hard to tell the difference between the two musically. A few artists or songs here and there will make a distinction. But things are so blurred. • It also seems to me that the audience is becoming disillusioned with the music that's being played. There are those who want a truly alternative sound rather than the straightforward, mainstream rock sound that was more popular a couple of years ago. • I don't know what the answer is. Is there a way to go back to the days of truly defined, separate formats? Does the industry decide to change everything and make it one format? Radio's job has become much harder now that listeners have such easy access to music. We have to not only play what they want to hear, but also be mainstream enough to appeal to a large enough audience. Alternative was a niche format a few years ago, but now it's a mainstream format, and that may prove to be the death of it. • I know there won't be consensus among us in the industry and that this has been brewing for a very long time. It's very tough to define yourself as a radio station when the music and what stations are willing to play is so homogeneous. Certainly, it's key to emphasize your unique personalities, promotions, etc., but music is still the primary identifier for our stations.

While **A Perfect Circle's** "Weak and Powerless" retains its grip on No. 1 at Active, 15 stations add "The Outsider" before the box and make it No. 1 Most Added. "Stare at the Sun" by **Thrice** gets 12 adds; **Godsmack's** "Re-Align" gets another 10 adds as it flies up the chart 50-30; and **AFI** keep the fire burning with seven more adds on "Silver and Cold." Check out the chart moves this week by **Nickelback**, **Offspring**, **Staind**, **The Red Hot Chili Peppers** and **Three Days Grace**. On the Rock side of the format, Staind's "So Far Away" has been No. 1 on the chart since Aug. 3 — an incredible 16 weeks!

— *Cyndee Maxwell, Active Rock/Rock Editor*



Record Of The Week

ARTIST: 40 Below Summer
TITLE: *The Mourning After*
LABEL: Razor & Tie



Scooped up by London Records in the new metal derby of the late '90s/early '00s, New Jersey's 40 Below Summer made an impressive debut with 2001's *Invitation to the Dance*, which hit No. 1 on this here R&R Rock Specialty chart. While London didn't survive, 40BS have returned with another excellent full-length, this time via Razor & Tie. "Self Medicate" kicks off the affair with a hook-laden dose of crunching guitars and syncopated rhythms that puts the band in league with chart regulars like Disturbed. 40BS frontman Max Illidge continues to demonstrate a vocal command that many singers in bigger bands have yet to comprehend, shifting between demonic howls and beatific melodies on tracks like "Rain" and "Better Life." Razor & Tie kicked down the doors at Alternative and hit with Brand New; could it be long before the same happens at Active Rock with these boys?

— *Frank Correia, Rock Specialty Editor*

active INSIGHT

ARTIST: Devildriver

LABEL: Roadrunner/IDJMG

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Face it, DJ Mallrock, nu-metal is old hat. You can take your backward baseball cap, baggy pants and stale nookie rhymes down to the local pawn shop, where you might be able to trade them in for some store credit. Trade in your turntable for that vintage B.C. Rich Warlock and buy yourself some black T-shirts and dark denim, cause old-school metal has been resurrected.

Don't believe me? Go ahead — check out the Slayer shows. Still packed. And some of the veterans, like Pantera's Phil Anselmo, have dug even deeper into the metal catacombs in search of true steel. Sorry, but Superjoint Ritual are heavier than Pantera. Shadows Fall are the new Metallica. Maiden and Sabbath are rightfully influencing the new school again.

Further proof can be found in Dez Fafara, former growler for '90s upstarts Coal Chamber, who pushed that whole nu-metal thing into darker territory with creepy-crawly rhythms and tinges of gothic death fetishes. But Fafara's new band, **Devildriver**, is really what we've been waiting for. Conceived in 2001 when Coal Chamber were cutting what will likely be their last album, *Dark Days*. Devildriver go straight for the jugular with their self-titled debut.

"My heart was going black in my previous band, and I needed a musical and emotional change," Fafara candidly

states. "I had to follow my own love and passion, and that's brutal, extreme music that doesn't play itself out to be on the radio or to fit in someone else's scene."

Named after the bells that witches use while casting spells to drive evil spirits away, Devildriver seem to have the opposite effect, drawing all evil toward them with visceral vocals, thundering drums and razor-sharp riffage. Check out the pure-speed riffs of the album opener, "Nothing's Wrong?" where Fafara bellows Orc calls worthy of Mordor atop bloodthirsty beats. "Why can't you see you're in my way?" growls Fafara, almost taunting his former band.

A solid, horns-in-the-air salute to all things metal, Devildriver conjure all the right demons with this release on tracks like "I Dreamed I Died," "Meet the Wretched" and "I Could Care Less," the latter being probably the most radio-friendly track available. Not that they're looking for that, mind you.

"Do we have a hit radio song? We don't pander to what radio wants," Fafara unapologetically states. "We want to have a hit record for fans of heavy music. If a song is taken out and becomes successful, OK, great. If not, my middle finger is bigger than ever, and I'll stay on tour for another two years!"

TOP 20 SPECIALTY ARTISTS

1. **HATEBREED** (Universal) "Live For This"
2. **DEVILDRIVER** (Roadrunner/IDJMG) "I Could Care Less"
3. **CROWN** (Metal Blade) "Face of Destruction"
4. **HEADBANGERS BALL** (Roadrunner/IDJMG) "Reign In Blood (Live)"
5. **VADER** (Metal Blade) "We Wait"
6. **STATIC-X** (Warner Bros.) "Destroy All"
7. **MUSHROOMHEAD** (Universal) "Sun Doesn't Rise"
8. **DIMENSION ZERO** (Century Media) "Into and Out Of Subsistence"
9. **IRON MAIDEN** (Columbia) "Wildest Dreams"
10. **40 BELOW SUMMER** (Razor & Tie) "Self Medicate"
11. **ARCH ENEMY** (Century Media) "We Will Rise"
12. **ILL NINO** (Roadrunner/IDJMG) "Te Amo... I Hate You"
13. **FIVE FOOT THICK** (Eclipse) "Ducked Out"
14. **TEXAS CHAINSAW MASSACRE** (Bulletproof) "Immortally Insane"
15. **BETWEEN THE BURIED AND ME** (Victory) "Mordecai"
16. **SOIL** (J) "Cross My Heart"
17. **SEVENDUST** (TVT) "Enemy"
18. **CHILDREN OF BODOM** (Century Media) "Sixpounder"
19. **BLEEDING THROUGH** (Trustkill) "On Wings Of Lead"
20. **KING DIAMOND** (Metal Blade) "The Ritual"

Ranked by total number of shows reporting artist.

Reporters

Stations and their adds listed alphabetically by market

<p>WHRL/Albany, NY* OM: John Cooper PD: Lisa Biello A PERFECT CIRCLE PHANTOM PLANET</p>	<p>WAVF/Charleston, SC* PD: John Rossi APD/MD: Susie Bowe 11 PUDDLE OF MUDD 9 HOOBASTANK 3 WHEAT RED HOT CHILI PEPPERS</p>	<p>KTCL/Denver, CO* PD: Mike O'Connor APD: Rich Rubin MD: Hill Jordan No Adds</p>	<p>KUCD/Honolulu, HI* PD: Dave Ryan 1 HOOBASTANK CRYSTAL METHOD</p>	<p>WLRS/Louisville, KY* PD: Lance Hale MD: Amrae Fitzgerald GODSMACK STAIN NICKELBACK</p>	<p>WROX/Norfolk, VA* PD: Michele Diamond MD: Mike Powers 8 THRICE 1 DARKNESS A PERFECT CIRCLE CRYSTAL METHOD AUDIO SLAVE S.T.U.N. BRAND NEW</p>	<p>KNRK/Portland, OR* PD: Mark Hamilton APD: Jaime Cooley GODSMACK A PERFECT CIRCLE CRYSTAL METHOD</p>	<p>KYRK/Salt Lake City, UT* OM: Alan Haque PD: Todd Noker MD: Artie Fulk 1 311 RANCID</p>	<p>WXSJ/Tallahassee, FL OM: Steve Cannon PD: Dale Flint APD/MD: Meathead 1 TAKING BACK SUNDAY 1 THRICE 1 A PERFECT CIRCLE</p>					
<p>KTZO/Albuquerque, NM* PD: Scott Soubadra MD: Don Kelley 1 STAIN 1 FINGER ELEVEN FEELS LIKE SUNDAY</p>	<p>WEND/Charlotte* OM: Mike Berlak PD: Jack Daniel APD/MD: Kristen Honeycutt 1 KORN FOO FIGHTERS</p>	<p>CIMX/Detroit, MI* OM: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin No Adds</p>	<p>KTBZ/Houston, TX* PD/MD: Vince Richards APD: Eric Schmidt 5 DISTILLERS 4 AFI 4 311 THRICE CRYSTAL METHOD</p>	<p>WMFS/Memphis, TN* PD: Rob Cressman MD: Mike Kilabrew STAIN NICKELBACK</p>	<p>KQRX/Odessa, TX PD/MD: Michael Todd 24 COUNTING CROWS 7 NICKELBACK 7 A PERFECT CIRCLE</p>	<p>WBUR/Providence, RI* PD: Seth Resler MD: Andy Yen 15 CRYSTAL METHOD AFI STAIN FINGER ELEVEN</p>	<p>KBZT/San Diego, CA* PD: Gareth Michaels APD/MD: Michael Halloran No Adds</p>	<p>WSUN/Tampa, FL* PD: Shark APD: Pat Largo 9 DARKNESS 2 CHEVELLE</p>					
<p>WNNX/Atlanta, GA* OM: Leslie Fram PD: Chris Williams MD: Jay Harren CRYSTAL METHOD</p>	<p>WKQX/Chicago, IL* PD: Mike Stern MD: Mary Shuminas 19 A PERFECT CIRCLE</p>	<p>KHRO/EI Paso, TX* PD/MD: Mike Preston MD: Jojo Garcia STAIN A PERFECT CIRCLE CRYSTAL METHOD</p>	<p>WRZX/Indianapolis, IN* PD: Scott Jameson MD: Michael Young 2 STAIN NICKELBACK CRYSTAL METHOD</p>	<p>WZTA/Miami, FL* PD: Troy Hanson No Adds</p>	<p>KHBZ/Oklahoma City, OK* PD: Billy Hurley MD: Jimmy Barreda No Adds</p>	<p>WRWX/Providence, RI* PD: Kevin Mays MD: Bryan Slater 13 FOO FIGHTERS A PERFECT CIRCLE</p>	<p>XTRA/San Diego, CA* PD: Jim Richards MD: Marty Whiney 19 RYAN ADAMS 3 NETWORK</p>	<p>KFMA/Tucson, AZ* PD: Lobby Carstensen MD: Matt Spry 2 A PERFECT CIRCLE CRYSTAL METHOD</p>					
<p>WJSE/Atlantic City, NJ* PD: Al Parrinello BRAND NEW YEAR OF THE RABBIT A PERFECT CIRCLE CRYSTAL METHOD</p>	<p>WZZN/Chicago, IL* PD: Steve Levy MD: James Vardol 1 A PERFECT CIRCLE</p>	<p>KXNA/Fayetteville, AR PD/MD: Dave Jackson 9 AFI 7 SHINEDOWN 7 S.T.U.N. 6 3 DOORS DOWN 6 FOO FIGHTERS 4 JACK JOHNSON</p>	<p>WPLA/Jacksonville, FL* OM: Gail Austin PD: Bo Matthews APD/MD: Chad Chumley 2 FOO FIGHTERS STAIN RED HOT CHILI PEPPERS</p>	<p>WLUM/Milwaukee, WI* PD: Tommy Wide MD: Kenny Neumann 8 FOO FIGHTERS 1 A PERFECT CIRCLE THRICE</p>	<p>WJRR/Orlando, FL* OM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickerman 3 AUDIO SLAVE 1 A PERFECT CIRCLE</p>	<p>WRZQ/Reno, NV* OM: Rob Brooks PD: Jeremy Smith APD/MD: Mat Diablo 13 THRICE 1 A PERFECT CIRCLE CRYSTAL METHOD GODSMACK</p>	<p>KITS/San Francisco, CA* PD: Sean Demery APD: Spud MD: Aaron Azeisen 17 INTERPOL 5 CRYSTAL METHOD 4 FINGER ELEVEN 1 SWITCHFOOT</p>	<p>KMYZ/Tulsa, OK* PD: Lynn Barstow MD: Corbin Pierce STAIN</p>					
<p>KROX/Austin, TX* OM: Jeff Carroll PD: Melody Lee MD: Toby Ryan 6 CRYSTAL METHOD 3 JET 1 SMILE EMPTY SOUL</p>	<p>WAQZ/Cincinnati, OH* PD/MD: Jeff Nagel No Adds</p>	<p>KFRR/Fresno, CA* PD: Chris Squires MD: Reverend 5 FOO FIGHTERS</p>	<p>WRZK/Johnson City* PD: Mark McKinney AFI GODSMACK STAIN A PERFECT CIRCLE</p>	<p>WHTG/Monmouth, NJ* PD: David Smith 5 DAVE MATTHEWS STAIN EVE 6</p>	<p>WOCL/Orlando, FL* PD: Bobby Smith No Adds</p>	<p>WDYL/Richmond, VA* PD: Mike Murphy 6 STAIN 1 A PERFECT CIRCLE S.T.U.N. THRICE</p>	<p>KCNL/San Jose, CA* PD: John Allers 14 FOO FIGHTERS JET</p>	<p>WPBW/Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen 1 A PERFECT CIRCLE CRYSTAL METHOD JACK JOHNSON THRICE</p>					
<p>WRAX/Birmingham, AL* PD: Susan Groves MD: Mark Lindsey EVANESCENCE</p>	<p>WXTM/Cleveland, OH* PD: Kim Monroe APD: Dom Nardella MD: Pete Schieche 2 CRYSTAL METHOD S.T.U.N.</p>	<p>WJBX/Ft. Myers, FL* OM/MD: John Rozz APD: Fitz Madrid MD: Jeff Zito 1 GODSMACK 1 A PERFECT CIRCLE 1 CRYSTAL METHOD FINGER ELEVEN No Adds</p>	<p>WRBZ/Kansas City, MO* PD: Greg Bergen APD: Lizio MD: Jason Ulanet STAIN</p>	<p>WMBY/Monterey, CA* PD/MD: Kenny Allen 1 DASHBOARD CONFESSIONAL DARKNESS A PERFECT CIRCLE SMILE EMPTY SOUL THRICE</p>	<p>WPLY/Philadelphia, PA* PD: Jim McGuinn MD: Dan Fein No Adds</p>	<p>WRXL/Richmond, VA* OM: Bill Cahill PD/MD: Casey Krukowski 5 NICKELBACK 3 AUDIO SLAVE</p>	<p>KJEE/Santa Barbara, CA PD: Eddie Gutierrez MD: Dakota A PERFECT CIRCLE</p>	<p>WHFS/Washington, DC* PD: Lisa Worden APD: Bob Waugh MD: Pat Ferrise No Adds</p>					
<p>KQXR/Boise, ID* PD/MD: Jacent Jackson 2 SWITCHFOOT 2 GODSMACK STAIN DISTILLERS ATMOSPHERE</p>	<p>WARO/Columbia, SC* PD: Dave Stewart MD: Dave Farra No Adds</p>	<p>WXTW/Ft. Wayne, IN* OM: JJ Fabini PD: Don Walker APD: Matt Jericho MD: Greg Travis 8 BRAND NEW 1 A PERFECT CIRCLE CRYSTAL METHOD YEAR OF THE RABBIT</p>	<p>WNFZ/Knoxville, TN* PD: Anthony Profit MD: Dustin Matthews 1 STAIN RED HOT CHILI PEPPERS GODSMACK</p>	<p>WBUZ/Nashville, TN* OM: Jim Patrick PD/MD: Russ Schenck 2 INTERPOL 2 A PERFECT CIRCLE 1 CRYSTAL METHOD 1 BRAND NEW THRICE</p>	<p>KEDJ/Phoenix, AZ* OM: Laura Havre PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 2 NO DOUBT TAKING BACK SUNDAY S.T.U.N. THRICE A PERFECT CIRCLE</p>	<p>KCXX/Riverside, CA* OM/MD: Kelli Clague APD/MD: Daryl James AUDIO SLAVE 311</p>	<p>KNDD/Seattle, WA* PD: Phil Manning APD: Jim Keller 11 A PERFECT CIRCLE</p>	<p>WWDG/Washington, DC* PD: Joe Bevilacqua MD: Danielle Flynn No Adds</p>					
<p>WBCN/Boston, MA* OM: Tony Berardini PD: Oedipus APD/MD: Steven Strick AUDIO SLAVE STORY OF THE YEAR HOOBASTANK CRYSTAL METHOD</p>	<p>WWCD/Columbus, OH* OM: Randy Malloy PD: Andy Davis MD: Jack DeVoss 8 FOO FIGHTERS JACK JOHNSON BRAND NEW RYAN ADAMS A PERFECT CIRCLE PAUL WESTERBERG</p>	<p>WGRD/Grand Rapids, MI* PD: Bobby Duncan MD: Michael Grey 1 KORN STAIN A PERFECT CIRCLE</p>	<p>KFTL/Lafayette, LA* PD: Scott Perrin MD: Chris Olivier 2 DARKNESS 1 COLDPLAY THRICE A PERFECT CIRCLE</p>	<p>KNND/New Orleans, LA* PD: Stu A PERFECT CIRCLE</p>	<p>KZON/Phoenix, AZ* PD/MD: Kevin Mannion No Adds</p>	<p>WZNE/Rochester, NY* OM/MD: John McCrae MD: Jeff Sottolano 1 A PERFECT CIRCLE LIMP BIZKIT THRICE</p>	<p>WKRL/Syracuse, NY* OM: Mimi Griswold PD/MD: Abbie Weber 1 S.T.U.N. 1 A PERFECT CIRCLE BEN HARPER YEAR OF THE RABBIT</p>	<p>WSFM/Wilmington, NC PD: Kathleen MD: Mike Kennedy No Adds</p>					
<p>WFNY/Boston, MA* PD/MD: Paul Driscoll APD: Keith Dakin JACK JOHNSON DEAR LEADER</p>	<p>KDGE/Dallas, TX* PD: Duane Doherty APD/MD: Alan Ayo 16 CRYSTAL METHOD 13 BLUE OCTOBER HOOBASTANK</p>	<p>WXNR/Greenville, NC* PD: Jeff Sanders APD/MD: Turner Watson 18 FOO FIGHTERS STAIN</p>	<p>KXTE/Las Vegas, NV* PD: Dave Wellington APD/MD: Chris Ripley 5 CRYSTAL METHOD</p>	<p>WXRK/New York, NY* PD: Robert Cross MD: Mike Peer 7 FINGER ELEVEN 6 AFI 1 CRYSTAL METHOD</p>	<p>WXDX/Pittsburgh, PA* PD: John Moschitta MD: Vinnie F. 9 OUTKAST</p>	<p>KWOO/Sacramento, CA* OM: Curtiss Johnson PD: Ron Bunde MD: Marco Collins 12 STAIN 1 BRAND NEW 1 CRYSTAL METHOD JACK JOHNSON RANCID A PERFECT CIRCLE</p>	<p>KCPX/Salt Lake City, UT* OM: Keith Abrams PD: Ian McCain 2 DISTILLERS 1 LIMP BIZKIT THREE DAYS GRACE THRICE A PERFECT CIRCLE</p>	<p>WEDG/Buffalo, NY* PD: Lenny Diana MD: Ryan Patrick No Adds</p>	<p>WXEG/Dayton, OH* PD: Steve Kramer MD: Boomer 8 EVANESCENCE 6 FOO FIGHTERS 4 STAIN 4 DEFAULT</p>	<p>WEEO/Hagerstown APD/MD: Dave Roberts 1 S.T.U.N. 1 THRICE</p>	<p>KROO/Los Angeles, CA* PD: Kevin Wealtherly APD: Gene Sandblom No Adds</p>	<p>WRRV/Newburgh, NY PD/MD: Andrew Boris 26 RED HOT CHILI PEPPERS 25 OFFSPRING 21 SWITCHFOOT 19 FOO FIGHTERS AFI SMILE EMPTY SOUL A PERFECT CIRCLE</p>	<p>WCYY/Portland, ME SM: Mike Sambrook PD: Herb Ivy MD: Brian James FOO FIGHTERS S.T.U.N. THRICE A PERFECT CIRCLE CRYSTAL METHOD</p>

* Monitored Reporters
 94 Total Reporters
 85 Total Monitored
 9 Total Indicator
 No Longer A Reporter (1):
 KSYR/Shreveport, LA

New & Active

LIMP BIZKIT Behind Blue Eyes (*Flip/Interscope*)
 Total Plays: 265, Total Stations: 10, Adds: 1

EVANESCENCE My Immortal (*Wind-up*)
 Total Plays: 242, Total Stations: 15, Adds: 2

EVE 6 At Least We're Dreaming (*RCA*)
 Total Plays: 234, Total Stations: 23, Adds: 1

JACK JOHNSON Taylor (*Jack Johnson Music/Universal*)
 Total Plays: 217, Total Stations: 18, Adds: 4

GODSMACK Re-Align (*Republic/Universal*)
 Total Plays: 165, Total Stations: 24, Adds: 7

RYAN ADAMS So Alive (*Lost Highway/IDJMG*)
 Total Plays: 128, Total Stations: 13, Adds: 2

TAKING BACK SUNDAY You're So Last Summer (*Victory*)
 Total Plays: 127, Total Stations: 10, Adds: 0

CRYSTAL METHOD Born Too Slow (*V2*)
 Total Plays: 90, Total Stations: 26, Adds: 25

A PERFECT CIRCLE The Outsider (*Virgin*)
 Total Plays: 85, Total Stations: 33, Adds: 32

BRAND NEW Sic Transit Gloria...Glory Fad (*Triple Crown/Razor & Tie*)
 Total Plays: 65, Total Stations: 11, Adds: 8

Indicator

Most Added*

- A PERFECT CIRCLE** The Outsider (*Virgin*)
- S.T.U.N.** Annihilation Of The Generations (*Geffen*)
- THRICE** Stare At The Sun (*Island/IDJMG*)
- FOO FIGHTERS** Darling Nikki (*Roswell/RCA*)
- AFI** Silver And Cold (*DreamWorks*)

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If The Format Had Bollocks

I dare you. No, I double dare you. Wait, I triple dare you!

Just to make you feel better, I'm about to demonstrate how clueless your Alternative Editor really is. I'm going to admit something to you, but you can't tell anyone. What little credibility I have left will be destroyed if you do. Especially do not say anything to Dave Lombardi from Arista about this. He'll kill me. OK, here we go.

When the OutKast CD first landed on my desk, I didn't touch it. I barely glanced at it. But it stared back at me every day. It even wound up on the tippy-top of one of the out-of-control, replicating stacks of discs here in the Alternative Bat Cave. It sat there for almost four weeks. The only time I picked it up was to move it to another pile — one that wasn't in imminent danger of falling over. Occasionally, I'd glance down (or up) at my adorable piles, spot the OutKast disc and wonder, "Who would send me this? Why? That's not for Alternative."

One day I was on the phone with the Supreme Overlord of our format, KROQ/Los Angeles PD Kevin Weatherly, blathering on about something or other that was, at the time, probably important, although now I can't remember what it was. As we were wrapping up the conversation, Kevin asked me what was blowing up my musical skirt. I started in about the new Killing Joke. I asked him if he had heard it, and he said no. Then he asked me if I'd heard "Hey Ya!" from OutKast yet. I said, "Um, no. Actually, it's sitting right here on my desk." "What?" he exclaimed. "You haven't listened to it yet?" "Well, uh, I've been meaning to," I stammered.

Kevin interrupted me with, "I can't believe you haven't heard this song! It's a hit!" This went on for another five minutes or so, with me promising to pop the disc in pronto, until Kevin slammed down the phone in disgust. (I may be making that part up, although it may be true.) That was the week they added OutKast at KROQ.

What's the point of this humiliating tale? Two points, actually. First, I, Mr. "Let's Explore New Territory," had not even considered that OutKast could work at the format. Second, someone with better foresight did. To be followed rapidly by others who were not afraid to take a chance (what the format is all about, by the way) on something that seemed way beyond the box.

So, how 'bout some more songs radio could play? I dare you.



The Crystal Method

Track: "Born Too Slow"
Label: V2

Why?: Their last album, *Tweekend*, was a cult favorite, although radio didn't seem to care. But the boys definitely have a history at the format, and the new album, *Legion of Boom*, will bring them back to broadcasters. That is, if the broadcasters open up just a teensy-weensy bit. "Born Too Slow" brings The Crystal Method back into radio-friendly territory. Rave-y? Yes. But not too much for the electronica-phobic. A happy balance with a hook. If V2 gives this disc the same loving care and attention it gave *The White Stripes*, well, we'll have a nice big fat hit by the end of Q1.

The few, the proud, the brave: Thirteen stations noodling around ahead of the add date. Two spinning robustly: WBRU/Providence and KEDGE/Dallas. This is the add week.



Atmosphere

Track: "Trying to Find a Balance"
Label: Epitaph

Why?: White punks on hop. Did you know there's an underground/indie/alternative hip-hop scene? Well, there is, and these guys are as huge as you can get without the rest of the world finding out about it. But that's all changing. The major labels tried to get their hands on these Minneapolis natives, but the band chose to follow the punk-ethnic road more traveled by Epitaph. If you were brave enough to push the envelope with OutKast, they'll build monuments to you for Atmosphere.

The few, the proud, the brave: KROQ/Los Angeles; WXRK/New York; KNRK/Portland, OR; and KWOD/Sacramento. Oh, and MTV2, 22 times a week.

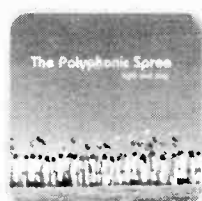


Belle & Sebastian

Track: "Step Into My Office, Baby"
Label: Sanctuary Records Group

Why?: 'Cause Jack Black trashes the guy who's playing their music in the movie *High Fidelity*. One of the funniest scenes in movie history. Anyway, it's from a brand-new album called *Dear Catastrophe Waitress*. I'll bet any amount of money most of you will avoid this like the plague, but you'd be making a huge mistake. This song is like really catchy They Might Be Giants crossed with Simon & Garfunkel and The Walkmen. I'm sorta surprised it hasn't made it into a car commercial yet. Produced by Trevor Horn. You may remember him as the man who made Yes a household name at Alternative (fer cryin' out loud!) in the '80s and who was last seen producing Russian teen/underwear sensations T.A.T.U.

The few, the proud, the brave: Judging by the single-digit spins, I'd say only a smattering of specialty play. Yer all yellow!



The Polyphonic Spree

Track: "Light and Day"
Label: Hollywood

Why?: Good question. Fans have described them as a cross between The Flaming Lips and The Beach Boys. My question is, how do you get two dozen bandmembers onstage? If the song sounds familiar, it's because you heard it in a recent Volkswagen Beetle TV spot. And if we've learned nothing else this year, it's that TV spots rule! Besides, how can you *not* like a band with a theremin player? They're from Dallas by way of Up With People. Geordie Gillespie is out there right now trying to convince radio this song can work. He's right, and you're wrong if you doubt him.

The few, the proud, the brave: Only two brave souls so far: KHRO/El Paso and WWCD/Columbus, OH. The rest of you are chicken!



Basement Jaxx

Track: "Cish Cash"
Label: Astralwerks

Why?: A couple of years ago Astralwerks rep Jenni Sperandeo used to start her day by strapping on a helmet and running headfirst into a brick wall. She was trying to get radio to play, ironically, "Where's Your Head At" from the album *Rooty*. It was a tremendous effort on Jenni's part, and she had some small victories in select markets, but radio was oblivious for the most part. Then Jenni went to Virgin, and Basement Jaxx went back to the studio. The new album, *Kish Kash*, is even funkier and more progressive rockier/dancier than the last one. Way too scary for most of you, but you really, really, really need to listen to "Cish Cash." It's hooky and a hit, and you'll recognize the vocals right away: Siouxsie Sioux.

The few, the proud, the brave: WFNX/Boston and KROX/Austin are the only two commercial stations in the entire country toying with this? Whassamatterwityou?



Mandy Moore

Track: "Senses Working Overtime"
Label: Epic

Why?: That's right, Mandy Moore covers "Senses Working Overtime" by XTC. She also does a nice job with "Whole of the Moon" by The Waterboys. The album is called *Coverage*, for obvious reasons, and also contains songs by Joan Armatrading and Joe Jackson. Right now you're rolling your eyes and maybe even laughing out loud, but you'd demonstrate ownership of some hefty brass balls if you gave this a spin (which you won't). My theory about how these songs made it to the new album? Her manager, Jon Leshay. Some of you may remember him from his halcyon days as the uber Alternative promo dude at Elektra Records, and then Columbia. I have it on good authority my theory is correct.

The few, the proud, the brave: None of you. Yet.



Triumph The Insult Comic Dog

Track: "I Keed"
Label: Warner Bros.

Why?: 'Cause if you don't, you'll have your programmer's license taken away. The album, *Come Poop With Me*, is hilarious, and the bonus DVD is even more hilarious. If you're a fan, how could you not find room for this? The song is actually one of the bonus tracks "hidden" at the end of the disc. Track No. 21, actually. At the very least, have your morning show deal with it. The song sends up every cultural musical icon working today, and some who aren't. It's a rap rock kinda thing. You'll love it.

The few, the proud, the brave: Twenty-nine stations are fooling around with a few spins, but only one person dared to add it last week: Mike O'Connor at KTCL/Denver. I poop on the rest of you!

TALK BACK TO R&R!

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

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THE CRYSTAL METHOD

Born Too Slow

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WJSE	KJEE	KHRO	KQRA	WJBX
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From the album

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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	LINKIN PARK Numb (Warner Bros.)	2675	+135	197259	12	75/0
3	2	BLINK-182 Feeling This (Geffen)	2466	+86	181260	7	79/0
6	3	THREE DAYS GRACE (I Hate) Everything About You (Jive)	2375	+123	170656	23	72/2
2	4	STAIN'D So Far Away (Flip/Elektra/EEG)	2330	-177	173792	23	73/0
4	5	TRAPT Still Frame (Warner Bros.)	2320	-13	148005	20	72/0
5	6	A PERFECT CIRCLE Weak And Powerless (Virgin)	2101	-220	148465	16	75/0
7	7	PUDDLE OF MUDD Away From Me (Geffen)	1998	+45	139761	6	77/1
14	8	OFFSPRING Hit That (Columbia)	1892	+378	138343	3	81/0
11	9	JET Are You Gonna Be My Girl (Elektra/EEG)	1821	+150	134580	12	77/2
10	10	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1796	+68	102980	20	70/2
9	11	LINKIN PARK Faint (Warner Bros.)	1751	-69	147235	34	73/0
8	12	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	1730	-151	118614	22	74/0
13	13	P.O.D. Will You (Atlantic)	1612	+21	93492	9	71/0
23	14	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	1468	+395	109235	3	77/3
15	15	STROKES 12:51 (RCA)	1419	+7	111371	11	63/0
17	16	HOOBASTANK Out Of Control (Island/IDJMG)	1414	+47	78288	6	71/4
18	17	KORN Right Now (Epic)	1355	+103	91256	7	60/2
16	18	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1351	-42	131368	24	56/0
12	19	NICKELBACK Someday (Roadrunner/IDJMG)	1346	-269	90905	16	50/0
21	20	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1258	+139	80688	9	68/5
20	21	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	1208	+55	72451	5	63/0
22	22	OUTKAST Hey Ya! (Arista)	1193	+103	125307	12	41/1
25	23	CHEVELLE Closure (Epic)	1118	+92	68613	10	59/1
24	24	COLD Suffocate (Flip/Geffen/Interscope)	891	-162	34213	13	49/0
29	25	COLDPLAY Moses (Capitol)	878	+111	70855	5	53/1
26	26	3 DOORS DOWN Here Without You (Republic/Universal)	732	-111	47906	16	32/0
32	27	ATARIS The Saddest Song (Columbia)	728	+1	24668	6	50/0
27	28	DASHBOARD CONFSSIONAL Hands Down (Vagrant)	723	-112	61997	20	45/0
30	29	SEVENDUST Enemy (TVT)	638	-108	22977	13	36/0
28	30	THURSDAY Signals Over The Air (Island/IDJMG)	617	-133	29406	12	43/0
49	31	STAIN'D How About You (Flip/Elektra/EEG)	603	+250	50751	2	59/18
34	32	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	598	+7	30310	12	39/1
36	33	DISTILLERS Drain The Blood (Sire/Reprise)	580	+83	33452	3	48/3
38	34	FOO FIGHTERS Darling Nikki (Roswell/RCA)	579	+93	60671	4	24/9
48	35	AFI Silver And Cold (DreamWorks)	532	+150	41745	2	43/4
31	36	FUEL Falls On Me (Epic)	529	-210	38954	17	26/0
42	37	SMILE EMPTY SOUL Nowhere Kids (Lava)	519	+83	17399	2	44/2
35	38	SOMETHING CORPORATE Space (Drive-Thru/Geffen)	519	-14	21445	6	34/0
39	39	DEFAULT (Taking My) Life Away (TVT)	505	+46	29370	4	30/1
Debut	40	NICKELBACK Figured You Out (Roadrunner/IDJMG)	501	+191	26293	1	35/4
45	41	FINGER ELEVEN One Thing (Wind-up)	491	+77	26182	5	34/5
33	42	YELLOWCARD Way Away (Capitol)	477	-204	21895	16	41/0
41	43	311 Beyond The Gray Sky (Volcano)	467	+24	27017	3	42/3
40	44	IGGY POP Little Know It All (Virgin)	439	+10	24804	4	34/1
Debut	45	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	387	+47	30895	1	31/5
Debut	46	RANCID Red Hot Moon (Hellcat/Warner Bros.)	340	+36	19499	1	29/2
50	47	NO DOUBT It's My Life (Interscope)	338	-20	42775	2	14/1
37	48	JANE'S ADDICTION True Nature (Capitol)	322	-170	15050	7	24/0
46	49	SEETHER Gasoline (Wind-up)	319	-84	13826	13	18/0
-	50	ILL NINO How Can I Live (Roadrunner/IDJMG)	279	-10	12526	2	18/0

81 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/9-11/15. 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
A PERFECT CIRCLE The Outsider (Virgin)	32
CRYSTAL METHOD Born Too Slow (V2)	25
STAIN'D How About You (Flip/Elektra/EEG)	18
THRICE Stare At The Sun (Island/IDJMG)	13
FOO FIGHTERS Darling Nikki (Roswell/RCA)	9
BRAND NEW Sic Transit Gloria...Glory Fad (Triple Crown/Razor & Tie)	8
GODSMACK Re-Align (Republic/Universal)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	+395
OFFSPRING Hit That (Columbia)	+378
STAIN'D How About You (Flip/Elektra/EEG)	+250
NICKELBACK Figured You Out (Roadrunner/IDJMG)	+191
JET Are You Gonna Be My Girl (Elektra/EEG)	+150
AFI Silver And Cold (DreamWorks)	+150
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+139
LINKIN PARK Numb (Warner Bros.)	+135
THREE DAYS GRACE (I Hate) Everything About You (Jive)	+123
COLDPLAY Moses (Capitol)	+111

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
WHITE STRIPES Seven Nation Army (Third Man/V2)	1161
TRAPT Headstrong (Warner Bros.)	1016
GODSMACK Serenity (Republic/Universal)	948
CHEVELLE Send The Pain Below (Epic)	907
EVANESCENCE Going Under (Wind-up)	905
AUDIOSLAVE Like A Stone (Interscope/Epic)	832
QUEENS OF THE STONE AGE No One Knows (Interscope)	825
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	797
FOO FIGHTERS All My Life (Roswell/RCA)	778
FOO FIGHTERS Times Like These (Roswell/RCA)	703

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**America's Best Testing Alternative Songs 12 +
 For The Week Ending 11/21/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Numb (Warner Bros.)	4.28	4.35	97%	16%	4.24	4.28	4.20
LINKIN PARK Faint (Warner Bros.)	4.23	4.24	98%	30%	4.29	4.34	4.24
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.16	4.13	74%	12%	4.03	4.12	3.93
YELLOWCARD Way Away (Capitol)	4.16	4.23	68%	7%	3.94	3.96	3.93
TRAPT Still Frame (Warner Bros.)	4.12	4.12	88%	21%	4.02	4.01	4.03
THREE DAYS GRACE (I Hate) Everything About You (Jive)	4.11	4.08	89%	17%	4.03	3.94	4.11
HOOBASTANK Out Of Control (Island/IDJMG)	4.00	4.01	64%	7%	3.92	4.10	3.73
FUEL Falls On Me (Epic)	3.96	4.00	82%	18%	3.96	3.80	4.10
STAINO So Far Away (Flip/Elektra/EEG)	3.94	3.91	97%	36%	3.85	3.83	3.86
CHEVELLE Closure (Epic)	3.94	3.88	71%	12%	3.92	3.75	4.08
BLINK-182 Feeling This (Geffen)	3.93	4.01	82%	13%	3.74	3.77	3.71
3 DOORS DOWN Here Without You (Republic/Universal)	3.91	3.86	96%	30%	3.88	3.77	3.98
NICKELBACK Someday (Roadrunner/IDJMG)	3.91	3.87	96%	31%	3.75	3.78	3.73
COLD Suffocate (Flip/Geffen/Interscope)	3.91	3.92	77%	15%	3.89	3.93	3.85
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	3.89	3.93	84%	16%	3.73	3.58	3.86
EVANESCENCE Going Under (Wind-up)	3.80	3.83	98%	42%	3.82	3.89	3.77
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.80	3.77	80%	20%	3.78	3.79	3.76
OFFSPRING Hit That (Columbia)	3.80	-	63%	8%	3.73	3.80	3.65
P.O.D. Will You (Atlantic)	3.76	3.81	78%	15%	3.64	3.62	3.65
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.75	3.54	72%	16%	3.66	3.63	3.68
OUTKAST Hey Ya! (Arista)	3.74	-	80%	22%	3.75	3.72	3.77
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.71	3.57	90%	32%	3.62	3.70	3.55
JET Are You Gonna Be My Girl (Elektra/EEG)	3.69	3.55	77%	20%	3.63	3.56	3.69
PUDOLE OF MUOD Away From Me (Geffen)	3.65	3.61	75%	15%	3.58	3.58	3.58
STONE TEMPLE PILOTS All In The Suit... (Atlantic)	3.53	3.62	50%	9%	3.50	3.54	3.46
GOOSMACK Serenity (Republic/Universal)	3.51	3.55	86%	28%	3.40	3.35	3.45
STROKES 12:51 (RCA)	3.46	3.32	67%	18%	3.39	3.36	3.42
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.39	3.34	97%	53%	3.50	3.48	3.51
KORN Right Now (Epic)	3.35	3.27	68%	19%	3.41	3.18	3.64
WHITE STRIPES The Hardest Button... (Third Man/V2)	3.21	3.10	80%	31%	3.22	3.16	3.26

Total sample size is 460 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. COHEED & CAMBRIA (Equal Vision) "A Favor House Atlantic"
2. DEATH CAB FOR CUTIE (Barsuk) "The New Year"
3. IGGY POP (Virgin) "Little Know It All"
4. ELBOW (V2) "Fallen Angels"
5. STROKES (RCA) "What Ever Happened?"
6. ADAM GREEN (Sanctuary/SRG) "Jessica Simpson"
7. RYAN ADAMS (Island/IDJMG) "So Alive"
8. ANTI-FLAG (Fat Wreck Chords) "Turncoat"
9. AFI (DreamWorks) "Silver & Cold"
10. A STATIC LULLABY (Ferret) "Lipgloss & Letdown"
11. SHINS (Sub Pop) "Mine's Not A High Horse"
12. RUFIO (Nitro) "White Lights"
13. PINHEAD GUNPOWDER (Lookout) "New Blood"
14. PHANTOM PLANET (Daylight/Epic) "Big Brat"
15. A PERFECT CIRCLE (Virgin) "The Outsider"
16. DENALI (Jade Tree) "Hold Your Breath"
17. RUBICON (Wildside/Smart) "Rock Star (Yeah Yeah)"
18. S.T.U.N. (Geffen/Interscope) "Annihilation of the Generations"
19. SUN KIL MOON (Jet Set) "Last Tide"
20. AZURE RAY (Saddle Creek) "The Drinks We Drank Last Night"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Coheed & Cambria
 TITLE: *In Keeping Secrets Of Silent Earth: 3*
 LABEL: Equal Vision



With *In Keeping Secrets of Silent Earth: 3*, the second Equal Vision release from Coheed & Cambria, the four-piece has ruled the top spot at R&R's Alternative Specialty chart for two weeks straight. And for good reason — C&C (the band, not the music factory) are one of the avant-garde punk/emo/hardcore/what-have-you bands like Thursday, Thrice and Taking Back Sunday who are crossbreeding genres and pushing the somewhat staid pop punk world in exciting new directions. A concept album of sorts, *Silent Earth: 3* is full of stark environments, songs that go on for days and the strangely androgynous vocals of frontman Claudio Sanchez. Dive into songs like "A Favor House Atlantic," "The Crowing" or "Blood Red Summer." Bands like this are waging a war against the status quo; you can be part of the revolution or be left behind by your listeners. As Sanchez says in the sprawling title track, "Man your battle stations."

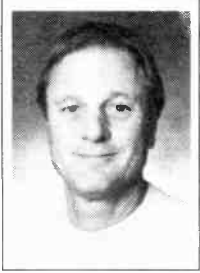
— Frank Correia, Rock Specialty Editor

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PART TWO OF A TWO-PART SERIES

Big Ideas, Small Budget

More nuts-and-bolts ideas you can use

Last week's column revisited the "Big Ideas, Small Budget" session held during the Triple A Summit this past August. The panelists explored and shared their ideas on ways to brand and market a station on a limited budget.

The first column covered some specific ideas that can help a station get results on a variety of levels and, in many cases, actually make the station some money in the process. This week we continue in that same vein.

Once again, the panel was moderated by Media Positioning's Keith Cunningham and consisted of KPIG/Monterey PD Laura Hopper; KFOG/San Francisco Marketing Director Jude Heller; Northeast Broadcasting Director/Programming Nicole Sandler; WMVY/Cape Cod, MA Station Manager Barbara Dacey; KBXR/Columbia, MO PD Lana Trezise; and WFPK/Louisville PD Dan Reed.

Triple A's Unique Needs

It is Cunningham's belief that promotional opportunities are around every corner. It just comes down to training yourself to see things that way. Any news story or important event in your market has the potential to become a great promotional opportunity for your station.

"Of course, this format needs to do things that are in line with the mature sensibility of the listener profile, while Active Rock, Alternative, Hot AC and CHR can be more outrageous, edgy and controversial," Cunningham said.

"I asked the panelists to take a look at their local newspapers and come up with a promotional idea that wouldn't cost them any money to do. The idea was to demonstrate that promotional ideas are everywhere."

Reed explained that his city and county had just merged their governments, so Louisville was now the 16th largest city in the U.S. There were some major budget constraints during the transition, and one of the things that had fallen by the wayside was the roads.

"They are in really bad shape; the potholes are awful," Reed said. "It's more than just an annoyance; it is getting to be a genuine hazard to drive.

Because of this, there was a groundswell of public concern. The mayor refunded the roads department and made the pothole problem his No. 1 priority. He even assigned a pothole task force to address the problem and

thing like that off, but in fact it really doesn't cost the station any money, and it even makes money each year.

"First off, all the promotions and events KFOG does in our market start with a budget of zero," Heller said. "It really is all about big ideas and zero budget, because the promotion has to pay for itself. It starts with an idea for how to brand or market the station or relate to our listeners — that has to be first. When we think it's a good idea, the sales component can come into the picture.

"Every department at the station gets involved in the planning and budgeting, and we all have to work together to make it happen. If it is not a team effort with a single vision, it will never work. If everyone is not involved — that includes the labels and

their bands — don't bother trying to do it."

Heller said that each promotion is a role of the dice and that you have to adjust your budget as you go along, but if you don't approach it as an event that will at least break even, you have to rethink whether it's worth doing.

The other key is to make sure that you are honoring your event partners to make sure that it is a success for everyone involved. Then you will be able to go to them next year to do it again.

"We ended up spending \$486,000 on Kaboom! this year, but that's only because we can get enough back in sponsors and underwriters to cover that and make us a little money too," Heller said.

"Lastly, if the panelists didn't thank the record labels enough for the support they always give us, I will say thank you again. Without their support and their acts, virtually none of these things would ever get off the ground."

Keep On Truckin'

"The key here is that the idea has to come first," Cunningham said. "There is so much pressure from sales clients these days about added value that you have to be careful not to fall into the trap of putting the cart before the horse just to satisfy an important client. You are courting disaster if you do.

"The best promotions usually start with the programming department

and, in the long run, do the most for your clients without compromising the station's on-air product."

Heller agreed, saying, "I think that attitude has to start with the GM of your station. Our GM, Dwight Walker, assures me, PD Dave Benson and Asst. PD Haley Jones that programming drives our radio station, and that makes all the difference in the world."

One of the most important benefits of a great promotion is the branding aspect. A great promotion can be a way to present and focus the personality of your radio station. WFPK uses an interesting twist on the station vehicle idea.

"We have a staff member who donated his 1964 Ford pickup truck, which was in pretty good shape," said Reed. "We traded with a local auto body shop and painted it one of the station's colors, purple. We also added our station logo. It's kinda gaudy and fun and meant to be the antithesis of all the other station vehicles in town, which are huge and shiny and brand-new.

"We put staff members in the back at concerts and say, 'The FPK pickup will be broken down tonight in front of the Palace at the Coldplay show. Come on down to get stuff.' It's become synonymous with the station. Listeners want their picture taken with it and so on."

The Spin Factor

Cunningham took a few minutes to talk about what KBCO does to take a standard promotion and make it bigger than life. "They have something called World Class Adventures," he said. "It's nothing more than a generic flyaway for some winners to go see a band in another place, but by spending as little as \$100, they make it into a sexier promotion.

"Say KBCO gets a flyaway to see Sheryl Crow in Hawaii. They throw in extra money so the listeners can rent mountain bikes while they are there. That makes it special, and it also fits in with the lifestyle of the station. Now it's a promotion to send you to Hawaii to mountain bike down a volcano, and

while you are there you get to see Sheryl Crow perform. It's all in the spin."

Cunningham then brought up the idea of buzz. "Buzz is unaided word-of-mouth recall caused by something that your station does — whether it's a morning show bit or a marketing campaign or whatever," he said. "You have to think of your radio station as a marketing vehicle to help create this kind of buzz."

Dacey talked about how she and her staff focus on WMVY's location as an imaging angle. "We make a continuous effort to present ourselves as a musical oasis, so to speak, because we are broadcasting from Martha's Vineyard," she said.

"We do a bumper-decal campaign, and because people like to identify with the Vineyard, we are seeing more and more of our decals around the region.

"We also use our website to get this image across, because the Vineyard is a great destination for many people. It's an image that represents the coolness we want to take advantage of while not seeming exclusionary."

Get A Clue

Trezise explained some of the things her station does to get the word out about KBXR. "I think our product is our single biggest viral-marketing tool in creating a buzz," she said. "Today there are so many entertainment choices, and we have to be extra focused to remain top-of-mind.

"We also try to create as much buzz as possible in and around the college campuses. Because Columbia is a very connected — literally — town, having a sophisticated website and streaming the station make a big difference.

"In addition, we are locally owned and operated, and we try to take advantage of the positive things that implies as much as possible. Our owners are very active in the city, and they encourage my fellow programmers and me to attend important business and civic events that allow us to get more connected to the decisionmakers.

"It's all about trying to make your listeners think that you sort of have a clue."



Lana Trezise



Dan Reed



Barbara Dacey

named a brand-new roads department supervisor.

"My idea was to have a contest where listeners could e-mail in 50 words or less the most colorful explanation of what they consider to be the worst pothole in town. The station staff would judge, and the winner would receive four new tires and shocks from the Highland Service Center, which is one of our underwriters. The winner would also get to go out with the new roads department head and fill in the hole. Could be some great photo ops."

At the time of the session, the furor around the California recall vote was in full swing, and Trezise came up with the idea of putting together a promotion around it. "I thought we could do a takeoff on Fantasy Football and do a Fantasy California Gubernatorial Election game," she said. "People could come to our website and place their bets on the 130 or so candidates running. The gimmick is that we would require that the winner be a registered voter. It's all about civic duty."

The Big Bang

Cunningham next asked Heller to recount what went into organizing KFOG's annual benchmark event, Kaboom!, a concert, fireworks show and all-day expo that draws 350,000 people. The perception is that, sure, a big station like KFOG can pull some-



AH! Atlantic artist Joe Firstman recently performed a 75-minute set for 125 listeners, clients and WMMM/Madison staffers. Pictured here are (l-r) WMMM's Tom Tueber, Ryan Arnold, Gabby Parsons and Ray Quinn and Firstman.



Powered By

TRIPLE A TOP 30

November 21, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	SARAH MCLACHLAN <i>Fallen (Arista)</i>	470	+24	33057	10	19/0
2	2	JONNY LANG <i>Red Light (A&M/Interscope)</i>	451	-16	22142	12	23/0
1	3	R.E.M. <i>Bad Day (Warner Bros.)</i>	446	-26	22937	10	23/0
6	4	JASON MRAZ <i>You And I Both (Elektra/EEG)</i>	398	+28	16877	21	19/0
4	5	BEN HARPER <i>Diamonds On The Inside (Virgin)</i>	396	-31	14710	16	25/0
5	6	JOHN MAYER <i>Bigger Than My Body (Aware/Columbia)</i>	385	-33	26586	15	19/0
8	7	SHERYL CROW <i>The First Cut Is The Deepest (A&M/Interscope)</i>	374	+9	21280	9	23/0
10	8	HOWIE DAY <i>Perfect Time Of Day (Epic)</i>	362	+50	15623	14	22/0
11	9	COUNTING CROWS <i>She Don't Want Nobody Near (Geffen)</i>	336	+27	17119	4	24/1
7	10	JACK JOHNSON <i>Wasting Time (Jack Johnson Music/Universal)</i>	331	-38	23056	20	20/0
12	11	DAVE MATTHEWS <i>Save Me (RCA)</i>	300	+21	17437	5	22/0
9	12	STING <i>Send Your Love (A&M/Interscope)</i>	296	-48	11660	13	20/0
14	13	WALLFLOWERS <i>Closer To You (Interscope)</i>	272	+11	11603	21	18/0
13	14	LOS LONELY BOYS <i>Heaven (Dr)</i>	270	+6	10482	16	20/0
18	15	TRAIN <i>When I Look To The Sky (Columbia)</i>	256	+24	12504	11	19/0
15	16	JOE FIRSTMAN <i>Breaking All The Ground (Atlantic)</i>	255	+6	8762	9	18/0
20	17	STEREOPHONICS <i>Maybe Tomorrow (V2)</i>	250	+33	11190	4	16/0
16	18	COLDPLAY <i>Moses (Capitol)</i>	249	+1	11840	6	15/0
17	19	DIDO <i>White Flag (Arista)</i>	240	-8	15882	17	9/0
21	20	GUSTER <i>Careful (Palm/Reprise)</i>	222	+7	6813	3	21/0
23	21	VAN MORRISON <i>Once In A Blue Moon (Blue Note/EMC)</i>	216	+17	7230	8	17/0
22	22	BARENAKED LADIES <i>Another Postcard (Chimps) (Reprise)</i>	212	-1	11115	10	14/0
19	23	LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	209	-13	8878	9	13/0
Debut	24	JACK JOHNSON <i>Taylor (Jack Johnson Music/Universal)</i>	174	+56	7532	1	15/1
26	25	THORNS <i>Blue (Aware/Columbia)</i>	174	+5	10894	4	14/0
24	26	DAMIEN RICE <i>Volcano (Vector Recordings)</i>	173	-9	9008	11	18/0
27	27	MAVERICKS <i>I Want To Know (Sanctuary/SRG)</i>	159	+14	6141	5	13/1
25	28	PETE YORN <i>Crystal Village (Columbia)</i>	152	-21	12239	20	13/0
28	29	MATCHBOX TWENTY <i>Bright Lights (Atlantic)</i>	149	+11	11210	2	3/0
Debut	30	RICKIE LEE JONES <i>Second Chance (V2)</i>	146	+16	2927	1	11/0

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/9-11/15. 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

ZIGGY MARLEY *Dragonfly (Private Music/AAL)*
Total Plays: 140, Total Stations: 15, Adds: 1

THRILLS *One Horse Town (Virgin)*
Total Plays: 133, Total Stations: 16, Adds: 1

JOHN EDDIE *If You're Here When I Get Back (Thrill Show/Lost Highway)*
Total Plays: 120, Total Stations: 14, Adds: 1

JOHN HIATT *Circle Back (New West)*
Total Plays: 119, Total Stations: 10, Adds: 0

RYAN ADAMS *So Alive (Lost Highway/IDJMG)*
Total Plays: 93, Total Stations: 9, Adds: 1

RED HOT CHILI PEPPERS *Fortune Faded (Warner Bros.)*
Total Plays: 88, Total Stations: 4, Adds: 0

CRACKER *Duty Free (iMusic)*
Total Plays: 80, Total Stations: 6, Adds: 0

SEAL *Waiting For You (Warner Bros.)*
Total Plays: 79, Total Stations: 6, Adds: 0

NELLY FURTADO *Powerless (Say What You Want) (DreamWorks)*
Total Plays: 76, Total Stations: 4, Adds: 0

NO DOUBT *It's My Life (Interscope)*
Total Plays: 70, Total Stations: 3, Adds: 0

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FIVE FOR FIGHTING <i>100 Years (Aware/Columbia)</i>	12
WARREN ZEVON <i>Keep Me In Your Heart (Artemis)</i>	5
JOE STRUMMER <i>Coma Girl (Hellcat/Epitaph)</i>	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACK JOHNSON <i>Taylor (Jack Johnson Music/Universal)</i>	+56
HOWIE DAY <i>Perfect Time Of Day (Epic)</i>	+50
FIVE FOR FIGHTING <i>100 Years (Aware/Columbia)</i>	+43
EASTMOUNTAINSOUTH <i>Rain Come Down (DreamWorks)</i>	+43
COLDPLAY <i>Clocks (Capitol)</i>	+37
STEREOPHONICS <i>Maybe Tomorrow (V2)</i>	+33
JASON MRAZ <i>You And I Both (Elektra/EEG)</i>	+28
COUNTING CROWS <i>She Don't Want Nobody Near (Geffen)</i>	+27
SARAH MCLACHLAN <i>Fallen (Arista)</i>	+24
TRAIN <i>When I Look To The Sky (Columbia)</i>	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
COLDPLAY <i>Clocks (Capitol)</i>	218
NICKEL CREEK <i>Smoothie Song (Sugar Hill)</i>	172
TRAIN <i>Calling All Angels (Columbia)</i>	155
JASON MRAZ <i>The Remedy (I Won't Worry) (Elektra/EEG)</i>	147
MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	146
MAROON 5 <i>Harder To Breathe (Octone/J)</i>	145
GUSTER <i>Amsterdam (Gonna Write You A Letter) (Palm/Reprise)</i>	136
COLDPLAY <i>The Scientist (Capitol)</i>	110
JACK JOHNSON <i>Flake (Enjoy/Universal)</i>	99
TORI AMOS <i>A Sorta Fairytale (Epic)</i>	98

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

SHERYL CROW

THE FIRST CUT IS THE DEEPEST

BDS Tracks 5* (biggest spin gainer in top 20)
R&R Tracks 7*

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First Week Sales = 250,000!!!

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Produced by JOHN SHANKS. Written by CAT STEVENS.

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November 21, 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/ ADDS
1	1	JONNY LANG Red Light (A&M/Interscope)	389	-7	2005	11	20/0
2	2	R.E.M. Bad Day (Warner Bros.)	365	+12	1454	9	22/0
4	3	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	315	+24	1426	8	18/0
6	4	HOWIE DAY Perfect Time Of Day (Epic)	300	+26	1617	12	15/0
3	5	STING Send Your Love (A&M/Interscope)	296	-47	1476	13	17/0
9	6	DAVE MATTHEWS Save Me (RCA)	282	+23	1435	5	20/2
5	7	JOHN MAYER Bigger Than My Body (Aware/Columbia)	281	-9	1246	14	16/0
11	8	COUNTING CROWS She Don't Want Nobody Near (Geffen)	276	+41	1136	3	18/0
8	9	SARAH MCLACHLAN Fallen (Arista)	268	+8	1022	7	14/0
7	10	COLDPLAY Moses (Capitol)	263	-1	1386	5	19/0
10	11	VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	248	-4	908	8	20/0
12	12	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	238	+8	1019	8	19/0
15	13	NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO)	209	-11	789	12	19/0
17	14	MAVERICKS I Want To Know (Sanctuary/SRG)	207	+5	1029	10	21/2
23	15	GUSTER Careful (Palm/Reprise)	205	+27	790	3	17/1
19	16	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	205	+14	958	8	13/0
14	17	TRAIN When I Look To The Sky (Columbia)	204	-17	1056	9	12/0
16	18	JASON MRAZ You And I Both (Elektra/EEG)	203	-3	1437	21	11/0
13	19	LOS LONELY BOYS Heaven (Or)	196	-32	1319	18	14/0
20	20	ZIGGY MARLEY Dragonfly (Private Music/AAL)	193	+4	1065	7	15/0
18	21	BEN HARPER Diamonds On The Inside (Virgin)	192	-7	1368	16	12/0
22	22	RYAN ADAMS So Alive (Lost Highway/IDJMG)	191	+11	918	4	17/1
24	23	RICKIE LEE JONES Second Chance (V2)	189	+14	667	6	16/0
25	24	JOE FIRSTMAN Breaking All The Ground (Atlantic)	179	+16	962	5	12/1
Debut	25	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	152	+39	1043	1	15/1
29	26	THRILLS One Horse Town (Virgin)	142	+6	584	3	16/1
Debut	27	AL GREEN I Can't Stop (Blue Note/EMC)	138	+29	449	1	15/0
27	28	EMMYLOU HARRIS Here I Am (Nonesuch)	136	-5	250	4	13/0
Debut	29	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Lost Highway)	133	+26	847	1	17/1
-	30	TRAVIS Re-Offender (Epic)	131	-5	699	3	14/0

25 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 11/9 - Saturday 11/15. © 2003 Radio & Records.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	6
WARREN ZEVON Keep Me In Your Heart (Artemis)	5
EASTMOUNTAINSOUTH Rain Come Down (DreamWorks)	4
STEREOPHONICS Maybe Tomorrow (V2)	3
JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	3
FLEETWOOD MAC Thrown Down (Reprise)	3
BEATLES Let It Be (Capitol)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COUNTING CROWS She Don't Want Nobody Near (Geffen)	+41
JACK JOHNSON Taylor (Jack Johnson Music/Universal)	+39
NELLY FURTADO Powerless (Say What You Want) (DreamWorks)	+33
SEAL Waiting For You (Warner Bros.)	+32
AL GREEN I Can't Stop (Blue Note/EMC)	+29
GUSTER Careful (Palm/Reprise)	+27
JOHN EDDIE If You're Here When I Get Back (Thrill Show/Lost Highway)	+26
HOWIE DAY Perfect Time Of Day (Epic)	+26
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+24

Reporters

WAPS/Akron, OH
 PD/MD: Bill Gruber
 EASTMOUNTAINSOUTH
 1 CRASH TEST DUMMIES
 1 FIVE FOR FIGHTING

KBAC/Albuquerque, NM*
 PD: Ira Gordon
 JOHN EDDIE
 MAVERICKS
 RYAN ADAMS
 FIVE FOR FIGHTING

KGSR/Austin, TX*
 DM: Jeff Carroll
 PD: Jody Denberg
 APD: Jyl Herstman-Ross
 MD: Susan Castle
 10 TOM PETTY & THE HEARTBREAKERS
 5 MATTHEW RYAN

WRNR/Baltimore, MD
 OM: Jon Peterson
 PD: Alex Cartright
 1 PETER GABRIEL
 1 BEN TAYLOR BAND

KNZD/Billings, MT
 DM: Cam Maxwell
 PD/MD: Casey Paul
 JOHN EDDIE
 STEREOPHONICS
 RYAN ADAMS

KRVB/Boise, ID*
 OM/PD: Dan McColly
 2 COUNTING CROWS
 2 FIVE FOR FIGHTING
 COLIN BLADES

WBOS/Boston, MA*
 APD/MD: Michele Williams
 14 FIVE FOR FIGHTING

WNCB/Burlington
 PD/MD: Mark Abuzzahab
 THORNS
 STEREOPHONICS
 WARREN ZEVON

WMVY/Cape Cod, MA
 PD/MD: Barbara Dacey
 WARREN ZEVON
 1 ROBERT PALMER

WOOD/Chattanooga, TN*
 OM/PD: Danny Howard
 1 OFFSPRING
 NICKELBACK

WXRT/Chicago, IL*
 PD: Norm Winer
 APD: John Farneda
 1 JOE STRUMMER

KBXR/Columbia, MO
 OM: Jack Lawson
 PD/MD: Lana Trezise
 THRILLS
 DAVE MATTHEWS

WCBE/Columbus, OH
 OM: Tamm Allen
 PD: Dan Mushako
 MD: Maggie Brennan
 9 RUFUS WAINWRIGHT
 3 ERIC ANDERSEN

KBCO/Denver, CO*
 PD: Scott Arbaugh
 MD: Keeler
 No Adds

WDET/Detroit, MI
 PD: Judy Adams
 MD: Martin Bandyke
 3 GUSTER
 3 WARREN ZEVON

WVOD/Elizabeth City, NC
 DM: Matt Cooper
 PD: Tad Abbey
 MD: Jack Johnson
 MATTHEW RYAN

WNCW/Greenville, SC
 DM: Ellen Pfirrmann
 PD/MD: Kim Clark
 APD: Martin Anderson
 ROBERT CRAY BAND
 JOAN BAEZ
 COLIN BLADES
 PAUL MCCARTNEY & ERIC CLAPTON
 COREY HARRIS
 DAVID LAMOTTE
 GRANDPAPA'S 38
 MOOSE

WTTS/Indianapolis, IN*
 PD: Brad Holtz
 MD: Todd Berryman
 No Adds

KTBG/Kansas City, MO
 PD: Jon Hart
 MD: Byron Johnson
 WARREN ZEVON
 ROBERT CRAY BAND
 FIVE FOR FIGHTING
 BEATLES

KZPL/Kansas City, MO
 OM: Nick McCabe
 PD: Ted Edwards
 MD: Jason Justice
 14 DAVE MATTHEWS
 10 JOHN MAYER
 6 RYAN ADAMS

WOKI/Knoxville, TN*
 PD: Jim Ziegler
 MD: Aimee Baumer
 9 FIVE FOR FIGHTING

WFPK/Louisville, KY
 DM: Brian Conn
 PD: Dan Reed
 APD/MD: Stacy Owen
 PETER GABRIEL
 EASTMOUNTAINSOUTH
 STROKS
 CRACKER
 BELLE & SEBASTIAN

WMMM/Madison, WI*
 PD: Tim Teuber
 MD: Gabby Parsons
 3 FIVE FOR FIGHTING

WMPM/Memphis, TN*
 PD: Steve Richards
 MD: Alexandra Inzer
 No Adds

KTCZ/Minneapolis, MN*
 PD: Lauren MacLeash
 APD/MD: Mike Wolf
 10 FIVE FOR FIGHTING

WGVM/Minneapolis, MN*
 DM: Dave Hamilton
 PD: Jeff Collins
 14 THRILLS

WZEW/Mobile, AL*
 DM: Tim Camp
 PD: Brian Hart
 MD: Lee Ann Konik
 1 ZIGGY MARLEY

WBJB/Monmouth, NJ
 OM/PD: Tom Brennan
 APD: Leo Zaccari
 MD: Jeff Raspe
 STEVE EARLE
 COWBOY JUNKIES
 CLEM SNIDE

KPIG/Monterey, CA
 PD/MD: LauraEllen Hopper
 APD: Aileen MacNeary
 1 GRHAM PARKER
 8 RESEMBLANTS
 6 BEATLES
 3 JONNY LANG

WRMT/Nashville, TN*
 OM/PD: David Hall
 APD/MD: Rev. Keith Coes
 15 WARREN ZEVON
 9 FIVE FOR FIGHTING
 7 RODNEY CROWELL
 CHRIS KNIGHT

WFUV/New York, NY
 PD: Chuck Singleton
 MD: Rita Houston
 AUTUMN DEFENSE
 BEATLES
 KINKY

WKOC/Norfolk, VA*
 PD: Paul Shugrue
 MD: Kristen Croft
 2 FIVE FOR FIGHTING
 EVANESCENCE
 WAIT
 WARREN ZEVON
 JOAN BAEZ

KCTY/Omaha, NE*
 OM: Brian Burns
 PD/MD: Ryan "Slash" Morton
 No Adds

WXPN/Philadelphia, PA
 PD: Bruce Warren
 APD/MD: Helen Leicht
 8 BELLE & SEBASTIAN
 1 JEM
 1 CRACKER

WYEP/Pittsburgh, PA
 PD: Rosemary Welsh
 MD: Mike Sauter
 ROBERT HAMBOLPH
 JOAN BAEZ
 MOSQUITOS
 BOTTLE ROCKETS

WCLZ/Portland, ME
 PD: Herb Ivy
 MD: Brian James
 FLEETWOOD MAC
 EASTMOUNTAINSOUTH
 SEAL
 COLIN BLADES
 FIVE FOR FIGHTING

WXRV/Portsmouth, NH*
 PD: Nicole Sander
 MD: Dana Marshall
 FIVE FOR FIGHTING

WDST/Poughkeepsie, NY
 PD: Greg Gatliffe
 APD: Christine Martinez
 MD: Roger Menell
 LUCY WILLIAMS
 EASTMOUNTAINSOUTH
 FIVE FOR FIGHTING

KTHX/Reno, NV*
 OM: Rob Brooks
 PD: Harry Reynolds
 APD/MD: David Herold
 9 FIVE FOR FIGHTING
 AL GREEN
 WARREN ZEVON
 ROBERT CRAY BAND
 JOSS STONE
 JOE STRUMMER

WOCM/Salisbury, MD
 PD: Joshua Clendaniel
 APD/MD: Deborah Lee
 14 4 WAY STREET
 14 AL GREEN
 10 GALACTIC
 10 FLEETWOOD MAC
 10 THORNS
 10 THORNS
 10 JOE FIRSTMAN
 10 NICKEL CREEK
 10 SISTER HAZEL
 10 R. KELLY
 10 JONNY LANG
 7 BEN TAYLOR BAND
 7 MATTHEW RYAN
 7 JOSS STONE
 7 ROBERT EARL KEEN
 7 WHITEHOUSE
 7 SHERYL CROW

KENZ/Salt Lake City, UT*
 DM/PD: Bruce Jones
 MD: Kari Bushman
 No Adds

KPRI/San Diego, CA*
 PD/MD: Dona Shaieb
 1 FIVE FOR FIGHTING
 JACK JOHNSON

KFOG/San Francisco, CA*
 PD: David Benson
 APD/MD: Haley Jones
 No Adds

KOTR/San Luis Obispo, CA
 PD/MD: Drew Ross
 4 CASSANDRA WILSON

KTAQ/Santa Fe, NM
 OM: Mitch Miller
 PD: Brad Hockmeyer
 MD: Paddy Mac
 7 WARREN ZEVON
 5 JOHN LEE HOOKER
 4 ROBERT CRAY BAND
 4 JOSS STONE
 3 FIVE FOR FIGHTING

KRSH/Santa Rosa, CA*
 OM/PD: Dean Kattari
 MD: Michelle Marques
 1 LUCINDA WILLIAMS
 1 ROBERT PALMER
 RACIFORD
 WARREN ZEVON

WWV/Savannah, GA
 OM/PD: Bob Neumann
 APD/MD: Gene Murrell
 11 FIVE FOR FIGHTING
 MAVERICKS
 STEREOPHONICS

KMTT/Seattle, WA*
 PD: Chris Mays
 APD/MD: Shawn Stewart
 1 EASTMOUNTAINSOUTH

WRNX/Springfield, MA*
 PD: Tom Davis
 APD: Donnie Moorhouse
 MD: Lesa Withane
 WARREN ZEVON
 FIVE FOR FIGHTING

KCLC/St. Louis, MO
 DM: Mike Wall
 PD: Rich Reighard
 APD/MD: Brendan McGhee
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Acoustic Cafe

Rob Reinhart 734-761-2043

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ON THE RECORD

With
Gabby Parsons
MD, WMMM/Madison

Recipe for a great record: Start with an amazing songwriter with a haunting voice, add generous portions of guest artists — like longtime collaborator Tim Reynolds and Trey Anastasio from Phish — sprinkle in a string section and a touch of horns, and you have the new solo Dave Matthews CD, *Some Devil*. And while it's not the rootsy sort of jam sound the hard-core Dave



Matthews Band fans love, it's a wonderful look at another side of this versatile performer. • So don't expect a DMB album, but *do* expect to hear a whole new sound from Dave — something a little harder and a little edgier. But never fear, fans, a limited-edition bonus live CD with Dave and Tim is included with the CD to satisfy that DMB craving. • Building on the support that began

with his RCA debut album, *Under the Table and Dreaming*, and continued through three other studio efforts (plus several live outings), Dave Matthews never fails to satisfy. The first time I saw him was at the H.O.R.D.E. Festival in 1994. No one in the audience knew who he was, but we all knew we needed to remember his name. It didn't take long before everyone knew his name.

Sarah McLachlan moves up to take over the top slot on the monitored airplay chart this week as **Jonny Lang** holds at No. 2, **Jason Mraz** increases to 4*, **Sheryl Crow** goes to 7*, and **Howie Day** climbs to 8* ... **Counting Crows** come into the top 10 at 9*, and **Dave Matthews** is next at 11* ... The rest of the chart remains rather stationary, with **Train**, **Stereophonics** and **Van Morrison** showing impressive spin gains ... **Jack Johnson's** new one and **Rickie Lee Jones** debut ... On the Indicator airplay chart, Lang holds at No. 1, **R.E.M.** remain at 2*, Crow is at 3*, Day moves up to 4*, Matthews climbs to 6*, and Counting Crows and McLachlan round out the top 10 ... Big gainers include **The Mavericks** (17*-14*), **Guster** (23*-15*), **Barenaked Ladies** (19*-16*), and **The Thrills** (29*-26*) ... Johnson, **Al Green** and **John Eddie** debut ... In the Most Added category, the new **Five For Fighting** song is off to great start with 18 total adds, while the next track from **Warren Zevon** brings in 10 adds ... The Thrills, Eddie, The Mavericks, **Ryan Adams**, **EastMountainSouth**, **The Waifs**, **Colin Blades**, **The Robert Cray Band**, **Matthew Ryan**, **Joe Strummer** and **Fleetwood Mac** close some important holes ... Keep an eye on **Joss Stone**, **Cracker**, **Belle & Sebastian** and **The Beatles!**



— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Lyle Lovett**

LABEL: **Curb/Lost Highway**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Other than the fact that he is unmistakably from Texas, it's pretty hard to corner Lyle Lovett in any single musical genre. Elements of folk, rock, gospel, jazz, swing, blues and, of course, country have played equally important roles in his music over his career.

It all began for Lovett in college: In the late '70s he was studying journalism and German at Texas A&M, but he was also performing covers and some original tunes at local festivals and clubs. As a graduate student he traveled to Germany to study, but music continued to be part of his life. Upon his return, Lovett began to pursue music more seriously, and after a guest performance spot in the 1983 Mickey Rooney TV movie *Bill: On His Own* and having one of his tunes covered by Nanci Griffith, Lovett wound up with a deal at Curb/MCA.

From 1986 through 1996 Lovett released six critically acclaimed albums, including *Lyle Lovett. Pontiac*, *Joshua Judges Ruth* and *The Road to Ensenada*. Exposure began largely at Country radio, but as his musical palette began to grow more colorful, Lovett started to gain airplay support at other formats, particularly Triple A. During this period he became a successful touring artist, and many of his songs began to be covered by other artists. He also enjoyed some added notoriety from an ill-fated marriage to Julia Roberts.

For the past six years Lovett has laid kinda low, releasing an album of songs he wrote back in the '70s and early '80s (*Step Inside This House*), a live album (*Live in Texas*) and a soundtrack (*Dr. T & The Women*). Now he finally returns with *My*

Baby Don't Tolerate, a new studio effort that represents just about every musical well that Lovett has ever dipped into.

The project was co-produced by longtime collaborator Billy Williams and features an amazing lineup of guest players, including Sam Bush on mandolin, Matt Rollings on piano, Stuart Duncan on fiddle, Paul Franklin on pedal steel, Dean Parks on guitar, Viktor Krauss on bass and Russ Kunkel on drums. Unlike some of Lovett's more ambitious productions with his Large Band, this outing is more streamlined and focused.

The album contains rockin' numbers such as "My Baby Don't Tolerate" and "Cute as a Bug," more straightforward country tunes like "The Truck Song" and "Wallisville Road," the tender ballads "In My Own Mind" and "You Were Always There" and a couple of rousing gospel-inspired songs in "I'm Going to Wait" and "I'm Going to the Place." But through and through, *My Baby Don't Tolerate* is Lyle Lovett, and as far as I am concerned, it's great to have him back in action.

Lovett is currently on tour in the U.S., with plans to carry on in the new year. He also has a full schedule of interviews and TV appearances in support of the album.

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November 21, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	ROBERT EARL KEEN Farm Fresh Onions (<i>Audium/Koch</i>)	824	+69	5634
1	2	RODNEY CROWELL Fate's Right Hand (<i>Columbia</i>)	745	-16	9101
3	3	LYLE LOVETT My Baby Don't Tolerate (<i>Curb/Lost Highway</i>)	708	-43	5522
4	4	VARIOUS ARTISTS Just Because I'm A Woman... (<i>Sugar Hill</i>)	703	+35	4103
5	5	MAVERICKS The Mavericks (<i>Sanctuary/SRG</i>)	637	-16	5693
6	6	EMMYLOU HARRIS Stumble Into Grace (<i>Nonesuch</i>)	622	-23	4751
8	7	C. TAYLOR & C. RODRIGUEZ The Trouble... (<i>Lonestar</i>)	611	+28	5054
7	8	CHRIS KNIGHT The Jealous Kind (<i>Dualtone</i>)	559	-27	5777
9	9	ADRIENNE YOUNG Plow To The End Of The Row (<i>Addie Belle</i>)	509	+4	4596
10	10	SHELBY LYNNE Identity Crisis (<i>Capitol</i>)	488	+6	5332
17	11	ALBERT LEE Heartbreak Hill (<i>Sugar Hill</i>)	465	+46	2248
12	12	DARRELL SCOTT Theatre Of The Unheard (<i>Full Light</i>)	461	+2	4919
14	13	VARIOUS ARTISTS Livin', Lovin', Losin'... (<i>Universal South</i>)	441	+11	3523
16	14	TIM O BRIEN Traveler (<i>Sugar Hill</i>)	401	-25	8839
11	15	JOE ELY Streets Of Sin (<i>Rounder</i>)	382	-77	12623
13	16	JUNE CARTER CASH Wildwood Flower (<i>Dualtone</i>)	379	-70	5996
19	17	CHIEFTAINS Further Down The Old Plank Road (<i>Victor/AAL</i>)	376	+17	3066
23	18	HOT CLUB OF COWTOWN Continental Stomp (<i>Hightone</i>)	374	+48	1447
15	19	WAYNE HANCOCK Swing Time (<i>Bloodshot</i>)	370	-57	7359
20	20	PATTY LOVELESS On Your Way Home (<i>Epic</i>)	345	-13	2429
18	21	DWIGHT YOAKAM Population Me (<i>Audium/Koch</i>)	339	-30	11139
22	22	JESSE DAYTON Tall Texas Tales (<i>Stag</i>)	331	+2	2583
28	23	BOTTLE ROCKETS Blue Sky (<i>Sanctuary/SRG</i>)	324	+50	757
24	24	KATE CAMPBELL Twang on a Wire (<i>Large River Music</i>)	320	+8	3331
21	25	DEL MCCOURY BAND It's Just the Night (<i>McCoury Music</i>)	300	-40	4541
25	26	MARTY STUART... Country Music (<i>Columbia</i>)	290	-3	3173
27	27	K. SHIFLETT AND BIG COUNTRY Worries On My Mind (<i>Rebel</i>)	288	+12	987
26	28	THAD COCKRELL Warmth & Beauty (<i>Yep Roc</i>)	285	+1	1812
30	29	PAUL BURCH Fool For Love (<i>Bloodshot</i>)	260	+18	856
29	30	MICHAEL RENO HARRELL Closer Home (<i>Dancing Bear</i>)	243	-3	1559

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: Wanda Jackson

Label: CMH



Considered both the Queen of Rockabilly and one of the top women of country music, Wanda Jackson began her career in 1951, singing Jimmie Rodgers songs on her local Oklahoma City radio station, KLPR. With the help of fellow Oklahoman Hank Thompson she signed a deal with Decca before graduating from high school. Not long after, she and Elvis Presley became friends, and he is credited with encouraging her to explore the then-emerging rockabilly/rock 'n' roll sound. A deal with Capitol in 1956 led Jackson to a string of hits over the next decade. In 1971 she became a born-again Christian and started to record gospel albums. The mid-'80s saw a rockabilly revival in Europe and Japan, and soon Jackson was being

discovered by a new generation of fans. In fact, in 1995 she contributed to Rosie Flores' *Rockabilly Filly* album, which led to the two touring together. Jackson now returns with *Heart Trouble*, her first studio album in 15 years. Produced by John Wooler, the disc features duets with Flores and Elvis Costello, as well as guest appearances by Dave Alvin, The Cramps and Lee Rocker to complement her core recording band of Smokey Hormel (guitar), Larry Taylor (bass) and Stephen Hodges (drums). Standout tracks include "Heart Trouble," "Funnel of Love," "Crying Time" and "Rockabilly Fever."

Americana News

Ticket sales for MerleFest 2004 began Nov. 11. The lineup is basically set and includes Doc Watson and his son, Richard; Sam Bush; Rosanne Cash; John Cowan; The Derailers; Donna The Buffalo; Bela Fleck & Edgar Meter; Vince Gill; Patty Loveless; Nickel Creek; Tim O'Brien; Lucinda Williams; Earl Scruggs; and many more. For all the details log on to www.merlefest.org ... Johnny Cash won three CMA Awards this year: Best Music Video and Best Song for "Hurt," as well as Best Album. Cash has now won nine CMA awards — the last in 1969! Cash's daughter, Kathy, said backstage at the CMAs that Johnny wasn't sure he liked the video at first, but over time he learned to love it. Cash was also honored in a concert on Nov. 10 at the Ryman Auditorium in Nashville, where he made his Grand Ole Opry debut in 1956. The concert was taped for television by the cable channel CMT ... Remember that Playboy.com contest asking readers which female country artist they'd like to see pose in *Playboy*? Well, the votes are in, and Shania Twain came in No. 1 with 28% of the vote. Terri Clark was second, with Kelly Willis coming in third. No word as to whether Ms. Twain would consider doing the shoot, but we hear that Clark is considering an offer made by the men's publication.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

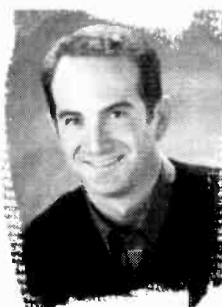
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ARTIST TITLE LABEL(S)	ADDS
Rosie Flores Single Rose (<i>Independent</i>)	10
Bottle Rockets Blue Sky (<i>Sanctuary/SRG</i>)	8
Little Feat Kickin' It At The Barn (<i>Hot Tomato</i>)	6
Various Artists Beautiful: Tribute To Gordon Lightfoot (<i>Borealis/Northern Blues</i>)	5
Wanda Jackson Heart Trouble (<i>CMH</i>)	5
Ryan Adams Rock 'N Roll (<i>Lost Highway/IDJMG</i>)	4
Tony Rice The Bluegrass Guitar Collection (<i>Rounder</i>)	4
Paul Burch Fool For Love (<i>Bloodshot</i>)	4
Rick Shea & Patty Booker Our Shangri LA (<i>Tres Pescadores</i>)	4

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RICK WELKE

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State Of The Industry

Sparrow VP draws a clear picture of where the business is right now

I normally do a "state of the industry" piece at this time each year, but this time around I decided to get another point of view. Sparrow Records VP/National Promotions Grant Hubbard is a stalwart of the industry, so I dropped by his office and asked him his opinion on what 2003 has meant to Christian music — and on what lies ahead.

For those of you who do not know Hubbard personally, he has been at Sparrow for over six years now, and he sleeps, eats and breathes radio promotions, while also having a hand in many other areas at the label. His impact on Christian music over the last several years has been incalculable.



Grant Hubbard

R&R: What is the state of Christian radio?

GH: Overall, it is doing pretty well. As I look at the current Christian formats across the country, we at Sparrow have been taking a closer look at the fringe formats like Rock and Inspo and realizing that we need to do more there. We're in the process of coming up with ways to impact those two formats in a deeper way.

"Songs are on the charts way too long. Something needs to happen to clean that up for the good of the industry."

In my opinion, CHR is struggling for a true identity. The addition of praise and worship music to our hits-oriented playlists over the past few years has totally changed what a lot of CHR radio now represents. Some stations have even moved to a Hot AC type of programming mind-set, with a lot of worship music infused within.

Then there are other CHR stations that have begun to move toward a rock-leaning playlist methodology.

They continue to push a mainline rock stance, with pop and even some urban songs thrown into the mix. The format itself is growing; it just doesn't have a down-the-center identity yet. You have half the stations doing one thing and the other half doing something almost totally different. That makes things awkward from the labels' perspective.

R&R: How do you think radio is doing in regard to its effect on the national charts?

GH: The mind-set behind the bigger networks and organizations seems to be a currents-based system. You play the hits, spin them for 20 weeks or so, then move them to recurrent to help build up your gold library. That's a great radio mentality.

Other stations are playing currents for 24 months until they are fried and crispy, and then nobody wants them in their gold library. What makes the record promoter's job difficult is that many smaller stations look up to larger-market stations that have this slow-burn mentality, when, in fact, playing songs over the course of several months burns the listener out on those songs way before their time.

People latch on to success, and that will always be the case. In the old days you couldn't get a station to add your record without the question coming back about what station X was doing with it or maybe what a certain PD thought about it. Now no one asks those questions. It's always, "What is testing showing on it?" Our internal testing is not going to show the local PD anything, but when we share the results, it comes back as, "Well, that's not our market information, so it really doesn't matter."

R&R: How will the Mediabase monitoring of Christian stations help the industry?

"You have half the CHR stations doing one thing and the other half doing something almost totally different. That makes things awkward from the labels' perspective."

GH: We sell 80% of our records in 20% of R&R's reporting markets. That's reality. Our job at the end of the day is to sell records. Mediabase being introduced into the Christian market will help us do our jobs better.

This business is becoming more bottom-line-driven, just like many other businesses are. We can't do promotions all the time with many smaller-market stations simply because they don't help sell very many records in their markets.

Don't get me wrong — we have ministry to accomplish — but if we don't keep the power on, there won't be much opportunity to accomplish ministry. The whole process helps us to continue to service every station out there that deserves our product so they can introduce their listeners to our artists and, in the end, reach more people.

R&R: Talk a little bit about the gray area among the big three formats.

GH: There has always been an overlap between the AC, CHR and Inspo charts. It's a conveyor-belt mentality. We used to see that nine out of 10 songs that hit No. 1 at AC would also hit No. 1 at CHR. Today you'll see a lot of the same songs cross over to all three formats, but the same songs won't go to No. 1.

An issue we're faced with is that an artist who has been around for a while who only gets played at Inspo radio usually doesn't sell many records. We've had conversations with some of the leaders at Inspo radio about the

labels' lack of support for them and their format. The reality is that we give them as much attention as we can with respect to what they come to the table with. They latch on to acts like MercyMe and Steven Curtis Chapman, but those artists have already blazed the trail at AC radio.

R&R: What about Rock radio? How is the format growing?

GH: I believe the Rock format is the future of Christian music. I've believed that for a long time; it's just happened slower than I thought it would. Just recently we've had bands start to hit No. 1 who are also selling a decent amount of records.

As these outlets continue to do things better, it will only help the format grow. Rock music is where a lot of artists who are now on the CHR and even AC charts began. It's that conveyor-belt mentality again. You listen to certain bands when you're 20 years old, then get to hear them again at 35 on a different type of station.

R&R: How will record-label consolidation affect the business?

GH: Nobody really knows what's going to happen. It's the wild card. It will affect us in some way, just like when Reunion, Essential and Benson joined forces at Provident earlier this year. But not any more than when StarSong came into the EMI building years ago. The cream will always rise to the top. Successful artists will remain just that, no matter where they are.

R&R: What's going on internally at the labels? Are there any changes you have witnessed?

GH: Every record that has come through our system over the last 18 months, the No. 1 thing that everyone asks is if it will get played at radio. Radio promotions are becoming the key to most companies' marketing plans. That's been the case at the mainstream labels, but not on this side of the fence, because we didn't have that mass appeal. We haven't

had the audience until recently, and that has taken this format to a whole new place. More listeners always means selling more records.

R&R: A few years ago PDs moved songs up and down their playlists quickly, but now it seems the opposite is happening. What needs to happen there?

GH: I was a champion years ago for playing records longer on the air, and PDs looked at me like I was speaking French. They just didn't get it. Now I'm the guy asking why a PD is playing an awful single for 26 weeks with no end in sight. There has to be more education as to what truly is great radio, and we want to play a part in that.

Songs are on the charts way too long. Something needs to happen to clean that up for the good of the industry. It also seems that everyone is afraid of new artists. If a new song or project isn't good enough, that's fine, and the labels can live with that. But if the artist isn't given a fair shake, what does the label do then? When have we had a brand-new artist hit No. 1 on the AC chart? With the exception of Casting Crowns, it hasn't happened in a very long time.

R&R: What do you see as the No. 1 obstacle out there to Christian radio's continuing to grow?

GH: Programmer education. There used to be very few programmers who knew what they were doing, but most of the others admitted that they didn't really know what they were doing. Now there are still radio people who don't know what they're doing, but they think they do. So education needs to be increased.

TALK BACK TO R&R!

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

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The **CCM** Update

Editor
Lizza Connor

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Opening Act: Old Man Shattered

Baby band with a big mission

Albuquerque-based four-piece Old Man Shattered swung through Nashville this week for a flurry of photo shoots and press interviews and a live show at Cannery Row's vibey Mercy Lounge. The band, signed to indie label Acoustic Live Entertainment, connected in November of 2000, when David Meyers (vocals, guitar), Jesse McDermott (drums), David Eiffert (lead guitar) and Ben Shaffer (bass) began playing together as a rock outfit.

OMS's first album, *In Light of Who You Are*, garnered local and regional success for the band, and the radio single, "Mr. Prodigal," went to No. 1 just a week after debuting at No. 3 on Christian webcast Massive Radio; it remained in the top spot for a month.

OMS released their Acoustic Live debut, *The Other Side of Fear*, this summer and have since then been out on the road promoting the new release. On a very early, very rainy Nashville morning, THE CCM UP-

through some changes, but we had the band bug and we knew what we wanted to do. It just blossomed from there."

What's in a name: "We were playing a gig in a little town in Colorado, and we still didn't have a name for the band," Meyers recalls. "We figured we needed to think of something just so people could recognize us, so we decided to throw a bunch of names into a hat. The first one picked would be it for us. Sure enough, we pulled out the first one

Indie vs. indie label: Meyers says the biggest benefit of signing with Acoustic Live has been the doors the label has opened for OMS. "It has taken our music to a whole other level and audience," he explains. "The financial burden has definitely been lightened, and that's been a huge blessing to the band."

Typical day: "We just play now," says Meyers. Having previously been responsible for booking their own gigs, working the merch table and collecting their cut of the door, the band is reveling in the freedom to focus solely on making music. Meyers says, "It's like we're a bunch of kids. It's like, 'Here's the hotel, here's where we eat, here's what airport we need to get to. It's great, and we're having a blast doing it.'"

On writing: Meyers, the primary songwriter for OMS, says he really digs lyrics from bands like Gin Blossoms and Fuel. "I love the way they convey a thought," he says. He cites Goo Goo Dolls leader John Rzeznik as his favorite contemporary songwriter and his own father, Stacy McDermott, as his foremost influence. "He's an incredible singer and songwriter, and my ultimate goal is really to be like him," says Meyers.

Self-described style: Meyers' approach to songwriting comes from personal experience and his attempts to get inside others' heads. "I try to write with honesty," he says. "I write from a hopeful Christian perspective, but this life is far from carefree. I write songs about things we deal with and experience."

Accolades: Old Man Shattered's "Be Magnified," which Meyers wrote in memory of Columbine High School shooting victim Cassie Bernal, received an award for Best Religious Song from the New Mexico Music Industry Association in 2001. Meyers explains, "Cassie was a student, who, when asked whether she believed in God by the boys at Columbine, stood up and said yes. They shot her in the head right there. This song explored that situation, and the situation of Paul and Silas while they were in prison for preaching the gospel.

and we were all like, 'No! That's so stupid.' It was something like Milk-bone.

"I don't remember any of the other ones, but we went through all of the names with the same initial reaction. We finally pulled out Old Man Shattered, the very last one in the hat, and we were like, 'Oh, that's cool.'"



Old Man Shattered are (in back, l-r) David Meyers, Jesse McDermott, David Eiffert and (in front) Ben Shaffer.

DATE caught up with frontman Meyers just before he joined the band for a photo shoot in the city's downtown.

The back story: "A few current bandmembers were doing the praise and worship thing for our church youth group in late 1997 in Albuquerque," Meyers says. "We lost a few members and went

Acoustic Live Entertainment

An indie in the Roaring Lamb tradition

After stints in band management, live production, promotion and touring to support his own musical aspirations, Richard Hardin is now channeling his energy and experience into Nashville-based Acoustic Live Entertainment.

The 2-year-old label, home to Old Man Shattered, was begun with the intention of nurturing Christian musicians and providing a platform to launch them to the mainstream marketplace, Hardin tells THE CCM UPDATE. Hardin signed OMS, the label's flagship band, after hearing their independent release and, he says, being "blown away by it."

Acoustic Live, staffed by seven employees and distributed through Grassroots Music, has plans to release four or five projects in various genres in 2004. To find out more about the label, check out the website at www.acoustic-live.com, e-mail info@acoustic-live.com, or call 877-323-9803.

"In each instance, those people had the courage to focus not on their circumstances, but on worshipping God. That goes hand in hand with what Cassie did."

Story behind the song: "Sentimental Time," OMS's first single from *The Other Side of Fear* — now bulleted on R&R's Christian Rock chart — was written as Meyers was questioning the world and times around him. He says, "I was reading the newspapers and watching the news, and it seemed like everybody wanted God out. They wanted prayer out of schools, the Ten Commandments out of the courtrooms, etc."

"It seemed that people wanted nothing to do with God — until something bad happened, like 9/11. I just thought, 'How come it's OK to call on God now, when maybe we could have prayed to prevent this kind of tragedy?'"

Tour: Since OMS's album was released in July, the band has been doing live concerts, radio interviews and media meet-and-greets to promote the project. Plans are in the works for a February 2004 tour hitting both the Christian and mainstream markets.

Band quirks: Meyers says, "We are actually goofballs, and we play pranks on each other all the time. We're also very friendly. On the plane to Nashville, we were making friends with everybody on board."

Goal: "We're not out to save the world, we just want to help the world," Meyers explains. "We know we have a message of faith that's real, and we think people are looking for that. We believe we can convey the message in a way that's not hokey or goofy, but in a way that really touches people's hearts."

Website: www.oldmanshattered.com.

— Lizza Connor

CCM UPDATE GALLERY



HANGING OUT WITH THE BALD GUYS Several of Silers Bald's Essential Records labelmates attended a recent Nashville concert to show their support for the band. Pictured (l-r) are Silers Bald's Shane Williams, Andrew Peterson and Marcus Myers; Bebo Norman; Silers Bald's Jason Jacobs; and Caedmon's Call's Todd Bragg.

November 21, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS If We Are The Body (Beach Street/Reunion)	1545	-7	14	56/0
2	2	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	1489	+24	14	52/2
4	3	BIG DADDY WEAVE Fields Of Grace (Fervent)	1399	+42	13	51/1
5	4	DARLENE ZSCHECH Pray (INO)	1375	+68	8	58/4
6	5	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	1371	+81	8	55/0
3	6	AVALON New Day (Sparrow)	1292	-116	16	52/0
8	7	FFH Ready To Fly (Essential)	1179	-65	15	45/0
7	8	MICHAEL W. SMITH Signs (Reunion)	1169	-90	12	45/0
9	9	MERCYME Word Of God Speak (INO)	1122	-78	30	35/0
10	10	JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	977	+74	10	36/1
17	11	STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)	879	+199	3	44/10
15	12	JARS OF CLAY Show You Love (Essential)	835	+101	6	38/3
12	13	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	804	-48	16	33/3
14	14	R. ST. JAMES & C. TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	800	+40	10	35/2
11	15	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	790	-98	18	32/0
27	16	THIRD DAY Sing A Song (Essential)	725	+267	2	40/11
13	17	ZOEGIRL You Get Me (Sparrow)	650	-147	20	27/0
16	18	TODD AGNEW This Fragile Breath (Ardent)	629	-80	16	22/0
20	19	4HIM Fill The Earth (Word/Curb/Warner Bros.)	563	-1	9	25/2
23	20	ERIN O'DONNELL Wide Wide World (Inpop)	554	+53	6	25/2
25	21	JOY WILLIAMS I Wonder (Reunion)	545	+61	5	24/2
22	22	NATALIE GRANT Deeper Life (Curb)	541	+5	5	27/1
18	23	SONICFLOOD Cry Holy (INO)	537	-89	23	22/0
29	24	TAIT Lose This Life (ForeFront)	527	+105	2	21/2
21	25	VARIOUS ARTISTS The Gathering (Essential)	491	-66	7	22/0
30	26	JEREMY CAMP Right Here (BEC)	454	+34	2	23/3
19	27	NEWSONG Life In My Day (Reunion)	454	-164	17	20/0
28	28	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	420	-23	28	14/0
Debut	29	WARREN BARFIELD Mistaken (Creative Trust Workshop)	419	+60	1	21/3
26	30	JEREMY CAMP I Still Believe (BEC)	415	-59	35	14/0

63 AC reporters. Songs ranked by total plays for the airplay week of Sunday 11/9 - Saturday 11/15.
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New & Active

GEORGE ROWE Everlasting (Rocketown)
Total Plays: 382, Total Stations: 18, Adds: 0

DAVID CROWDER BAND O Praise Him (All This For A King) (Sixsteps/Sparrow)
Total Plays: 380, Total Stations: 16, Adds: 0

SCOTT KRIPPAYNE You Are Still God (Spring Hill)
Total Plays: 375, Total Stations: 18, Adds: 1

MATTHEW WEST More (Sparrow/Universal South)
Total Plays: 344, Total Stations: 19, Adds: 6

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 310, Total Stations: 14, Adds: 2

NICHOLE NORDEMAN Even Then (Sparrow)
Total Plays: 260, Total Stations: 13, Adds: 2

AMY GRANT Out In The Open (Word/Curb/Warner Bros.)
Total Plays: 259, Total Stations: 13, Adds: 1

CINDY DIANE Walk With Me (CityFarm)
Total Plays: 251, Total Stations: 12, Adds: 1

POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.)
Total Plays: 240, Total Stations: 13, Adds: 3

PLUS ONE Be Love (Inpop)
Total Plays: 214, Total Stations: 12, Adds: 2

Songs ranked by total plays

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
THIRD DAY Sing A Song (Essential)	11
S. CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)	10
MATTHEW WEST More (Sparrow/Universal South)	6
DARLENE ZSCHECH Pray (INO)	4
JARS OF CLAY Show You Love (Essential)	3
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3
JEREMY CAMP Right Here (BEC)	3
WARREN BARFIELD Mistaken (Creative Trust Workshop)	3
POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.)	3
SUPERCHICK I Belong To You (Inpop)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THIRD DAY Sing A Song (Essential)	+267
S. CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)	+199
MATTHEW WEST More (Sparrow/Universal South)	+106
TAIT Lose This Life (ForeFront)	+105
JARS OF CLAY Show You Love (Essential)	+101
NATE SALLIE Whatever It Takes (Curb)	+94
M. SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	+81
POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.)	+80
JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	+74
DARLENE ZSCHECH Pray (INO)	+68

Christian Activity

by Rick Welke

Stack At The Top

Casting Crowns hold on to the No. 1 position for the third week in a row, this time by a mere 56 plays over Newsboys. But don't look for the 'Boys to be the next chart-toppers: The next three acts are lined up and ready to stake their claims for the top spot in all Christian radio. Big Daddy Weave, Darlene Zschech and Mark Schultz are all within 128 plays of No. 2 this week and well within range of becoming the next chosen one. Zschech does have the upper hand at the moment, with 58 reporting stations on her tune "Pray."

The men make their moves outside the top 10, with Steven Curtis Chapman (17-11, +199), Third Day (27-16, +267) and Warren Barfield debuting at No. 29, all taking advantage of lower radio-release counts as we enter the Christmas season.

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"After listening to all of the TM Century PraiseDisc series so far, I have now decided to ONLY use TM Century's compilations! The editing and song selections are unmatched by any in the industry that I have used in the past. I would encourage all Christian DJs and any others that are looking into adding high quality Christian music to their library to consider TM Century first. This music is changing the way we feel and live our daily lives. Track #3 on PraiseDisc 004 tells it all by Avalon, it's a "New Day"... TM Century does it again!"

~ Paul Shupe, Solid Gold Entertainmnet, Indianapolis, IN



Amy Wilken, PraiseDisc Manager
972-406-6822 ■ awilken@tmcentury.com

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	1023	-47	18	26/0
2	2	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	990	-31	14	23/0
5	3	CASTING... If We Are The Body (Beach Street/Reunion)	913	+55	11	23/0
3	4	SWITCHFOOT Gone (Sparrow)	858	-46	21	21/0
4	5	ZOEGIRL You Get Me (Sparrow)	825	-48	20	22/0
7	6	JARS OF CLAY Show You Love (Essential)	737	+55	7	26/0
6	7	FM STATIC Crazy Mary (Tooth & Nail)	705	+7	12	21/0
8	8	BIG DADDY WEAVE Fields Of Grace (Fervent)	617	+1	9	19/0
10	9	JOY WILLIAMS By Surprise (Reunion)	613	+81	6	19/0
9	10	NATE SALLIE All About You (Curb)	520	-78	16	16/0
14	11	TAIT Lose This Life (ForeFront)	483	+61	5	17/0
13	12	JEREMY CAMP Right Here (BEC)	475	+29	3	20/2
15	13	BIG DISMAL Remember (I.O.U.) (Wind-up)	430	+18	19	10/0
17	14	PAUL WRIGHT Your Love Never Changes (Gotee)	426	+25	6	15/1
18	15	J. MCBRAYER & J. MARIA Never Alone... (Sparrow)	414	+50	4	12/1
12	16	TODD AGNEW This Fragile Breath (Ardent)	406	-62	26	11/0
22	17	THIRD DAY Sing A Song (Essential)	400	+63	2	17/1
11	18	MERCYME The Change Inside Of Me (INO)	385	-145	21	12/0
27	19	SKILLET Savior (Ardent)	363	+63	2	13/4
19	20	JUMP 5 Why Do I Do (Sparrow)	360	-3	7	12/1
20	21	MICHAEL W. SMITH Signs (Reunion)	328	-15	7	11/0
24	22	SHAUN GROVES See You (Rocketown)	323	+17	16	8/0
21	23	SWIFT 'Til I Met You (Flicker)	318	-22	11	10/0
28	24	JONAH33 Faith Like That (Ardent)	317	+24	3	9/0
23	25	JEREMY CAMP I Still Believe (BEC)	316	0	29	7/0
16	26	SEVEN PLACES Everything (BEC)	308	-95	25	10/0
26	27	EVERYDAY SUNDAY Hanging On (Flicker)	303	-1	28	8/0
30	28	FFH Ready To Fly (Essential)	278	+1	2	10/0
-	29	ACROSS... Found By You (Word/Curb/Warner Bros.)	274	+1	6	8/0
-	30	R. ST. JAMES... Expressions... (ForeFront/Sparrow)	251	+6	1	10/1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 11/9 - Saturday 11/15.
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New & Active

PLUMB Unnoticed (Curb)
Total Plays: 247, Total Stations: 10, Adds: 0

SUPERCHICK I Belong To You (Inpop)
Total Plays: 212, Total Stations: 7, Adds: 0

AVALON New Day (Sparrow)
Total Plays: 203, Total Stations: 6, Adds: 0

MERCYME Word Of God Speak (INO)
Total Plays: 201, Total Stations: 6, Adds: 1

JILL PAQUETTE Not The Only One (Reunion)
Total Plays: 197, Total Stations: 5, Adds: 0

MATTHEW WEST More (Sparrow/Universal South)
Total Plays: 195, Total Stations: 8, Adds: 1

PLUS ONE Be Love (Inpop)
Total Plays: 194, Total Stations: 11, Adds: 2

PILLAR Further From Myself (Flicker)
Total Plays: 194, Total Stations: 9, Adds: 0

TODD AGNEW Grace Like Rain (Ardent)
Total Plays: 193, Total Stations: 9, Adds: 3

DOWNHERE Breaking Me Down (Squint/Curb/Warner Bros.)
Total Plays: 188, Total Stations: 9, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SKILLET Savior (Ardent)	519	+23	8	38/0
3	2	JONAH33 Faith Like That (Ardent)	461	+29	10	36/2
2	3	SUPERCHICK Me Against The World (Inpop)	431	-31	11	33/0
4	4	THOUSAND FOOT KRUTCH Phenomenon (Tooth & Nail)	420	+20	10	34/1
10	5	P.O.D. Will You (Atlantic)	356	+66	7	34/0
5	6	BIG DISMAL Reality (Wind-up)	344	-54	14	30/0
7	7	ANBERLIN Cadence (Tooth & Nail)	321	-4	9	24/0
12	8	PLUMB Unnoticed (Curb)	293	+21	6	29/0
11	9	BLEACH Get Up (Tooth & Nail)	289	+12	5	32/0
6	10	DAKONA Richest Man (Maverick/Warner Bros.)	283	-63	12	25/0
14	11	SPOKEN Promise (Tooth & Nail)	282	+34	9	18/0
15	12	SWITCHFOOT Ammunition (Red Ink/Columbia)	281	+35	13	29/0
-	13	TAIT Numb (ForeFront)	276	+133	1	31/10
13	14	SLICK SHOES Now's The Time (SideOneDummy)	269	-2	9	26/0
-	15	PILLAR Further From Myself (Flicker)	262	+109	1	23/6
8	16	FM STATIC Crazy Mary (Tooth & Nail)	261	-54	16	21/0
9	17	JEREMY CAMP Take My Life (BEC)	252	-46	16	23/0
21	18	DOWNHERE Breaking... (Squint/Curb/Warner Bros.)	239	+36	3	22/1
16	19	ROCK 'N' ROLL WORSHIP... A Beautiful Glow (INO)	239	+5	13	29/0
20	20	GS MEGAPHONE Venom (Spindust)	238	+25	4	19/0
25	21	STEREO MOTION Rise (Flicker)	207	+26	16	19/0
29	22	MODERN DAY JOHN Emanate (Independent)	204	+34	2	14/2
28	23	EVERYDAY SUNDAY Lose It Again (Flicker)	196	+24	15	15/0
24	24	HANGNAIL I Aspire (Tooth & Nail)	183	+1	11	18/1
30	25	RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)	182	+17	12	11/0
27	26	NUMBER ONE GUN On And On (Salvage/Floodgate)	180	+2	7	14/0
18	27	NATE SALLIE All About You (Curb)	173	-45	21	11/0
-	28	SANCTUS REAL Beautiful Day (Sparrow)	167	+126	1	18/8
-	29	KIDS IN THE WAY Hallelujah (Flicker)	162	+58	1	15/2
-	30	SEVEN PLACES Landslide (BEC)	158	+70	1	16/3

42 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 11/9 - Saturday 11/15.
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New & Active

STRANGE CELEBRITY Rise (Squint/Curb/Warner Bros.)
Total Plays: 149, Total Stations: 16, Adds: 1

KUTLESS Treason (BEC)
Total Plays: 131, Total Stations: 14, Adds: 8

EAST WEST Seven (Floodgate)
Total Plays: 130, Total Stations: 15, Adds: 2

BARLOWGIRL Harder Than The First Time (Fervent)
Total Plays: 126, Total Stations: 15, Adds: 5

TINMAN JONES Say Goodbye (Cross Driven)
Total Plays: 113, Total Stations: 11, Adds: 2

INSYDERZ Call To Arms (Floodgate)
Total Plays: 91, Total Stations: 14, Adds: 4

APOLOGETIX Look Yourself (Parodies)
Total Plays: 91, Total Stations: 9, Adds: 1

EMISSARY You Take My Breath Away (Independent)
Total Plays: 83, Total Stations: 5, Adds: 0

HOLLAND Shine Like Stars (Tooth & Nail)
Total Plays: 82, Total Stations: 4, Adds: 1

TODD AGNEW Grace Like Rain (Ardent)
Total Plays: 81, Total Stations: 5, Adds: 1

SO MUCH FOR SUBSTITUTES

DOWNHERE

"breaking me down" from the album So Much For Substitutes

IMPACTING CHR
AND
ROCK #18

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	WATERMARK ... There Is... (<i>Creative Trust Workshop</i>)	413	+25	11	21/1
4	2	FFH Ready To Fly (<i>Essential</i>)	373	+49	9	20/1
6	3	DARLENE ZSCHECH Pray (<i>INO</i>)	369	+61	8	20/0
3	4	4HIM Fill The Earth (<i>Word/Curb/Warner Bros.</i>)	364	+18	10	20/0
5	5	CAEDMON'S CALL Hands Of The Potter (<i>Essential</i>)	298	-12	12	16/0
2	6	SCOTT KRIPPAYNE You Are Still God (<i>Spring Hill</i>)	297	-50	12	18/0
8	7	M. SCHULTZ You Are... (<i>Word/Curb/Warner Bros.</i>)	260	+22	5	18/1
11	8	GEORGE ROWE Everlasting (<i>Rocketown</i>)	253	+42	4	18/0
9	9	VARIOUS ARTISTS The Gathering (<i>Essential</i>)	245	+16	7	15/1
14	10	S. CURTIS CHAPMAN Moment... (<i>Sparrow</i>)	226	+39	3	20/3
15	11	RIVER Glorious (<i>Ingrace</i>)	198	+18	6	15/0
7	12	JACI VELASQUEZ Jesus is (<i>Word/Curb/Warner Bros.</i>)	195	-47	15	11/0
16	13	SHANNON WEXELBERG In The Waiting (<i>Doxology</i>)	185	+12	9	13/0
17	14	MARTINS What Mercy Means (<i>Spring Hill</i>)	183	+27	4	13/0
18	15	CASTING... If We Are The Body (<i>Beach Street/Reunion</i>)	175	+20	3	13/1
12	16	JAMIE SLOCUM I Cannot Turn Away (<i>Curb</i>)	159	-52	17	10/0
13	17	RUSS LEE Satisfied In You (<i>Discovery House</i>)	154	-42	13	11/0
Debut	18	POINT... The Love Of Christ (<i>Word/Curb/Warner Bros.</i>)	138	+38	1	13/2
Debut	19	CHRIS RICE Untitled Hymn... (<i>Rocketown</i>)	132	+55	1	14/5
10	20	TWILA PARIS God Of All (<i>Sparrow</i>)	131	-91	18	10/0

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 11/9 - Saturday 11/15.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KJ-52 Dear Slim Pt. 2 (<i>BEC/Uprok</i>)
2	T-BONE Still Preachin' (<i>Flicker</i>)
3	APT. CORE No Such Thing As Time (<i>Rocketown</i>)
4	MARS ILL Breathe Slow (<i>Gotee</i>)
5	JURNY BIG After All (<i>Uprok</i>)
6	DJ MAJ The Ringleader (<i>Gotee</i>)
7	PROPAGANDA Move With Me (<i>Uprok</i>)
8	PEACE 586 God Said It (<i>Uprok</i>)
9	JOHN REUBEN Move (<i>Gotee</i>)
10	PLAYDOUGH Lonely Superstar (<i>Uprok</i>)

CHR Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
SKILLET Savior (<i>Ardent</i>)	4
SARAH KELLY Take Me Away (<i>Gotee</i>)	4
TODD AGNEW Grace Like Rain (<i>Ardent</i>)	3
JEREMY CAMP Right Here (<i>BEC</i>)	2
PLUS ONE Be Love (<i>Inpop</i>)	2
SANCTUS REAL Beautiful Day (<i>Sparrow</i>)	2
OUT OF EDEN Love, Peace & Happiness (<i>Gotee</i>)	2

Rock Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
TAIT Numb (<i>ForeFront</i>)	10
SANCTUS REAL Beautiful Day (<i>Sparrow</i>)	8
KUTLESS Treason (<i>BEC</i>)	8
PILLAR Further From Myself (<i>Flicker</i>)	6
BARLOWGIRL Harder Than The First Time (<i>Fervent</i>)	5
FALLING UP Broken Heart (<i>BEC</i>)	5
INSYDERZ Call To Arms (<i>Floodgate</i>)	4
DISCIPLE One More Time (<i>Slain</i>)	4
SEVEN PLACES Landslide (<i>BEC</i>)	3

Inspo Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
CHRIS RICE Untitled Hymn (Come To Jesus) (<i>Rocketown</i>)	5
NICHOLE NORDEMAN Even Then (<i>Sparrow</i>)	4
STEVEN CURTIS CHAPMAN Moment Made For Worshipping (<i>Sparrow</i>)	3
POINT OF GRACE The Love Of Christ (<i>Word/Curb/Warner Bros.</i>)	2
BIG DADDY WEAVE Completely Free (<i>Fervent</i>)	2
CECE WINANS Thirst For You (<i>PureSprings/INO</i>)	2
AL DENSON W/ LISA BEVILL The Arms That Won't Let Go/Great Is Thy Faithfulness (<i>Spring Hill</i>)	2
BILLY RAY CYRUS Tip Of My Heart (<i>Word/Curb/Warner Bros.</i>)	2
WAYNE WATSON Somebody Sing (<i>Spring Hill</i>)	2

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Can Spanish-Language News/Talk Succeed In The U.S.?

Radio Formula and Radiovisa say yes, and explain why

It is a fact that Spanish-language News/Talk radio has not been able to make a dent with the Hispanic listenership in the United States. Clear proof of that is the downfall of Talk network Radio Unica. The company had been struggling for a while and recently filed for bankruptcy. It is difficult to find a News/Talk station that has come close to a music-formatted station in the ratings.

One exception is WAQI/Miami, which has been known to beat music stations in the ratings, but only when Cuban political issues or national U.S. events have come into play. Generally, though, music stations not only serve as entertainment for the Latin community in the United States, they keep people informed during events of national importance, like Sept. 11, 2001; the war with Iraq; or the recall election in California.

Spanish-language News/Talk can't be written off altogether however. Though Radio Unica is gone, several other companies are betting on the format and its potential for success in the United States. Radio Formula is one of those companies. The Mexican broadcast company Radio Formula Network recently opened offices in the Los Angeles metro area and is selling its programming, which includes shows hosted by some of Mexico's best known personalities and journalists — among them Mexico's No. 1 journalist, Joaquín López Dóriga.

Another is Radiovisa, an L.A.-based company that produces its own news, talk and entertainment programming, which it's also selling to other stations. Radiovisa has just purchased KPIS-AM/Los Angeles to carry the company's programming 24/7.

But the question remains: Can Spanish-language News/Talk make it in the U.S.? Radio Formula Network President/CEO Elias Chavando and

Radiovisa COO Ray De La Garza certainly believe so. This week they give us a rundown of their companies and explain what it will take for this format to succeed.

Elias Chavando President/CEO, Radio Formula Network

Radio Fórmula is a Mexican broadcast company that was created for the public. Company management has always been very receptive to the public's wants and needs. The company's owners took a look at what people were demanding, which was information, knowledge and talk programming, and they went so far as to switch their FMs in Mexico to News/Talk, with great results.

In the U.S., Radio Formula has spent a lot of money on research to see what people want. When the results came back, they told us that there is a niche in the market for this format because people want information.

People ask me, "Why News/Talk and not music radio, if music always wins?" Not true. Throughout the United States, the highest-rated shows are news and talk — look at El Cucuy or Píoín on KSCA/Los Angeles. Once those shows end for the day, the station's ratings drop. However, our programming is somewhat different from those shows, and we are going after a different sort of audience.

I always say that people can listen

to El Cucuy if they like his show, but if they want relevant news on what's happening in Mexico, they now have a place to get it: Radio Formula. And we are going after the ratings that the music stations now hold.

Radio Formula's advantage is that we don't have to create or invent programming; it is already there, and it has been proven to be successful. It is a fact that Mexicans like our shows.

If we look at the programming we're getting from radio and TV stations in the U.S., they lack in-depth news from Mexico. People have to wait until 11:30pm to watch Joaquín López Dóriga on Galavisión to get news from Mexico. Through Radio Formula, they can listen to him during the day. Radio Formula offers 75 shows, and stations can choose which to program.

Information Exchange

Our target audience is Mexicans and Central Americans living in the U.S. Our programming, which is based in Mexico, will now include more U.S. news that may be relevant to them. As an example, during the recall elections, two of our shows, López Dóriga's and José Cárdenas', sent correspondents to Los Angeles to cover it.

This type of information exchange is not only important to the Mexican people living here, but also to Mexicans in Mexico, because there are very few people in Mexico who don't have a relative living in the U.S.

With this kind of programming, we are beginning to blur the border that separates the two countries. And to accomplish that, we are requiring our affiliates to have a correspondent who will contribute to our shows. For example, we have three stations in a particular city in California that are competing for our programming, and we will decide which station we go with based on which one hires and keeps a correspondent.

The correspondents who contribute to our programming will not only be listened to in their own cities, but all over Mexico. We realized that, for 30 years, Radio Formula has been serving Mexico. The next step is the North American continent. To be able to reach that goal, we are looking for partnerships with radio stations with which we can exchange information.

Covering Central America

Now, why or how are we targeting Central Americans? We have found

"Radio Formula's advantage is that we don't have to create or invent programming. It is already there, and it has been proven to be successful. It is a fact that Mexicans like our shows."

Elias Chavando

that the radio and TV programming that Central Americans — and all of Latin America, for that matter — grew up with came from Mexico. I believe the exception is Colombia, which didn't allow programming from Televisa, which is Mexico's biggest TV network.

A Guatemalan newspaper recently did a survey in that country and found that people in the street knew who was the Mexican president more often than they knew the name of their own president. It's sad to say, but that happens because they get all their programming from Mexico.

We feel they will like our programming because we're giving them a bit of what they grew up with. Furthermore, although we don't have affiliate stations in Central America, we do have correspondents who will bring us news from those countries and satisfy the information needs of Central Americans living in the U.S.

How can Radio Formula succeed where Radio Unica failed? What we can learn from Radio Unica's fate is that the network's management made the same mistake three times: Their philosophy was anti-Mexican, and it didn't work all three times. Another mistake was that they designed their programming based on what management liked, not what the public liked.

Ray De La Garza COO, Radiovisa

Spanish-language Talk radio can definitely succeed in the United States because there is no one doing Talk radio for the Mexican population. And that's what we're doing: Talk radio for Mexicans. We are going after markets wherever there is a Mexican population. We're not discounting the rest of the Hispanics, we're just targeting the biggest part of the pie.

All of our top shows are relevant and entertaining, but what it really comes down to is compelling Talk radio and Talk radio that anyone can listen to at any given time. If it's a morning show, we want families to feel very comfortable about turning on that show and not having to worry about hearing any kind of unwanted humor with children in the car. It's a format for everybody and speaks directly to Mexicans.

There are other networks out there, and some come directly from Mexico, but you can't be relatable to the audience if you live in another country. You have to be topic-specific. If you're tak-

ing a feed from another country, you're doing a disservice to your listeners. If a listener lives in the United States, how can somebody on the other side of the border know exactly what they're going through? They can't.

Our whole focus is the Mexican audience. We've spent a lot of time and effort researching our 24/7 lineup. It's taken the better part of seven months to create it. During that research we went to major markets where Mexicans are the main population and discussed with them show topics we should be talking about, the style of delivery and the sound of the station. It is not easy to do Talk radio. It takes certain skills and formulas.

The Biggest Piece Of The Pie

Right now we have a 24/7 lineup that is ready to go, and we're basing everything off our morning show, *Gerardo Por La Mañana*, which

has had tremendous success on WKDL-AM/Washington. The show has outperformed the company's FM station in the time slot. We're growing from that. We've also just added Gigi Graciette to our programming. She used to host the show *El Y Ella* on Telemundo and did radio in Mexico City for over five years.

Although most of our topics will be directed toward the Mexican audience, they are delivered in a style that everyone can listen to, and the stations will become everybody's radio station.

The reason we believe we can succeed where Radio Unica didn't is because if you look at their topics, they're about what's going on with the Caribbean islands. Again, that's not where most of the population is. Radio Unica has a nice station in Los Angeles, but if the audience is going to spend time listening, Mexicans are going to find that the topics are not relatable to them.

That's why we're concentrating on the biggest piece of the pie and why our topics will be of interest to the Mexican population. This is what we will do differently.

TALK BACK TO R&R!

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

Call me at 310-788-1670
or e-mail:

jmadrigal@radioandrecords.com

"Spanish-language Talk radio can definitely succeed in the United States because there is no one doing Talk radio for the Mexican population. And that's what we're doing: Talk radio for Mexicans."

Ray De La Garza

RADIO Y MÚSICA™ R&R

This Week In Spanish-Language Music

See Them Live

November

- 22 David Bisbal, Jackie Gleason Theater, Miami
- 25-26 Jaguares, House of Blues, Chicago
- 26 David Bisbal, Auditorio Fundadora, Monterrey, Mexico
- 26 Gilberto S. Rosa, Carnegie Hall, New York
- 26 Víctor Manuelle, Club Remys, New York
- 26 Hombres G, The Groove, Los Angeles
- 26 Temerarios, Cashman Field, Las Vegas
- 27 David Bisbal, Teatro Galerías, Guadalajara, Mexico
- 27 Víctor Manuelle, Club Levels, Queens, NY
- 27 Temerarios, Convention Center, Anaheim, CA
- 28 Jaguares, The Flint Center, Cupertino, CA
- 28 David Bisbal, Metropolitan, Mexico City, Mexico
- 28 Temerarios, Convention Center, Palm Springs, CA
- 28 Víctor Manuelle, Noches, New York
- 28 Pimpinela, Jackie Gleason Theater, Miami
- 28 Hombres G, Copacabana, New York
- 28 Banda El Recodo & Vicente Fernández, San Jose, CA
- 28-29 Melina León, Centro de Bellas Artes, Puerto Rico
- 28-29 Obbie Bermúdez, Centro de Bellas Artes, Puerto Rico
- 29 Temerarios, Convention Center, Visalia, CA
- 29 Jaguares & Sonora Santanera, Long Beach Arena, Long Beach, CA
- 29 Hombres G, Roxy, Boston
- 29 Banda El Recodo & Vicente Fernández, Las Vegas
- 30 Obbie Bermúdez, KQ Festival, Puerto Rico
- 30 Jaguares & Sonora Santanera, Marquee Theatre, Tempe, AZ



Jaguares



Temerarios



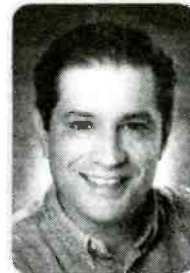
Gilberto S. Rosa

Radio Y Música News

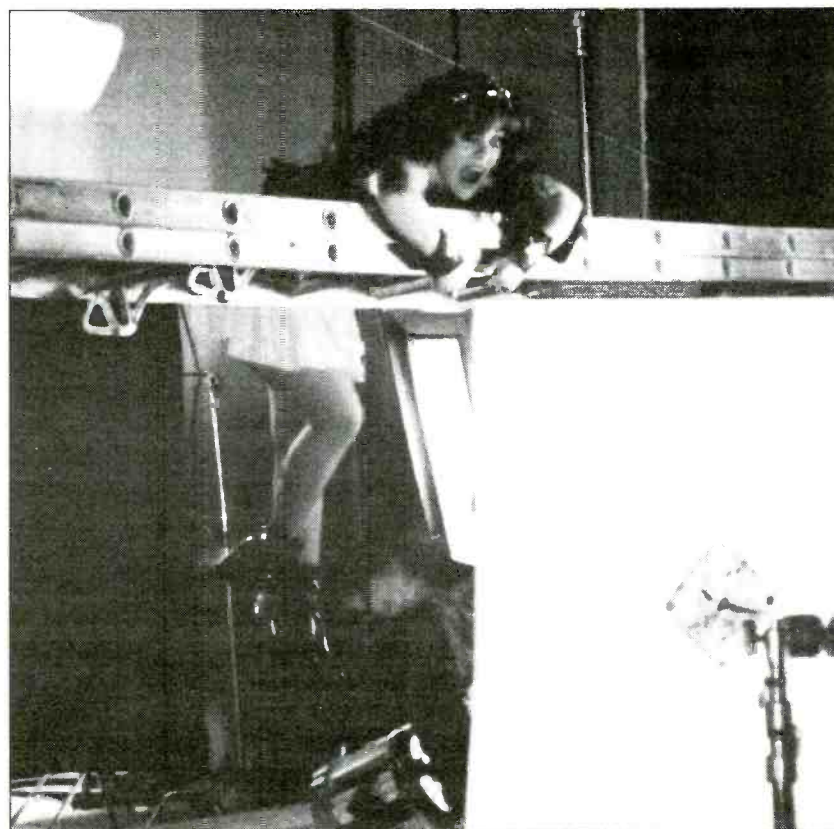
Danny García
PD, KLEY & KSAH/San Antonio

Our San Antonio stations, KLEY (La Ley) and KSAH-AM (Norteño), had a great summer book. Among the highlights is the fact that our AM station outperformed our biggest competitor, KRDM-FM (Estéreo Latino), in afternoon drive in the 25-54 demo, which happens to be our target for KSAH. Arbitron indicates we pulled a 2.8 to Estéreo Latino's 2.7, due largely to the efforts of our legendary drivetime DJ Federico Rodríguez Alarcón (no relation to Raulito Alarcón Jr.), who hosts the 5pm *Corridos Y Tragedias* show. *¡Así que sí se puede!*

Very few, if any, music-formatted AM stations outperform their FM counterparts anywhere in the country, so we're pretty hyped about it. And as far as La Ley's ratings, they were 3.2 for the same demo and time slot.



Danny García



TATIANA ON THE SET Tatianna recently filmed a fun video for "Los Marcianos Llegaron Ya," the first single from her latest album, *El Regalo*, due out late November. The artist, who sings children's songs, recently signed a recording contract with Disa. She's seen here during filming.



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Juancarlos

Monday - Friday 2-5PM PST

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CHAYANNE Un Siglo Sin Ti (<i>Sony Discos</i>)	139
2	JUANES La Paga (<i>Universal</i>)	126
3	MANA Te Llevaré Al Cielo (<i>Warner M.L.</i>)	118
4	SIN BANDERA Mientes Tan Bien (<i>Sony Discos</i>)	118
5	LUIS MIGUEL Te Necesito (<i>Warner M.L.</i>)	115
6	GLORIA ESTEFAN Hoy (<i>Sony Discos</i>)	104
7	DAVID BISBAL Quiero Perderme En Tu Cuerpo (<i>Universal</i>)	81
8	ALEJANDRO SANZ No Es Lo Mismo (<i>Warner M.L.</i>)	80
9	LUIS FONSI Quién Te Dijo Eso (<i>Universal</i>)	79
10	RICKY MARTIN Asignatura Pendiente (<i>Sony Discos</i>)	77
11	LA OREJA DE VAN GOGH Rosas (<i>Sony Discos</i>)	69
12	OBIE BERMUDEZ Antes (<i>EMI Latin</i>)	67
13	PEPE AGUILAR Yo La Amo (<i>Univision</i>)	51
14	JUAN GABRIEL Inocente De Ti (<i>BMG</i>)	45
15	EDNITA NAZARIO Si No Me Amas (<i>Sony Discos</i>)	43
16	CRISTIAN No Hace Falta (<i>BMG</i>)	39
17	TISUBY & GEORGINA Por Qué No (<i>Líderes</i>)	38
18	MANA Mariposa Traicionera (<i>Warner M.L.</i>)	37
19	GILBERTO S. ROSA Un Amor Para La Historia (<i>Sony Discos</i>)	35
20	ALEXANDRE PIRES En El Silencio Negro De La Noche (<i>BMG</i>)	34
21	ALEX UBAGO Sin Miedo A Nada (<i>Warner M.L.</i>)	34
22	JUANES & NELLY FURTADO Fotografía (<i>Universal</i>)	34
23	BEYONCE' f/SEAN PAUL Baby Boy (<i>Columbia</i>)	34
24	MODELO Con Tal Que Me Quieras (<i>Disa</i>)	33
25	IMPACTO MC Golosa (<i>Balboa</i>)	32

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ALEJANDRO SANZ Regálame La Silla Donde Te Esperé (*Warner M.L.*)
EMMANUEL Guajira (*Universal*)
JOSE FELICIANO No Digas Nada (*Universal*)
LOS DUEÑOS DEL SOL Pobre Rogón (*Balboa*)
LOS MENDIVIL Suspenso Infernal (*Balboa*)
LUIS MIGUEL Un Te Amo (*Warner M.L.*)
RICARDO MONTANER La República De La Alegría (*Warner M.L.*)
SERGIO DALMA Ya Lo Verás (*Universal*)
SORAYA Sin Explicación (*EMI Latin*)
THALIA Cerca De Ti (*EMI Latin*)
YAHIR Aguántatelas Corazón (*Warner M.L.*)

TROPICAL TOP 25

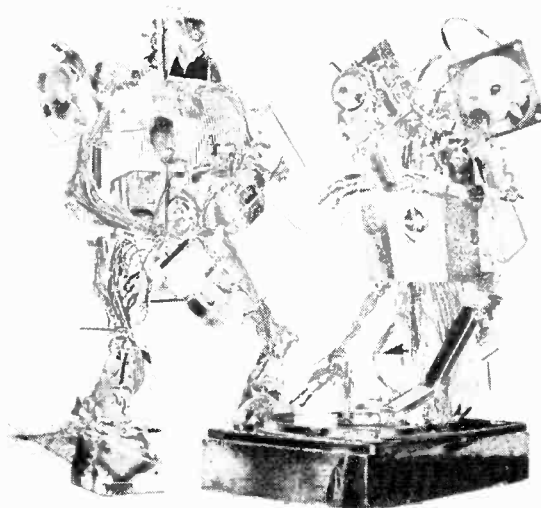
THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUANES La Paga (<i>Universal</i>)	135
2	GLORIA ESTEFAN Hoy (<i>Sony Discos</i>)	127
3	LUIS MIGUEL Te Necesito (<i>Warner M.L.</i>)	125
4	ANDY ANDY Voy A Tener Que Olvidarte (<i>Sony Discos</i>)	116
5	JERRY RIVERA Mi Libertad (<i>BMG</i>)	111
6	PAPI SANCHEZ Enamórame (<i>Sony Discos</i>)	104
7	KEVIN CEBALLO Tú Volverás (<i>Universal</i>)	95
8	ELVIS MARTINEZ Así Te Amo (<i>Premium</i>)	93
9	INDIA Soy Mujer (<i>Sony Discos</i>)	81
10	TOROS BAND Loca Conmigo (<i>Universal</i>)	75
11	OBIE BERMUDEZ Antes (<i>EMI Latin</i>)	74
12	GILBERTO S. ROSA Un Amor Para La Historia (<i>Sony Discos</i>)	72
13	MARIO FELICIANO A Tu Manera No (<i>NH</i>)	69
14	JALSEN SANTANA Dónde (<i>Baby Head</i>)	67
15	LOS LONELY BOYS La Contestación (<i>OR Music LLC</i>)	65
16	HUEY DUNBAR A Dónde Iré (<i>Sony Discos</i>)	63
17	CELIA CRUZ Rie Y Lloro (<i>Sony Discos</i>)	60
18	JENNIFER PEÑA A Fuego Lento (<i>Univision</i>)	56
19	LUIS FONSI Quién Te Dijo Eso (<i>Universal</i>)	56
20	MANA Te Llevaré Al Cielo (<i>Warner M.L.</i>)	55
21	MIA Convéncete (<i>Univision</i>)	51
22	DAVID BISBAL Quiero Perderme En Tu Cuerpo (<i>Universal</i>)	49
23	SIN BANDERA Mientes Tan Bien (<i>Sony Discos</i>)	47
24	ISMAEL MIRANDA Amanecí En Tus Brazos (<i>Universal</i>)	46
25	CHAYANNE Un Siglo Sin Ti (<i>Sony Discos</i>)	45

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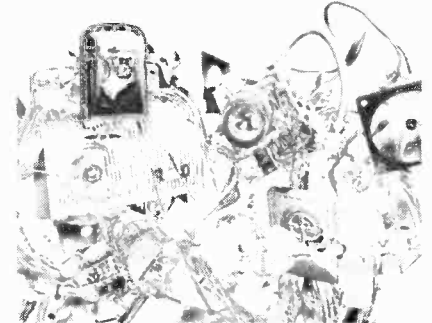
AZUL AZUL Apretaito (*Universal*)
CALIFORNIA SHOW Que No Se Acabe El Amor (*Balboa*)
GRUPO MANIA Sube Sube (*Universal*)
JUNIOR KLAN Mentiroso (*Balboa*)
LOS RUIZ Era Como Yo (*Univision*)
LOS TRI-O Cómo Fui A Enamorarme De Ti (*Sony Discos*)
MAIA Se Me Acabó El Amor (*Sony Discos*)
MANNY MANUEL Bajo Un Palmar (*Universal*)
SALSA FEVER Razones (*MP*)
TOÑO ROSARIO f/TEGO CALDERON Amigo Mío (*Warner M.L.*)
VICO-C f/TONY TOUCH & D'MINGO Para Mi Barrio (*EMI Latin*)

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	415
2	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	392
3	TIGRES DEL NORTE Cásame La Muerte (Fonovisa)	286
4	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	268
5	BANDA EL RECODO Que Te Ruegue Quien Te Quiera (Fonovisa)	258
6	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	255
7	INTOCABLE Eso Duele (EMI Latin)	251
8	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	230
9	JOAN SEBASTIAN Sentimental (Balboa)	210
10	NINEL CONDE Callados (Universal)	175
11	CUISILLOS Corazón (Balboa)	140
12	PAQUITA LA DEL BARRIO Hombres Malvados (Balboa)	117
13	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	104
14	LA ONDA w/CONTROL Mi Cucu (EMI Latin)	99
15	ANA BARBARA Bandido (Fonovisa)	97
16	PALOMO Te Metiste En Mi Cama (Disa)	93
17	ADOLFO URIAS Amor Bésame (Fonovisa)	85
18	CONTROL Me Quiero Casar (EMI Latin)	79
19	JORGE LUIS CABRERA En Realidad (Disa)	72
20	HERMANOS HIGUERA Soy Troquero (Sony Discos)	71
21	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	68
22	TUCANES DE TIJUANA El Aguila Blanca (Universal)	65
23	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	62
24	RIELEROS DEL NORTE Aquí En Cortito (Fonovisa)	61
25	RAMON AYALA Títtere En Tus Manos (Freddie)	61

Data is compiled from the airplay week of November 9-15, and based on a point system.
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- ADAN CUEN Vuelve Por Favor (Balboa)
- ALAZZAN Ella Es (Freddie)
- CELSE PIÑA Oye Cantinero (Warner M.L.)
- CELSE PIÑA w/BACILOS Bésala Ya (Warner M.L.)
- COCODRILOS Mi Destino (EMI Latin)
- DON ABUSIVO Si No Te Hubieras Ido (Universal)
- JENNIFER PEÑA A Fuego Lento (Univision)
- LIMITE Entrégame Tu Amor (Universal)
- LOS ORIGINALES DE SAN JUAN El Aguacatero Michoacano (EMI Latin)
- LUPILLO RIVERA Dame Por Muerto (Univision)
- MATADOR El Arbolito (Universal)
- NICO FLORES No Voy A Insistir (BMG)
- PEPE AGUILAR A Pierna Suelta (Univision)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	211
2	SOLIDO Contando Los Segundos (Freddie)	190
3	JAIME Y LOS CHAMACOS f/BOBBY PULIDO Conjunto No Morirá (Freddie)	177
4	INTOCABLE Eso Duele (EMI Latin)	169
5	DUELO Desde Hoy (Univision)	130
6	FRIJOLES ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	129
7	ELIDA REYNA Te Voy A Olvidar (Tejas)	124
8	LA ONDA w/CONTROL Mi Cucu (EMI Latin)	110
9	MARCOS OROZCO Como Dos Adolescentes (Catalina)	110
10	BIG CIRCO Una Vez Más (EMI Latin)	109
11	JIMMY GONZALEZ & GRUPO MAZZ Te Llevo En Mi Alma (Freddie)	97
12	CONTROL Me Quiero Casar (EMI Latin)	90
13	INTOCABLE Soy Un Novato (EMI Latin)	74
14	COSTUMBRE Cuánto Te Amo (Warner M.L.)	74
15	JENNIFER PEÑA A Fuego Lento (Univision)	67
16	BIG CIRCO La Endiablada (EMI Latin)	61
17	IMAN Amor De Dos Caras (Univision)	55
18	RAMON AYALA Títtere En Tus Manos (Freddie)	48
19	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	46
20	DUELO Un Minuto Más (Univision)	44
21	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	35
22	JAY PEREZ No Me Dejes (Sony Discos)	33
23	TROPA F Me Dieron Ganas De Llorar (Freddie)	30
24	LA CONQUISTA La Chica Conquista (Q-Zone)	30
25	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	29

Data is compiled from the airplay week of November 9-15, and based on a point system.
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Going For Adds

- ATM Nadie (Univision)

Rock/Alternative

TW	ARTIST Title Label(s)
1	CONTROL MACHETE Bien, Bien (Universal)
2	MANA Te Llevaré Al Cielo (Warner M.L.)
3	LA LEY Más Allá (Warner M.L.)
4	LOS TETAS Tómalá (Universal)
5	PLASTILINA MOSH Peligroso Pop (EMI Latin)
6	CAFE TACUBA EO (MCA)
7	PANTEON ROCOCO Tu Recuerdo Y Yo (BMG)
8	NATALIA LAFOURCADE Mirame Mirate (Sony Discos)
9	JULIETA VENEGAS Andar Conmigo (BMG)
10	CIRCO La Sospecha (Universal)
11	CABAS La Caderona (EMI Latin)
12	PASTILLA Comezón (Antidoto)
13	FASE Tania (Universal)
14	MOLOTOV Hit Me (Universal)
15	MALA RODRIGUEZ La Niña (Universal)

Songs ranked by total number of points. 18 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	MOSA PROJECT Dámelo (Latinflava)
2	ORQUESTA GUAYACAN Vas A Llorar (MP)
3	CELIA CRUZ Rie Y Lloro (Sony Discos)
4	SEXAPPEL Meneando La Cola (J&N)
5	SONORA CARRUSELES La Comay (Fuentes)
6	JUANES La Paga (Universal)
7	ELVIS MARTINEZ Así Te Amo (Premium)
8	JOSE ERNESTO Cositas Bonitas (MP)
9	AVENTURA Hermanita (Premium)
10	CABAS La Caderona (EMI Latin)
11	GLORIA ESTEFAN Hoy (Sony Discos)
12	DON DINERO Ahi Parí (Universal)
13	ARJELIS Y SU GRUPO NV Olvidame Y Pega La Vuelta (Más Music)
14	ANDY ANDY Voy A Tener Que Olvidarte (Sony Discos)
15	PEDRO JESUS Qué Se Te Olvidó (MP)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

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MIDWEST

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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WEBSITE: www.radioandrecords.com

	Phone	Fax	E-mail
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	Phone	Fax	E-mail
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Marketplace
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e-mail: llinares@radioandrecords.com



CHR/POP

LW	TW	
1	1	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)
2	2	3 DOORS DOWN Here Without You (Republic/Universal)
7	3	OUTKAST Hey Ya! (Arista)
6	4	BABY BASH Suga Suga (Universal)
3	5	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
5	6	TRAPT Headstrong (Warner Bros.)
4	7	SANTANA f/ALEX BAND Why Don't You & I (Arista)
8	8	MAROON 5 Harder To Breathe (Octone/J)
10	9	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)
9	10	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
13	11	BRITNEY SPEARS f/MADDNNA Me Against The Music (Jive)
11	12	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
15	13	NO DOUBT It's My Life (Interscope)
16	14	SIMPLE PLAN Perfect (Lava)
12	15	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)
14	16	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
17	17	MATCHBOX TWENTY Bright Lights (Atlantic)
18	18	LIZ PHAIR Why Can't I? (Capitol)
19	19	NICKELBACK Someday (Roadrunner/IDJMG)
24	20	CHRISTINA AGUILERA The Voice Within (RCA)
21	21	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)
26	22	CLAY AIKEN Invisible (RCA)
27	23	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)
29	24	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)
23	25	STAIN'D So Far Away (Flip/Elektra/EEG)
25	26	BUBBA SPARXXX Deliverance (Beatclub/Interscope)
22	27	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)
28	28	FEFE DOBSON Take Me Away (Island/IDJMG)
20	29	HILARY DUFF So Yesterday (Buena Vista/Hollywood)
31	30	BLACK EYED PEAS Shut Up (A&M/Interscope)

#1 MOST ADDED
PINK God Is A DJ (Arista)

#1 MOST INCREASED PLAYS
OUTKAST Hey Ya! (Arista)

TOP 5 NEW & ACTIVE
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)
KILEY DEAN Who Will I Run To? (Beatclub/Interscope)
GOOD CHARLOTTE Hold On (Epic)
DASHBOARD CONFSSIONAL Hands Down (Vagrant)
KELIS Milkshake (Star Trak/Arista)

CHR/POP begins on Page 26.

CHR/RHYTHMIC

LW	TW	
1	1	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)
2	2	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)
4	3	YOUNGBLOODZ f/LIL' JON Damn! (Arista)
3	4	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)
6	5	OUTKAST The Way You Move (Arista)
5	6	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
7	7	BABY BASH Suga Suga (Universal)
9	8	OUTKAST Hey Ya! (Arista)
14	9	KELIS Milkshake (Star Trak/Arista)
10	10	M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)
11	11	JAGGED EDGE Walked Outta Heaven (Columbia)
8	12	ASHANTI Rain On Me (Murder Inc./IDJMG)
18	13	G UNIT Stunt 101 (Interscope)
16	14	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)
12	15	MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)
15	16	CHINGY Right Thurr (DTP/Capitol)
19	17	R. KELLY Step In The Name Of Love (Jive)
25	18	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)
13	19	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)
17	20	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
21	21	JA RULE Clap Back (Murder Inc./IDJMG)
20	22	WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)
26	23	MYA Fallen (A&M/Interscope)
28	24	WESTSIDE CONNECTION Gangsta Nations (Hoo Bangin'/Capitol)
23	25	112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)
23	26	NELLY Iz U (Fo' Reel/Universal)
30	27	BOW WOW f/JAGGED EDGE My Baby (Columbia)
32	28	NICK CANNON Gigolo (Jive)
24	29	50 CENT If I Can't (Shady/Aftermath/Interscope)
27	30	213 Fly (Geffen)

#1 MOST ADDED
TLC f/LIL' JON Come Get Some (Arista)

#1 MOST INCREASED PLAYS
JAY-Z Change Clothes (Roc-A-Fella/IDJMG)

TOP 5 NEW & ACTIVE
TRILLVILLE Neva Eva (Warner Bros.)
OBIE TRICE The Set Up (Shady/Aftermath/Interscope)
JS Love Angel (DreamWorks)
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
MARQUES HOUSTON Pop That Booty (T.U.G./EEG)

CHR/RHYTHMIC begins on Page 32.

URBAN

LW	TW	
1	1	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)
2	2	JAGGED EDGE Walked Outta Heaven (Columbia)
3	3	OUTKAST The Way You Move (Arista)
4	4	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)
6	5	R. KELLY Step In The Name Of Love (Jive)
8	6	AVANT Read Your Mind (Geffen)
7	7	YOUNGBLOODZ f/LIL' JON Damn! (Arista)
5	8	ASHANTI Rain On Me (Murder Inc./IDJMG)
10	9	M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)
9	10	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)
14	11	G UNIT Stunt 101 (Interscope)
18	12	ALICIA KEYS You Don't Know My Name (J)
13	13	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)
11	14	BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)
15	15	JA RULE Clap Back (Murder Inc./IDJMG)
24	16	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)
12	17	M. HOUSTON f/J. BUDDEN & P. PIPER Clubbin' (T.U.G./EEG)
16	18	MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)
17	19	MONICA Knock Knock (J)
21	20	BEYONCE' Me, Myself And I (Columbia)
20	21	GINUWINE Love You More (Epic)
27	22	KELIS Milkshake (Star Trak/Arista)
26	23	JOE More & More (Jive)
23	24	MUSIQ Forthenight (Def Soul/IDJMG)
25	25	112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)
22	26	R. KELLY Thoa Thoin (Jive)
31	27	BOW WOW f/JAGGED EDGE My Baby (Columbia)
29	28	NICK CANNON Gigolo (Jive)
28	29	LODN f/MARIO WINANS Down For Me (Bad Boy/Universal)
30	30	NELLY Iz U (Fo' Reel/Universal)

#1 MOST ADDED
CARL THOMAS She Is (Bad Boy/Universal)

#1 MOST INCREASED PLAYS
JAY-Z Change Clothes (Roc-A-Fella/IDJMG)

TOP 5 NEW & ACTIVE
BIG TYMERS f/R. KELLY Gangsta Girl (Cash Money/Universal)
GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)
TEEDRA MOSES f/JADAKISS You'll Never Find (A Better Woman) (TVT)
ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
WESTSIDE CONNECTION Gangsta Nations (Hoo Bangin'/Capitol)

URBAN begins on Page 36.

AC

LW	TW	
2	1	UNCLE KRACKER f/DOBBIE GRAY Orift Away (Lava)
1	2	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
4	3	TRAIN Calling All Angels (Columbia)
3	4	MATCHBOX TWENTY Unwell (Atlantic)
7	5	SIMPLY RED Sunrise (simplyred.com)
5	6	MERCYME I Can Only Imagine (INO/Curb)
10	7	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)
6	8	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
9	9	CELINE DION Have You Ever Been In Love (Epic)
8	10	LUTHER VANDROSS Dance With My Father (J)
11	11	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
15	12	JOSH GROBAN You Raise Me Up (143/Reprise)
12	13	JIM BRICKMAN Peace (Where The Heart Is) (A&L)
13	14	CHRISTINA AGUILERA Beautiful (RCA)
14	15	EAGLES Hole In The World (ERC)
17	16	CLAY AIKEN Invisible (RCA)
18	17	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
16	18	CELINE DION Stand By Your Side (Epic)
19	19	DIDO White Flag (Arista)
22	20	SARAH MCLACHLAN Fallen (Arista)
20	21	MICHAEL BOLTON When I Fall In Love (Passion Group)
21	22	TIM MCGRAW Tiny Dancer (Curb)
23	23	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
24	24	ROD STEWART f/CHER Bewitched, Bothered And Bewildered (J)
25	25	HALL & OATES Getaway Car (U Watch)
26	26	SEAL Waiting For You (Warner Bros.)
28	27	SANTANA f/ALEX BAND Why Don't You & I (Arista)
29	28	BURKE RONEY Let It All Come Down (R World/Ryko)
27	29	KENNY LOGGINS With This Ring (All The Best)
-	30	CHRISTINA AGUILERA The Voice Within (RCA)

#1 MOST ADDED
ELTON JOHN The Heart Of Every Girl (Epic)

#1 MOST INCREASED PLAYS
JOSH GROBAN You Raise Me Up (143/Reprise)

TOP 5 NEW & ACTIVE
TARRALYN RAMSEY Up Against All Odds (Casablanca)
JOHN MAYER Bigger Than My Body (Aware/Columbia)
SUZY K. Gabriel (Vellum)
BANGLES Something That You Said (Koch)
ABENAA Song 4 U (Inkunim)

AC begins on Page 48.

HOT AC

LW	TW	
1	1	SANTANA f/ALEX BAND Why Don't You & I (Arista)
2	2	3 DOORS DOWN Here Without You (Republic/Universal)
3	3	MATCHBOX TWENTY Bright Lights (Atlantic)
4	4	DIDO White Flag (Arista)
5	5	MATCHBOX TWENTY Unwell (Atlantic)
8	6	SARAH MCLACHLAN Fallen (Arista)
9	7	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
7	8	TRAIN Calling All Angels (Columbia)
6	9	JOHN MAYER Bigger Than My Body (Aware/Columbia)
10	10	LIVE Heaven (Radioactive/Geffen)
11	11	LIZ PHAIR Why Can't I? (Capitol)
13	12	BARENAKED LADIES Another Postcard (Chimps) (Reprise)
12	13	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
16	14	NICKELBACK Someday (Roadrunner/IDJMG)
17	15	NO DOUBT It's My Life (Interscope)
18	16	TRAIN When I Look To The Sky (Columbia)
19	17	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)
20	18	NELLY FURTADO Powerless (Say What You Want) (DreamWorks)
21	19	STAIN'D So Far Away (Flip/Elektra/EEG)
22	20	SEAL Waiting For You (Warner Bros.)
23	21	JASON MRAZ You And I Both (Elektra/EEG)
25	22	HOWIE DAY Perfect Time Of Day (Epic)
28	23	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
24	24	VERTICAL HORIZON I'm Still Here (RCA)
26	25	SALIVA Rest In Pieces (Island/IDJMG)
29	26	MERCYME I Can Only Imagine (INO/Curb)
30	27	COUNTING CROWS She Don't Want Nobody Near (Geffen)
27	28	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
31	29	DAVE MATTHEWS Save Me (RCA)
40	30	FIVE FOR FIGHTING 100 Years (Aware/Columbia)

#1 MOST ADDED
FIVE FOR FIGHTING 100 Years (Aware/Columbia)

#1 MOST INCREASED PLAYS
EVANESCENCE My Immortal (Wind-up)

TOP 5 NEW & ACTIVE
COLDPLAY Moses (Capitol)
JACK JOHNSON Taylor (Jack Johnson Music/Universal)
KELLY CLARKSON The Trouble With Love Is (RCA)
JEWEL 2 Become 1 (Atlantic)
BON JOVI Wanted Dead Or Alive 2003 (Mercury/IDJMG)

AC begins on Page 48.

ROCK

LW	TW	
1	1	STAIN'D So Far Away (Flip/Elektra/EEG)
5	2	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)
2	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
4	4	A PERFECT CIRCLE Weak And Powerless (Virgin)
3	5	NICKELBACK Someday (Roadrunner/IDJMG)
6	6	PUDDLE OF MUDD Away From Me (Geffen)
10	7	TRAPT Still Frame (Warner Bros.)
15	8	NICKELBACK Figured You Out (Roadrunner/IDJMG)
9	9	FUEL Falls On Me (Epic)
7	10	GODSMACK Serenity (Republic/Universal)
11	11	LINKIN PARK Faint (Warner Bros.)
14	12	AUDIOSLAVE I Am The Highway (Interscope/Epic)
13	13	WHITE STRIPES Seven Nation Army (Third Man/V2)
12	14	BLACK LABEL SOCIETY Stillborn (Spitfire)
8	15	3 DOORS DOWN Here Without You (Republic/Universal)
18	16	LINKIN PARK Numb (Warner Bros.)
17	17	SEETHER Gasoline (Wind-up)
19	18	P.O.D. Will You (Atlantic)
23	19	JET Are You Gonna Be My Girl (Elektra/EEG)
20	20	SEVENDUST Enemy (TVT)
27	21	OFFSPRING Hit That (Columbia)
-	22	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)
24	23	DEFAULT (Taking My) Life Away (TVT)
22	24	THREE DAYS GRACE (I Hate) Everything About You (Jive)
26	25	KID ROCK Feel Like Makin' Love (Top Dog/Atlantic)
30	26	CHEVELLE Closure (Epic)
28	27	KORN Right Now (Epic)
21	28	COLO Suffocate (Flip/Geffen/Interscope)
-	29	STAIN'D How About You (Flip/Elektra/EEG)
29	30	HOBBASTANK Out Of Control (Island/IDJMG)

#1 MOST ADDED
GODSMACK Re-Align (Republic/Universal)

#1 MOST INCREASED PLAYS
NICKELBACK Figured You Out (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE
GODSMACK Re-Align (Republic/Universal)
STATIC-X The Only (Warner Bros.)
SHINEDOWN 45 (Atlantic)
DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)
ELEMENT EIGHTY Broken Promises (Universal)

ROCK begins on Page 72.

URBAN AC

LW	TW	
1	1	GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)
2	2	R. KELLY Step In The Name Of Love (Jive)
3	3	KEM Love Calls (Motown/Universal)
5	4	DWELE Find A Way (Virgin)
4	5	LUTHER VANDROSS Dance With My Father (J)
8	6	SMOKIE NORFOL I Need You Now (EMI Gospel)
7	7	ARETHA FRANKLIN Wonderful (Arista)
6	8	HEATHER HEADLEY I Wish I Wasn't (RCA)
10	9	JOE More & More (Jive)
9	10	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
22	11	ALICIA KEYS You Don't Know My Name (J)
16	12	MICHAEL JACKSON One More Chance (Epic)
13	13	WILL DOWNING A Million Ways (GRP/VMG)
15	14	JAHEIM Backtight (Divine Mill/Warner Bros.)
11	15	TAMIA Officially Missing You (Elektra/EEG)
14	16	RHIAN BENSON Say How I Feel (DKG)
17	17	ASHANTI Rain On Me (Murder Inc./IDJMG)
19	18	AVANT Read Your Mind (Geffen)
20	19	ERYKAH BADU Back In The Oay (Motown)
18	20	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
26	21	LUTHER VANDROSS Think About You (J)
24	22	MUSIQ Forthenight (Def Soul/IDJMG)
21	23	ISLEY BROTHERS fIRON ISLEY Busted (DreamWorks)
23	24	FLOETRY Getting Late (DreamWorks)
27	25	MANHATTANS Turn Out The Stars (Love-Lee)
29	26	EARTH, WIND & FIRE Hold Me (Kalimba)
30	27	KEM Matter Of Time (Motown)
25	28	VIVIAN GREEN What Is Love? (Columbia)
28	29	STEPHANIE MILLS Can't Let Him Go (J&M)
-	30	VAN HUNT Seconds Of Pleasure (Capitol)

#1 MOST ADDED

EN VOGUE Losin' My Mind (33rd Street)

#1 MOST INCREASED PLAYS

ALICIA KEYS You Don't Know My Name (J)

TOP 5 NEW & ACTIVE

FREDDIE JACKSON Natural Thang (Martland)

JAGGED EDGE Walked Outta Heaven (Columbia)

AL GREEN I Can't Stop (Blue Note/EMC)

JEFF MAJORS Heard My Cry (Music One)

TARRALYN RAMSEY Up Against All Odds (Casablanca)

URBAN begins on Page 36.

ACTIVE ROCK

LW	TW	
1	1	A PERFECT CIRCLE Weak And Powerless (Virgin)
2	2	TRAPT Still Frame (Warner Bros.)
4	3	PUDDLE OF MUDD Away From Me (Geffen)
6	4	LINKIN PARK Numb (Warner Bros.)
3	5	DISTURBED Liberate (Reprise)
5	6	STAIN'D So Far Away (Flip/Elektra/EEG)
8	7	SEETHER Gasoline (Wind-up)
12	8	THREE DAYS GRACE (I Hate) Everything About You (Jive)
9	9	SEVENDUST Enemy (TVT)
10	10	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)
7	11	LINKIN PARK Faint (Warner Bros.)
11	12	P.O.D. Will You (Atlantic)
14	13	KORN Right Now (Epic)
24	14	OFFSPRING Hit That (Columbia)
15	15	GODSMACK Serenity (Republic/Universal)
19	16	AUDIOSLAVE I Am The Highway (Interscope/Epic)
16	17	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
20	18	CHEVELLE Closure (Epic)
26	19	NICKELBACK Figured You Out (Roadrunner/IDJMG)
17	20	COLD Suffocate (Flip/Geffen/Interscope)
13	21	NICKELBACK Someday (Roadrunner/IDJMG)
21	22	STATIC-X The Only (Warner Bros.)
22	23	HOOBASTANK Out Of Control (Island/IDJMG)
27	24	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)
25	25	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)
30	26	STAIN'D How About You (Flip/Elektra/EEG)
23	27	FUEL Falls On Me (Epic)
31	28	JET Are You Gonna Be My Girl (Elektra/EEG)
29	29	DEFAULT (Taking My) Life Away (TVT)
50	30	GODSMACK Re-Align (Republic/Universal)

#1 MOST ADDED

A PERFECT CIRCLE The Outsider (Virgin)

#1 MOST INCREASED PLAYS

NICKELBACK Figured You Out (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

DOPE I Am (Recon/Artemis)

SWITCHFOOT Meant To Live (Red Ink/Columbia)

AFI Silver And Cold (DreamWorks)

IGGY POP Little Know It All (Virgin)

A PERFECT CIRCLE The Outsider (Virgin)

ROCK begins on Page 72.

COUNTRY

LW	TW	
1	1	TOBY KEITH I Love This Bar (DreamWorks)
2	2	RASCAL FLATTS I Melt (Lyric Street)
4	3	PAT GREEN Wave On Wave (Republic/Universal South)
3	4	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
5	5	GEORGE STRAIT Cowboys Like Us (MCA)
6	6	MONTGOMERY GENTRY Hell Yeah (Columbia)
7	7	KENNY CHESNEY There Goes My Life (BNA)
8	8	CHRIS CAGLE Chicks Dig It (Capitol)
10	9	LONESTAR Walking In Memphis (BNA)
9	10	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)
11	11	RODNEY ATKINS Honesty (Write Me A List) (Curb)
12	12	TRACY BYRD Drinkin' Bone (RCA)
13	13	RUSHLOW I Can't Be Your Friend (Lyric Street)
18	14	SHANIA TWAIN She's Not Just A Pretty Face (Mercury)
17	15	JO DEE MESSINA I Wish (Curb)
19	16	TERRI CLARK I Wanna Do It All (Mercury)
16	17	DIAMOND RIO Wrinkles (Arista)
15	18	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)
14	19	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)
20	20	BRAD PAISLEY Little Moments (Arista)
22	21	TIM MCGRAW Watch The Wind Blow By (Curb)
21	22	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)
27	23	ALAN JACKSON Remember When (Arista)
23	24	JOSH TURNER Long Black Train (MCA)
24	25	JIMMY WAYNE I Love You This Much (DreamWorks)
28	26	TRACE ADKINS Hot Mama (Capitol)
26	27	SARA EVANS Perfect (RCA)
29	28	CRAIG MORGAN Every Friday Afternoon (BBR)
31	29	CLINT BLACK Spend My Time (Equity Music Group)
30	30	JOE NICHOLS Cool To Be A Fool (Universal South)

#1 MOST ADDED

MARTINA MCBRIDE In My Daughter's Eyes (RCA)

#1 MOST INCREASED PLAYS

ALAN JACKSON Remember When (Arista)

TOP NEW & ACTIVE

SONYA ISAACS No Regrets, Yet (Lyric Street)

MARK WILLS That's A Woman (Mercury)

LORRIE MORGAN Do You Still Want To Buy Me That Drink (Frank) (Image/Quarterback)

LEANN RIMES This Love (Curb)

COUNTRY begins on Page 41.

ALTERNATIVE

LW	TW	
1	1	LINKIN PARK Numb (Warner Bros.)
3	2	BLINK-182 Feeling This (Geffen)
6	3	THREE DAYS GRACE (I Hate) Everything About You (Jive)
2	4	STAIN'D So Far Away (Flip/Elektra/EEG)
4	5	TRAPT Still Frame (Warner Bros.)
5	6	A PERFECT CIRCLE Weak And Powerless (Virgin)
7	7	PUDDLE OF MUDD Away From Me (Geffen)
14	8	OFFSPRING Hit That (Columbia)
11	9	JET Are You Gonna Be My Girl (Elektra/EEG)
10	10	SWITCHFOOT Meant To Live (Red Ink/Columbia)
9	11	LINKIN PARK Faint (Warner Bros.)
8	12	WHITE STRIPES The Hardest Button To Button (Third Man/V2)
13	13	P.O.D. Will You (Atlantic)
23	14	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)
15	15	STROKES 12:51 (RCA)
17	16	HOOBASTANK Out Of Control (Island/IDJMG)
18	17	KORN Right Now (Epic)
16	18	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
12	19	NICKELBACK Someday (Roadrunner/IDJMG)
21	20	AUDIOSLAVE I Am The Highway (Interscope/Epic)
20	21	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)
22	22	OUTKAST Hey Ya! (Arista)
25	23	CHEVELLE Closure (Epic)
24	24	COLD Suffocate (Flip/Geffen/Interscope)
29	25	COLDPLAY Moses (Capitol)
26	26	3 DOORS DOWN Here Without You (Republic/Universal)
32	27	ATARIS The Saddest Song (Columbia)
27	28	DASHBOARD CONFSSIONAL Hands Down (Vagrant)
30	29	SEVENDUST Enemy (TVT)
28	30	THURSDAY Signals Over The Air (Island/IDJMG)

#1 MOST ADDED

A PERFECT CIRCLE The Outsider (Virgin)

#1 MOST INCREASED PLAYS

RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)

TOP 5 NEW & ACTIVE

LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)

EVANESCENCE My Immortal (Wind-up)

EVE 6 At Least We're Dreaming (RCA)

JACK JOHNSON Taylor (Jack Johnson Music/Universal)

GODSMACK Re-Align (Republic/Universal)

ALTERNATIVE begins on Page 77.

SMOOTH JAZZ

LW	TW	
1	1	DAVE KOZ Honey-Dipped (Capitol)
2	2	PRAFUL Sigh (Rendezvous/N-Coded)
3	3	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)
5	4	MINDI ABAIR Flirt (GRP/VMG)
4	5	KENNY G. Malibu Dreams (Arista)
10	6	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)
6	7	RICK BRAUN Green Tomatoes (Warner Bros.)
7	8	CHRIS BOTTI Indian Summer (Columbia)
8	9	DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)
9	10	PAUL JACKSON, JR. It's A Shame (Blue Note)
14	11	NICK COLIONNE High Flyin' (3 Keys Music)
11	12	CHUCK LOEB eBop (Shanachie)
12	13	LUTHER VANDROSS Dance With My Father (J)
13	14	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)
15	15	LEE RITENOUR Inner City Blues (GRP/VMG)
16	16	STEVE COLE Everyday (Warner Bros.)
18	17	DAVID BENOIT Watermelon Man (GRP/VMG)
20	18	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
19	19	SEAL Touch (Warner Bros.)
17	20	SIMPLY RED Sunrise (simplyred.com)
21	21	MARC ANTOINE Funky Picante (Rendezvous)
26	22	KIM WATERS The Ride (Shanachie)
22	23	PAMELA WILLIAMS Afterglow (Shanachie)
24	24	BRIAN CULBERTSON Serpentine Fire (Warner Bros.)
28	25	BASS X Vonni (Liquid 8)
27	26	KIRK WHALUM Do You Feel Me (Warner Bros.)
23	27	STEVE OLIVER Positive Energy (Native Language)
25	28	GREGG KARUKAS Riverside Drive (N-Coded)
29	29	RIPPINGTONS Bella Luna (Peak)
30	30	HIROSHIMA Revelation (Heads Up International)

#1 MOST ADDED

RICHARD ELLIOT Sly (GRP/VMG)

#1 MOST INCREASED PLAYS

JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)

TOP 5 NEW & ACTIVE

DOWN TO THE BONE Cellar Funk (Narada)

MARION MEADOWS Treasures (Heads Up)

RICHARD SMITH Sing A Song (A440)

STEVE WINWOOD Why Can't We Live Together (Wincraft/SCI-Fidelity)

SPYRO GYRA Cape Town Love (Heads Up International)

Smooth Jazz begins on Page 55.

TRIPLE A

LW	TW	
3	1	SARAH MCLACHLAN Fallen (Arista)
2	2	JONNY LANG Red Light (A&M/Interscope)
1	3	R.E.M. Bad Day (Warner Bros.)
6	4	JASON MRAZ You And I Both (Elektra/EEG)
4	5	BEN HARPER Diamonds On The Inside (Virgin)
5	6	JOHN MAYER Bigger Than My Body (Aware/Columbia)
8	7	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
10	8	HOWIE DAY Perfect Time Of Day (Epic)
11	9	COUNTING CROWS She Don't Want Nobody Near (Geffen)
7	10	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
12	11	DAVE MATTHEWS Save Me (RCA)
9	12	STING Send Your Love (A&M/Interscope)
14	13	WALLFLOWERS Closer To You (Interscope)
13	14	LOS LONELY BOYS Heaven (Or)
18	15	TRAIN When I Look To The Sky (Columbia)
15	16	JOE FIRSTMAN Breaking All The Ground (Atlantic)
20	17	STEREOPHONICS Maybe Tomorrow (V2)
16	18	COLDPLAY Moses (Capitol)
17	19	DIDO White Flag (Arista)
21	20	GUSTER Careful (Palm/Reprise)
23	21	VAN MORRISON Once In A Blue Moon (Blue Note/EMC)
22	22	BARENAKED LADIES Another Postcard (Chimps) (Reprise)
19	23	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)
-	24	JACK JOHNSON Taylor (Jack Johnson Music/Universal)
26	25	THORNS Blue (Aware/Columbia)
24	26	DAMIEN RICE Volcano (Vector Recordings)
27	27	MAVERICKS I Want To Know (Sanctuary/SRG)
25	28	PETE YORN Crystal Village (Columbia)
28	29	MATCHBOX TWENTY Bright Lights (Atlantic)
-	30	RICKIE LEE JONES Second Chance (V2)

#1 MOST ADDED

FIVE FOR FIGHTING 100 Years (Aware/Columbia)

#1 MOST INCREASED PLAYS

JACK JOHNSON Taylor (Jack Johnson Music/Universal)

TOP 5 NEW & ACTIVE

ZIGGY MARLEY Dragonfly (Private Music/AAL)

THRILLS One Horse Town (Virgin)

JOHN EDDIE If You're Here When I Get Back (Thrill Show/Lost Highway)

JOHN HIATT Circle Back (New West)

RYAN ADAMS So Alive (Lost Highway/IDJMG)

TRIPLE A begins on Page 82.



DON MCCOY
President, U.S. Broadcasting

Don McCoy says that if radio in the '50s had been like it is today, he probably wouldn't have gotten into it. As a teenager he was attracted to radio's theater of the mind and knew he had to play an active role in it. He is an amazing storyteller and can paint some impressive pictures of radio's exciting past.

McCoy's U.S. Broadcasting and Magic Broadcasting, in partnership with Styles Media, own 10 radio stations between Panama City, FL and Dothan, AL and an exciting new sign-on in the Riverside/San Bernardino market.

Getting into the business: "I started hanging out at radio stations in Riverside back in junior high and high school. I went to Poly High School. I remember everyone carrying their radios around and hearing 'The K-men are coming.' Years later I found out that was Ron Jacobs and the birth of what developed into Drake Chenault and KHJ/Los Angeles. Back in those days they did radio that made the hair on the back of your neck stand up. I started *The Poly Spotlight on the Air* at KACE/Riverside, a Saturday radio program. I went to Riverside City College for two years and then on to USC, where I majored in telecommunications. At the same time I was working at KFXM & KDUO/Riverside-San Bernardino.

"After I graduated I started doing midnight to 6am at KFXM, a big Rocker. I then moved to mornings. Fate is funny. My girlfriend upset me one day. I got on the air and broke format. I said, 'I've had it with women. I'm going to move to Florida and hunt alligators. I'm going to name the show "Dirty Don's Woman-Hating Club." If you hate them as much as I do, send me a letter, and maybe I'll print up membership cards.' I got off the air, and Al Anthony called me into his office and screamed at me. By Friday they had received more mail than they'd ever received. Al called me in scratching his head and said, 'I don't know what this is, but keep doing it.'

"One day Bill Bellman, one of our salespeople, walked in the studio, reached across and pushed a cart into the machine. It hit me like a ton of bricks. Here was this 6'2", immaculately dressed, white-haired guy driving a Cadillac. I got up, walked into Al's office and said, 'I quit. I'm going into sales.' They kept at me for four hours and finally said, 'OK, show up Monday morning with a haircut and a necktie.' I was the first guy to ever make his draw the first month at KFXM because I figured it out: Who better than a jock to sell advertising?"

Buying his first station: "I was in sales for about a year and did real well. I got to be friends with Fred Lindholm. One day I said, 'Fred, we need to buy a radio station.' Neither of us had any money. We went back to his house, and his wife said, 'Money's not a problem. Go find a station.' A guy named Bob McGruder, a broker in Texas, came up with this station in someplace named Panama City, FL. I'd never heard of it. The owner had been killed. I went home and told my

folks, and they mortgaged their home for \$18,000. I came home, and there was the check on the kitchen table. Fred and I drove back to Florida and bought it, a little daytime AM station, 1480 WGNE. There was this 100kw class C FM that went with it that no one listened to. This was April 21, 1972, 4:26pm, Friday. I'll never forget it. We left everything and drove across the country to put the station on."

Founding U.S. Broadcasting: "I ended up giving that AM to Gulf Coast Community College and buying WDLP/Panama City in 1980. It was the first college in the country to have both an AM and an FM. In 1984 I met Doug Grimm, GM of WMBB-TV/Panama City. We became good friends and bought a station in Myrtle Beach, SC. In 1987 Doug called me and said, 'Grab your checkbook and come running as fast as you can. There's a Country station in Macon, GA that's No. 2 and, they're playing Kitty Wells. It's a 100kw class C, and they're stopping two or three times a day to do a swap meet. They want \$6 million, and it should be No. 1 in the market.' We put a deposit down, then bought WREZ/Montgomery, AL and put that in the same deal. Sure enough, we cleaned up the station, and it went immediately to No. 1.

"We operated that from '87 to '96, when we were fortunate enough to pick up the Piedmont stations in Macon. We finally had our full complement of eight radio stations there. We did some research and found we could move one of the Macon stations into Atlanta, which we did and sold it to Alfred Liggins. We moved one of our towers so another station could move into Atlanta. I'm truly thankful, because it was a case of being in the right place at the right time. I bought a couple stations and sold them to Cumulus.

"While this was going on I went out and bought a little station in Hemet, CA, a real shooter. It was probably the biggest gamble I've ever taken. There was a slim chance that this station could be moved from San Jacinto up into the San Bernardino mountains. It took three years and cost five times what it was supposed to, but there's this wonderful tower sitting up there now."

Mission of the company: "I'm trying to build a chain of stations. I've tried retiring twice, and that's not something I'm blessed with being able to do. I'm back again. I'm involved with five stations in Panama City and five in Dothan and looking to grow those."

Long-range plans: "To continue to grow. I don't know how to do anything else but radio. I just love radio."

Biggest challenge: "Back in '92 the deals were flying, and the bankers made themselves unavailable. I noticed at the NAB in Philadelphia that the bankers were trying to buy everybody drinks and that nobody was willing to sell their properties for any amount of money. The biggest challenge is trying to find someone who will sell their properties, even when you have to pay too much. I'll go anywhere there is a cluster that we can operate and make a profit."

State of the industry: "I don't think it's as creative as it could be. It's certainly not as creative as it was when Orson Welles and people like him were directing the airwaves. I'm glad consolidation went through, because the government does things with the right attitude, but sometimes it ends up just the opposite of what they wanted to accomplish. With [the docket 80-90 drop-in station allocations in the 1980s], it made it impossible. In Panama City we went from five or six total stations to 20. The same amount of money was being spent, so everybody was going to go broke. Without consolidation everyone would go broke. So why did they do the 80-90? God knows."

On taking a chance: "I've done it all my life. There's a difference, though, between taking a risk and taking a calculated risk. When I came to Panama City they said, 'In the next five years this place will explode! I'm now in my seventh five-year period. For the first time, they've started developing these huge places to live. At the same time the baby boomers are retiring. They're not going to go to Minneapolis to retire, they're coming here. Right now, all you have to do is buy waterfront income-producing appreciable property — that's a big word for condominiums."

Something about his company that might surprise our readers: "What am I going to do when they find out I don't know what I'm doing? I worry about that. If you're real structured and real worried and concerned, you're probably not going to do anything. But how many times do you have to see something before you say, 'OK, I'll buy a ticket on that ride?' Radio stations are going to be around for a long time. Every decade there's some Henny Penny, the-sky-is-falling story. In the '70s, eight-track tape was going to destroy radio. Now it's satellite. It's the same gimmick with the cable I pay for. I only watch Fox News. What do I need all this other stuff for? You only listen to two or three radio stations. Are they going to pay for this? People like a local DJ, a local personality, who will show up at the shopping center and the charity events and who talks about local events and weather. People say they don't like it, but they tried doing jukebox stuff back in the '70s, and it failed miserably. It came right back to the basics. You have to have a personality and some theater and show business; you have to shut up and play the hits and keep people interested."

Most influential individual: "Bill Drake. My banker here in Panama City, back in 1989, said, 'There's a DJ who moved to town. You should meet him. His name is Philip Yarborough.' About a year later my banker asked if I had ever met Philip. Philip said, 'Come on over. Here's this 6'2" guy holding out his hand. I said, 'My God, you're Bill Drake.' He said, 'Not here in Panama City.'"

Career highlight: "A scholarship I started in my mother's name at Riverside City College. Also, being Alumnus of the Year there."

Career disappointment: "Back in 1975 I got married and went to the Bahamas. We had a programmer who thought he was doing the right thing. We got into all kinds of trouble with the FCC for five years. Today they probably wouldn't even have blinked at it. It was devastating to our families. When the commission got to it, they threw it out, but we not only had Panama City, we had bought a station in Cocoa Beach, FL that got scuttled. We would have been the major broadcasting company in Florida. We were on our way to Miami, Sarasota, Orlando. As good as the good Lord has been, that was one thing that just totally screwed us up."

Favorite radio format: "Talk and Oldies."

Favorite television show: "Jeopardy."

Favorite song: "When the World Was Young, a French song with words by Johnny Mercer."

Favorite movie: "Somewhere in Time."

Favorite book: "Atlas Shrugged. Best book ever written."

Favorite restaurant: "Lawry's The Prime Rib on La Cienega in Los Angeles. I'm there 30 minutes after I get off the plane. I eat there more than any other place."

Beverage of choice: "My hobby is collecting wine. Actually, my hobby is drinking wine."

Hobbies: "Magic. I'm a Life Member of the Magic Castle since the early '60s. I'm still acting. I do Florida dinner theater."

E-mail address: "dongmccoy@aol.com."

Advice for broadcasters: "Recapture the passion."



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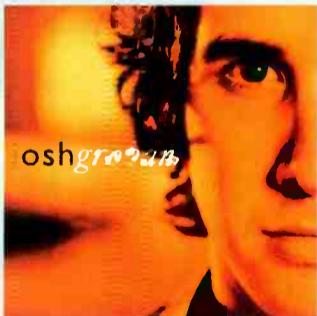
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