

NEWSSTAND PRICE \$6.50

3 Doors Go Back To Back

Both 3 Doors Down and their label, Universal Records, score back-to-back No.1 songs this week. 3 Doors have their second straight CHR/Pop chart-topper with "Here Without You," following labelmate Nelly, who topped the chart for three weeks with "Shake Ya Tailfeather."



OCTOBER 17, 2003



Rock Survey Tells All

It's everything you need to know about stations, programmers and record execs in Rock and Active Rock. R&R Rock Editor **Cynde Maxwell**, inspired by the famous *Zagat Guide*, has assembled a concise review of radio and labels that you can use the next time you're wondering where to go in the format.

WENDY WILLIAMS IS ON FIRE

REVOLUTIONIZE PM DRIVE WITH THE WENDY WILLIAMS EXPERIENCE

EXPERIENCE RATINGS INCREASES!

Wendy dominates PM drive like nobody else!

WBLS goes #15 to #2 in one book (M-F 2p-6p)

EXPERIENCE PUBLICITY!

Wendy's a marketable personality that gives your station a backstage pass to the latest gossip in Hollywood, music, and entertainment.

National show on VH-1

Wendy is always in the spotlight on Network Television. Her Whitney interview made "E" Entertainment's 100 most shocking moments.

EXPERIENCE FINANCIAL SUCCESS!

Your Hip Hop, Urban Mainstream, Rhythmic, or Hot Urban AC will OWN women 25-34, 25-54, and 18-34 in PM drive. A STAND-OUT PERSONALITY will always defeat a music machine.

Real
Unpredictable
Candid
Gossip
Trash Talk
Celebrities
Interviews

Lock Wendy Williams up in your market (before your competition TORCHES you in PM drive). Call Superadio today at 508-480-9000.



What Are You Waiting For?



Go Paperless!



Radio's Only "Paperless" Promotion Information System

PromoSuite® Software Tools Include...

- ▶ ListenerSync® Listener Database System
- ▶ Integrated Web Collection & Email Capabilities
- ▶ Contest Tools w/Prize Closet Manager
- ▶ Liner, PSA & Promo Scheduling
- ▶ Event, Remote & Appearance Coordination Tools
- ▶ Sales Promotion & Client Affidavit Management
- ▶ Promotional Calendars

PromoSuite's "Paperless" In-Studio Link Includes...

- ▶ All Promo, Liner, PSA and Contest Copy Sent Directly to Your Studio
- ▶ Winner Eligibility Automatically Checked by Name & Household
- ▶ Weather, Traffic Report, Concert Listings and Links to Important Websites
- ▶ Song Request & Storm Closing Tracking

Now Available for Cash or Barter! No Excuses!

There's No Reason to Wait!

LIVE DEMO ▶

Call **212.509.1200** or visit
www.PromoSuite.com

TIME TO BRAND YOUR TALENT

Your air personalities can and should be their own brands, regardless of format. This week, in the first of a two-part series in the Management/Marketing/Sales section, **Steve Stockman** shows how to exploit the marketing value of your talent. Also: **Dave Van Dyke** explains his five-step employee-confrontation technique, **Rick Torcasso** advises on the four steps for launching a new format, and **Irwin Pollack** shares his 19 traits of top salespeople, plus **Jeffrey Hedquist's** latest 60-Second Copywriter and radio's most current Industry Calendar.

Pages 7-9

JUST IN TIME FOR THE HOLIDAYS

It won't be long before holiday cash registers are ringing, and industry hopes are high for music. R&R Music Editor **Frank Correia** profiles the superstar releases from a host of labels, including Arista, Capitol, Epic, Jive and Warner Bros.

Page 20

R&R NUMBER ONES

- CHR/POP**
 - 3 DOORS DOWN Here Without You (Republic/Universal)
- CHR/RHYTHMIC**
 - BEYONCÉ I/SEAN PAUL Baby Boy (Columbia)
- URBAN**
 - BEYONCÉ I/SEAN PAUL Baby Boy (Columbia)
- URBAN AC**
 - KEM Love Calls (Motown/Universal)
- COUNTRY**
 - GARY ALLAN Tough Little Boys (MCA)
- AC**
 - UNCLE KRACKER I/DOBBIE GRAY Drift Away (Lava)
- HOT AC**
 - SANTANA I/ALEX BAND Why Don't You & I (Arista)
- SMOOTH JAZZ**
 - CANDY DULFER Finsbury Park, Café 67 (Eagle Rock)
- ROCK**
 - STAIN'D So Far Away (Flip/Elektra/EEG)
- ACTIVE ROCK**
 - STAIN'D So Far Away (Flip/Elektra/EEG)
- ALTERNATIVE**
 - STAIN'D So Far Away (Flip/Elektra/EEG)
- TRIPLE A**
 - R.E.M. Bad Day (Warner Bros.)
- CHRISTIAN AC**
 - ZOE GIRL You Get Me (Sparrow)
- CHRISTIAN CHR**
 - SWITCHFOOT Gone (Sparrow)
- CHRISTIAN ROCK**
 - FM STATIC Crazy Mary (Tooth & Nail)
- CHRISTIAN INSPO**
 - JAMIE SLOCUM I Cannot Turn Away (Curb)
- SPANISH CONTEMPORARY**
 - I:HAYANNE Un Siglo Sin Ti (Sony Discos)
- TEJANO**
 - INTOCABLE Eso Duele (EMI Latin)
- REGIONAL MEXICAN**
 - INTOCABLE Eso Duele (EMI Latin)
- TROPICAL**
 - CELIA CRUZ Rie Y Lloro (Sony Discos)



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

Mega Sizzles In Summer

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

Clear Channel AC WLTW (Lite FM) is once again the No. 1 station in New York, slipping 6.7-6.6 in the summer 2003 Arbitrons. But the big news in the Tri-State Area involves Spanish Broadcasting System's Tropical WSKQ (Mega 97.9). Mega sizzled in the summer book, leaping 3.5-4.5 12+ to move into a second-place tie with Emmis' CHR/Rhythmic WQHT.

Emmis can still boast that it has the No. 1 station in Los Angeles, as KPWR repeats in the market's top spot. However, the station is down 5.3-4.8 and now leads No. 2 KROQ by just one-tenth of a point. KFI remains in third.

With pennant fever gripping Wrigleyville, Tribune's News/Talk WGN widens its lead at No. 1 in Chicago with a 6.7-7.2 move that comes, in part, from rabid Cubs fans tuning in to the team's radio broadcasts. WGCI-FM strengthens its

New York

| Station (Format) | WI '03 | Sp '03 |
|------------------------|--------|--------|
| WLTW-FM (AC) | 6.7 | 6.6 |
| WQHT-FM (CHR/Rhythmic) | 4.9 | 4.5 |
| WSKQ-FM (Tropical) | 3.5 | 4.5 |
| WRKS-FM (Urban AC) | 3.8 | 4.2 |
| WINS-AM (News) | 4.3 | 4.1 |

Los Angeles

| Station (Format) | WI '03 | Sp '03 |
|------------------------|--------|--------|
| KPWR-FM (CHR/Rhythmic) | 5.3 | 4.8 |
| KROQ-FM (Alt.) | 4.4 | 4.7 |
| KFI-AM (Talk) | 4.3 | 4.2 |
| KSCA-FM (Reg. Mex.) | 3.5 | 4.0 |
| KIIS/KVVS (CHR/Pop) | 3.5 | 3.7 |

Chicago

| Station (Format) | WI '03 | Sp '03 |
|--------------------|--------|--------|
| WGN-AM (News/Talk) | 6.7 | 7.2 |
| WGCI-FM (Urban) | 5.8 | 6.3 |
| WVAZ-FM (Urban AC) | 4.3 | 4.9 |
| WBBM-AM (News) | 5.1 | 4.4 |
| WUSN-FM (Country) | 2.9 | 4.4 |

Continuously updated ratings results: www.radioandrecords.com

hold on second 12+, while Clear Channel Urban AC sister WVAZ climbs to third. Infinity's Country WUSN-FM

RATINGS ▶ See Page 17

Streaming For Dummies

By Dave Rahn
Co-President, SBR Creative

Streaming is one of those topics that radio has largely swept under the rug for the past couple of years. Some broadcasters hope streaming — along with satellite radio — will just go away. Others are taking a wait-and-see attitude. That usually means they'll wait until there's a viable way to make money streaming.

But the evidence we're seeing and hearing from listeners tells us that we need to make streaming more of a priority lest we risk losing TSL to other services. We should stream not because listeners don't like radio, but because we're not always available to them in the traditional way.

See Page 66

The Rock Survey

A tongue-in-cheek guide to the format, Zagat style

By Cyndee Maxwell
R&R Rock Editor
cmxwell@radioandrecords.com

Now for a little fourth-quarter levity, with a nod to *The Zagat Survey* for inspiration. For me, choosing a restaurant has always been like the classic exchange: "Where do you want to go?" "I don't know, where do you want to go?" "Oh, I don't know, where do you want to go?" On and on.

Thus, *Zagat*, other restaurant guides and even the phone book have helped me decide where to dine, whether that

means satisfying a hankering for fish, steak or pasta or simply filling my belly. It was one of those very scenarios and the subsequent dive into a guidebook that gave me the idea of creating a similar survey for the format.



How I would love to have had the time to go way in-depth with a rating scale on different aspects. For radio, it could have been a point system in the categories of ratings, music, on-air

See Page 56

WNEW Taps Rivers As PD

By Kevin Carter
R&R CHR/Pop Editor
kcarter@radioandrecords.com

Smokey Rivers has been appointed to fill the vacant PD post at Infinity AC WNEW (102.7 Blink)/New York. Rivers will continue as the company's VP/AC Programming and replaces Steve Kingston, who exited Blink last month.

"We live for the challenges!"

said Rivers, who has spent the past 10 years as VP/Programming for Infinity/St. Louis and OM/1PD of that cluster's AC KEZK and Hot AC KYKY.

Rivers first became involved with Blink in September, when he oversaw the changeover from an "infotainment"-heavy format to a more mainstream

RIVERS ▶ See Page 17

Quimby Named WCBS-AM PD

Scheld rejoins Infinity station as News Director

By Al Peterson
R&R News/Talk/Spots Editor
alpeterson@radioandrecords.com

Infinity's News WCBS-AM/New York has tapped 23-year news and programming veteran Crys Quimby as PD and longtime network newsmen Tim Scheld as News Director. They assume duties that were most recently held by Frank Raphael, who exited the station last month.

"Crys' passion for News radio and Tim's extensive background in journalism make them uniquely qualified for their respective positions,"



Quimby

WCBS ▶ See Page 17



Hats Off To RadioNow/Indianapolis!

That crashing sound you hear is thousands of Indianapolis commuters colliding with each other at the sight of the new billboard campaign being mounted (no pun intended) by the aptly named Wank & O'Brien, the wacky morning guys at Emmis' CHR/Pop WNOU (RadioNow)/Indianapolis. We hear that the duo's original idea of using sombreros was later downsized to top hats, then baseball caps — mostly because no yarmulkes were readily available.

MUSIC FROM AND INSPIRED BY THE FILM

BEEF

THE SOUNDTRACK

Warren G. f/ KRS-One and Lil' Ai
Let's Go (It's A Movement)"

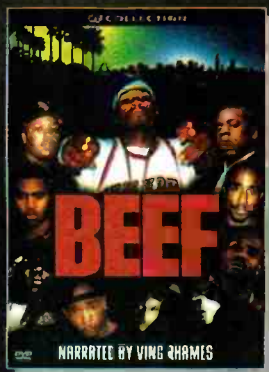
Dedicated to the memory of Marc Benesch

Impacting 10/21

Already In The Mix:

KPWR/Los Angeles
KKFR/Phoenix

WBBM/Chicago
WCHH/Charlotte



FCC Fines 28 Radio Stations For Public-File Discrepancies

Agency flexes muscle; media rules criticized

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

Taking a hard-line stance to make sure radio stations keep their public files updated, the FCC on Oct. 8 announced that it is fining 28 stations \$3,000 each for failing to effectively maintain their public files. While the commission took the action as it begins the long process of station license renewals, it still must devote time to dealing with the harsh criticism and mounting challenges facing its media-ownership rules.

Among the stations cited for the public-file violations were Clear Channel's WGMN, WMGR, WSNV, WVGM & WYYD/Roanoke, VA and Bonneville's WTOP-FM/Washington. The FCC said the penalties were issued as part of the three-year nationwide broadcast-station license-renewal process that began recently with Washington, DC; Maryland; Virginia; and West Virginia radio stations, and they reflect the commission's effort to "enforce public-file rules in a meaningful way as part of the renewal process."

About the action, Media Bureau

Chief Ken Ferree said, "Our decision to fine these stations reflects the seriousness of the violations. The public file provides citizens with important information about broadcasters' service to their communities. Make no mistake about it: The FCC will not tolerate less-than-diligent efforts to ensure the accuracy and timeliness of that information."

Internal, External Challenges

As the commission flexes its muscles by issuing the public-file penalties, its media-ownership rules are taking a pounding from critics both inside and outside the agency's walls.

Although the NAB has expressed its opposition to a return to the FCC's previous television-ownership regulations, the lobbying group in a recent submission told the FCC that it should reconsider the new radio-ownership regulations it released June 2.

"The FCC failed to present a convincing or even legally adequate case for jettisoning its long-standing

FCC • See Page 11



DOUBLE THE PLEASURE, DOUBLE THE DISCS

Arista's OutKast recently celebrated the release of their two-CD set, *Speakerboxxx/The Love Below*, at a party in New York. Seen here looking especially happy due to 510,000-unit sales in the first week are (l-r) OutKast's Antwan "Big Boi" Patton, Arista President/CEO Antonio "L.A." Reid and OutKast's Andre "Andre 3000" Benjamin.

WYCB Now Cosby's Show

Crawford Urban AC station changes calls to WSRB

New Crawford Broadcasting Urban AC WYCB (Soul 106.3)/Chicago has tapped Glenn Cosby as PD. He was most recently a weekend jock at crosstown Clear Channel rival WVAZ (V103). WYCB also picks up new calls WSRB; its simulcast partner, WYCH/Rockford, IL, becomes WYRB.

"I'm extremely excited about adding Glenn Cosby to our team," Crawford/Chicago GM Taft Harris said. "We're blessed to have his expertise and talent added to our already outstanding staff."

Cosby, a native of the Windy City, began his career at WJCP/Chicago working with legendary radio personality Tom Joyner. He later made a name for himself as an air

talent at KNOK and KKDA (K104) in Dallas. Cosby was part of the startup on-air team for the Satellite Music Network's Heart & Soul network, which would later become "The Touch" format under ABC Radio Networks. Cosby remained there until 1995, when the death of his father drew him back home.

Back in Chicago, Cosby became PD of Urban Oldies WGCI-AM, and in recent years he has been a well-known air personality on several Chicago stations, as well as Affiliate Market Manager for United Stations Radio Networks. He joined WVAZ in 2001.

"I've got my sleeves rolled up,

COSBY • See Page 11

Alpert Heads Susquehanna/K.C.

Radio and programming veteran Dave Alpert has been named Market Manager for Susquehanna's Kansas City cluster, where he'll oversee Classic Rock KCFX, News/Talk KCMO-AM, Oldies KCMO-FM and Hot AC KFME, as well as the Kansas City Chiefs Radio Network. He replaces Mike Campbell, who departed in July.

"Dave brings a wealth of knowledge and experience to Susquehanna Radio, and we are pleased to welcome him to our team," said Sr.

VP/Regional Manager Nancy Vaeth-Dubroff.

Alpert, who has been in the industry for 22 years, previously held similar duties at Clear Channel/Nashville. Before his stint in Music City he owned WPEK/Greenville, SC, which he sold to Radio One in 2000. Alpert began his radio career in the 1980s at WEEI/Boston.

"It's great; it's an absolutely fabulous company," Alpert told R&R about his new job. "I'm extremely pleased, and it's a wonderful market."

Love Now WKKV/Milwaukee PD

Veteran Milwaukee radio personality Doc Love has been promoted to PD of Clear Channel's Urban WKKV (V100)/Milwaukee. Love has been Asst. PD/MD/night talent at the station and replaces Ron Scott, who left earlier this year due to illness.

Love started his career in St. Louis as a mixer at KMJM in 1987 and later became an air personality as one-half of the night team with St. Louis veteran Tossin' Ted. He joined WKKV in 1999 for nights and as Mix Show Director. One year later he earned MD stripes under then-PD Gary Young, and in 2001 Love added Asst. PD duties.

"It is with great pleasure that we announce that the search for V100's next superstar PD is over," Clear Channel/Milwaukee Director/Programming Kerry Wolfe said. "After

careful evaluation of some tremendous talent who applied for the job, we determined that we had the best choice right here under our nose.

"Doc did a terrific job in the past as MD, Asst. PD and interim PD, and we're really impressed with his ability to lead and keep things in check. He also has some terrific ideas that we look forward to implementing that should keep V100 at the top of the 18-34 demographic in Milwaukee."

Love said, "I am fortunate to have trained under some of the industry's top programmers: [Clear Channel/St. Louis Director/Programming] Chuck Atkins, [Clear Channel VP/Urban Programming] Doc Wynter, [WMDX/Detroit PD] Jamillah Muhammad and [WLVI/Savannah, GA PD] Gary Young."

LETTER TO THE EDITOR

Reader Says, 'Bye, Bye Arbitron'

Last week Arbitron dropped Springfield, IL from its rated markets. In response, Glen Gardner, President/GM of Mid West Family Broadcasting in Springfield, sent the following letter to R&R:

There has been a lot of talk lately about what has caused many of radio's problems. Those problems have been blamed on the FCC, Clear Channel, Infinity, greed, satellite radio and a sluggish economy. In reality, it's none of those things.

In reality, Arbitron is at the root of many of radio's problems. I'm not talking about poor response rates, voodoo statistics and People Meters; I'm talking about the core assumption radio makes when it buys in to the "Arbitron game."

The assumption that the entire house of cards is built upon is this: There is a direct correlation between the size of a radio station's audience and its ability to impact a client's sales. In my opinion, which is based on 30 years of experience and study, that assumption is false.

I have never seen any good research that validates the Arbitron assumption. As a matter of fact, I have seen at least one Ivy League study that indicates just the opposite. Experience also clearly indicates that just the opposite is true. In many cases it is the station with a small, focused audience that produces much better results than the monster with huge ratings down the hallway.

The reason many radio stations are in trouble is because they are programming to Arbitron diaries and not people. Come, TSL and quarter-hours only exist if you believe audience size equals results. They are artificial terms and measurements that have little or no impact on results. Advertising agencies and Arbitron have trained the radio industry to worship at the altar of these worthless numbers.

LETTER • See Page 17

NEWS & FEATURES

| | |
|---|----|
| Radio Business Management, Marketing, Sales | 4 |
| Digital Media | 10 |
| Street Talk | 18 |
| Sound Decisions | 20 |
| Going For Adds | 22 |
| Publisher's Profile | 84 |

| | |
|---------------|----|
| Opportunities | 80 |
| Marketplace | 81 |

FORMAT SECTIONS

| | |
|--------------------|----|
| News/Talk/Sports | 15 |
| CHR/Pop | 23 |
| CHR/Rhythmic | 31 |
| Urban | 35 |
| Country | 41 |
| Adult Contemporary | 48 |
| Smooth Jazz | 54 |
| Rock | 56 |
| Alternative | 62 |
| Triple A | 66 |
| Americana | 70 |
| Christian | 71 |
| Latin Formats | 76 |

The Back Pages 82

Bell Becomes A CC RVP/Prog.

Clear Channel has promoted Memphis Director/Urban Programming Nate Bell to Regional VP/Programming. He will oversee the company's stations in all formats in Memphis; Jackson, TN; Tupelo, MS; and Jonesboro, AR and will continue to consult Clear Channel Urbans WUBT/Nashville and WBUV/Biloxi, MS.



Bell

"Nate has been helping numerous Clear Channel properties with programming issues for some time and has demonstrated his abilities accordingly," Clear Channel Radio Sr. VP/Programming Bill Richards said. "Having his excellent programming sensibilities expanded into his new RVP duties will only serve to help strengthen the region."

Clear Channel Radio Sr. VP Bruce Demps said, "Nate's made a name for himself in Urban and Urban AC programming. The leadership in the programming area just got stronger with the addition of Nate Bell. I commend Bill Richards for his ability to recognize ability."

BELL • See Page 17

SBS Sets Funding To Close KXOL Deal

Broadcaster readies \$205 million from loan, stock sale

Spanish Broadcasting System has taken the final steps to ensure that it will close on its \$250 million purchase of KXOL (El Sol 96.3)/Los Angeles from the International Church of the Foursquare Gospel.

SBS said last week that it plans to raise roughly \$205 million, and it's taking a two-pronged approach to accomplishing that goal. First, it intends to sell \$75 million worth of preferred stock through a private offering to qualified institutional buyers. Second, the Miami-based company is taking out a \$125 million term loan and opening a \$10 million revolving credit facility to provide up to an additional \$135 million if needed.

SBS has already raised \$54 million through the sale of what President Raul Alarcon Jr. called "non-strategic assets": Border Media Partners is

paying \$24 million for KSAH-AM & KLEY-FM/San Antonio, while Chris Devine and Bruce Buzil's Three Point Media-San Francisco is paying \$30 million for class A KPFI-FM/San Francisco.

The SBS announcements led Standard & Poor's Ratings Services to assign a "B+" rating to the company's proposed \$135 million senior secured credit facilities. Additionally, S&P set a "CCC" on SBS's proposed \$75 million exchangeable redeemable preferred stock issue and lowered its long-term corporate credit rating on the broadcaster from "B+" to "B."

Standard & Poor's said the downgrades were due to SBS's "sizeable debt-financed acquisition that increases financial risk" and added, "The outlook is negative." The downgrade also reflects the "significant spike in leverage" from SBS's reliance on debt and debtlike securities to fund its purchase of KXOL, said S&P. SBS has paid Foursquare just \$60 million of the purchase price for KXOL. As of June 30, SBS's pro forma total debt outstanding was about \$428.2 million.

S&P also expressed concern over SBS's desire to target a niche audience that is highly concentrated in selected large markets. Nevertheless, the purchase of KXOL/L.A. helps solidify SBS's strong position in the nation's top Spanish-language radio market.

HBC Board Member Settles Insider-Trading Suit

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

Robert Hughes, a member of the board of directors of Hispanic Broadcasting Corp., and three others have settled an insider-trading lawsuit brought by the Securities and Exchange Commission, heading off a situation that could have marred the image of the just-completed merger of HBC and Univision.

The SEC charged Hughes and three other men with purchasing stock in HBC after learning of its plans to merge with Univision but before the deal was made public. According to Reuters, Hughes must pay \$13,850 in profits and interest plus a \$13,060 fine and has been per-

manently barred from serving as an officer or director for any publicly held company.

Meanwhile, Dallas-based investment broker Stephen White will pay back \$195,333 in profits earned by those who bought stock in HBC based on his recommen-

dations, plus prejudgment interest of \$11,825 and a fine of \$195,333. White is barred from associating with brokers or investment advisers but may reapply to do so after four years.

White's brother William White must pay \$10,339 in profits and interest, as well as a fine of \$14,685, while former Univision employee Ernest Bieling will pay \$528 in trading profits and interest and a \$1,000 fine.

None of the men admitted guilt or denied the charges.

BUSINESS BRIEFS

Analyst: Radio Pacings 'Erratic'

Credit Suisse First Boston analyst Paul Sweeney said this week that he's hearing "erratic" reports from his radio-industry contacts concerning Q3 ad pacings. According to Sweeney, the industry is still marked by "limited visibility and continued disparity between large and small radio market trends." As for Q4, Sweeney predicted growth of 2%-3%, which he noted is below the Wall Street consensus. He also estimated that October could end up a tough month for the industry, noting that difficult comparisons caused by last year's political spending could cause the month to end flat or down. And while Sweeney said he's been unable to get a handle on November and December because little inventory has been sold, he noted, "We remain cautious given the local lag that suggests no change to the current low-singles environment."

Univision Plans Fundraising Effort

Univision, which recently closed on its long-pending acquisition of Hispanic Broadcasting Corp., is planning to sell several series of senior notes — due 2006, 2007 and 2008 — through book managers Citigroup Global Markets and UBS Securities in a \$700 million fundraising effort.

Miller Kaplan Plans Seminar On Station Reporting

To help ensure the accuracy of the revenue reports stations submit to Miller, Kaplan, Arase & Co., the Broadcast Cable Financial Management Association is hosting a distance learning seminar on Oct. 28 from 4-5:15pm ET to help stations improve the quality of their reporting. Miller Kaplan's George Nadel Rivin will introduce the seminar by discussing the reporting of nontraditional revenue and the importance of consistency among weekly pacing reports, X-Ray reports and the monthly Miller Kaplan reports completed by stations. Most of the seminar, however, will be devoted to answering participants' questions. To register, visit www.bcfm.com.

Ballots Mailed For Arbitron Radio Advisory Council

Ballots listing the 26 candidates competing for seats on the Arbitron Radio Advisory Council have been sent to Arbitron client radio stations in the four formats holding elections. There are openings for

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 | | | | |
|-----------------|--------------|----------|----------|----------|------------------|
| | 10/10/02 | 10/3/03 | 10/10/03 | 10/10/02 | 10/3/03-10/10/03 |
| R&R Index | 1,84.39 | 205.60 | 202.45 | +10% | -1.5% |
| Dow Industrials | 7,533.95 | 9,572.31 | 9,674.68 | +28% | +1% |
| S&P 500 | 803.93 | 1,029.85 | 1,038.06 | +29% | +1% |

OWN YOUR EVENTS

If no one can see your signs, do they know who staged the event? Make sure you claim ownership at all your events with cost-effective, disposable plastic banners.

- We print your logo using up to four spot colors.
- Perfect for concerts, events and giveaways.
- Packaged on a roll and easy to use.
- Up to 3' High and 6' Wide
- Durable
- Weather-resistant



1-800-231-6074

P.O. Box 750250 Houston,
Texas 77275-0250
713/507-4200 713/507-4295 FAX

ri@reefindustries.com
www.reefindustries.com



Experience the 10th Anniversary • Gala celebrating the
Wine & Music Aficionado Dinner
In Aid of the T.J. Martell Foundation
for Leukemia, Cancer &
AIDS Research

DANIELE & TERRY ELLIS
request the honor of your presence in celebrating the Wine & Music
Aficionado Dinner on this 10th year milestone.

The champagne reception is hosted by Mumm & will be followed by an
exceptional culinary experience. Didier Virot, proprietor of Aix will be
preparing five courses, each accompanied by carefully selected wines from
France, California, Australia & beyond.

This year's outstanding wines are represented by the vineyards of Beringer,
Flora Springs, & Steele Wines from California. We have special surprises
from Chateau Reignac & Droubin from France & Cellars Puig & Roca
from Spain. The Grateful Palate is once again representing Australia.

Following tradition, we are honored that our winemakers will attend.

Our extraordinary evening is rounded out by a spirited live auction
as well as a silent auction offering unique treasures, travel &
extravagant prizes. It is a privilege to have Jamie Ritchie,
Wine Director of Sotheby's New York & Managing
Director of Sotheby's Chicago as our auctioneer.

If you haven't experienced this exciting event,
remember, a knowledge of fine wine is not
a prerequisite.

We drink exceptional wine
but the emphasis for the
evening is fun!

Limited Seating

Black Tie

"Where wine people who love music rub shoulders with music people who love wine"

\$850. per person . Thursday, the Sixth of November, Two Thousand & Three . The Pratt Mansions . 1027 Fifth Ave. at 84th St. . NYC
Contact Diane Baker 212.757.1236 or email DianeB7816@aol.com . www.tjmartellfoundation.org . www.aficionadocellars.com

BUSINESS BRIEFS

Continued from Page 4

one person per format to represent CHR/Top 40, Country and News/Talk in continuous markets only, and for an MOR rep for all markets. Those elected will serve from 2004 through 2006. All candidates must hold the position of GM or higher and must be involved in the daily operations of a qualifying Arbitron client station or radio group for the elected term.

Music Pirate Headed To Jail

Alan Davis, convicted of selling infringing compilation CDs and cassettes through his Empire Records website, has been sentenced to jail for six months and will pay more than \$3,000 in restitution for the recordings, which featured artists from labels including UMG, Sony, J and Zomba. Undercover FBI agents last year purchased 209 illegal rap and R&B mix CDs from Davis' website.

Saga Makes Forbes' Top 200 Small Company Rankings

Saga Communications has once again landed on *Forbes* magazine's 200 Best Small Companies list, placing at No. 147. Saga is the only radio company on the list and climbs from No. 148 in 2002. Saga has seen steady improvement in *Forbes*' rankings, having finished at No. 156 in 2001 and at No. 160 in 2000. Saga Chairman/CEO Ed Christian said his company has been honored "due to the hard work and ongoing efforts of all the members of our company." He continued, "Since founding the company 17 years ago, we have taken great pride in being the best in our business." The list appears in the Oct. 27 edition of *Forbes*.

Corp. For Public Broadcasting Helps Noncomms Go Digital

The Corporation for Public Broadcasting has awarded more than \$3 million in grants to 42 public radio stations in 13 markets to enable the stations to purchase equipment to transmit digitally. The 13 "seed" markets, identified by HD Radio developer iBiquity, are Los Angeles; New York; San Francisco; Chicago; Seattle; Miami; Boston; Dallas; Denver; Atlanta; Detroit; Las Vegas; and Washington, DC. In addition to the grants, the CPB has earmarked \$6.75 million in second-round funding to assist stations in their transition to digital HD Radio. Stations will be able to apply for the second round of funding later this fall.

Continued on Page 12



"PD Advantage Is the Single Most Useful Tool I Have"



Jimmy Steal
Programming Director
Power 106, Los Angeles

"PD Advantage® gives me quick insights into what is happening on my station—and to my competitors too. The Cume/TSL grid takes all the mystery out of what we need to achieve our long-term ratings goals.

"PD Advantage is easy to use and gives me actionable information in important areas such as tracking my 100+ GH diary holders and week-by-week diary returns. The Diary Comments are always insightful and often entertaining."

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

© 2003 Arbitron Inc. PD Advantage® is a registered mark of Arbitron Inc.

pd advantage

When You Know More, You Program Better

www.ArbitronRadio.com

TRANSACTIONS AT A GLANCE

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

- WVHT-FM/Monticello (Tallahassee), FL \$800,000
- WCLA-FM/Claixton, GA \$525,000
- WFPR-AM & WHMD-FM/Hammond, LA Undisclosed
- WNEB-AM/Worcester, MA Undisclosed
- WJNZ-AM/Kentwood, MI \$360,000
- KBFN-FM/Big Sky, MT \$400,000
- KLEU-FM/Lewistown, MT \$20,000
- WZKB-FM/Wallace, NC \$425,000
- WBCO-AM & WQEL-FM/Bucyrus, OH \$2.2 million
- WLJM-AM, WFGF-FM & WUZZ-FM/Lima and WZOQ-FM Wapakoneta (Lima), OH \$7 million
- KEUG-FM/Cottage Grove (Eugene-Springfield), OR \$1.02 million

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

DEAL OF THE WEEK

• Radio Unica/Multicultural Transaction

PRICE: \$150 million

TERMS: Asset sale for cash

BUYER: Multicultural Radio Broadcasting, headed by President Arthur Liu. Phone: 212-966-1059. It owns 34 other stations.

SELLER: Radio Unica, headed by Chairman Joaquin Blaya. Phone: 305-463-5000

COMMENT: Radio Unica's network operations are not included in this deal. All of Radio Unica's stations air the company's Miami-based Spanish News/Talk format except for WJCC-AM/Miami, which airs brokered Spanish Religious programming. STATIONS TRADED: KIDR-AM/Phoenix & KQTL-AM/Sahuarita (Tucson), AZ; KWRU-AM/Fresno, KATD-AM/Pittsburg (San Francisco), KIQI-AM/San Francisco and KBLA-AM/Santa Monica (Los Angeles), CA; WJCC-AM & WNMA-AM/Miami Springs (Miami), FL; WNTD-AM/Chicago; WJDM-AM/Elizabeth (Middlesex) and WWRU-AM/Jersey City (New York, NY), NJ; and KXYZ-AM/Houston, KAHZ-AM/Hurst (Dallas), KVJY-AM/Pharr (McAllen) and KZDC-AM/San Antonio, TX

2003 DEALS TO DATE

| | |
|-------------------------------|--|
| Dollars to Date: | \$1,896,584,756 (Last Year: \$5,385,718,206) |
| Dollars This Quarter: | \$329,453,000 (Last Year: \$350,388,135) |
| Stations Traded This Year: | 660 (Last Year: 813) |
| Stations Traded This Quarter: | 64 (Last Year: 149) |

FCC ACTIONS

NAB Blasts Low-Power FM Study

The NAB has taken issue with several points made in a recent LPFM study completed by MITRE Corporation that suggests LPFM stations won't cause significant interference to existing FM stations if congressionally mandated third-adjacent channel protections are lifted. Specifically, the NAB charged in an FCC response to the study that MITRE failed to conduct audience tests to determine what listeners would deem "objectionable" interference and that it also failed to conduct an economic analysis to investigate what financial harms could come to full-power FM stations if third-adjacency protections were lifted.

The NAB also said the study was "fraught with major technical flaws," including frequency and site selection, receiver characterization and testing methodology. "The resultant test data could in no way support any recommendation regarding the feasibility of relaxing third-adjacent channel spacing requirements for LPFM stations," the NAB said in reference to the FCC's upcoming decision on whether to recommend that Congress drop the third-adjacent channel protections based on the findings of the report.

FCC Localism Hearing Gets After-Dark Spotlight

The first of the FCC's series of nationwide hearings designed to gather citizens' input on the job broadcasters are doing to address local concerns will run from 6-9:30pm on Oct. 22 at the Charlotte-Mecklenburg Government Center in Charlotte. The final agenda and

Continued on Page 12



PART ONE OF A TWO-PART SERIES

It's Time To Brand Your Personalities

Treating your talent like brands adds to their value

By Steve Stockman

Walk into any airport bookstore and look at the rack of paperbacks. What's the biggest thing on the cover? Conventional wisdom says it should be the book title. After all, that's the product, right? But book publishers are smarter than that. On mass-market paperbacks, the biggest thing you'll see on the cover is the name of the author. That's because publishers know the author is the brand.

The author is the one we trust to deliver. The product is secondary. We yank the Stephen King novel off the shelf ("Nope, haven't read this one!") and run to the plane. We trust that we are buying a fast-moving, well-written fantasy novel or thriller. Assuming King's book meets our expectations — we'd be pissed if it turned out to be a cookbook — the trust relationship is maintained and we'll buy the brand again next time, the same way.

That's why TV shows, films, clothing lines and sports teams are built around branded personalities. Purchasers trust these personalities to deliver the goods. The better branded the personality, the greater the con-

sumer trust and the more that trust drives consumer purchase decisions.



Steve Stockman

Successful radio personalities are also brands. Listeners choose to spend their time rather than money, but it's a purchase nonetheless. Radio stations pay huge dollars for big morning personalities because those personalities tend to radically outperform the rest of the station (especially on music stations), and they do it consistently, book after book. Major-market stations have long known that it's worth cultivating afternoon drive personalities for the same reason.

In an era when formats have become commodities, personality brands represent a huge opportunity

for profitable growth. Personalities are an unbeatable anti-commodity. You can't counterprogram Tom Leykis or Rush Limbaugh with "more talk, less commercials" promos.

Even though personality branding is potentially a huge win-win for talent and management, radio stations often miss opportunities to develop personality brands. Such stations may have confused personality with needless talk, which it obviously shouldn't be. They may have a format that isn't traditionally known for personality, such as Soft AC (even though many Soft AC morning shows outperform their stations). Or they may not really know how to develop a brand.

On the talent side, potentially strong radio personalities may be trapped by the same preconceptions as their stations. Perhaps they're waiting for someone else (the station, their agent or whomever) to come along and help them. Or maybe they simply don't realize they have the potential to brand themselves.

Some entertainment personalities succeed by unconsciously branding themselves. They're blessed with an intuitive sense of the audience and naturally have (or have developed) the confidence and focus to connect

In an era where formats have become commodities, personality brands are an unbeatable anti-commodity. You can't counterprogram Tom Leykis or Rush Limbaugh with "more talk, less commercials" promos.

with it. But even these gifted personalities may benefit from an explicit branding strategy, especially at the inevitable career points when their growth seems to have stalled.

Principles Of Personality Branding

• **Think of yourself as a brand.** You are in the business of developing and marketing your brand. As a sub-contractor for the radio station, you own part of its airtime. Your job is to maximize the value of that part. Your worth as an employee is directly affected by the size, consistency and quality of your audience. If your brand equity goes up, so does your station's.

• **Brand equals experience plus stories.** The target audience's perception of your personality brand is a function of their personal experience with you and the stories they hear about you.

• **Focus equals brand success.** If you only put out experiences and stories that work for your target customer, you will succeed. That means dropping the stuff that doesn't work. How do you know what doesn't work?

• **Know your target.** Who are your listeners? They may or may not be exactly the same as your station's target, but they should be close. What do you, as a brand marketer, know about their likes and dislikes? Are they like you or not?

• **Know your target's desired experience.** Do they listen to you to relax? To be informed? To get excited? To zone out? To participate? To be pissed off? To be titillated? To score

with the opposite sex? Focus on and deliver their desired experiences time after time, and they'll trust you. And they'll be back.

• **Inventory your personal stories.** Even people who never listen to Howard Stern know a lot about him. He's smutty. He has women take off their clothes. He's from New York. Think of other well-branded entertainment personalities. What have you heard about them? How does that make you feel? Now, what are your stories? Brainstorm the ones you tell, and the ones you don't tell but could.

• **Focus.** If your audience tunes in to "hear the truth" and you let a guest off easy, you may be damaging the audience's trust in you. Your show and all its facets should focus on your target audience's desired experience and the stories they value from you. Find ways to amplify these things in every aspect of your on- and off-air presentation. Discard everything else.

• **Promote.** Brand communication doesn't happen by accident. Once you're focused on your personality brand, promote it. How are you showcasing yourself on your own show? Are there opportunities for cross-promotions in other shows? Public relations? Off-air appearances? Stunts? TV campaigns?

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

"Sweet!"
"I NEEDED'M.
I GOT'M...FAST!"

Choose the decal printer more radio stations have relied on for 30 years.

Communication Graphics Inc.
THE DECAL COMPANY

800.331.4438 www.cgilink.com

ROCK 101.1 FM
93.3
SOL 96
99.1 HFS
93.3 KOKB

The Five-Step Employee Confrontation Technique

Before you walk down that hallway to confront an employee, put on your game face — that is, your positive attitude. Remember, the purpose of confrontation is to correct the person and help him or her behave in a more acceptable manner. It should be positive, never harsh.

Confrontation may never be the most pleasant thing in the world for you to do, but you can make it a lot easier and less emotional by applying this five-step technique.

1. **Be honest.** Look, no one wants you to beat around the bush. You're not doing anyone any favors if you distort the truth to save feelings, whether you are confronting an employee or terminating one. Certainly, you should be conscious of feelings — but not immobilized. The temptation will be to talk about just about anything else except the uncomfortable situation



Dave Van Dyke

in question. Don't yield to it. Hesitating to come straight at the issue may make the employee think you're not serious about the problem. Be pleasant, but be persistent.

2. **Take the initiative.** Having a plan in mind will make the process more comfortable for both of you. Address the reason for the meeting right up front, then work together toward resolving the problem. Be specific; at this point, generalizing is a waste of time.

I find it helpful to have a work sheet or agenda during the discussion. But don't look like you're fill-

ing out a report card. Give the employee a clear view of the form, or even share it with them so they can fill it out with you. This will help keep the discussion focused and controlled.

Keep in mind that problem behavior is like a bruise. Press in the center, and ouch! Press on the outside edges, and the pain is much less. Any athletic coach will tell you that a bruise doesn't get well until its center is dispersed by heat or massage therapy. The problem won't go away until you deal with it directly. Don't press around the edges.

3. **Time the confrontation right.** If the problem you're dealing with is a recurring one, try to confront the person as soon as possible after the behavior has occurred. However, if the behavior has made you angry or upset, wait. Initiate confrontation only when you have control of your emotions, or the only problem that will be noticed is your lack of emotional control.

4. **Mean what you say.** This may seem obvious, but the truth is, in a confrontational situation, it's harder than you think to be honest. Don't say anything you're not prepared to back up. If you resolve to say only what you can demonstrate is true, you'll probably show little or no anger in your voice or expression. Anyone who has ever heard a parent lose control understands that anger creates unrealistic demands, and angry people make claims they cannot stand behind.

5. **Be human.** Here's a secret: Don't carry unnecessary baggage into the meeting about how you must look or act as a counseling manager. Be yourself. That may mean your mouth doesn't feel like it's working right or your left eye twitches or your voice cracks. Big deal. You're there to help your team and a struggling employee, not to look perfect. You'll be amazed at how well people can perceive your true self, and if you can be real, your point will go a lot further.

When the meeting is over, even if the tone or outcome was not especially great, let the employee know that you still value him or her as a person. Remember, firm is human. Forgiving is human. Hard and unfeeling are no.

Steps To Changing Behavior

Learning to confront employees about performance issues is one link in the chain of interaction between a well-prepared manager-coach and a staff member. Another is working together to change standard behavior. One formula for that is to answer the following revealing questions:

Four Steps To Starting Up A Startup

By Rick Torcasso

Launching a new station? Here are the four properties that will determine whether your startup is successful.

1. **Accessibility.** This is the degree to which the signal is accessible to the target audience, and it will be a major factor in determining which format you choose. If there are pockets where the signal is weak, you may need to make the format as mass-appeal as possible, because overspecializing may limit Arbitron's ability to estimate listening.

For example, a signal may not be compatible with a Country format because it does not efficiently serve areas with the biggest Country audience. Conversely, a signal that's strong in highly concentrated ethnic areas may be perfect for specialization.

2. **Measurability.** This is the degree to which Arbitron can measure usage of the station. While we all experience vicissitudes in the ratings, some formats are more susceptible to variance than others because of their target audience.

Take care to analyze the measurability of your target. Is the segment a problem for the Arbitron survey method? Formats that are too narrow demographically or culturally may not get the ratings they really deserve.

3. **Substantiality,** or the degree to which the targeted audience exists. Ask yourself, "Is the substantiality of the segment is very high?" If you target the new format to women 25-44, you want to be sure that group is a large portion of the population.

4. **Actionability** is the degree to which management can make decisions and exercise options that ensure listener awareness, interest, trial and adoption. Determining actionability is the most complex part of the startup decisionmaking process. The first step involves taking into account the elements necessary for listeners to adopt the new station:

- **Relative advantage:** the degree to which the product appears as an alternative to or superior to its rivals.
- **Compatibility:** the degree to which the product matches the values and experiences of the targeted user.
- **Divisibility:** the degree to which the result of using the product is observable with limited usage.
- **Simplicity:** the degree to which the product is easy to understand.
- **Communicability:** the degree to which the result of use is observable and describable to others.

Through research, it is possible to develop core benefits that target listeners can easily understand and that can help them compare the new station with their existing media options. Part of this task is knowing the strengths of your competitors and the reasons people listen to them. Then the goal is, of course, to communicate your station's benefits to the marketplace to induce trial.

In short, the adoption of your new station will greatly depend on growing awareness, interest and trial apart from current stations the target group may already use. Make no mistake about it: Establishing in the consumer's mind what the core benefits are of using a radio station is central to any successful startup's marketing campaign.

Rick Torcasso is co-Chairman and partner in Point-to-Point Direct Marketing Solutions, which specializes in radio marketing campaigns. The company has offices in Dallas; Washington, DC; and Ft. Collins, CO. Reach Rick at 972-661-1361 or rick@ptpmarketing.com.



Rick Torcasso

1. What are the facts of the situation?
 2. What is the specific behavior you want changed?
 3. What open-ended questions could create dialogue?
 4. How can you establish the need for change?
 5. Who has been assigned responsibility for the problem?
 6. How will you help to achieve the change?
 7. What are the minimum standards you will accept?
 8. What rewards can and will you give?
- Your honest answers to these questions should be very enlightening!

Dave Van Dyke is a former VP/GM of KCBS-FM/Los Angeles and currently advises GMs through his company, RadioMentor. 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.

Pros On The Move

• **At Clear Channel Advantage:** Nicole Fier takes the newly created post of VP/Sales, New York, shifting to CCA after two years as VP/Business Development for Clear Channel Outdoor. She earlier worked for Clear Channel Canada, focusing on mall advertising. Lisabeth Hayes joins CCA as its first Regional VP/Midwest, based in Chicago. Hayes' background includes SVP/Advertising Sales at HGTV and Midwest VP & Director/Advertising Sales for MTV Networks.

• **Patrick Amsbry** joins Emmis' KPWR/Los Angeles as NSM. A 15-year broadcaster, Amsbry returns to California after a stint as Director/National Sales for Clear Channel's Miami cluster. He earlier worked as Director of Sales for Clear Channel/San Francisco.

• **Joe Bayliss** joins Infinity/San Francisco as Director of Sales. Bayliss is a former GM for KABL, KIOI & KNEW/San Francisco. He also helped launch KISQ/San Francisco and has managed WWWQ/Atlanta.

• **Elston Butler** is promoted from AE to LSM at KABC/Los Angeles. His background includes sales and management posts at All Pro Broadcasting, Infinity, Evergreen Media, Greater Media, Frito-Lay and Procter & Gamble.

• **Casey Forbes** and **Pam Foster** join Crystal Media Networks as Sr. AE and Director/Research, respectively, based in New York. Forbes previously worked eight years at United Stations Radio Networks, while Foster has spent the last eight years with Premiere Radio Networks.

• **David Howard** is the new Station Manager of Infinity Broadcasting's KTWW/Los Angeles. A 22-year L.A. radio veteran, Howard was previously GSM of the station for four years. He has also served as GM and GSM of crosstown KLYY and LSM at KLAC & KZLA and KQLZ.

• **Michael Linos** is named VP/Sales and **Arturo Sida** VP/General Counsel at VitalStream. A 20-year sales executive, Linos previously worked at NTT/Verio, Affinity Software and BellSouth. Sida is a former VP/Legal Affairs at pharmaceutical distributor AmerisourceBergen.

• **Brent (Lau) Michaels** is named interim Promotions Director for Clear Channel's Bakersfield cluster, while **Frank Kruz** moves into a webmaster/NTR role.

• **Chet Osadchey** is the new Director of Sales for Citadel's Buffalo cluster and the Buffalo Bills Radio Network. Osadchey was previously Director/Sales & New Media for Infinity's Hartford stations. He earlier worked in sales at WCMF/Rochester, NY and WAQX/Syracuse.

• **Ken Salyer** is the new Market Manager of Clear Channel/Asheville, NC, overseeing WKSF, WMFX, WPEK, WQNO, WQNS & WWNC. Salyer had been GSM of the cluster since April.

• **David Yadgaroff** has returned to KYW/Philadelphia as Director of Sales. A former Sales Manager at the station, he was most recently GSM at WMGK/Philadelphia and earlier worked in sales at WPST/Trenton, NJ.

Hey 19! Traits Of Top Sellers

When all is said and done, there are winners and losers on every sales team. The winners are the people who do all the right things — the special things — and the losers are everyone else. Here are those special traits that separate the winners from the rest of the pack. Put these tasks to work, and you'll see a significant increase in both your sales and your earnings.

1. Set annual, weekly and daily goals for yourself. Review your progress regularly. Ask your manager to review your goals with you regularly.

2. Be aware of the 80-20 theory: Eighty percent of your sales will come from 20% of your accounts. Spend 50% of your time with the most important 20% of your accounts, 25% with your other accounts and 25% on new business development.

3. Have "set" appointments every day. A seller without appointments is unemployed for the day.

4. Make one more call every day this year than you did every day last year.

5. If you're on any call with a prospect after the first one to that prospect, consider a trial close; you have nothing to lose.



Irwin Pollack

6. Arrange your driving agenda for each day with a complete awareness of the "geography" of your accounts so you can plan the most efficient routes.

7. Make calls on new businesses on two Saturday mornings per month.

8. Get your clients out of their office whenever possible.

9. Invest in a wardrobe upgrade at least once a year. Take pride in your appearance and grooming.

10. Send the client something in writing with your name and company at least once every three weeks. Keep that "top of mind" presence.

11. Send customized thank-you notes for a person's time, an order, etc.

12. Remember client birthdays with cards.

13. Listen. Find out what your cli-

ents' problems and needs are. Design a campaign to address them.

14. Practice your persuasiveness skills. They are the tools of your trade. As obnoxious as it may seem, it's good for you to take the other side of an argument just for practice.

15. Come to work 30 minutes earlier (or leave 30 minutes later) three times per week to handle paperwork, have personal meetings with other personnel, etc.

16. Take your manager with you to meet your top 10 accounts twice per year.

17. Learn everything you can about your competitors. Assess where you're better, worse, more expensive, less expensive, etc.

18. Have a written plan for expanding and developing each account on your list. It can be as short as a paragraph, but write it down and look at it before each call. You'll never meet or surpass your goals without a specific strategy for every account.

19. Keep track of your renewal rate, your average order per account, new business accounts, etc., on a month-to-month basis. Form appropriate strategies for each.

60-Second Copywriter

Try Cream Of Condensed Copy

By Jeffrey Hedquist

Having trouble giving your spot direction? Try writing that :30 or :60 first as a :10. Pretend you have just 10 seconds to motivate a listener to respond to your commercial.

This technique forces you to choose only the most powerful benefit, to pare your message to the bone, to polish the one gem that will catch that audience's ears and stick in their minds. Once you have your :10, or your series of :10s, expand each into the length of time you really have. You'll find that this technique gives your spots more focus, helps you avoid stuffing too many wonderful selling points into a commercial and may even lead to ideas for a campaign.

You might even construct a spot by sequencing three to six of these 10-second "sound bites" or by sprinkling a few of them in between cuts of the client's jingle.

Experiment. Hear what happens. Listen for results.

In its condensed form, this article was actually 26 words long before Jeffrey expanded it to 150 at Hedquist Productions Inc., P.O. Box 1475, Fairfield, IA 52556. Phone: 641-472-6708; fax: 641-472-7400; e-mail: jeffrey@hedquist.com.

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 through his website at www.irwinpollack.com.

Mark Your Calendar

Important dates and events for the rest of 2003 and beyond.

October

- Oct. 19-21 — NAB European Radio Conference, London; 202-775-3527 or www.nab.org
- Oct. 19-21 — Kansas Association of Broadcasters Convention, Wichita; 785-235-1307 or www.kab.net
- Oct. 20-21 — Minnesota Broadcasters Convention, Minneapolis; 612-926-8123 or www.minnesotabroadcasters.com
- Oct. 20-22 — RAB Board of Directors Meeting, Boston; 212-681-7200 or www.rab.com
- Oct. 23 — Connecticut Broadcasters Convention, Farmington, CT; 860-633-5031 or www.ctba.org
- Oct. 23-24 — Alaska Broadcasters Convention, Anchorage, AK; 907-258-2424 or www.akbroadcasters.org
- Oct. 25 — TalenTrak 2003 (the Conclave's learning program), Chicago; 952-927-4487 or www.theconclave.com

November

- Nov. 3-6 — Third annual RAB Women's Management Course, Dallas; 800-232-3131 or www.rab.com
- Nov. 4 — Country Radio Broadcasters Fall Forum, "Follow the Money," Nashville; 615-327-4487 or www.crb.org
- Nov. 4 — Digital Shock Tour:

"How to Make Money on the Internet," San Francisco; www.americanpressinstitute.org/mediacenter

- Nov. 5 — 37th annual CMA Awards, Nashville; 615-244-2840; www.cmaawards.com
- Nov. 5 — Women in Cable & Telecommunications annual gala, Washington, DC; 703-234-9807; www.wict.org
- Nov. 6 — CMA Global Markets Forum, Nashville; 615-244-2840; www.cmaaworld.com
- Nov. 6-9 — Fall National Student Media Convention, Dallas; 713-348-2965; www.collegebroadcasters.org
- Nov. 8 — Radio Hall of Fame induction ceremony, Chicago; 800-860-9559; www.radiohof.org
- Nov. 9-11 — Canadian Association of Broadcasters Annual Convention, Quebec City; 613-233-4035; www.cab-acr.ca
- Nov. 9-11 — 15th annual Entertainment Marketing Conference, Los Angeles; 212-941-0099
- Nov. 12-16 — National Association of Farm Broadcasters 2003 Annual Convention, Kansas City; 816-431-4032 or www.nafb.com
- Nov. 16 — American Music Awards, Los Angeles; 818-460-7477 or www.abc.com

December

- Dec. 5-7 — Association for Education in Journalism & Mass

Communications 2003 Winter Meeting, Kansas City; 803-798-0274; www.aejmc.org

- Dec. 8-9 — Corporation for Public Broadcasting Board Meeting, Washington, DC; 800-272-2190 or www.cpb.org
- Dec. 8-9 — Music 2.0: A Digital Music Summit, Los Angeles; 310-815-8887; www.ihollywoodform.com
- Dec. 8-10 — Fall Internet World, New York; 203-559-2849
- Dec. 10 — Fall 2003 Arbitron ends.

2004

January

- Jan. 7 — Grammy Award nominations announced.
- Jan. 8-March 31 — Winter 2004 Arbitron
- Jan. 8-11 — Consumer Electronics Association 2004 International CES, Las Vegas; 703-907-7500; www.cesweb.org
- Jan. 13 — Tennessee Broadcasters Convention, Nashville; 615-399-3791 or www.tabtn.org
- Jan. 17-21 — NAB Winter Board Meeting, Key Biscayne, FL; 202-775-3527 or www.nab.org
- Jan. 21-23 — 10th annual Wireless Communications Association Technical Symposium & Business Expo, San Jose; 202-452-7823 or www.wcal.com

- Jan. 25 — 61st annual Golden Globe Awards, Beverly Hills, CA; 310-657-1731 or www.goldenglobes.com

February

- Feb. 1 — Super Bowl XXXVIII, Houston; 212-450-2000 (NFL), 212-975-4321 (CBS-TV) or www.superbowl.com
- Feb. 5-8 — RAB 2003, Dallas; 800-232-3131 or www.rab.com
- Feb. 8 — 46th annual Grammy Awards, Los Angeles; 310-392-3777; www.grammy.com
- Feb. 10-11 — NAB Radio Group Executive Fly-In, Washington, DC; 202-775-3527 or www.nab.org
- Feb. 13-17 — National Religious Broadcasters Annual Convention, Charlotte; 703-330-7000 or www.nrb.org
- Feb. 22 — 10th annual Screen Actors Guild Awards, Hollywood 323-954-1600 or www.sagawards.com
- Feb. 22-24 — 2004 North American Broadcasters Association Annual Meeting, Los Angeles; 416-598-9877 or www.nabnet.com
- Feb. 26-28 — AWRT Leadership Summit & Business Conference, Washington, DC; www.awrt.org
- Feb. 29 — 76th annual Academy Awards, Hollywood; 310-147-3000 or www.oscars.org
- Feb. 29-March 3 — NAB State Leadership Conference, Washington, DC; 202-775-3527

March

- March 3 — Second annual Katz Women's Career Summit, New York; 212-424-6485 or www.katz-media.com
- March 3-6 — Country Radio

- Seminar 2004, Nashville; 615-327-4487 or www.crb.org
- March 7-9 — Great Lakes Broadcasting Conference & Expo, Lansing, MI; 517-484-7444 or www.michmab.com
- March 11 — 18th annual Bayliss Radio Roast, New York; 831-655-5229 or www.baylissfoundation.org
- March 11 — Kagan Spring Radio Conference, New York; 831-624-3105 or www.kagan.com
- March 12 — National Association of Black Owned Broadcasters 20th annual Communications Awards Dinner, Washington, DC; 202-463-8970 or www.nabob.org
- March 12-16 — SXSW Interactive Conference, Austin; 512-467-7979 or www.sxsw.com
- March 17-21 — SXSW Music Conference, Austin; 512-467-7979 or www.sxsw.com
- March 26-27 — Northwest Broadcast News Association/ Minnesota Society of Professional Journalists Conference, Minneapolis; 701-777-6505; www.innovators.net

April

- April 1-June 23 — Spring 2004 Arbitron
- April 2-3 — Oklahoma Broadcasters Convention, Oklahoma City; 405-848-0771 or www.obok.org
- April 2-4 — Canadian Academy of Recording Arts And Sciences Juno Awards, Edmonton; www.juno-awards.ca or 416-628-5604
- April 16-18 — BEA 2004 Broadcast Education Association Convention, Las Vegas; 888-380-7222 or www.beaweb.org
- April 17-22 — NAB 2004, Las Vegas; 202-775-3527 or www.nab.org

Musicmatch Starts Selling Songs

And a really cool free Jukebox comes with the deal

After a post-iTunes lull in the legal digital-music business (well, BuyMusic launched, but practically no one noticed), a burst of Windows-compatible non-subscription services is on the way just in time for Christmas. Roxio's Napster 2.0 is getting most of the attention, but that service isn't actually available yet (the cat remains napping until Oct. 29).

Apple at press time was just about ready to launch a Windows version of iTunes that is fully compatible with its marvelous, beautiful and really expensive iPod, but you can't have that one right this minute either.

But brand-new and available right now is a non-subscription by-the-song service from Musicmatch, a highly respected and successful webcaster that launched back in 1997 with a dream of selling songs online. That idea was thwarted by the record labels' refusal to license their material for digital sale (who'd ever want to get music from a computer?).

Rather than giving up, Musicmatch turned to webcasting and its Musicmatch Jukebox, one of the most streamlined, sensible and altogether niftiest webcast players and music managers available. With the Jukebox and a successful subscription-webcast business, Musicmatch has done very well, even without selling a single song.

The Player

Times have changed, however, and Musicmatch just went live with Musicmatch Downloads, available to anyone with a Windows 98 or better PC. Assuming you're an adult with a credit card, the first thing you have to do to get access to the 250,000 or so 99 cent Musicmatch tracks is download the free Jukebox Basic 8.1. So this seems a good time to take a fresh look at the player itself.

Even if you never buy a song, the

basic Jukebox is a fine bit of software. It rips CDs quicker than quick, defaulting to a plain-vanilla MP3 format that should play on any MP3-compatible CD player and transfer to any portable player. You can also record in MP3Pro, great big .WAV files or, should the spirit move you, rights-managed Windows Media Audio.

It used to be understood that media software would offer plain MP3 as an option, but of late the major providers are married to proprietary file formats and glued-on rights management that too often makes music you bought and paid for unplayable in the digital player you also bought and paid for. No wonder Apple-free consumers are still hesitant about this stuff. But I digress.

The \$19.99 "Plus" Jukebox offers even greater wonders, but here we'll look at the basic edition. On opening the Jukebox Basic by way of its tennis-ball-attacking-a-boomerang icon (this is intended to abstractly convey the sentiment "Freedom for all music lovers"), a handsome gray-blue interface appears. Adding one's existing music library in all formats is a matter of a few mouse clicks from a blessedly sensible options menu. When a track is played, it becomes part of the playlist in a smaller window above. It's from that window that the user saves created playlists and burns CDs.

The CD recorder sits at the bottom of the screen. It's a pretty standard arrangement, but it was the only part

By Brida Connolly
Associate Managing Editor

of the Jukebox I had any trouble with: It put my D: drive through a "configuration" that included much vibration and some scary clunking, then kept refusing to recognize that there was a CD in the drive. Once running, however, the ripping function is lightning-fast and the sound quality of the files excellent. It would, however, have been nice to have standard "pause" and "stop" buttons rather than the confusing ("How do I turn this thing off?") "stop" and "cancel" selections.

Buy A Song

Once all your CDs are neatly ripped, what's it like buying a song on Musicmatch Downloads? Easy as (Apple) pie. Under the "Get" menu is a "Download Music" banner that accesses the easiest artist- and song-search function on any of the major services. Search results are instant, include only songs you can actually purchase (are you listening, BuyMusic?) and show exactly how many songs are available on Musicmatch by that artist — a surprisingly handy bit of info.

Once you've found a song or album to buy, credit-card info must be entered for the first purchase (assuming you're not already a registered Musicmatch customer.) After that, buying a song takes two clicks, and downloads are near instant on a broadband connection. Folks who subscribe to Musicmatch's webcasts may find themselves piling up a library pretty quickly: Many songs can be purchased as they play. That's a first, and a real sign of possibilities to come.

As far as the library, I found at least something by most of the artists I searched on — though not my standard service-ceph testers, English folk rockers Steeleye Span. However, the suggested artists that came up instead of Span were imaginative and a surprisingly good fit, including not just the obvious Fairport Convention and Sandy Denny, but The Pogues and even The Moody Blues. "Related artists" for available Dutch cheese metal outfit Golden Earring were not just Earring icols Deep Purple, but ELO, The Kinks and Alice Cooper.

Overall, the taste-based matches are impressive — which shouldn't be surprising from a webcaster whose \$4.95-a-month "ArtistMatch" streams are ratings leaders largely because they do a remarkable job of tracking listeners' tastes and accurately anticipating what people will like. Musicmatch Downloads is a worthy addition in a field that is, finally, beginning to realize its potential.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 200,000 songs from all five major label groups. Here's a snapshot of the top-selling downloads on Monday, Oct. 13, 2003.

Top 10 Songs

1. FOUNTAINS OF WAYNE Stacy's Mom
2. OUTKAST Hey Ya!
3. DIDO White Flag
4. BLACK EYED PEAS Hey Mama
5. BLACK EYED PEAS Where Is The Love?
6. SARAH McLACHLAN Fallen
7. BEYONCÉ f/SEAN PAUL Baby Boy
8. SHERYL CROW The First Cut Is The Deepest
9. 3 DOORS DOWN Here Without You
10. OUTKAST Hey Ya! (Radio Mix)

Top 10 Albums

1. STING *Sacred Love* (U.S.)
2. DIDO *Life For Rent*
3. BEN FOLDS *Sunny 16* (EP)
4. ELVIS PRESLEY *Elvis — 2nd To None*
5. RICKIE LEE JONES *The Evening Of My Best Day*
6. JOE STRUMMER & THE MESCALEROS *Streetcore*
7. THE WHITE STRIPES *The White Stripes*
8. LYLE LOVETT *My Baby Don't Tolerate*
9. BLACK EYED PEAS *Elephunk*
10. SEAL *Seal IV*



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 Country Currents

- 1 PAT GREEN *Wave On Wave*
- 2 DIERKS BENTLEY *What Was I Thinkin'*
- 3 BRAD PAISLEY *Celebrity*
- 4 BUDDY JEWELL *Help Pour Out The Rain* (Lacey's Song)
- 5 BROOKS & DUNN *Red Dirt Road*
- 6 LONESTAR *My Front Porch Looking In*
- 7 TRACY BYRD *Drinkin' Bone*
- 8 TRACY BYRD *The Truth About Men*
- 9 GEORGE STRAIT *Tell Me Something Bad About Tulsa*
- 10 DARRYL WORLEY *Have You Forgotten?*
- 11 TRACE ADKINS *Then They Do*
- 12 GEORGE STRAIT *Cowboys Like Us*
- 13 DWIGHT YOAKAM *The Back Of Your Hand*
- 14 SARA EVANS *Backseat Of A Greyhound Bus*
- 15 ALAN JACKSON f/JIMMY BUFFETT *It's Five O'Clock Somewhere*
- 16 DUSTY ORAKE *One Last Time*
- 17 JEFF BATES *The Love Song*
- 18 BRAD PAISLEY *Little Moments*
- 19 LONESTAR *Walking In Memphis*
- 20 JESSICA ANDREWS *There's More To Me Than You*
- 21 BRAD PAISLEY *Mud On The Tires*
- 22 JESSICA ANDREWS *Good Time*
- 23 BUDDY JEWELL *Abilene On Her Mind*
- 24 EMMYLOU HARRIS *I Will Dream*
- 25 ALAN JACKSON *Where Were You* (When The World Stopped Turning)

Data for the week of Sept. 29-Oct. 5.

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

DIGITAL BITS

MusicNet, Napster To Move Into Canada

MusicNet and Roxio's soon-to-launch legal Napster have signed license deals with the Canadian Music Reproduction Rights Agency and the Canadian Recording Industry Association that will let them bring their services over the border. But the first legal digital-music service to go live in Canada will be a new, homegrown outfit called PureTracks, set to launch on Oct. 15. The others will soon follow, and all the services will, says the CRIA, offer 250,000-plus songs for on-demand streaming and a la carte sale, with the per-song price starting at 99 cents.

**Federated Names
Gillispie Director/
Rock Programming**

Greg Gillispie has accepted the Director/Rock Programming post for Federated Media. The 30-year industry veteran has served as an Atlanta-based VP/Rock-Alternative for McVay Media for the past six years.

Gillispie will relocate to Federated's Ft. Wayne, IN headquarters and begin his new duties Nov. 1. As part of his new role, Gillispie will serve as the day-to-day programmer for Federated's Active Rock WBVR and Classic Rock WFWI in Ft. Wayne, as well as for Classic Rock WAOR/South Bend, IN.

"We're excited to have one of the top Rock programmers in the nation come to work with the Federated Media family," Federated Media COO Tony Richards said. "It makes a strong statement about our commitment to radio as a product-driven business."

Gillispie, who has been a consultant for 16 years and served as President of BD&A before joining McVay Media, told R&R. "I've been working with the Federated Media



A HEAVY LUNCH WLTW/New York recently held an intimate lunch in its conference room, where Epic artist Gloria Estefan talked with station staff and 10 listeners for an hour about her latest CD, the shooting of the DVD accompanying the CD and some personal experiences. Seen here are (l-r) Epic's Paddy Rascona, Estefan, Epic's Bonnie Goldner, WLTW OM/MD & Clear Channel VP/AC Programming Jim Ryan and Clear Channel RVP & Market Manager/New York Andy Rosen.

Rock stations for some time and have known Tony and [Federated owner] John Dille since the 1980s. It's a position they kindly created for me, and it's really been a goal of mine to work with some stations under the same umbrella within a corporate culture. I have had a very enjoyable 16 years of consulting, and working with Mike McVay has

been a rewarding and enjoyable experience."

Gillispie began his career as an air personality and MD at WIOT/Toledo. He later served as MD at WWWW/Detroit and Asst. PD/MD of KAZY/Denver. He was PD at KEZO/Omaha and WDVE/Pittsburgh before getting into consulting in 1987.

FCC

Continued from Page 3

contour-overlap methodology for defining radio markets and replacing that approach with the manipulable and inconsistent 'metro' markets defined by Arbitron," the NAB said in comments recently filed with the FCC.

The Eddie Friets-led organization also took aim at the FCC's decision to count joint sales agreements as part of a company's station count in a market. "The commission had no basis whatsoever to support its decision to attribute radio joint sales agreements under the local radio-ownership rules," the NAB charged,

"especially in light of a contrary decision made just four years ago not to attribute JSAs."

Meanwhile, a coalition that included AFTRA, the Recording Artists' Coalition, the Future of Music Coalition and the Nashville Songwriters Association International on Oct. 9 sent a letter to the commission speaking out about issues the groups believe are threatening the health of the industry.

The letter, a followup to a similar one sent in May 2002, listed vertical integration of radio ownership with other entertainment and media enterprises as the top issue the groups want the FCC to address and cited Clear Channel specifically

as taking advantage of its ownership of both radio stations and concert venues.

"Once again, we call on the FCC to investigate whether an artist's choice to play or not to play certain venues or to use or not use a certain promotion company impacts that artist's position on or removal from radio-group playlists," the groups wrote.

The groups also cite "payola" — specifically, the independent-promotion process — as a continuing problem. While they credit Cox Radio and Clear Channel for severing ties with indies, they complain that Clear Channel's new method of launching nationwide promotions

EXECUTIVE ACTION

Sirius Ups Geronimo, Appoints Format Managers

Geronimo, who has programmed and been an air personality for several of Sirius' dance and hip-hop streams since joining the company last year, has been promoted to Director/Hip-Hop & Dance Programming.

Before joining Sirius Geronimo was the in-house consultant and MD for Emmis CHR/Rhythmic WOHT (Hot 97)/New York. He's also been MD/nighttimer at dance-intensive CHR/Rhythmic WKTU/New York, night host at crosstown Urban WBLS and PD at WWKX/Providence.

In other Sirius news, on-air talent José Mangin has been promoted to Format Manager of the Octane and Hard Attack Rock streams, while Rich McLaughlin has risen from MD to Format Manager of Alternative streams Alt Nation and Left of Center.

"I'm really pleased to have made these promotions," Sirius VP/Music Programming Steve Blatter said. "Geronimo is one of the most skilled programmers I know; he knows these genres inside and out. Rich and José are enthusiastic, dedicated guys, and I'm glad to be able to promote from within."

through direct contact with labels is also problematic.

"Since Clear Channel is a national radio group, its description of 'groupwide' contests implies that it and other consolidated radio chains will very likely program from a centralized locale and focus on artists with groupwide — i.e., national — appeal, at the expense of artists with local appeal," the groups wrote.

The groups also reiterated their plea to the commission to investigate how consolidation in radio has affected public-interest concerns, something the FCC is already trying to do through its previously announced localism-in-broadcasting initiative.

**Copps Again Blasts
FCC Policies**

FCC Commissioner Michael Copps — an outspoken critic of his agency's media-ownership policies — during an Oct. 9 speech once again criticized the FCC's new media-ownership rules, now stayed by a Third Circuit Court ruling.

"The brazenness of what the

commission decided and the stealth process it used to get there aroused the ire of millions of Americans," he said. "A majority at the commission chose the wrong path. Where are localism, diversity and competition in a decision that allows big media companies to wield up to three TV stations, eight radio stations, the already monopolistic newspaper and potentially the cable system and Internet access in the larger markets?"

Cosby

Continued from Page 3

and I'm excited to be part of the Crawford team," Cosby said. "In today's radio, it's really going against the grain to work for a corporation like this, where you can work hand in hand and face to face with the company owners on a daily basis. I'm excited to be teaming up with a programmer like [Crawford's WPWX/Chicago PD] Jay Alan and to be part of changing the music landscape in Chicago-land."

Thank You, Radio! Applauding 65 Years of Community Service
The name, March of Dimes, was originated by Eddie Cantor on his radio show in 1937

The March of Dimes Achievement in Radio Awards carries on our historic partnership with radio by celebrating excellence in broadcasting. Congratulations to A.I.R. Awards winners, finalists and participants in Atlanta, Houston, Memphis, Milwaukee, Nashville, New York, Philadelphia, Pittsburgh, San Diego and our newest market, Buffalo!

With radio's continuing support, we will be successful in our campaign to defeat prematurity, now affecting more than 475,000 babies every year

National Sponsors: Arbitron, R&R, Westwood One/Metro Networks

Local Sponsors: Adams Mark Hotel, Associated Press, Atlantic Magazine, Beasley Broadcast Group, Cama, Carl Black Chevrolet, Comcast, Curb Records, Edelman Public Relations, Ford, Georgia Association of Broadcasters, Greater Philadelphia Radio Group, Haley Productions, Interep, Karz Media Group, Max Productions, Miller-Kaplan, Miller Lite, Muriel Hons Media Consultants, Potawatomi Bingo Casino, Quality Plus Ford Dealers, Radio One, RCS Productions, Kal Rudman, Sara Lee Corporation, Viacim Outdoor



March
of Dimes®
A.I.R. Awards®
Achievement In Radio™

For more information, contact the A.I.R. Awards at: eschultz@marchofdimes.com or call: (312)596-4701.

National Radio

• **PHILLANA WILLIAMS** becomes VP/Urban Marketing at Arista Records. She rises from Sr. Director/Marketing.

• **441 RECORDS** debuts with Harvey Rosen as President/COO and Kirk Imamura as Chairman/CEO. The new label will specialize in jazz, blues, R&B, dance and electronica artists. Among its first releases will be jazz drummer Joe Chambers' *Urban Grooves* and *Itacuruca* by Brazilian jazz vocalist Pamela Driggs. For more information, call 212-765-7500.

Industry

• **JESSE IGNJATOVIC** is upped to VP/Music & Talent Development at MTV. He has been with MTV since 1992, most recently working on the development of Snoop Dogg's *Doggy Fizzle Televizzle*.

• **MANAGEMENT BY DESIGN** joins Pollack Media Groups' consulting team for Claxson's Ibero American Radio

Chile and that company's eight-station cluster in Santiago.

Products & Services

• **TM CENTURY** offers free to all radio stations Mannheim Steamroller's *Haloween*, a 13-track collection of scary tunes including "The Sorcerer's Apprentice," "Hall of the Mountain King" and "Funeral March of a Marionette." Also available is Steamroller's *Boo*



Mannheim Steamroller

Bumps, 40 minutes of digital sound effects including "Ghost Voices," "Enchanted Forest" and "Digital Death." Visit www.tmcentury.com and click on the "Mannheim Steamroller" banner.

Changes

Radio: Celeste Wesson becomes Producer of Minnesota Public Radio's daily business program *Marketplace*.

Records: Mark Pinkus becomes Sr. VP/Strategic Marketing, Custom

Product & Synch Licensing for Warner Strategic Marketing ... Dale Bobo becomes Sr. VP/Nashville at Warner/Chappell Music.

Industry: Don Cody Jr. exits Moses Media to become President/CEO of web design company Duet Custom Designs; visit www.duetcustomdesigns.com.

FCC ACTIONS

Continued from Page 6

witness list are still being ironed out, but the hearing marks an important first step as the FCC reacts to increasing criticism that it put big business ahead of consumers when it loosened many of its media regulations on June 2. All five of the commissioners are expected to attend, including Michael Copps, who first sought the hearings prior to the FCC's June vote on its new media-ownership rules.

BUSINESS BRIEFS

Continued from Page 4

Clear Channel Adds To Omaha Cluster

Clear Channel has closed on its \$10.5 million acquisition of KEFM-FM/Omaha from Webster Communications, bringing to five the number of stations CC owns in the market. AC KEFM joins new clustermates News/Talk KFAB-AM, Oldies KGOR-FM, Rock KRQC-FM and Country KXKT-FM. Webster exits the radio business with the deal. Dick Blackburn and Bruce Houston of Blackburn & Co. were the exclusive brokers for the transaction.

Salem Closes On Station Acquisitions

Salem Communications has completed its \$1.5 million purchase of KZNT-AM/Colorado Springs from Walton Stations — a deal that gives Salem a total of three stations in the market, where it already owns KBIQ-FM & KGFT-FM. Salem has also completed its \$1 million acquisition of a CP for a new FM station that will serve the Sacramento market. The station, which Salem hopes to finish building by December, will air a gold-based Country format and be part of a cluster that already includes KFIA, KKFS & KTKZ.

Northeast Broadcasting Closes On Citadel Buy

Northeast Broadcasting has completed its purchase of WCAT-AM & WAHL-FM/Athol, MA from Citadel Communications. No price has been released for the deal, which gives Bedford, NH-based Northeast 15 radio stations across northern New England. Stephan Sloan and Bob Maccini of Media Services Group were the exclusive brokers in the transaction, representing Citadel.

Radio Companies, Satcasters Set Q3 Earnings Releases

Westwood One will unveil its Q3 2003 fiscal report on Oct. 29, and company executives will participate in a teleconference with analysts and investors at 8:30am ET on that day. Entercom will unveil its Q3 results before the markets open on Nov. 6 and will hold a conference call that morning at 11:00 ET. Entravision will release its Q3 numbers on Nov. 13 and has set its conference call for that day at 5pm ET. Sirius will release its third-quarter numbers on Nov. 6 and will hold its call at 11am that day, while XM Satellite Radio will also hold its Q3 call on Nov. 6, with its conference call at 10am ET.

Viacom Declares Quarterly Cash Dividend

Infinity parent Viacom has declared a regular quarterly cash dividend on its class A and class B common stock of 6 cents per share, payable Jan. 1, 2004 to stockholders of record at the close of business on Dec. 8, 2003. Viacom shares are trading near \$42 and have traded in the \$40-\$48 range for most of the last six months, aside from a late-September dip into the high-\$30 range.

Arbitron Drops Springfield, IL From Ratings

Illinois capital Springfield, ranked Market No. 206 by Arbitron, will no longer be measured by the radio-ratings company. The market had been being measured twice yearly but was under embargo — meaning its results could not be published until a full year after their release. Arbitron would confirm to R&R only that the market has been dropped but would not comment on its reasons. Springfield's commercial radio stations are owned by a total of four companies: Mid West Family Stations and Clear Channel each own four stations in the market, while Saga and NextMedia each own five properties. (See Letter to the Editor, Page 3.)

XM 'Roady' Receiver Hits Retail

Delphi's new plug-and-play "Roady" receiver for XM Satellite Radio is now in stores, featuring the new "Micro Antenna," the smallest satellite radio antenna on the market, and a cassette adapter for in-vehicle use. Weighing just five ounces, the Roady is nearly 40% smaller than previous plug-and-play receivers. The unit also has a special feature called "TuneSelect" that remembers songs listeners like and alerts them when a favorite song is playing on another channel.

Meanwhile, Delphi said this week that it has shipped a total of 1.2 million XM receivers since it began producing the units in December 2001. Combined with production from XM's other suppliers, that ensures that the satcaster won't be dealing with receiver-availability problems as it sets out to attract 1.2 million customers by year's end. The company is comfortably on track to meet that goal; its subscriber count stood at 929,648 as of Oct. 1.

EXPOSE YOURSELF

- EventTape®
- BunchaBanners™
- FlashBags™
- BumperStickers
- Ponchos
- KeyTags
- StadiumCups

FirstFlash!

LINE®

6528 Constitution Drive • Fort Wayne, Indiana 46804
 Fax: (260) 436-6739 • www.firstflash.com
1-800-21 FLASH
 1-800-213-5274

Music CHOICE

23 million homes
27,000 businesses

Available on digital cable and DirecTV
Adam Neiman • 646-459-3300

HIT LIST

Seth Neiman
NELLY FURTADO Powerless (Say What You Want)
ELVIS PRESLEY Rubberneckin'
BRITNEY SPEARS I'M A DADDY Me Against The Music

SOFT ROCK

Seth Neiman
CLAY AIKEN Invisible
SHERYL CROW The First Cut Is The Deepest
CELINE DION Stand By Your Side

RAP

Damon Williams
DA BAND Chopped Up
DBIE TRICE Got Some Teeth
2PAC I'M NOTorious B.I.G. Runnin'

ROCK

Gary Susalis
HOOBASTANK Out Of Control

ALTERNATIVE

Adam Neiman
BLINK-182 Feeling This
DISTILLERS Drain The Blood
OUTKAST Hey Ya!

TODAY'S COUNTRY

Liz Opoka
TRACE ADKINS Hot Mama
SCOTTY EMERICK I Can't Take You Anywhere
WYNONNA Heaven Help Me

PROGRESSIVE

Liz Opoka
ELVIS COSTELLO Still
RICKIE LEE JONES Tell Somebody
THRILLS One Horse Town
LUCINDA WILLIAMS Real Live Bleeding Fingers...

AMERICANA

Liz Opoka
FOUNTAINS OF WAYNE Hung Up On You
ALBERT LEE Heartbreak Hill
ADRIENNE YOUNG I Cannot Justify

DMX MUSIC

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

The week's DMX is frozen

DMX Hospitality

David Sader
The hottest tracks at DMX Hospitality, which includes restaurants, bars, hotels and cruise ships, targeted at 25-54 adults.

JOHN MAYER Bigger Than My Body
JASON MRAZ You & I Both
ALAN JACKSON I/JIMMY BUFFETT It's Five O'Clock...
CLAY AIKEN Invisible
SHERYL CROW The First Cut Is The Deepest
SANTANA I/ALEX BAND Why Don't You & I
SHANIA TWAIN Forever And For Always
JOSH KELLEY Amazing
JOHNY LANG Red Light
PAT GREEN Wave On Wave

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

CHR/POP

Jack Patterson
BABY BASH Suga Suga
FUEL Falls On Me

CHR/RHYTHMIC

Mark Shands
WIN MARCINAK In My Heart (Elektrostatic Mix)

URBAN

Jack Patterson
DAVE HOLLISTER Never Gonna Change
MISTA NAKED Keep Hitten

ALTERNATIVE

Dave Sloan
DISTILLERS Drain The Blood

ROCK

Stephanie Mondello
LINKIN PARK Numb
BLACK LABEL SOCIETY The Blessed Hellride

ADULT ALTERNATIVE

Stephanie Mondello
ZIGGY MARLEY Oragony
SHERYL CROW The First Cut Is The Deepest

ADULT CONTEMPORARY

Jason Shiff
CLAY AIKEN Invisible
SUGAR RAY Chasin' You Around

INTERNATIONAL HITS

Mark Shands
WIN MARCINAK In My Heart (Elektrostatic Mix)
BRITNEY SPEARS I'M A DADDY Me Against The Music
DAVID BOWIE Never Get Old
DAVID BOWIE Pablo Picasso
DAVID BOWIE Never Get Old
DAVID BOWIE The Loneliest Guy
DAVID BOWIE Looking For Water
DAVID BOWIE She'll Drive The Big Car
DAVID BOWIE Days
DAVID BOWIE Fall Dog Bombs The Moon
DAVID BOWIE Try Some, Buy Some
DAVID BOWIE Reality
DAVID BOWIE Bring Me The Olisco King
DIDD Stoned
DIDD Sand In My Shoes
DIDD Do You Have A Little Time
DIDD Life For Rent
DIDD See The Sun
DIDD See You When You're 40

DANCE

Danielle Ruyschaert
HYBRID Morning Sci-Fi
HOLLY PALMER Just So You Know (Mig Tight Mix)
KRED Burning For You

RAP/HIP-HOP

Mark Shands
2PAC I'M NOTorious B.I.G. Runnin'
WARREN G I/KRS-ONE & LIL AL Let's Go...
LUDACRIS Blow It Out
LUDACRIS Stand Up
LUDACRIS Splash Waterfalls
LUDACRIS Hard Times
LUDACRIS Diamond In The Back
LUDACRIS Screwed Up
LUDACRIS P-Poppin'
LUDACRIS Hip Hop Quotables
LUDACRIS Hoes In My Room
LUDACRIS Teamwork
LUDACRIS We Got
LUDACRIS Eyebrows Down

SIRIUS

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

Planet Dance

Swedish Egil
DJ TIESTO Traffic
MARK FARINA I/KASKADE To Do
JUNKIE XL I/PETER TOSH & FRIENDS Don't Wake Up...
VINYL GROOVER AND THE RED HEAD Keep Punk Rockin'

The Pulse

Haneen Arafat
NELLY FURTADO Powerless (Say What You Want)

U.S. 1

Kid Kelly
NELLY Iz U
ND DDUOT It's My Life
SEAL Waiting For You
BRITNEY SPEARS I'M A DADDY Me Against The Music

Hot Jamz

Geronimo
ALICIA You Don't Know My Name
MICHAEL JACKSON One More Chance

Hip-Hop Nation

Geronimo
BLACK MOND Stay Real
CEE LO I'll Be Around
RENEGADE FOXX Leave Me Alone
WYCLEF I/STEPH LOVA & SHELLS War Stories

New Country

Al Skop
DIERKS BENTLEY My Last Name
KENNY CHESNEY There Goes My Life
BUDDY JEWELL Sweet Southern Comfort
JOSH TURNER Long Black Train

Octane

Jose Mangin
HOOBASTANK Out Of Control

The Beat

Geronimo
DEEPEST BLUE Deepest Blue
HILARY DUFF So Yesterday
WILLA FORD I/MAY F**k The Men
DONNA SUMMER You're So Beautiful

Heart & Soul

B.J. Stone
ERYKAH BADU Back In The Day
FREDDY JACKSON Natural Thang
MICHAEL JACKSON One More Chance
STEPHANIE MILLS Can't Let Him Go

The Trend

Joel Salkowitz
DAMIEN RICE Volcano
WAIFS Lighthouse

AOL Radio@Network

Ron Nenni 415-934-2790

Top Country

Lawrence Kay
MARTY STUART If There Ain't There Ought'a Be
CHALEE TENNISON Lonesome Road

Top Pop

Mark Hamilton
BABY BASH Suga Suga
FUEL Falls On Me
SEAL Waiting For You
BRITNEY SPEARS I'M A DADDY Me Against The Music

Top Alternative

Cameo
EVANESCENCE My Immortal
HOOBASTANK Out Of Control
IGGY POP Little Know-It-All
SIMON STINGER French Connection

LIVE 365.COM

Travis Storch • 866-365-HITS

Top Rock

3 DOORS DDDWN Here Without You
FOUNTAINS OF WAYNE Stacy's Mom
MATCHBOX TWENTY Unwell
SANTANA I/ALEX BAND Why Don't You And I
STAIN'D So Far Away

Top Country

SHERRIE AUSTIN Streets Of Heaven
TERRI CLARK I Wanna Do It All
PAT GREEN Wave On Wave
SHANIA TWAIN Forever And For Always
KEITH URBAN Who Wouldn't Want To Be Me

Top Blues

SONNY LANORETH True Blue
LONNIE MACK Memphis
DELBERT MCCLINTON I've Got Dreams To Remember
SLIM HARPO Baby Scratch My Back
BUBBA SPARXXX Deliverance

abc RADIO NETWORKS

Phil Hall • 972-991-9200

Hot AC

Steve Nichols
SHERYL CROW The First Cut Is The Deepest

ABC AC

Peter Stewart
CELINE DION Stand By Your Side

Touch

Vern Catron
EARTH, WIND & FIRE Hold Me

Tom Joyner Morning Show

Vern Catron
ISLEY BROTHERS Busted

Country Coast To Coast

Kris Wilson
RODNEY ATKINS Honesty (Write Me A List)
KENNY CHESNEY There Goes My Life
KELLIE COFFEY Texas Plates
SHANIA TWAIN She's Not Just A Pretty Face



Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
BLINK-182 Feeling This
HOOBASTANK Out Of Control
KDRN Right Now
SOMETHING CORPORATE Space

Active Rock

Steve Young/Kristopher Jones
JANE'S ADDICTION True Nature
KDRN Right Now
LINKIN PARK Numb

Heritage Rock

Steve Young/Kristopher Jones
R.E.M. Bad Day

Hot AC

Steve Young/Josh Hosler
NICKELBACK Someday

CHR

Steve Young/Josh Hosler
FEFE DOBSON Take Me Away
ND DOUBT It's My Life
OUTKAST Hey Ya!

Rhythmic CHR

Steve Young/Josh Hosler
MYA Fallen
NELLY IZ U

Mainstream AC

Mike Bettelli/Teresa Cook
MERCYME I Can Only Imagine

Dave Wingert Show

Mike Bettelli/Teresa Cook
MERCYME I Can Only Imagine

Alan Kabel Show

MICHELLE BRANCH Breathe

Mainstream Country

Ray Randall/Hank Aaron
KENNY CHESNEY There Goes My Life
TIM MCGRAW Watch The Wind Blow By

New Country

Hank Aaron
KENNY CHESNEY There Goes My Life
TIM MCGRAW Watch The Wind Blow By

Lia

Ken Moultrie/Hank Aaron
RODNEY ATKINS Honesty (Write Me A List)
SHERRIE AUSTIN Streets Of Heaven
DIAMOND RIO Wrinkles

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

Jon Holiday
BARENAKED LADIES Another Postcard (Chimps)

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
BLUE COUNTY Good Little Girls
BUDDY JEWELL Sweet Southern Comfort
BRIAN MCCOMAS You're In My Head

WESTWOOD ONE

Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
DIDD White Flag

Mainstream Country

David Felker
TERRI CLARK I Wanna Do It All

Young & Verna

David Felker
KENNY CHESNEY There Goes My Life



After Midnight

BRAD PAISLEY Little Moments
JOSH TURNER Long Black Train



Country

John Glenn
LDNESTAR Walking In Memphis

AC

Dave Hunter
HOWIE DAY Perfect Time Of Day
SHANIA TWAIN Forever And For Always



Weekend Tesh Show

Scott Meyers • 888-548-8637
PHIL COLLINS Look Through My Eyes

MUSICSNIPPET.COM

Tony Lamptey • 866-552-9118

Hip Hop

BIG GIPP Steppin' Out
M. LEE IJ. DUPRI What Da Hook Gon Be?
JUELZ SANTANA Santana's Town

R&B

INDIA ARIE The Truth
JAHMIM Backlight
KINDRED Far Away



| Artist/Title | Total Plays |
|--|-------------|
| CHEETAH GIRLS Cinderella | 79 |
| HILARY DUFF Why Not | 75 |
| HILARY DUFF So Yesterday | 74 |
| KELLY CLARKSON Miss Independent | 73 |
| LIZZIE MCGUIRE What Dreams Are Made Of | 73 |
| BAHA MEN Who Let The Dogs Out | 71 |
| STEVIE BROCK All For Love | 70 |
| LINOSAY LOHAN Ultimate | 62 |
| JUMP 5 Do Ya | 44 |
| BRITNEY SPEARS Oops ... I Did It Again | 34 |
| ATOMIC KITTEN Tide Is High... | 32 |
| HAMPTON Hampsterdance 2 | 32 |
| AVRIL LAVIGNE Complicated | 32 |
| LILLIX What I Like About You | 32 |
| AVRIL LAVIGNE Sk8er Boi | 31 |
| MICHELLE BRANCH Are You Happy Now? | 31 |
| ALL-AMERICAN REJECTS Swing, Swing | 30 |
| JIMMY EAT WORLD The Middle | 30 |
| 'N SYNC Bye Bye Bye | 29 |
| VANESSA CARLTON A Thousand Miles | 29 |



Playlist for the week of Oct. 8-14.

72 million households

| Artist | Time |
|--|------|
| LUDACRIS Stand Up | 25 |
| OUTKAST Hey Ya! | 25 |
| BEYONCÉ /SEAN PAUL Baby Boy | 25 |
| YOUNGBLOODZ /LIL JON Damn! | 22 |
| HILARY DUFF So Yesterday | 20 |
| JOHN MAYER Bigger Than My Body | 20 |
| LINKIN PARK Numb | 19 |
| FOUNTAINS OF WAYNE Stacy's Mom | 17 |
| PINK Trouble | 16 |
| WHITE STRIPES Hardest Button To Button | 15 |
| OUTKAST... The Way You Move | 10 |
| MAROON 5 Harder To Breathe | 10 |
| FEFE OOBSDN Take Me Away | 10 |
| SIMPLE PLAN Perfect | 9 |
| THURSDAY Signals Over The Air | 9 |
| YOUNG GUNZ Can't Stop, Won't Stop | 9 |
| BAD BOY'S DA BAND Bad Boy This, Bad Boy That | 8 |
| LIL JON & THE EASTSIDE BOYZ Get Low | 8 |
| T.I. 24's | 8 |
| ELEPHANT MAN Pon De River | 7 |

Video playlist for the week of Oct. 6-13

David Cohn
General Manager

2

| | |
|--|----|
| WHITE STRIPES Hardest Button To Button | 25 |
| ELEPHANT MAN Pon De River | 25 |
| OUTKAST... The Way You Move | 25 |
| FOUNTAINS OF WAYNE Stacy's Mom | 23 |
| PETE YORN Crystal Village | 23 |
| LUDACRIS Stand Up | 22 |
| DASHBOARD CONFSSIONAL Hands Down | 22 |
| YOUNG GUNZ Can't Stop, Won't Stop | 22 |
| HOWIE DAY Perfect Time Of Day | 22 |
| LINKIN PARK Numb | 22 |
| BEYONCÉ /SEAN PAUL Baby Boy | 21 |
| CHINGY /LUDACRIS & SNOOP DOGG Holiday In | 21 |
| OBIE TRICE Got Some Teeth | 21 |
| R. KELLY Step In The Name Of Love | 21 |
| OUTKAST Hey Ya! | 18 |
| DMX Where The Hood At | 17 |
| YELLOWCARD Way Away | 17 |
| YOUNGBLOODZ /LIL JON Damn! | 16 |
| JET Are You Gonna Be My Girl | 16 |
| NICKELBACK Someday | 15 |

Video playlist for the week of Oct. 6-13

75 million households

Paul Marszalek
VP/Music Programming

ADDS

| Artist | Time |
|---|------|
| BLACK EYED PEAS Shut Up | |
| 3 DOORS DOWN Here Without You | 27 |
| FOUNTAINS OF WAYNE Stacy's Mom | 24 |
| BEYONCÉ /SEAN PAUL Baby Boy | 23 |
| MAROON 5 Harder To Breathe | 23 |
| JOHN MAYER Bigger Than My Body | 23 |
| PINK Trouble | 23 |
| OUTKAST Hey Ya! | 19 |
| DARKNESS I Believe In A Thing Called Love | 18 |
| SHERYL CROW The First Cut Is The Deepest | 18 |
| LIZ PHAIR Why Can't I? | 18 |
| MATCHBOX TWENTY Bright Lights | 17 |
| SCHOOL OF ROCK School Of Rock | 16 |
| DAVE MATTHEWS Gravedigger | 15 |
| NICKELBACK Someday | 15 |
| DIDD White Flag | 14 |
| SEAL Waiting For You | 14 |
| STING Send Your Love | 14 |
| FUEL Falls On Me | 14 |
| JEWEL Stand | 13 |
| R.E.M. Bad Day | 13 |
| HOWIE DAY Perfect Time Of Day | 12 |
| ROBERT RANDOLPH... I Need More Love | 10 |
| SANTANA /ALEX BANO Why Don't You & I? | 10 |
| MYA My Love Is Like... Whoa | 8 |
| NELLY UP, DIDDY... Shake Ya Tailfeather | 8 |
| DAMIEN RICE Volcano | 8 |
| COLDFPLAY God Put A Smile Upon Your Face | 8 |
| ODIE CHICKS Top Of The World | 7 |
| LIVE Heaven | 7 |
| MANDY MOORE Have A Little Faith In Me | 7 |
| GAVIN DEGRAW Follow Through | 4 |
| NICKEL CREEK Smoothie Song | 4 |
| JAVIER CRAZY | 3 |
| UNCLE KRACKER Memphis Soul Song | 3 |

Video airplay for Oct. 6-13

Lori Parkerson
202-380-4425

20on20 (XM20)

Kane

BRITNEY SPEARS /MADONNA Me Against The Music

CLAY AIKEN Invisible

NELLY FURTADO Powerless

BPM (XM81)

Blake Lawrence

LAAVA Wherever You Are

PAUL VAN DYK Time Of Our Lives

LEE-CARRERA Shake It

Squizz (XM48)

Charlie Logan

ROB ZOMBIE Two Lane Blacktop

KORN Right Now

HOOBASTANK Out Of Control

U-POP (XM29)

Ted Kelly

KYLIE MINOGUE Slow

BRITNEY SPEARS /MADONNA Me Against The Music

MADONNIZERO /CIRC Destroy She Said

ALLAN VAIN O'ARC Ode To The Bottom

GODD CHARLOTTE Hold On

The Loft (XM50)

Mike Marrone

JOHN GORKA Outside

JOHN GORKA Shapes

JOHN GORKA Make Them Crazy

DAMIEN RICE Delicate

CASSANDRA WILSON Fragile

CASSANDRA WILSON Lay Lady Lay

RANDY NEWMAN Sail Away

RANDY NEWMAN Political Science

RANDY NEWMAN God's Song

RANDY NEWMAN You Can Leave Your Hat On

Video playlist for the week of Oct. 6-13

David Cohn
General Manager

2

Watercolors (XM71)

Trinity

DAVE KOZ Love Changes Everything

DAVE KOZ Just To Be Next To You

DAVE KOZ Let It Free

DAVE KOZ Definition Of Beautiful

DAVE KOZ Only Tomorrow Knows

X Country (XM12)

Jessie Scott

STEVE EARLE Jerusalem

EMMYLOU HARRIS Jupiter Rising

STONE COYDTES While Unseen Angels Hover

XM Café (XM45)

Bill Evans

ROBBEN FORD Keep On Running

BEULAH YOLO

RACHAEL YAMAGATA Rachael Yamagata

XMLM (XM42)

Ward Cleaver

ALL OUT WAR Condemned To Suffer

Raw (XM66)

TOD SHORTY /LIL JON... Shake That Monkey

LUDACRIS Stand Up

CHINGY /LUDACRIS & SNOOP DOGG Holiday In

BIG TYMERS This Is How We Do

NORE IPHARRELL Get 'Em Up

BRAVEHEARTS /LIL JON Quick To Back Down

DIRTY I Wish

RAH DIGGA Party & Bullshit

THREE 6 MAFIA Ghetto Chick

CASSIDY /JADAKISS Can I Talk To You

DA BAND Bad Boy This, Bad Boy That

BUSTA RHYMES /ZPAC... House Of Pain

OBIE TRICE Got Some Teeth

ZPAC Life Goes On

CNN Westside Highway

800 YA TRIBE /MACK 10 Bang On

ZPAC /MOTORIOUS B.I.G. Runnin'

BOOBE & THE YOUNGFACE DC Streets

OO OR DIE /TWISTA & J.P. Do U?

JUELZ SANTANA Santana's Town

G-UNIT Stunt 101

YUKMOUTH /DA REGIME Regime Mobstaz

Video playlist for the week of Oct. 6-13

75 million households

Paul Marszalek
VP/Music Programming

ADDS

36 million households

Cindy Mahmood,
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

FABOLOUS /TAMIA So Into You

ASHANTI Rain On Me

LUDACRIS Stand Up

R. KELLY Thota Thing

JAGGED EDGE Walk Outta Heaven

MARQUES HUSTON /JOE BUDDEN Clubbin'

OUTKAST /SLEEPY BROWN The Way You Move

BEYONCÉ /SEAN PAUL Baby Boy

YOUNGBLOODZ /LIL JON Damn!

LIL JON & THE EASTSIDE BOYZ UYING YANG... Get Low

RAP CITY TOP 10

ELEPHANT MAN Pon De River

CHINGY /LUDACRIS & SNOOP DOGG Holiday In

LIL JON & THE EASTSIDE BOYZ UYING YANG... Get Low

OBIE TRICE Got Some Teeth

LUDACRIS Stand Up

YOUNGBLOODZ /LIL JON Damn!

DMX Where Da Hood At?

YOUNG GUNZ Can't Stop, Won't Stop

Video playlist is frozen.

CMT

COUNTRY MUSIC TELEVISION

65.9 million households

Brian Phillips, Sr. VP/GM

Chris Parr, VP/Music & Talent

ADDS

BRIAN MCCOMAS You're In My Head

ROBINELLA AND THE CC STRING BAND Man Overboard

SHERYL CROW The First Cut Is The Deepest

TOP 20

KEITH URBAN Who Wouldn't Want To... 30 28

TOBY KEITH I Love This Bar 30 27

A. JACKSON/J. BUFFETT It's Five O'Clock 29 29

MARTINA MCBRIDE This One's For The Girls 27 29

PAT GREEN Wave On Wave 27 28

GARY ALLAN Tough Little Boys 27 26

TIM MCGRAW Real Good Man 25 28

RASCAL FLATTS I Melt 25 27

DIERKS BENTLEY What Was I Thinkin' 24 25

REBA MCKENTRE I'm Gonna Take That Mountain 23 3

TRACE ADKINS Hot Mama 21 3

JUNE CARTER CASH Keep On The Sunny Side 20 21

MARTY STUART Farmer's Blues 19 13

NICKEL CREEK Smoothie Song 19 9

SARA EVANS Perfect 16 12

DWIGHT YOAKAM The Back Of Your Hand 16 12

CHRIS CAGLE Chicks Dig It 15 20

BUDDY JEWELL Help Pour Out The Rain 14 24

PATTY LOVELESS Lovin' All Night 14 12

MONTGOMERY GENTRY Hell Yeah 13 14

Airplay as monitored by Mediabase 24/7 between Oct. 5-11.

GREAT AMERICAN COUNTRY

Jim Murphy, VP/Programming
19 million households

ADDS

BUDDY JEWELL Sweet Southern Comfort

BRIAN MCCOMAS You're In My Head

BLUE COUNTY Good Little Girls

TOP 20

BILLY CURRINGTON Walk A Little Straighter Daddy

GARY ALLAN Tough Little Boys

TOBY KEITH I Love This Bar

JIMMY WAYNE I Love You This Much

CHRIS CAGLE Chicks Dig It

BILLY RAY CYRUS Back To Memphis

MARTINA MCBRIDE This One's For The Girls

OARRYL WORLEY Tennessee River Run

DIERKS BENTLEY What Was I Thinkin'

A. JACKSON/J. BUFFETT It's Five O'Clock Somewhere

SARA EVANS Perfect

KEITH URBAN Who Wouldn't Want To Be Me

SHERRIE AUSTIN Streets Of Heaven

PAT GREEN Wave Or Wave

TIM MCGRAW Real Good Man

MONTGOMERY GENTRY Hell Yeah

SCOTTY EMERICK I Can't Take You Anywhere

MARK WILLIS And the Crowd Goes Wild

SHANIA TWAIN Forever And For Always

CROSS CANADIAN RAGWEEED Constantly

Airplay as monitored by Mediabase 24/7 between Oct. 5-11, 2003.

POLLSTAR

CONCERT PULSE

| Pos. | Artist | Avg. Gross (In 000s) |
|------|--|----------------------|
| 1 | BRUCE SPRINGSTEEN... | \$7,037.9 |
| 2 | SUMMER SANITARIUM TOUR | \$2,620.8 |
| 3 | EAGLES | \$1,902.0 |
| 4 | PHISH | \$1,702.2 |
| 5 | AEROSMITH & KISS | \$1,516.2 |
| 6 | JIMMY BUFFETT | \$1,369.8 |
| 7 | DAVE MATTHEWS BAND | \$1,193.0 |
| 8 | FLEETWOOD MAC | \$1,033.7 |
| 9 | THE DIXIE CHICKS | \$989.3 |
| 10 | THE DEAD | \$925.3 |
| 11 | DZZFEST 2003 | \$902.7 |
| 12 | CHER | \$675.2 |
| 13 | J. TIMBERLAKE & C. AGUILERA | \$672.8 |
| 14 | JOHN MAYER & COUNTING CROWS | \$591.9 |
| 15 | JOHN MAYER & THE EASTSIDE BOYZ UYING YANG... | \$581.1 |

Among this week's new tours:

DAVE MATTHEWS & FRIENDS

JEWEL

MIX MOB

PUDDLE OF MUDD

SEAL

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

TELEVISION

Due to the Columbus Day holiday, the Nielsen ratings were not available at press time. TV ratings will return next week.

COMING NEXT WEEK

Tube Tops

Clay Aiken is slated to perform the national anthem before Game 1 of Major League Baseball's World Series, airing on Fox (Saturday, 10/18, 7:30pm ET/4:30pm PT).

Late Night With Conan O'Brien (NBC, check local listings for time).

Saturday, 10/18

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



Clay Aiken

Monday, 10/20

- Shelby Lynne, Jay Leno.
- Jet, Late Late Show With Craig Kilborn (CBS, check local listings for time).

Tuesday, 10/21

- Jack Black, Jay Leno.
- Something Corporate, Jimmy Kimmel Live (ABC, check local listings for time).
- Mark Ronson, Craig Kilborn.

Wednesday, 10/22

- Lyle Lovett, Jay Leno.
- Big Sandy & His Fly Rite Boys, Conan O'Brien.
- The Cure, Craig Kilborn.

Friday, 10/17

- Clay Aiken, The View (ABC, check local listings for time).
- Robert Randolph & The Family Band, The Tonight Show With Jay Leno (NBC, check local listings for time).
- Radiohead, Late Show With David Letterman (CBS, check local listings for time).

Friday, 10/17

- Clay Aiken, The View (ABC, check local listings for time).
- Robert Randolph & The Family Band, The Tonight Show With Jay Leno (NBC, check local listings for time).
- Radiohead, Late Show With David Letterman (CBS, check local listings for time).



Fountains Of Wayne

- Fountains Of Wayne, Last Call With Carson Daly (NBC, check local listings for time).
- Bela Fleck & The Flecktones.



The Cure

Thursday, 10/23

- Mandy Moore, Conan O'Brien.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Oct. 10-12

| Title | Distributor | \$ Weekend | \$ To Date |
|-------|------------------------------------|------------|------------|
| 1 | Kill Bill Vol. 1 (Miramax)* | \$22.08 | \$22.08 |
| 2 | School Of Rock (Paramount) | \$15.48 | \$39.67 |
| 3 | Good Boy! (MGM/UA)* | \$13.10 | \$13.10 |
| 4 | Intolerable Cruelty (Universal)* | \$12.52 | \$12.52 |
| 5 | Out Of Time (MGM/UA) | \$8.59 | \$28.71 |
| 6 | House Of The Dead (Artisan)* | \$5.68 | \$5.68 |
| 7 | The Rundown (Universal) | \$5.20 | \$40.26 |
| 8 | Under The Tuscan Sun (Buena Vista) | \$4.91 | \$28.30 |
| 9 | Secondhand Lions (New Line) | \$3.29 | \$35.38 |
| 10 | Lost In Translation (Focus) | \$2.82 | \$18.12 |

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

COMING ATTRACTIONS: This week's openers include *Veronica Guerin*, starring Cate Blanchett. The film's Hollywood soundtrack contains two songs by Sinead O'Connor.

"One More Day" and "The Funeral." Opening in limited release this week is *Pieces of April*, starring Katie Holmes. Look sharp for recording artist Sisqo in a supporting role.

— Julie Gidlow



Premiere's Late Night Tag Team

Noory and Bell offer different styles on *Coast to Coast*

Late-night radio's most successful talk show, *Premiere Radio Networks' Coast to Coast*, has made its fair share of news over the past few years, most of it centered around the program's founder and original host, Art Bell.

In March of 2000 Bell left the show after a year of personal and family problems. But just one year later, with *Coast to Coast* experiencing a ratings lag and the defections of several key affiliates, Bell agreed to return to the show full-time and quickly put it back on a winning track.

Bell's "comeback" was short-lived, however, as debilitating back problems forced the talk host to take an increasing number of nights off from the show, and rumors of his departure again began to circulate. After a yearlong struggle Bell announced that he was leaving the show and that the man taking his place would be his hand-picked successor, George Noory, who took over in January of this year.

When Bell exited the show for the second time he was emphatic that he had no intention of ever returning to the *Coast to Coast* microphone

full-time, but said he did plan to fill in for Noory now and then — something he has, in fact, done several times in the past few months.

He refused to classify his exit as a "permanent" retirement as he did when he left the show in 2000. In an exclusive interview (R&R 10/25/02) at the time, Bell said, "If there is anything I learned from all that has happened in the past few years — probably the hard way — it's that you should never say never."



George Noory

Good thing he qualified himself, because last month Bell agreed to return once more to the show he made famous, only this time he was coming back as its weekend host.

In this exclusive chat with both Bell and Noory it's clear that both have a sense of what Bell's return means to *Coast to Coast* and that they share a vision for their tag-team future that both hope will keep fans of

the program entertained seven nights a week for years to come.

R&R: *First of all, Art, how is your health these days?*

AB: I've been exercising and taking anti-inflammatory medications to relieve the back pain, but, most important, since I went off the air at the end of last year I've lost 50 pounds. That's 50 pounds less that my back has to carry around, and that has helped tremendously.

I did it with what I call "the not eating as much as I used to" diet. You start not eating as much, and pretty soon you don't want to eat as much. It really works; it's that simple. It wasn't all that hard, and there was no suffering involved. I just didn't feel like eating as much, and when I started losing the weight, my back started to get progressively better.

R&R: *So you're improved but not cured, is that correct?*

AB: Yes, definitely not cured. I've had a series of MRIs, and I know what is wrong with my back, but carrying around that much less weight has made my symptoms much, much better. When I was in constant pain I just could not go on the air anymore. It ruins your ability to think and concentrate. You can't do the sort of program I do in

TRS 2004 Online Registration Now Open

Mark your calendar now! The annual R&R Talk Radio Seminar returns to our nation's capital in 2004 and will be held Feb. 26-28 at the Renaissance Washington, DC Hotel.

Online early-bird registration and hotel reservation information for TRS 2004 is now available at www.radioandrecords.com. Save over \$100 on registration and take advantage of our special room rates now as R&R continues to make it affordable for you to attend the one News/Talk radio event you can't afford to miss.



As you plan your 2004 budgets this fall, don't miss the opportunity to join us in Washington next February for News/Talk radio's most influential and informative event, TRS 2004.

"When I was in constant pain I just could not go on the air anymore. It ruins your ability to think and concentrate."

Art Bell

my blood, so I missed it, but I didn't pick up the phone and ask to come back.

R&R: *What did bring you back?*

AB: The way it happened was really sort of interesting. KFI/Los Angeles PD Robin Bertolucci called me on the phone one day. Let me tell you, this woman is unrelenting. She is a triple-A personality type. She called and asked if I would do a show for KFI on weekends, and I said, "No, Robin, I don't do that. I'm retired now." She said, "Yes, I know, but why don't you do a weekend show for us?" I said no to her several times, but she would not give up. Every time I found a reason I couldn't do it, she'd come up with another approach or angle and ask me again.

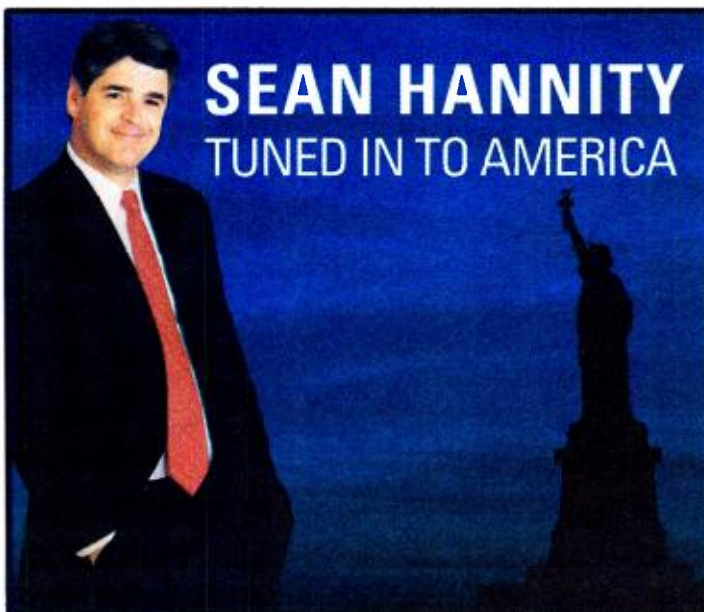
the kind of pain I was in, that's all there is to it.

R&R: *Now that you're feeling better, any regrets about retiring?*

AB: No, I stand by that. I made the absolutely right decision by retiring when I did, and, frankly, I was prepared to stay retired. I run my own station, and that keeps me busy, but I had no plans to return to the air on any sort of regular basis. I had filled in for George a few times, and that was great, but, honestly, I didn't itch to come back. Radio is in

Finally, I told her that the whole idea was ridiculous and that it would be as much work for me to prepare a weekend show for KFI as it would be to do it for 500 stations. She said, "Great, then why don't you do that?" At this point I was trying to find a

Continued on Page 16



SEAN HANNITY
TUNED IN TO AMERICA

NOW WELCOMING THE 350th AFFILIATE
WPHT PHILADELPHIA

350 of America's Most Influential Stations
air The Sean Hannity Show.

For local advertising on WPHT call 610-668-5800

For network advertising or affiliations call 212-735-1700



Premiere's Late Night....

Continued from Page 15

polite way to say no, and so I said, "You go ahead and call Premiere and ask them about that," figuring that she would just let it go. About 10 minutes later the phone rings, and it's [Premiere President/COO] Kraig Kitchin, who says, "Robin tells me you want to do weekends."

At that point I said I needed a few days to think it over and talk to my wife, because I honestly had not given any thought to the idea of going back on the air regularly at all. But when I thought about it, I decided that hosting weekends might be just the ticket. It would be enough to be doing what I love and having some fun without the grind of having to do it five or six nights every week. That is the way it happened, and Robin gets all the credit for it. Honestly, she was dogged about it; she wouldn't take no for an answer.

R&R: How did it feel to be back in the saddle?

AB: It felt great. I had been filling in for George now and then, so I wasn't totally rusty. It does take a

little while to get back into the routine of things, but it doesn't seem to take me very long. Once I open the mike and get into the show, I forget about everything else. It's all about what I'm doing at that moment.

R&R: Your response to those who say, "OK, here he goes again. He's coming back just like he did last time."

AB: Not only no, but hell no. That is my answer. I hope that my coming on for weekends will strengthen the show, and I think it will. But in regards to me having any desire to take on more than what I have already bargained for, no way.

R&R: George, what was your reaction to the news that Art was coming back on a regular basis?

GN: I love it, and I more than welcome it. Both Art and Kraig were very clear with me that none of this would happen unless I felt comfortable with it. My feeling is that it's the greatest thing that could happen to the show. Having Art hosting the Sunday and Monday shows live is dramatic. I think it could add three to five shares to an already very successful program. Having Art Bell in that slot is like having Babe Ruth come back to be on your baseball team. I think the world of Art, and I think this show now has the best team in radio.

R&R: What was the hardest part of taking over a program so closely associated with its host?

GN: I never doubted my ability to capture an audience, build an affiliate base or keep sponsors happy, and all that has happened. What was hard for me at first was the idea that I was replacing a living legend. In the beginning I had to stop and keep reminding myself, "George, just be who you are, and you'll be fine." Once I was able to do that — and it probably took me about two weeks or so — I was fine.

I had to remember that I'm George Noory and Art Bell is Art Bell — that's the way it is. Only Art Bell is Art Bell. I couldn't and wouldn't copy him. Honestly, when I first took over the show, Art was really helpful. He'd call me up and tell me to put my mark on the show and tell me to be myself and not to listen to anyone else. His advice was probably the most helpful advice I got at the time.

"I'm probably a little bit darker than George is. I tend toward darker aspects of the paranormal than he does."

Art Bell

R&R: Since you air the show on your own station, Art, I can only assume that you listen regularly. How's George been doing, in your opinion, since he took over?

AB: George is a different personality than I am, and that is the way it should be. He's held on to a lot of the audience and also developed his own following. He's moved the show to a lighter area with regard to the paranormal and even moved away from the paranormal a little bit, and that's OK. It's a good thing. The one piece of advice I gave George when he started was, "Don't try to be me. That's not going to work." Copies don't work. You need to move a show in your own direction. That's what I think George has been doing for the past few months, and I think it's working.

R&R: George, how do you think you

and the show have evolved over the past 10 months?

GN: Since I went on the air, three major events have occurred: the space shuttle disaster, the war in Iraq and the Northeast blackout. Those were big news events that we covered on the show, although with a twist, because I'm not Fox News or CNN. While we will never step away from what our core audience wants, which is the paranormal and the unusual, we are growing the show when it comes to covering big news stories that are dictated by whatever events happen worldwide. We have done, and we will do, special programming when these types of big news events occur. So I'd say yes, I am evolving the show to appeal to more late-night listeners than just a core of those interested in the paranormal.

R&R: Art, should we expect to hear anything new on weekends with you back behind the microphone?

AB: Probably not a lot. Everything evolves, and I guess there may be some things that I might evolve, but right now I'm just having too much fun. I'm probably a little bit darker than George is. I tend toward darker aspects of the paranormal than he does. I'm the guy who will put on really scary people, and I'll probably keep doing that. I'll scare the crap out of a lot of people and probably myself on weekends. That's where I think I'll keep it for a while, and I believe that will be a good combination.

R&R: George how would you contrast what you do on weeknights vs. Art's weekend approach to the show?

GN: Art is Art. I'm trying to come

"I never doubted my ability to capture an audience, build an affiliate base or keep sponsors happy, and all that has happened."

George Noory

up with the word to describe him, but I can't, because he is such a unique talent. Some of the topics he handles he does with that flavor that only Art can do. A woman who has been picked up by aliens and lived with them — Art Bell is the only guy I know who can carry on an interview with that person.

I tend to make people feel good while Art will bring out that dark side in people. Some of our guests might even cross over between us, but I think that Art and I tend to get different things out of people. You could listen to us both talk to the same guest and hear two completely different interviews. I think it's going to be a great mix between the two of us.

R&R: Art, you do know that your return has made a lot of people in radio pretty happy, don't you?

AB: And I'm one of them. This is great; it really, really is.

"I am evolving the show to appeal to more late-night listeners than just a core of those interested in the paranormal."

George Noory**Got Photos?**

Whenever you have photos from your News/Talk station's events and promotions, be sure you send them to:

R&R, News/Talk Photos: 10100 Santa Monica Blvd.,
3rd Floor, Los Angeles, CA 90067
or e-mail apeterson@radioandrecords.com

"THE #1 WAY AMERICANS TRY TO GET RICH... FROM THE LOTTERY"

—David Bach, Star of "Live Rich"

Money and living advice for young adults.
Brand new from **Sabo Shows**. Saturdays live 1-4 PM.
Hear the demo at www.sabomedia.com.
Call to lock up your market.
Get your **free** copy of David's book
"Smart Couples Finish Rich" when you call.



"The living and money show young listeners understand"
—Walter Sabo

SABOMEDIA
212.681.8181



10100 Santa Monica Blvd, Third Floor • Los Angeles CA 90067-4004
Tel (310) 553-4330 • Fax (310) 203-9763
www.radioandrecords.com

EDITORIAL

EXECUTIVE EDITOR JEFF GREEN • jgreen@radioandrecords.com
MANAGING EDITOR RICHARD LANGE • rlange@radioandrecords.com
ASSOCIATE MANAGING EDITOR BRIDA CONNOLLY • bconnolly@radioandrecords.com
NEWS EDITOR JULIE GIDLOW • jgidlow@radioandrecords.com
MUSIC EDITOR FRANK CORREIA • fcorreia@radioandrecords.com
RADIO EDITOR ADAM JACOBSON • ajacobson@radioandrecords.com
ASSOCIATE RADIO EDITOR KEITH BERMAN • kberman@radioandrecords.com
COPY EDITOR CARRIE HAYWARD • chayward@radioandrecords.com
AC/HOT AC EDITOR ANGELA PERELLI • aperelli@radioandrecords.com
ALTERNATIVE EDITOR MAX TOLKOFF • mtolkoff@radioandrecords.com
CHRP/POP EDITOR KEVIN CARTER • kcarter@radioandrecords.com
CHR/RHYTHMIC EDITOR DONTAY THOMPSON • dthompson@radioandrecords.com
CHRISTIAN EDITOR RICK WELKE • rwelke@radioandrecords.com
COUNTRY EDITOR LON HELTON • lhelton@radioandrecords.com
LATIN FORMATS EDITOR JACKIE MADRIGAL • jmadrigal@radioandrecords.com
NEWS/TALK/SPORTS EDITOR AL PETERSON • apeterson@radioandrecords.com
ROCK EDITOR CYNDEE MAXWELL • cmaxwell@radioandrecords.com
SMOOTH JAZZ EDITOR CAROL ARCHER • carcher@radioandrecords.com
TRIPLE A EDITOR JOHN SCHOENBERGER • jschoenberger@radioandrecords.com
URBAN EDITOR DANA HALL • dhall@radioandrecords.com

MUSIC OPERATIONS

SR VP/MUSIC OPERATIONS KEVIN MCCABE • kmccabe@radioandrecords.com
DIRECTOR/OPERATIONS AL MACHERA • amachera@radioandrecords.com
DIRECTOR/DIGITAL INITIATIVES GREG MAFFEI • gmaffei@radioandrecords.com
CHARTS & MUSIC MANAGER ROB AGNOLETTI • ragnoletti@radioandrecords.com
PRODUCT & TECH SUPPORT MGR. JOSH BENNETT • jbennett@radioandrecords.com
ASST. OPERATIONS MANAGER MICHAEL TRIAS • mtrias@radioandrecords.com
PRODUCTION MANAGER MIKE THACKER • mthacker@radioandrecords.com
CHART COORDINATOR/LATIN COORDINATOR MARCELA GARCIA • mgarcia@radioandrecords.com
MARK BROWER • mbrower@radioandrecords.com

BUREAU

7900 Wisconsin Avenue #400 • Bethesda, MD 20814 • Tel (301) 951-9050 • Fax (301) 951-9051
ASSOCIATE EDITOR JOE HOWARD • jhoward@radioandrecords.com
1106 16th Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655
BUREAU CHIEF LON HELTON • lhelton@radioandrecords.com
ASSOCIATE COUNTRY EDITOR CHUCK ALY • caly@radioandrecords.com

CIRCULATION

CIRCULATION MANAGER JIM HANSON • jhanson@radioandrecords.com
ASST. CIRCULATION MANAGER CRISTINA RUBIO • crubio@radioandrecords.com

INFORMATION TECHNOLOGY

DIRECTOR SAEID IRVANI • sivrani@radioandrecords.com
LEAD DEVELOPER CECIL PHILLIPS • cphillips@radioandrecords.com
APPLICATION DEVELOPER HAMID IRVANI • hirvani@radioandrecords.com
WEB DEVELOPER ABHJIT JOGLEKAR • ajoglekar@radioandrecords.com
WEB/APPLICATION DEVELOPER AMIT GUPTA • agupta@radioandrecords.com
NETWORK ADMINISTRATOR DAVID PUCKETT • dpuckett@radioandrecords.com
SYSTEM ADMINISTRATOR JOSE DE LEON • jdeleon@radioandrecords.com
DATABASE ADMINISTRATOR PUNEET PARASHAR • pparashar@radioandrecords.com

PRODUCTION

DIRECTOR KENT THOMAS • kthomas@radioandrecords.com
MANAGER ROGER ZUMWALT • rzumwalt@radioandrecords.com
GRAPHICS FRANK LOPEZ • flopez@radioandrecords.com
GRAPHICS DELIA RUBIO • drubio@radioandrecords.com

DESIGN

DIRECTOR TIM KUMMEROW • tkummerow@radioandrecords.com
AD DESIGN MANAGER EULALAE C. NARIDO II • bnarido@radioandrecords.com
DESIGN SUSAN SHANKIN • sshankin@radioandrecords.com
DESIGN GLOIOSO FAJARDO • gfajardo@radioandrecords.com
DESIGN CONSULTANT GARY VAN DER STEUR • gvsteur@radioandrecords.com
DESIGN CONSULTANT CARL HARMON • charmon@radioandrecords.com

ADVERTISING

DIRECTOR/SALES HENRY MOWRY • hmowry@radioandrecords.com
ADVERTISING COORDINATOR NANCY HOFF • nhoff@radioandrecords.com
SALES REPRESENTATIVE JENNIFER ALLEN • jallen@radioandrecords.com
SALES REPRESENTATIVE JESSICA HARRELL • jharrell@radioandrecords.com
SALES REPRESENTATIVE LINDA JOHNSON • ljohnson@radioandrecords.com
SALES REPRESENTATIVE LISA LINARES • llinares@radioandrecords.com
SALES REPRESENTATIVE ERN LLAMADO • ellamado@radioandrecords.com
SALES REPRESENTATIVE KAREN MUMAW • kmumaw@radioandrecords.com
SALES REPRESENTATIVE KRISTY REEVES • kreesves@radioandrecords.com
SALES REPRESENTATIVE STEVE RESNIK • sresnik@radioandrecords.com
SALES REPRESENTATIVE MICHELLE RICH • mrich@radioandrecords.com
SALES REPRESENTATIVE BROOKE WILLIAMS • bwilliams@radioandrecords.com
SALES ASSISTANT MARIA PARKER • mparker@radioandrecords.com

FINANCE

CHIEF FINANCIAL OFFICER FRANK COMMONS • fcommons@radioandrecords.com
ACCOUNTING MANAGER MARIA ABUIYSA • mabuiysa@radioandrecords.com
ACCOUNTING SUPERVISOR MAGDA LIZARDO • mlizardo@radioandrecords.com
CREDIT AND COLLECTIONS WHITNEY MOLLAHAN • wmollahan@radioandrecords.com
BILLING ADMINISTRATOR ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com
BILLING ADMINISTRATOR GLENDA VICTORES • gvictores@radioandrecords.com
ACCOUNTING ASSISTANT SUSANNA PEDRAZA • spedraza@radioandrecords.com

ADMINISTRATION

PUBLISHER/CEO ERICA FARBER • elfarber@radioandrecords.com
DIRECTOR/OPERATIONS PAGE BEAVER • pbeaver@radioandrecords.com
GENERAL COUNSEL/DIRECTOR HR LISE DEARY • ldeary@radioandrecords.com
DIRECTOR OF CONVENTIONS JACQUELINE LENNON • jlennon@radioandrecords.com
EXECUTIVE ASSISTANT TED KOZLOWSKI • tkozlowski@radioandrecords.com
OFFICE ADMIN/RECEPTION JUANITA NEWTON • jnewton@radioandrecords.com
MAIL ROOM ROB SPARAGO • rsparago@radioandrecords.com

A Perry Capital Corporation

Bell

Continued from Page 3

Bell joined Clear Channel/Memphis in 2000 as PD of WHRR (K97) and Urban AC KJMS. He became Director/Urban Programming in December 2002. Bell was instrumental in the launch of the cluster's Gospel WHAL-FM earlier this year.

Prior to joining Clear Channel/Memphis, Bell was PD of Radio One's WDTJ/Detroit from 1999-2000. He also programmed WKV (V100)/Milwaukee from 1996-99 and WJBT (The Beat)/Jacksonville from 1993-96. He joined WJBT in 1990 as MD/afternoon jock.

"This is a great personal opportunity," Bell said. "I'm looking forward to working with all of our stations and helping where I can. The strong ratings across the region speak to the great talent we have in the Delta among all formats."

WCBS

Continued from Page 1

WCBS-AM VP/GM Steve Swensen said. "They will work with our entire staff in setting the vision for our station and then executing the game plan to reach our goals."

Most recently an anchor at News sister WINS/New York, Quimby previously served as News Director and, ultimately, PD for Infinity's KFVB/Los Angeles. Her broadcast news career began in 1980 at WCWB-TV/Macon, GA and continued through the 1980s and '90s with stints at CNN in Atlanta, KNX/Los Angeles and WBBM-AM/Chicago. She joined KFVB in 1996.

Scheld's new job as News Director marks his return to WCBS-AM, where he worked as a news reporter in 1988. Scheld has been National Radio Correspondent at ABC News since 1994. In addition to his prior run at WCBS, Scheld worked as an anchor and reporter at crosstown WOR-AM. He began his broadcast news career at WRKL/Spring Valley, NY.

Quimby and Scheld are expected to begin their new jobs later this month.

Rivers

Continued from Page 1

AC. "The more I played with it, the more evident it became to me and [GM] Maire Mason that I should be on that team," Rivers told R&R. "And now here we are—it's done!" After a career that started in Harrisburg right out of college, Rivers served as VP/Programming for Stoner Broadcasting and programmed WMC-FM/Memphis, WMJJ/Birmingham, KIOI/San Francisco and WAVA/Washington, among others.

For the next few weeks Rivers will commute between St. Louis and New York. "I'm just so jazzed that I'm going and New York; it's the biggest opportunity in the nation's biggest radio market," he said. "The station has a lot to grow on, and I want to be a part of it."

Letter

Continued from Page 3

Why is radio so bland in most places these days? Arbitron has created an artificial universe that dictates insane contesting, more interruptions for call letters every 10 seconds, clustered stopsets that lessen response, shock radio and other manipulation of programming to impact diaries. Does any of that increase the listener's desire for the products we advertise?

Many stations spend thousands of dollars on research that does nothing more than tell them how to better manipulate and attract diarykeepers. They spend more thousands of dollars on consultants that tell them how to improve ratings. How many have spent any money on research that tells them how to build a radio station that gets the maximum result for advertisers and offers truly progressive programs?

Not many, I would venture to guess. They have all been duped to believe the only way to go is to play "the Arbitron game." Ask yourself this question: If you didn't have Arbitron to worry about, what would your radio station sound like, and would it produce better results for customers? In Springfield, IL we are asking that question these days because we have chased Arbitron out of the market.

We were the first in the market to decide to dump them. The result was higher revenue, no cost per point and better radio. We adapted our selling systems and adopted our own measurement tools that dealt with results.

About a year ago one of our competitors decided they had had enough and canceled. This last month the lone remaining subscriber in the market opted out. As a result, Arbitron has decided to leave the market.

The truth is, if your client has a cash register, he or she already has a much better measurement tool than Arbitron. What Arbitron has become is a tool for agencies to beat radio over the head to get a lower rate. To add insult to injury, radio foots the bill for the beating by paying much higher Arbitron rates than ad agencies.

If a station goes down in the ratings, agencies will point to those numbers and demand a lower rate because fewer people are listening. They never talk about what kind of results the client has seen, just "bad numbers." On the other hand, when a station sees ratings increases, how many agencies call and offer to pay more for that inventory? Arbitron numbers have become a tool used to lower radio's overall value. Not only do we pay commission, but we also supply the tool they use to leverage lower rates. We must be nuts.

We have seen many studies, such as those by Edison, that indicate radio listeners feel they endure too many interruptions. If you are programming to people and not diaries, you don't have to worry about station recall. What becomes more important is how they listen, not what they write down. All you have to worry about is putting together compelling programming that produces results for clients.

What makes us boring is our constant search for the magic bullet to increase Arbitron numbers. That is also making us vulnerable to attack from satellite radio and online music. We are chasing the wrong carrot dangling on a stick.

Arbitron will tell you that they are getting better, that the People Meter will solve all the problems, that they will get a better sample, that they will pay people more money to participate. What they won't tell you is, even if they do get better, it doesn't matter, because the end product is just the wrong number.

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

Ratings

Continued from Page 1

storms ahead 2.9-4.4, tying for fourth with News sibling WBBM-AM.

Elsewhere, WDAS-FM is the new No. 1 in Philadelphia as KYW dips

to second and WUSL climbs to third. WBZ keeps its big lead in Boston, WJR takes the top spot in Detroit, WPCC repeats as Washington's No. 1, KMOX extends its record streak at the top in St. Louis, and XHTZ (Z90) is now No. 1 in San Diego.



REGULAR OR UNLEADED? Multiplatinum artists Fuel dropped in to say hi to the people at Sirius' studios in New York and were interviewed on Sirius' Active Rock stream, coincidentally named Octane. Seen here just before motoring off are (l-r) bandmembers Carl Bell and Kevin Miller, Sirius' José Mangin and Kate Andrews and bandmembers Brett Scallions and Jeff Abercrombie.

Avoiding A Rush To Judgment

Last Friday Premiere's **Rush Limbaugh** ended his show by admitting that he is, in fact, addicted to prescription painkillers. "I am not making any excuses," he told his audience. "Over the years, athletes and celebrities have emerged from treatment centers to great fanfare and praise for conquering great demons. They are said to be great role models and examples for others. Well, I am no role model. I refuse to let anyone think I am doing something great here when there are people you never hear about who face long odds and never resort to such escapes. They are the role models. I am no victim and do not portray myself as such. I take full responsibility for my problem."



Hoping for excellence in rehab.

Limbaugh will be in rehab for at least 30 days. Last Sunday's *New York Post* speculated that he may have checked into the high-end Sierra Tucson detox clinic in Arizona.

According to a statement released by Premiere EVP/Sales **Rhonda Scheidel**, advertiser support for Limbaugh's show remains strong. "There are more than 100 advertisers in *The Rush Limbaugh Show*, and you can count on one hand those who are considering holding their spots until Rush returns," she said.

Like A Lunch Order Of Ribs — Half A Rack

Last week, **Kris Gamble**, co-host of *The Hot Morning*



Take me to your leader.

Mess on WIHT (Hot 99.5)/Washington, announced that her left breast implant had sprung a leak. Her genial co-host, **Mark Kaye**, picks up the story: "After a close examination [wink, wink], it was confirmed that Kris had indeed lost one of her best friends." Gamble

later went under the knife and had both implants removed. "It's very sad," PD **Jeff Wyatt** tells ST. "It does, however, explain why she's been walking around in circles for the past week or so."

Immediately sensing the cheap promotional value to be gained from Gamble's loss, it was decided that her now-dormant fun bags will be mounted, autographed and auc-

tioned off, with all proceeds benefiting the Susan G. Komen Foundation. Gamble is philosophical about the event. "So many people have done so much for my boobs," she says. "This is their chance to give something back to the community."

Since flipping KORQ (96Q)/Abilene, TX from Soft AC to CHR/Rhythmic about a year ago, PD/morning guy **Mark McGill** has been turning the town upside down — and torturing his morning show sidekick, Grunwald. Putting a human spin on that fake "flying cat" bit that swept the country a while back, McGill actually succeeded in launching his partner. After two failed attempts using regular helium balloons, the innovative 96Q crew bought up all of the inflatable children's punching bags in Abilene (58 to be exact), filled them with helium ... and voila — Grunwald was airborne. "We tried chasing him and couldn't catch him," says McGill. "He got up to about 2,000 feet, flew about 60 miles and landed in a farmer's field near Wichita Falls." That wasn't the first time Grunwald has gone traveling; McGill once had him jump into the back of a semi, thinking it was making a local run — only to discover it was on a one-way trip to Baton Rouge.

The Programming Dept.

- Former WXRV/Boston PD **Joanne Doody** heads north on I-93 to become the new PD of Hot AC WHOB/Manchester, NH.

- The FNX Radio Network brings back **Keith Dakin** as afternoon driver/Asst. MD for WFNX (101.7 FNX)/Boston and simulcast buddies WFEX/Portsmouth, NH & WPHX/Portland, ME. Dakin left FNX in May 2001 to become Asst. PD/MD/afternoon guy at Cox Alternative WDYL (Y101)/Richmond. FNX midday talent **Julie Kramer** is upped to Asst. MD/Heritage.

- HITS Assoc. Crossover Editor **Mark Feather** returns to radio as PD of American General Media CHR/Rhythmic KYLZ/Albuquerque.

- Former Citadel/Baton Rouge OM/DP **Don Gosselin** is the new PD of Clear Channel Classic Rocker WIOT/Toledo.

- Jana Sutter** is named PD of Clear Channel CHR/Pop WZNY/Augusta, GA. Most recently she had been MD/midday personality at KMXV/Kansas City.

R&R Timeline

1 YEAR AGO

- Jim Ryan** promoted to VP/AC Programming for Clear Channel Radio.
- Mary Quass**, **Lindsay Wood Davis** and **Tammy Gilmore** join to form NewRadio Group.
- Los Angeles radio legend **Al Lohman** dies of bladder cancer at the age of 66.
- Dusty Hayes** named PD of KTTB/Minneapolis.

5 YEARS AGO

- Andrea Ganis** elevated to Exec. VP of Atlantic Records.
- Joel Hollander** named President/CEO of Westwood One.
- Larry Hughes** joins Virgin/Nashville as VP/Promotion; **Doug Baker** named Director/National Promotion.



Joel Hollander

10 YEARS AGO

- Westwood One acquires Unistar Radio Networks.
- Carl Hirsch** launches OmniAmerica Communications.
- Jon Robbins** becomes PD of WLLZ/Detroit.
- Jerry Bobo** named VP/Sales for KRLD/Dallas.



Carl Hirsch

15 YEARS AGO

- Tony Kidd** appointed PD of WBMX/Chicago.
- Cy Young** named PD of WDJY/Washington.

20 YEARS AGO

- R&R promotes **Ken Barnes** to Editor; **John Leader** becomes VP/Managing Editor.
- Marty Greenberg** named President/COO of Duffy Broadcasting.
- Tony Anderson** joins Motown as National Director/R&B Promotion.
- Al Peterson** promoted to Exec. VP of Jeff Pollack Communications; **Marilyn Tallman** becomes VP/Operations.



Tony Anderson

Starring ADULT CONTEMPORARY, ADULT HIT RADIO, CLASSIC HIT COUNTRY, CD COUNTRY, ROCK CLASSICS, GOOD TIME OLDIES, MUSIC OF YOUR LIFE, US COUNTRY & SMOOTH JAZZ.

EPISODE V

THE EMPIRE SWITCHES BACK

Rebel programmers across the known universe have come together in search of a better 24 Hour format solution. They have switched to Jones Radio Networks for researched music, seasoned talent, localized content and a superior level of service from the Jones Team of radio professionals. Jones Radio Networks delivers 24 Hour format power to more stations than anyone else.



"Jones Rocks!"

Eric Kaufman GM, KLOA Ridgecrest, CA

Call Pat Crocker, 800.609.5663
email beterservice@jonesradio.net

Daypart Personalize 24 Hour Formats News & Talk Music Programming & Consulting Research & Prep





Setting his alarm: eight hours earlier.

Quick Hits

- After seven years at Edison Media Research, VP **Jayne Charneski** is headed to EMI Group in the newly created position of VP/Consumer Research & Strategy.
- WASH/Washington afternoon guy (and 30-year DC radio vet) **Loo Katz** moves to mornings, where he'll team with Lori Brooks. **Bill Worthington**, a WASH vet, returns to replace Katz in afternoons. Brooks, most recently with Metro Networks, is best-known for her time as "Monica" Brooks, Jay Thomas' co-host on KPWR (Power 106)/Los Angeles from 1986-93. **Dave Adler**, who's been covering mornings at WASH, returns to swing shift duties.
- Infinity Active Rocker KUFO/Portland, OR revamps its jock lineup: Former WNFZ/Knoxville PD **Dan Bozyk** is now Asst. PD/MD/midday dude, while longtime afternoon drivers **Craig The Dog-Faced Boy** and **Porkchop** exit. They're replaced by **Cort & Boomer**, who move up from nights. New to nights: **Rocko**, famous for his years at WAAF/Boston and infamous for his recent short stint at WMMS/Cleveland.
- Across the street, Entercom Alternative KNRK is just as busy: Morning team **Gustav & Daria** exit, along with MD **Jayn**. Afternoon dude **Marconi**, along with cohorts **Tiny** and **Niki J.**, moves to mornings at sister KNDD/Seattle; they'll also be simulcast on KNRK. Joining KNRK for middays is **JC** from KITS/San Francisco. **Jaime Cooley** is upped to Asst. PD and is joined in afternoons by **Steve Kallao**, who's in-bound from nights at KQXR/Boise, ID.
- After five years, **Bo Reynolds** leaves *The Greg & Bo Morning Show* at Entercom's KALC/Denver to concentrate on his successful syndicated *Country Show*. For now, PD **BJ Harris** slides into mornings with **Greg Thunder**.
- **Geno Michellini** exits nights at ABC Classic Rocker KLOS/Los Angeles. Midday personality **Suzanne Ansilio** moves to nights, while **Cynthia Fox** is upped from part-time to middays.
- Urban AC KRWP/Houston drops the syndicated *Doug Banks Morning Show*. Look for the November debut of a new local morning show that will include **Val Wilson** from cross-town rival KMJQ. PD **Maurice Devoe** comes off the air as

Princess Ivori (may not be actual royalty), adds a few hours to her midday shift and is awarded Asst. PD stripes.

• **WBZZ/Pittsburgh** Creative Services Director **Spank** segues to Clear Channel Alternative WWDC/Washington in the same post.

• After 13-plus years at **WAVF/Charleston, SC**, Asst. PD/MD/night personality **Danny "V" Villalobos** exits and is replaced by **Susie Bowe**.

• **WZNE/Rochester, NY** Marketing Director **Jeff Sottolano** picks up the colorful MD stripes once worn by **Viollet**, who left in August.

• **WYLD/New Orleans** midday personality **Niecy Davis** crosses the street to R&B Oldies KMEZ for the same duties.

• **Evan "Cabana Boy" Bernstein** moves from KBKS/Seattle to KCHZ/Kansas City to do afternoons.

• Clear Channel News/Talk **WGY/Albany, NY** adds the syndicated *Sean Hannity Show* to afternoons. He replaces **Scott Alan Miller**, now co-hosting mornings at **WRKO/Boston**.

Baby Poop

Congrats and much love to **Arista Exec. VP/Promotion Steve Bartels** and his lovely wife, **Eileen**, on the birth of the couple's second child. Daughter **Lily Marie Bartels** was born at 12:32am on Oct. 14. She weighed in at a healthy 8 lbs., 12 oz.

Humanitarian Stuff

• **WOR/New York** personality **Joan Hamburg** was the recipient of the Humanitarian Award at the Breast Cancer Foundation's 10th anniversary symposium and awards luncheon on Oct. 8.

• Congrats to Clear Channel/South Florida RVP **David Ross**, who was named the 2003 Diversity Champion of the Year for the BankAtlantic Equal Opportunity Day Awards program. Ross' honor, to be presented on Oct. 31, recognizes outstanding work by a South Florida executive in furthering equal opportunity, diversity and equal rights.

ST Shot O' The Week



Proving that there's no statute of limitations on a good idea, **WKLS (96Rock)/Atlanta** slapped a fresh coat of paint on the old **Madonna/Britney** makeout shot from the recent MTV Video Music Awards. The evidence is pictured here. "We put up two boards last Friday, including one on I-75 downtown," says PD **Paul Krieger**. "We've already gotten TV coverage and a bunch of complaint calls, mostly from women — several of whom tried to explain to their children in the car what 'do 'em' means. On the other hand, we feel it's a campaign that resonates very well with our male core."

Condolences

We are saddened to report the passing of promo vet **Kelly Schweinsberg** (pictured here circa 1993) on Oct. 12. She was only 42. **Schweinsberg**, who headed the promotion department at **Lou Pearlman's TransContinental Records**, checked into **New York's St. Vincent's Hospital & Medical Center** on Oct. 4 due to the effects of a rapidly debilitating infection that doctors now theorize may have been **H.U.S.**, a rare strain of the **e. coli** bacteria. At press time, funeral services were scheduled to be held Oct. 17 in **Elwood City, PA**, just outside of **Pittsburgh**.



• **George "Bud" Armstrong**, the last President of **Storz Broadcasting**, which pioneered the **Top 40** format at its stations across the nation, died Oct. 7 in **Omaha**. He was 76.

• **Forty-year East Texas** radio vet **Larry Kent** passed away last week. **Kent** was best known for his years spent as **OM of CHR/Pop KISX** and **Country KNUE/Tyler, TX**.

• **ST** also sends its condolences to promo vet **Barry Lyons** of **Rent-a-Label** on the passing of his mother, **Jean**, on Oct. 6 in **Delray Beach, FL**.

61% of
radio stations are drastically
under-performing in sales*

*but that probably doesn't include you.

It's a great time to start your "do differently" plan
in sales no matter how well you're doing.

Special 2004 rates are in effect if you start NOW!



**Irwin
Pollack**

Broadcasting • Leader in
Sales and Management
Training

Mark Ross Enterprises, Inc. • 233 Needham Street • Radio Plaza/5th Floor • Newton, MA 02464

(617) 928-1910



Off To The Races

A look at some of the fourth quarter's big releases

Oct. 1 is the official beginning of the fourth quarter, but the labels seem to have started early this year as they rolled out some big names in early to mid-September. RCA hit retail with Dave Matthews' solo debut, Limp Bizkit made their long-awaited return with *Results May Vary*, OutKast dropped the double CD *Speakerboxxx/The Love Below*, and Nickelback's *The Long Road* led fans to stores.

While the jack-o'-lanterns aren't even carved yet for Halloween, the race for Christmastime retail dollars is on. And with another tough year for the industry almost in the books, labels are once again pulling out all the stops to make those registers ring, whether it's with greatest-hits packages or bonus DVDs.

We've focused here on a few key labels and their entries in the fourth-quarter retail derby. Space is limited, so this is by no means a complete list. And keep in mind that these release dates can change quicker than you can say "Seabiscuit."

Arista

Already out of the gate: Adema's *Unstable*, Dido's *Life for Rent*, OutKast's *Speakerboxxx/The Love Below*

In the money: OutKast

Odds-on favorites: Nov. 4 sees the new release from Pink, *Try This*, and a live Avril Lavigne DVD and bonus CD titled *My World*.

Other contenders: Sarah McLachlan returns with a new album, *Afterglow*, on Nov. 4. Whitney Houston gets in the spirit of things with the holiday album *One Wish* on Nov. 11, and OutKast and Santana see DVD releases at the end of the month. On Dec. 9 Kelis gets *Tasty* and Bonecrusher throws down *Fighting Music*. Dec. 16 sees The Reign's *Reign Supreme* and Clipse with *Hell Hath No Fury*.

The dark horse: Pink continues to push pop boundaries, this time teaming up with Tim Armstrong of Rancid and The Transplants. Will *Missundaztood* fans sample new sounds on *Try This*?

Capitol

Already out of the gate: Dave Koz, Bonnie Raitt

Odds-on favorites: On Nov. 11 Coldplay hit stores with a live CD and DVD. A week later Chingy hopes to live up to the title of his album, *Jackpot*. That same week Beatles fans will mob the DVD aisles for John Lennon and *Lennon Legend*.

The dark horse: With a revitalized

urban department in the Tower, Westside Connection could build plenty of new relationships with radio. The album title *Terrorist Threats*, however, may sit a little uneasy with some people.

DreamWorks

Already out of the gate: Alien Ant Farm's *truAnt*, Saves The Day's *In Reverie*, Leaves' Breathie

Odds-on favorite: Toby Keith's *Shock 'N Y' All* (11/4).

Other contenders: Nov. 11 sees Dave Hollister's *Real Talk* and Ron Isley's *Here I Am*, featuring Burt Bacharach. A week later a live set from Floetry, *Live in New Orleans*, hits shelves.

The dark horse: Nelly Furtado's *Folklore*. It's been a while since Nelly (the one from Canada, that is) has been at radio. Can *Folklore* continue the fairy tale for the singer?

Elektr.

Already out of the gate: Jet's *Get Born*

In the money: Metallica's *St. Anger* will probably still be stuffing stockings come December.

Odds-on favorite: Missy Elliott, *This Is Not a Test*

Other contenders: This week newcomers The Format brought *Interventions and Lullabies* to the masses and Lucky Boys Confusion delivered *Committed*. Gerald Levert's *Stroke of Genius* enlightens us on Oct. 28. Prog-metallers Dream Theater get rolling with *Train of Thought* on Nov. 11.

The dark horse: Jet's *Get Born*. Probably won't be a huge smash by Christmas, but with huge buzz and great press, these Aussies could be a slow build that comes to fruition in the new year.

Epic

Already out of the gate: Howie Day's *Stop All the World Now*, Fuel's *Natural Selection*

In the money: Audioslave keep on

trucking at radio, which will most likely translate to even more sales come gift-giving season.

Odds-on favorite: Korn return to form with *Take a Look in the Mirror*, due to hit shelves Nov. 25.

Other contenders: It's all about live discs and DVDs this season. First up are Tenacious D, with a live two-DVD set on Nov. 4. All the publicity surrounding *School of Rock* will most likely help the cause. The following week Pearl Jam drop their double-DVD set and Rage Against The Machine fans can witness the band's final show on a live CD-DVD that hits stands Nov. 18.

The dark horse: Mandy Moore's *Coverage* arrives Oct. 21. She's got tons of exposure on the silver screen, but will her music make the cut with aging teeny-poppers?

Interscope/Geffen/A&M

Already out of the gate: Sting's *Sacred Love*, Limp Bizkit's *Results May Vary*, Jonny Lang's *Long Time Coming*

In the money: Limp Bizkit

Odds-on favorites: Puddle Of Mudd (11/11), Blink-182 (11/18) and Enrique Iglesias (11/25)

Other contenders: Something Corporate hit this week, 2Pac's *Resurrection* drops Nov. 4, and a live DVD from U2 hits retail Nov. 18.

The dark horse: G-Unit's *Beg for Mercy* is due Nov. 18. Can 50 Cent's squad follow their leader's lead?

Island Def Jam Music Group

Already out of the gate: DMX's *Grand Champ*, Ludacris' *Chicken and Beer*, Nickelback's *The Long Road*

In the money: Ludacris, Nickelback

Odds-on favorites: Ja Rule's *Blood in My Eye* (11/4), Jay-Z's *The Black Album* (11/28) and Hoobastank's *The Reason* (12/9)

Other contenders: DevilDriver release their demons in time for Halloween on Oct. 28, while Bon Jovi's *This Left Feels Right* drops Nov. 4. Nov. 18 sees 112 get *Hot & Wet* and Ashanti under the mistletoe with *Christmas Album*. Memphis Bleek gets *M.A.D.E.* on Dec. 9.

The dark horse: Jay-Z's *The Black Album*. Will *Black* be as good as *Blueprint*?

Jive

Already out of the gate: R.'s Kelly greatest-hits disc, *The R in R&B Collection, Volume 1*

Latest Greatest

When it comes to giving gifts this season, get 'em what they want — just the hits. Already, greatest-hits packages like Jive's R. Kelly set and RCA's *Elvis 2nd to None* have hit retail. Here's a sampling of other retrospectives to look forward to.

Oct. 28

R.E.M., *In Time: The Best of R.E.M. 1998-2003* (Warner Bros.)
Run D.M.C., *Ultimate Run D.M.C.* (Arista)

Nov. 4

Sheryl Crow, *The Very Best of Sheryl Crow* (A&M/Interscope)
Toni Braxton, *Ultimate Toni Braxton* (Arista)
Bob Seger, *Greatest Hits, Vol. 2* (Capitol)

Nov. 11

Pearl Jam, *Rarities* two-CD set (Epic)

Nov. 25

No Doubt, *The Singles Collection* and a limited-edition *Singles Collection* boxed set (Interscope)
T.L.C., *Still Crazy ... Always Sexy ... Forever Cool* (Arista)



No Doubt

In the money: R. Kelly
Odds-on favorite: Britney Spears' fourth album, *In the Zone*, drops Nov. 18. The first single, "Me Against the Music," features Madonna — the sweetest kiss for retail since the MTV VMAs.

Other contenders: Forces Of Evil — a Goldfinger side project — drops this week. Too Short steps up with a new release on Nov. 4, and Joe hits retail on Dec. 16.

The dark horse: Aaron Carter. As the younger brother of Nick Carter gets further away from the Disney Channel demo, he could experience some growing pains.

Reprise

Already out of the gate: Paul Oak- enfold, The Distillers

Other contenders: Barenaked Ladies return this week with *Everything to Everyone*. Meanwhile, Disturbed will release a live CD-DVD from their Music As a Weapon tour, while Michael Buble's *Let It Snow* drops on Nov. 18. There's also the soundtrack to some little film called *Lord of the Rings: Return of the King* on Nov. 25, and newcomers Eisley bring *Marvelous Thing* to stores Dec. 2.

The dark horse: The Distillers' *Coral Fang*. Will Alternative radio welcome a female-fronted punk band onto playlists? Seems like fans are more than willing to.

Universal

Already out of the gate: Edie Brick- ell, Michael McDonald, Matt Nathanson

In the money: Bad Boy's Da Band
Odds-on favorite: Singer-TV star Nick Lachey hits retail Nov. 11. With all the exposure from the MTV reality series *The Newlynwoods*, starring Nick and wife Jessica Simpson, Lachey gets not only the popular vote, but the sympathy vote as well.

Other contenders: Loon and The

Rapture (10/21), Element Eighty (10/28). Hip-hop hooray on Nov. 18, with releases from Big Tymers and Tim- baland & Magoo — and a remix album from Nelly the following week. December sees releases from Lil Wayne, David Banner and Juvenile.

The dark horses: Mushroomhead and Hatebreed. The former is a masked cadre of metal warriors bringing Faith No More-style rock to the table. The latter are a rising metalcore act with the hardest of hard-core followings.

Virgi

Already out of the gate: Ima Robot, Black Rebel Motorcycle Club

In the money: A Perfect Circle's *Thirteenth Step*

Odds-on favorite: Iggy Pop makes a triumphant return on Nov. 4 with *Skull Ring*, which not only features The Stooges, but young punks like Sum 41.

Other contenders: Drag-On go to *Hell and Back* (10/21), and The Thrills say *So Much for the City* (11/4).

The dark horse: Courtney Love. The un- hinged diva is slated to return with the ironically titled *America's Sweetheart*.

Warner Bros.

Already out of the gate: Seal's *Waiting for You*, Static-X's *Shadow Zone*

In the money: It's never too late to buy another Linkin Park CD for the kids.

Odds-on favorites: Speaking of Linkin Park, they're releasing a CD-DVD combo called *Live in Texas* on Nov. 18. On the same date The Red Hot Chili Peppers do the same.

Other contenders: The *Matrix Revolutions* soundtrack hacks in to the system Nov. 4.

The dark horse: The dark horse is actually a dog, as Triumph The Insult Dog from *Late Night With Conan O'Brien* releases the comedy album *Come Poop With Me*. Looks like that feud with Eminem is paying off.



Britney Spears



Pink



Nelly

THE INDUSTRY'S NO. 1 RETAIL CHART October 17, 2003

| LW | TW | ARTIST | ALBUM | LABEL | POWERINDEX | CHANGE |
|----|----|-----------------------------|----------------------------------|----------------------------|------------|--------|
| - | 1 | LUDACRIS | Chicken & Beer | Def Jam South/IDJMG | 430,068 | - |
| 1 | 2 | OUTKAST | Speakerboxxx/The Love Below | Arista | 191,866 | -10% |
| - | 3 | ELVIS PRESLEY | Elvis: 2nd To None | BMG Heritage | 188,096 | - |
| 3 | 4 | DIDO | Life For Rent | Arista | 104,264 | -45% |
| 5 | 5 | DAVE MATTHEWS | Some Devil | RCA | 95,704 | -34% |
| 4 | 6 | STING | Sacred Love | A&M/Interscope | 87,781 | -50% |
| 8 | 7 | R. KELLY | The "R." In R&B Collection Vol.1 | Jive | 82,082 | -25% |
| 11 | 8 | NICKELBACK | Long Road | Roadrunner/IDJMG | 78,421 | -17% |
| 12 | 9 | HILARY DUFF | Metamorphosis | Buena Vista/Hollywood | 77,242 | -18% |
| 6 | 10 | LIMPBIZKIT | Results May Vary | Flip/Interscope | 73,862 | -38% |
| - | 11 | 2PAC | Death Row Presents: Nu-Mixx Klaz | Death Row | 72,711 | - |
| - | 12 | VARIOUS | Totally Hits 2003 | BMG | 71,937 | - |
| 10 | 13 | JOHN MAYER | Heavier Things | Aware/Columbia | 69,312 | -27% |
| - | 14 | SEVENDUST | Seasons | TVT | 66,240 | - |
| 9 | 15 | OBIE TRICE | Cheers | Shady/Aftermath/Interscope | 63,894 | -36% |
| 2 | 16 | BAD BOY'S DA' BAND | Too Hot For TV | Bad Boy/Universal | 62,223 | -70% |
| 16 | 17 | CHINGY | Jackpot | DTP/Capitol | 60,342 | -3% |
| 14 | 18 | BEYONCE | Dangerously In Love | Columbia | 59,697 | -20% |
| 13 | 19 | DMX | Grand Champ | Def Jam/IDJMG | 56,447 | -35% |
| - | 20 | STATIC-X | Shadow Zone | Warner Bros. | 48,957 | - |
| 20 | 21 | 3 DOORS DOWN | Away From The Sun | Universal | 44,797 | -11% |
| 7 | 22 | MARTINA MCBRIDE | Martina | RCA | 42,840 | -61% |
| 21 | 23 | EVANESCENCE | Fallen | Wind-up | 42,736 | -13% |
| 15 | 24 | BETTE MIDLER | Bette Sings The Rosemary... | Columbia | 42,494 | -40% |
| 22 | 25 | ALAN JACKSON | Greatest Hits Vol.2 | Arista | 41,018 | -17% |
| - | 26 | RZA | Birth Of A Prince | Sanctuary/SRG | 40,276 | - |
| 17 | 27 | MURPHY LEE | Murphy's Law | Universal | 38,973 | -33% |
| 24 | 28 | ERYKAH BADU | Worldwide Underground | Motown | 37,667 | -6% |
| 18 | 29 | A PERFECT CIRCLE | Thirteenth Step | Virgin | 35,349 | -38% |
| 23 | 30 | ROB ZOMBIE | Past, Present & Future | Geffen | 34,257 | -25% |
| 30 | 31 | 50 CENT | Get Rich Or Die Tryin' | Shady/Aftermath/Interscope | 34,110 | +10% |
| - | 32 | VARIOUS | MTV2 Headbanger's Ball Comp... | Roadrunner/IDJMG | 33,800 | - |
| 32 | 33 | LINKIN PARK | Meteora | Warner Bros. | 32,311 | +13% |
| 25 | 34 | SEAL | IV | Warner Bros. | 31,977 | -12% |
| 29 | 35 | COLDPLAY | Rush Of Blood To The Head | Capitol | 31,923 | +3% |
| - | 36 | PRIMUS | Animals Should Not Try To Act... | Interscope | 30,110 | - |
| 28 | 37 | NORAH JONES | Come Away With Me | Blue Note/Virgin | 29,386 | -10% |
| 37 | 38 | YOUNGBLOODZ | Drankin' Patnaz | So So Def/Arista | 28,975 | +12% |
| 26 | 39 | LIL JON & THE EASTSIDE BOYZ | Kings Of Crunk | TVT | 27,906 | -23% |
| - | 40 | HOWIE DAY | Stop All The World Now | Epic | 25,930 | - |
| 38 | 41 | MICHAEL MCDONALD | Motown | Motown | 25,873 | +2% |
| 19 | 42 | GARY ALLAN | See If I Care | MCA | 25,156 | -54% |
| 36 | 43 | MATCHBOX TWENTY | More Than You Think You Are | Atlantic | 24,072 | -9% |
| 34 | 44 | BAD BOYS II | Soundtrack | Bad Boy/Universal | 22,974 | -16% |
| 47 | 45 | CHRISTINA AGUILERA | Stripped | RCA | 21,865 | 0% |
| 35 | 46 | SOUNDTRACK | The Fighting Temptations | Sony Soundtrax | 21,701 | -19% |
| 46 | 47 | BLACK EYED PEAS | Elephunk | Interscope | 21,637 | -2% |
| 43 | 48 | STAINED | 14 Shades Of Grey | Flip/Elektra/EEG | 21,169 | -10% |
| 39 | 49 | MARY J. BLIGE | Love & Life | Geffen | 21,149 | -15% |
| 42 | 50 | GOOD CHARLOTTE | Young & Hopeless | Daylight/Epic | 20,930 | -11% |

© HITS Magazine Inc.

ON ALBUMS

Chicken N Beer Here!

Nothing like a little price break to stimulate the economy.

Getting off to a nice jump start thanks to UMG's innovative new \$12.98 pricing program, Def Jam South/IDJMG Dirty South rapper



Ludacris

Ludacris helps himself to a heap of *Chicken N Beer* sales. The album goes to No. 1 on 430,000-plus in sales, also fueled by huge airplay on "Stand Up."

That's more than enough to top the previous leaders, fellow Southern hip-hopppers OutKast, whose two-CD Arista set falls to No. 2, just ahead of the week's other big release, BMG Heritage's *Elvis: 2nd to None*



Elvis Presley

compilation, at No. 3.

The rest of the top 10 includes Arista's Dido (No. 4), RCA's Dave Matthews (No. 5), A&M/Interscope's Sting (No. 6), Jive's R. Kelly (No. 7), Roadrunner/IDJMG's Nickelback (No. 8), Buena Vista/Hollywood's Hilary Duff (No. 9) and Flip/Interscope's Limpbizkit (No. 10).

Among the chart newcomers are Death Row's 2Pac remixes (No. 11), TVT's Sevendust (No. 14), Warner Bros.' Static-X (No. 20), Sanctuary's RZA (No. 26), Roadrunner/IDJMG's *MTV2 Headbangers Ball* (No. 32), Interscope's Primus (No. 36) and Epic's Howie Day (No. 40); Day's "Perfect Time of Day" is garnering multiformat support.

Double-digit increases are registered by Shady/Aftermath/Interscope's 50 Cent (+10%), WB's Linkin Park (+13%) and So So Def/Arista's YoungBloodz (+12%).



Howie Day

Next week: it's time to *Idol*, as RCA runner-up Clay Aiken gets set to grab the top slot, with Columbia's Jagged Edge eyeing the second-place position.

Special Collections

It's still probably too early to be thinking about the holiday season, but next week the labels are going to give you a sneak peek at a few things they believe would make perfect presents for music lovers everywhere. Special collections, including greatest hits CDs, limited-edition box sets and remix albums, are on their way and should reach consumers beginning in mid-November.

Gwen Stefani (vocals), Tony Kanal (bass), Tom Dumont (guitar) and Adrian Young (drums), otherwise known as No Doubt, have been at it since the late '80s, and next week they continue down their long path of success with "It's My Life." The song is a cover of the U.K. band Talk Talk's 1984 hit and is our first look at No Doubt's forthcoming album, *The Singles 1992-2003*. The clip for "It's My Life," filmed with director Dave LaChapelle, should be hitting video outlets shortly, and the song itself will arrive at Pop, Hot AC and Alternative outlets next week. A four-disc (two CDs, two DVDs) limited-edition deluxe box set, *Boom Boom*, will hit store shelves on Nov. 25. The CDs included will be *The Singles 1992-2003* and *Everything in Time (B-Sides, Rarities, Remixes)*, which includes seven previously unreleased tracks. The DVDs will be *The Videos 1992-2003* and *Live in the Tragic Kingdom*. "It feels like the right time to release this collection, because it closes a chapter," says Kanal. "This is the recap of an incredible journey that we've had, and it sets the tone for what will come in the future. We decided not to call it 'Greatest Hits,' because that sounded too final. There's more to come from us as a band."



No Doubt

After emerging in 1992 with their eight-times platinum debut, *Core*, Grammy-winning California band Stone Temple Pilots return to present "All in the Suit That You Wear," the lead single from their greatest hits CD, *Thank You*. The single will be Going for Adds at Rock, Active Rock and Alternative, and the album is slated for a Nov. 11 release. Thirteen of STP's previous hits will be featured on the collection, as well as "All in the Suit..." and an acoustic version of "Plush" recorded live on MTV's *Headbanger's Ball* in 1992. A special CD/DVD package will also be available. The three-hour DVD will include 32 songs, music videos, live performances and "bootleg" videos shot by friends and fans of the band. A version of "Sweet Emotion" with Aerosmith's Steven Tyler and Joe Perry and a version of "Wichita Lineman" with Glen Campbell will also be featured on the DVD.

Counting Crows greatest hits album, *Films About Ghosts* — *The Best of Counting Crows*, will debut Nov. 25. The first single from the album, "She Don't Want Nobody Near," will reach Triple A outlets next week. Counting Crows have been nominated for Artist of the Year/Adult Alternative Radio at this year's Radio Music Awards, where they will compete against U2, Coldplay, Dave Matthews Band and Jack Johnson. The ceremonies take place Oct. 27 at the Aladdin Hotel in Las Vegas.

While Nelly isn't exactly ready to release a greatest hits CD, he is coming out with a *Da Derry Versions (Remix Album)* on Nov. 25. "Iz U," the first single from the album Going for Adds at Rhythmic and Urban, was produced by Jason "Jay E" Epperson and incorporates "The Big One," a.k.a. "Theme From *People's Court*," in its track. *Da Derry Versions* features remixes of Nelly's biggest hits and also gives fans some brand-new cuts. "It's strictly for fun, you know," says Nelly, whose album will also have guest appearances by Murphy Lee and Ron Isley. "I'm not trying to gain anything from it. We've been fortunate enough that I've been able to have this type of success, so it's definitely not a capitalism thing, it's just having fun."

— Mike Trias

R&R Going For Adds

Week Of 10/20/03

CHR/POP

DASHBOARD CONFESSIONAL Hands Down (*Vagrant*)
LINKIN PARK Numb (*Warner Bros.*)
NO DOUBT It's My Life (*Interscope*)
SARAH MCLACHLAN Fallen (*Arista*)

HOT AC

JOHN GREGORY Ride Of Your Life (*Atlantic*)
NO DOUBT It's My Life (*Interscope*)
TRAVIS Re-Offender (*Epic*)

SMOOTH JAZZ

AL GREEN I Can't Stop (*Blue Note/EMC*)
ALEX BUGNON Cascade (*Narada*)
MICHAEL McDONALD Ain't No Mountain High Enough (*Motown*)
NAJEE Eye 2 Eye (*N-Coded*)

CHR/RHYTHMIC

BEYONCE Me, Myself And I (*Columbia*)
DMX Get It On The Floor (*Ruff Ryders/IDJMG*)
G-UNIT Stunt 101 (*Interscope*)
JHENE No L.O.V.E. (*Epic*)
LIL KIM Thug Luv (*Queen Bee/Big Entertainment/Atlantic*)
NELLY Iz U (*Fo'Reel/Universal*)
TGK Hott (*Kid Sational*)

ROCK

SKRAPE Stand Up (*RCA*)
SMILE EMPTY SOUL Nowhere Kids (*Lava*)
STONE TEMPLE PILOTS All In The Suit That You Wear (*Atlantic*)

URBAN

BEYONCE Me, Myself And I (*Columbia*)
DMX Get It On The Floor (*Ruff Ryders/IDJMG*)
G-UNIT Stunt 101 (*Interscope*)
LIL KIM Thug Luv (*Queen Bee/Big Entertainment/Atlantic*)
NELLY Iz U (*Fo'Reel/Universal*)
TGK Hott (*Kid Sational*)

ACTIVE ROCK

SKRAPE Stand Up (*RCA*)
SMILE EMPTY SOUL Nowhere Kids (*Lava*)
STONE TEMPLE PILOTS All In The Suit That You Wear (*Atlantic*)

URBAN AC

VAN HUNT Seconds Of Pleasure (*Capitol*)

ALTERNATIVE

311 Beyond The Gray Sky (*Volcano*)
ANTI-FLAG Turncoat (*Fat Wreck*)
DROPKICK MURPHYS The Dirty Glass (*Hellcat/Epitaph*)
NO DOUBT It's My Life (*Interscope*)
SKRAPE Stand Up (*RCA*)
SMILE EMPTY SOUL Nowhere Kids (*Lava*)
STONE TEMPLE PILOTS All In The Suit That You Wear (*Atlantic*)

COUNTRY

BILLY RAY CYRUS Always Sixteen (*Word*)
DIERKS BENTLEY My Last Name (*Capitol*)
KENNY CHESNEY There Goes My Life (*BNA*)
PATTY LOVELESS On Your Way Home (*Epic/Monument*)

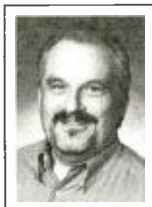
TRIPLE A

AL GREEN I Can't Stop (*Blue Note/EMC*)
BRENDA WEILER Out Of The Blue (*Virt*)
COUNTING CROWS She Don't Want Nobody Near (*Geffen*)
COWBOY JUNKIES The Way I Feel (*Borealis/Northern Blues*)
CRASH TEST DUMMIES Flying Feeling (*Cha-Ching/Music Allies*)
DELBERT MCCLINTON Live (*New West*)
GUSTER Careful (*Palm/Reprise*)
VARIOUS ARTISTS Bird Up (*Savoy Jazz*)

AC

MAN DOKI SOULMATES Daydream (*Paroli*)
MANDY MOORE Have A Little Faith In Me (*Epic*)
SERA That's What You Get (*Aezra*)
SUZY K Gabriel (*Vellum*)

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.



KEVIN CARTER
kcarter@radioandrecords.com

PART ONE OF A TWO-PART SERIES

Brother, Can You Spare A Dime?

High-mileage promotions on low dough

By Keith Berman
Associate Radio Editor

Pop quiz, hotshot: Your GM is breathing down your neck about getting ratings while at the same time screaming at you to cut your spending. You're looking at your budget and seeing that big fat \$0 on the line for marketing and promotions. You're thinking, "This stinks worse than that dead fish I left behind my ex-girl/boyfriend's couch after we broke up." What do you do?

Unfortunately, it's not something you can just ignore and hope it goes away, like the rash you developed after that crazy, drunken night in Madrid. The best line I heard about the need to persistently execute promotions comes from WHOT (Hot 101)/Youngstown, PA PD John Trout. He says, "I had a mentor — Roger Ingram, who was my GM during my eight years at WZPL/Indianapolis — who told me that your radio station is a slowly deflating tire that constantly needs to be pumped up with promotions." I know what you're all thinking now: "Damn, why can't my GM think that way?"



Casey Christopher

ideas from some of your peers — PDs at smaller-market stations who are operating on shoe-string budgets but who have still come up with ways to make sure they get their names out there. "Shaking hands and kissing babies — that's the name of the game, no matter where you are," says WHTS (All Hit 98.9)/Quad Cities, IA-IL PD Tony Waitekus. "We do something called High School Hits, where every weekend we try to hit a local high school football game, make ourselves known and hand out All Hit 98.9 stuff."

"We're also getting into another parade season: We just did a parade for the Moline High School homecoming, and we've got three Halloween parades coming up."

Save The Day

WHOT's Trout says, "What I'm seeing from my vantage point is that promotions morph into community events and giveaways. The traditional model of the promotion that you get handed and get told, 'Stick your name on this,' doesn't exist. I have to go out and find or create those situations."

Trout shares a home-run promotion that didn't require too much effort or cash on his station's part. It fell into his lap after his morning show learned that a local town would not be able to hold its annual Christmas "Light Up Night" event due to lack of funds.

"It's an annual thing where all the businesses stay open late and serve hot chocolate and the community

comes down and sings songs and the lights are on the trees and everything," Trout explains.

"When we heard the town didn't have money for it this year, my morning show asked people on the air if they wanted to see it happen, and we said we'd do everything we could to make it happen. Business leaders started coming out of the woodwork, saying, 'Please help us. We want to see this thing continue.'"

"Understand as much as you can about programming, marketing and the concept of how Top 40, as a format, reaches people."

Jim Allen

"We got so many calls, and now Light Up Night is going to go on because the businesspeople felt that with Hot 101's involvement they could pay for it; the advertising offset the expenditures. To me, that's a promotion, in that we've taken a local problem and we've helped people see it and solve it."

"My morning show is going to lead the parade that night because they were the ones trying to save this evening for this town. We saved Christmas — that was the lead story on the news the next night."

Apparently, the feel-good element still works. It's just a matter of looking for nontraditional ways to plug your station into the community.

Emotional Button Pushing

Waitekus' station and others in his cluster tie in to the trick-or-treat

mentality of Halloween. "Our cluster does the Quad City Radio Group Annual Halloween Walk, where we decorate the entire building, upstairs and downstairs, with spider webs and ghosts and witches and things like that," he says. "Well over 2,000 kids and parents usually come by to trick or treat in all the studios."

"It's a big NTR event for us. We sell this to candy companies and various people who want to have their stuff sampled. It's really quite a good event."

So, shiny, happy community involvement pays off, but opportunities like these don't always drop into our laps. Sometimes it takes good, old-fashioned sales hounding to get clients involved in promotions — especially when it means they might be able to hook you up with giveaway material.

Jim Allen, PD at KZMG (Magic 93.1)/Boise, ID, says, "I realize the value of the relationships that a lot of our salespeople have with their better clients — clients who really get it, especially — and I use those relationships to forge some good promotions. That way, the money I have I can spend in different places or over more concentrated periods of time so I can make them seem like bigger deals."

Allen offers this advice for new sales reps to help them forge strong relationships between the station and clients, allowing them to help each other get publicity: "Understand as much as you can about programming, marketing and the concept of how Top 40, as a format reaches, people."

"Remember that emotional button pushing — especially from stations that target women — is going to get the most response from listeners. Build promotions that capitalize on the excitement of whatever the product that's out there may be."

Relationships don't even have to be sales-oriented to be beneficial to your station. "We do cross-promotion on TV," Trout says. "We're in pretty solid with one of the TV stations here. They get their name on our station when they do news updates for us, and they return the favor by attaching our logo or our spot to their programming."

Packaging Is Key

Once you've gotten these sales relationships to a certain point, you can easily take advantage of them to throw together a simple, proven promotion. After the promotion's been firmed up, it's just a matter of putting some lipstick on it to dress it up for the public.

"How do we change a \$1,000 shopping spree into something new?" Christopher asks. "We did what we called a 'Smash & Grab.'"

"We're competing not just against other stations, but against technology that's drawing listeners away from radio completely, so we have to really conk them over the head and get their attention."

Casey Christopher

We made it a little hipper, terminology-wise, to the audience.

"Instead of just giving them the money and telling them to go to a mall, we play the angle where we drive the truck through the front door of the mall and the winner has 93 seconds to get what they can, throw it in the back of the truck and get out. The local malls are really hot on that kind of idea because of the exposure and the promo run they get."

Hey, have you heard of this great thing called the Internet? Some stations are using it to do off-air marketing and contesting. Christopher says, "We are about ready to launch a huge instant-messaging campaign that will serve as a way to increase our database as well as to alert our listeners to events and a variety of things going on at the station."

"They'll get an IM saying something like, 'Listen to the Zoo today at 3pm for the world premiere of the new song from Pink,' or we'll be able to IM our entire list for an off-air contest where caller 93 wins a PlayStation 2 or something."

So much stuff, so little space! We haven't even begun to venture into the wonderful world of promotions involving artists, how valuable good relationships with record labels are and how much those relationships can pay off. Tune in again next week, same Bat-time, same Bat-column.

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



Jim Allen

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 17, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of September 21-27.

| HP = Hit Potential ® | ARTIST TITLE LABEL(S) | TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5) | | | | TOTAL % FAMILIARITY | TOTAL % BURN | DEMOGRAPHICS | | | REGIONS | | | |
|----------------------|--|---|------|------|------|---------------------|--------------|--------------|-------------|-------------|---------|-------|----------|------|
| | | TW | LW | 2W | 3W | | | WOMEN 12-17 | WOMEN 18-24 | WOMEN 25-34 | EAST | SOUTH | MID-WEST | WEST |
| | BEYONCÉ f/SEAN PAUL Baby Boy (Columbia) | 4.10 | 4.07 | 4.01 | 3.96 | 96.3 | 23.7 | 4.18 | 4.08 | 4.04 | 4.07 | 4.12 | 3.94 | 4.26 |
| | CHINGY Right Thurr (DTP/Capitol) | 4.03 | 3.96 | 3.80 | 3.74 | 97.4 | 30.3 | 4.11 | 4.05 | 3.91 | 4.07 | 3.95 | 4.06 | 4.02 |
| HP | BOW WOW Let's Get Down (Columbia) | 3.94 | 3.84 | 3.77 | 3.85 | 94.6 | 28.9 | 4.06 | 3.90 | 3.84 | 4.05 | 3.80 | 3.78 | 4.11 |
| | BLACK EYED PEAS Where Is The Love? (A&M/Interscope) | 3.94 | 3.95 | 3.87 | 3.82 | 98.9 | 36.6 | 4.00 | 3.91 | 3.91 | 3.93 | 3.87 | 4.01 | 3.95 |
| | FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 3.93 | 3.89 | 3.86 | 3.82 | 92.0 | 28.0 | 3.91 | 3.97 | 3.91 | 3.92 | 3.73 | 3.88 | 4.22 |
| | NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal) | 3.90 | 3.91 | 3.89 | 3.90 | 95.1 | 29.4 | 3.96 | 3.93 | 3.82 | 3.88 | 3.89 | 3.83 | 4.01 |
| | 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) | 3.87 | 3.92 | 3.80 | 3.73 | 97.4 | 41.1 | 3.90 | 3.91 | 3.78 | 3.93 | 3.99 | 3.59 | 3.95 |
| | CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA) | 3.87 | 3.73 | 3.58 | 3.66 | 64.0 | 22.6 | 3.98 | 3.86 | 3.77 | 3.83 | 3.71 | 4.12 | 3.81 |
| | MYA My Love Is Like...Whoa (A&M/Interscope) | 3.86 | 3.88 | 3.87 | 3.88 | 64.6 | 26.9 | 3.94 | 3.93 | 3.72 | 3.93 | 3.80 | 3.88 | 3.85 |
| HP | LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 3.85 | 3.88 | 3.88 | - | 65.1 | 23.4 | 3.94 | 3.74 | 3.88 | 3.85 | 3.88 | 3.64 | 4.06 |
| | BEYONCÉ f/JAY-Z Crazy In Love (Columbia) | 3.84 | 3.77 | 3.69 | 3.73 | 98.6 | 40.9 | 3.73 | 3.82 | 3.97 | 3.73 | 3.79 | 3.85 | 3.99 |
| | MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.) | 3.79 | 3.66 | 3.51 | 3.57 | 61.1 | 33.4 | 3.74 | 3.79 | 3.83 | 3.77 | 3.63 | 3.80 | 3.95 |
| | JUSTIN TIMBERLAKE Senorita (Jive) | 3.79 | 3.74 | 3.60 | 3.57 | 66.6 | 23.1 | 3.65 | 3.80 | 3.91 | 3.70 | 3.80 | 3.81 | 3.84 |
| | ATARIS The Boys Of Summer (Columbia) | 3.77 | 3.71 | 3.69 | 3.74 | 78.6 | 26.3 | 3.77 | 3.77 | 3.77 | 3.59 | 3.60 | 3.96 | 3.72 |
| | MATCHBOX TWENTY Unwell (Atlantic) | 3.75 | 3.70 | 3.60 | 3.59 | 86.3 | 36.9 | 3.62 | 3.68 | 3.95 | 3.71 | 3.62 | 3.74 | 3.94 |
| | TRAPT Headstrong (Warner Bros.) | 3.62 | 3.60 | 3.58 | - | 84.0 | 29.7 | 3.77 | 3.56 | 3.54 | 3.49 | 3.59 | 3.68 | 3.74 |
| | JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 3.62 | 3.50 | 3.41 | 3.56 | 78.9 | 30.9 | 3.57 | 3.60 | 3.67 | 3.74 | 3.55 | 3.61 | 3.57 |
| | MAROON 5 Harder To Breathe (Octone/J) | 3.62 | 3.54 | 3.38 | 3.40 | 71.4 | 18.9 | 3.64 | 3.60 | 3.61 | 3.48 | 3.67 | 3.73 | 3.60 |
| | HILARY DUFF So Yesterday (Buena Vista/Hollywood) | 3.58 | - | - | - | 90.0 | 26.9 | 3.56 | 3.58 | 3.59 | 3.54 | 3.55 | 3.56 | 3.66 |
| | LIZ PHAIR Why Can't I? (Capitol) | 3.54 | - | - | - | 80.9 | 28.6 | 3.73 | 3.40 | 3.48 | 3.41 | 3.58 | 3.74 | 3.42 |
| | GOOD CHARLOTTE Girls & Boys (Daylight/Epic) | 3.53 | 3.51 | 3.50 | 3.54 | 89.4 | 32.9 | 3.59 | 3.51 | 3.50 | 3.53 | 3.60 | 3.46 | 3.55 |
| | 3 DOORS DOWN Here Without You (Republic/Universal) | 3.53 | 3.63 | 3.67 | 3.70 | 71.4 | 25.1 | 3.63 | 3.36 | 3.58 | 3.57 | 3.46 | 3.69 | 3.38 |
| | STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | 3.51 | 3.49 | 3.52 | 3.60 | 79.1 | 28.3 | 3.51 | 3.49 | 3.52 | 3.55 | 3.41 | 3.56 | 3.54 |
| | SANTANA f/ALEX BAND Why Don't You & I (Arista) | 3.50 | 3.38 | 3.42 | 3.60 | 71.4 | 26.6 | 3.53 | 3.38 | 3.58 | 3.36 | 3.66 | 3.58 | 3.36 |
| | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 3.49 | 3.40 | - | - | 76.9 | 21.7 | 3.41 | 3.55 | 3.52 | 3.66 | 3.29 | 3.45 | 3.55 |
| | JOHN MAYER Bigger Than My Body (Aware/Columbia) | 3.48 | - | - | - | 73.7 | 24.9 | 3.44 | 3.40 | 3.60 | 3.14 | 3.74 | 3.59 | 3.44 |
| | KELLY CLARKSON Low (RCA) | 3.41 | 3.46 | 3.53 | 3.62 | 31.1 | 30.3 | 3.37 | 3.38 | 3.48 | 3.42 | 3.26 | 3.29 | 3.68 |

CalloUT AMERICA®
HOT SCORES

By ANTHONY ACAMPORA

Beyoncé holds on to the top spot on *CalloUT America* for yet another week with "Baby Boy" (Columbia), featuring Sean Paul. The song ranks first across all demos: teens, women 18-24 and women 25-34.

Chingy moves up to the No. 2 spot with "Right Thurr" (DTP/Capitol); this is the best the song has tested since its release. It ranks second with teens and women 18-24 and comes in a solid fourth with women 25-34.

Bow Wow soars to the No. 3 spot with "Let's Get Down" (Columbia). It ranks third with teens, eighth among women 18-24 and ninth 25-34.

Ludacris is off to a strong start with "Stand Up," featuring Shawnna (Def Jam South/IDJMG). "Stand" ranks seventh with teens and eighth among women 18-24.

A nice four-week trend for Maroon 5, as "Harder to Breathe" (Octone/J) scores its biggest week to date with a 3.62.

"Unwell" by Matchbox Twenty (Atlantic) ranks third 25-34 while "Senorita" by Justin Timberlake (Jive) ranks fourth, showing the diversity of the 25-34 crowd.

Each week you can view *CalloUT America* data online at www.bullseye.com, thanks to R&R's partnership with Bullseye Research. You can sort by demo or region. This week's password: *bergin*.

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.



DOUGH. BUCKS. BREAD. CASH. DINERO. MOOLAH.

No matter what you call it, here's a way to get it.

Regardless of your market or format, listeners want to know the latest financial trends affecting their lives. AP Radio and Bankrate.com have teamed up to offer the Personal Finance Minute — audio features perfect for local ad sponsorship. Heard exclusively on AP Network News, it's just one of many features that can help you bring home a few more clams in your paycheck. Learn more today by calling us at 800-527-7234, or visit www.apbroadcast.com.



R&R CHR/POP TOP 50

Powered By



October 17, 2003

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|---------------------|
| 2 | 1 | 3 DOORS DOWN Here Without You (Republic/Universal) | 7643 | +655 | 572290 | 11 | 119/0 |
| 3 | 2 | BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | 7579 | +635 | 650489 | 9 | 122/2 |
| 1 | 3 | NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal) | 7122 | -366 | 552856 | 18 | 116/0 |
| 4 | 4 | CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA) | 6730 | -211 | 561096 | 14 | 119/0 |
| 5 | 5 | BLACK EYED PEAS Where Is The Love? (A&M/Interscope) | 6198 | -440 | 551153 | 22 | 122/0 |
| 6 | 6 | MARON 5 Harder To Breathe (Octone/J) | 6162 | +190 | 454573 | 17 | 123/0 |
| 7 | 7 | SANTANA f/ALEX BAND Why Don't You & I (Arista) | 5888 | +200 | 455970 | 17 | 120/0 |
| 8 | 8 | MYA My Love Is Like...Whoa (A&M/Interscope) | 4841 | -305 | 337725 | 11 | 119/0 |
| 20 | 9 | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 4303 | +914 | 311137 | 7 | 117/1 |
| 13 | 10 | TRAPT Headstrong (Warner Bros.) | 4170 | +316 | 280605 | 13 | 107/3 |
| 9 | 11 | 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) | 4049 | -355 | 287985 | 13 | 105/0 |
| 16 | 12 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 3972 | +392 | 257843 | 10 | 96/7 |
| 17 | 13 | STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | 3686 | +106 | 267542 | 12 | 116/2 |
| 11 | 14 | BEYONCE' f/JAY-Z Crazy In Love (Columbia) | 3543 | -646 | 267421 | 21 | 124/0 |
| 10 | 15 | JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 3512 | -769 | 271085 | 26 | 114/0 |
| 19 | 16 | KELLY CLARKSON Low (RCA) | 3470 | +49 | 262596 | 10 | 114/0 |
| 21 | 17 | HILARY DUFF So Yesterday (Buena Vista/Hollywood) | 3439 | +170 | 273588 | 12 | 117/3 |
| 12 | 18 | CHINGY Right Thurr (DTP/Capitol) | 3290 | -585 | 201220 | 18 | 109/0 |
| 18 | 19 | FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 3182 | -249 | 269661 | 14 | 89/0 |
| 22 | 20 | PINK Trouble (Arista) | 3171 | +287 | 223595 | 4 | 122/3 |
| 23 | 21 | BABY BASH Suga Suga (Universal) | 3080 | +452 | 217859 | 8 | 87/13 |
| 15 | 22 | ATARIS The Boys Of Summer (Columbia) | 3010 | -615 | 223249 | 15 | 110/0 |
| 14 | 23 | JUSTIN TIMBERLAKE Senorita (Jive) | 2848 | -983 | 234637 | 15 | 122/0 |
| 26 | 24 | MATCHBOX TWENTY Bright Lights (Atlantic) | 2635 | +324 | 166361 | 8 | 94/4 |
| 24 | 25 | JOHN MAYER Bigger Than My Body (Aware/Columbia) | 2560 | +58 | 163317 | 8 | 92/2 |
| Debut | 26 | BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | 2542 | +2022 | 261184 | 1 | 122/13 |
| 25 | 27 | LIZ PHAIR Why Can't I? (Capitol) | 2442 | +120 | 124458 | 11 | 100/3 |
| 32 | 28 | OUTKAST Hey Ya! (Arista) | 1985 | +428 | 166121 | 5 | 97/21 |
| 27 | 29 | PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | 1940 | -107 | 140796 | 7 | 72/0 |
| 34 | 30 | SIMPLE PLAN Perfect (Lava) | 1829 | +313 | 178927 | 5 | 90/11 |
| 28 | 31 | STAIN'D So Far Away (Flip/Elektra/EEG) | 1802 | +124 | 82298 | 8 | 83/2 |
| 30 | 32 | MARIA I Give, You Take (DreamWorks) | 1753 | +108 | 88293 | 7 | 92/0 |
| 35 | 33 | NICKELBACK Someday (Roadrunner/IDJMG) | 1691 | +197 | 93626 | 4 | 89/5 |
| 33 | 34 | BUBBA SPARXXX Deliverance (Beatclub/Interscope) | 1651 | +127 | 82880 | 7 | 71/3 |
| 37 | 35 | MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | 1582 | +235 | 115762 | 2 | 91/9 |
| 29 | 36 | LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal) | 1440 | -237 | 135221 | 18 | 82/0 |
| 40 | 37 | BLACK EYED PEAS Shut Up (A&M/Interscope) | 1397 | +110 | 90638 | 3 | 77/3 |
| 36 | 38 | LIVE Heaven (Radioactive/Getfen) | 1397 | +30 | 87362 | 13 | 47/0 |
| 38 | 39 | FEFE DOBSON Take Me Away (Island/IDJMG) | 1379 | +32 | 54259 | 5 | 91/1 |
| 42 | 40 | MANDY MOORE Have A Little Faith In Me (Epic) | 1270 | +57 | 43830 | 5 | 93/0 |
| 41 | 41 | BOW WOW Let's Get Down (Columbia) | 1175 | -64 | 69947 | 4 | 59/0 |
| 39 | 42 | GOOD CHARLOTTE Girls & Boys (Daylight/Epic) | 1053 | -245 | 80186 | 17 | 106/0 |
| 48 | 43 | JOSH KELLEY Amazing (Hollywood) | 776 | +75 | 40928 | 2 | 46/6 |
| 46 | 44 | GAVIN DEGRAW Follow Through (J) | 771 | +17 | 20625 | 2 | 64/3 |
| 47 | 45 | JEWEL Stand (Atlantic) | 724 | +12 | 36288 | 2 | 48/1 |
| 50 | 46 | DIDO White Flag (Arista) | 702 | +30 | 63013 | 2 | 36/1 |
| Debut | 47 | CLAY AIKEN Invisible (RCA) | 678 | +326 | 74904 | 1 | 57/10 |
| Debut | 48 | LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 656 | +245 | 36907 | 1 | 55/16 |
| Debut | 49 | NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | 654 | +528 | 46519 | 1 | 76/11 |
| Debut | 50 | FUEL Falls On Me (Epic) | 589 | +83 | 20065 | 1 | 58/8 |

126 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/5-10/11. 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.

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| ENRIQUE IGLESIAS Addicted (Interscope) | 56 |
| NO DOUBT It's My Life (Interscope) | 34 |
| GODD CHARLOTTE Hold On (Epic) | 28 |
| OUTKAST Hey Ya! (Arista) | 21 |
| LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 16 |
| BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | 13 |
| BABY BASH Suga Suga (Universal) | 13 |
| SIMPLE PLAN Perfect (Lava) | 11 |
| NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | 11 |
| CLAY AIKEN Invisible (RCA) | 10 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | +2022 |
| FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | +914 |
| 3 DOORS DOWN Here Without You (Republic/Universal) | +655 |
| BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | +635 |
| NELLY FURTADO Powerless... (DreamWorks) | +528 |
| BABY BASH Suga Suga (Universal) | +452 |
| OUTKAST Hey Ya! (Arista) | +428 |
| LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | +392 |
| CLAY AIKEN Invisible (RCA) | +326 |
| MATCHBOX TWENTY Bright Lights (Atlantic) | +324 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| MATCHBOX TWENTY Unwell (Atlantic) | 2599 |
| EVANESCENCE Bring Me To Life (Wind-up) | 2393 |
| M. BRANCH Are You Happy Now? (Maverick/Warner Bros.) | 1951 |
| KELLY CLARKSON Miss Independent (RCA) | 1899 |
| SIMPLE PLAN Addicted (Lava) | 1832 |
| 50 CENT In Da Club (Shady/Aftermath/Interscope) | 1776 |
| JUSTIN TIMBERLAKE Rock Your Body (Jive) | 1772 |
| UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava) | 1758 |
| R. KELLY Ignition (Jive) | 1684 |
| ASHANTI Rock Wit U (Awwwr Baby) (Murder Inc./IDJMG) | 1504 |
| SEAN PAUL Get Busy (VP/Arista) | 1438 |
| LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic) | 1347 |
| TRAIN Calling All Angels (Columbia) | 1313 |
| 3 DOORS DOWN When I'm Gone (Republic/Universal) | 1226 |
| CHRISTINA AGUILERA Fighter (RCA) | 953 |
| JEWEL Intuition (Atlantic) | 897 |
| EMINEM Lose Yourself (Shady/Interscope) | 819 |
| AVRIL LAVIGNE I'm With You (Arista) | 813 |
| WAYNE WONDER No Letting Go (VP/Arista) | 747 |
| THALIA FIFAT JOE I Want You (EMI Latin/Virgin) | 736 |
| MERCYME I Can Only Imagine (INO/Curb) | 721 |
| FRANKIE J. Don't Wanna Try (Columbia) | 662 |
| DJ SAMMY & YANOU Heaven (Robbins) | 646 |
| DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG) | 628 |
| BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J) | 628 |

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

"At Zimmer Radio group, Powergold has made our Program Directors' lives so much easier in regards to achieving the balance and flow we want in our music product, on-air. Powergold's features are flexible, user-friendly and the product support is awesome! I'm glad that Powergold is in our programming arsenal of weapons!"
— Tony Richards, Regional Director Of Operations/Zimmer Radio Group



THE LEADERS IN ADVANCED MUSIC SCHEDULING SOFTWARE FOR WINDOWS

Call us and we'll make it **EASY** for you to switch.

Sales: 1-800-870-0033 • Support: 501-821-1123
Download a free trial version at www.powergold.com • email: info@powergold.com

October 17, 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) | 2868 | +136 | 70447 | 12 | 50/0 |
| 4 | 2 | MAROON 5 Harder To Breathe (Octone/LJ) | 2497 | +137 | 57276 | 15 | 47/0 |
| 6 | 3 | SANTANA f/ALEX BAND Why Don't You & I (Arista) | 2436 | +159 | 63698 | 17 | 46/0 |
| 7 | 4 | BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | 2426 | +319 | 61328 | 8 | 48/1 |
| 2 | 5 | CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA) | 2418 | -44 | 60211 | 14 | 47/1 |
| 3 | 6 | NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal) | 2336 | -63 | 55608 | 16 | 47/1 |
| 5 | 7 | BLACK EYED PEAS Where Is The Love? (A&M/Interscope) | 2056 | -277 | 44397 | 21 | 45/0 |
| 8 | 8 | MYA My Love Is Like...Whoa (A&M/Interscope) | 2055 | +139 | 48351 | 11 | 45/0 |
| 19 | 9 | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 1571 | +370 | 38701 | 6 | 46/1 |
| 15 | 10 | STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | 1447 | +95 | 38530 | 12 | 40/0 |
| 13 | 11 | KELLY CLARKSON Low (RCA) | 1437 | +23 | 33108 | 9 | 40/1 |
| 11 | 12 | 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) | 1426 | -51 | 32781 | 11 | 44/0 |
| 18 | 13 | TRAPT Headstrong (Warner Bros.) | 1411 | +207 | 36403 | 16 | 40/2 |
| 9 | 14 | JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 1371 | -285 | 30375 | 26 | 35/0 |
| 16 | 15 | JOHN MAYER Bigger Than My Body (Aware/Columbia) | 1350 | +72 | 32504 | 9 | 42/1 |
| 17 | 16 | MATCHBOX TWENTY Bright Lights (Atlantic) | 1318 | +91 | 32910 | 9 | 42/2 |
| 21 | 17 | HILARY DUFF So Yesterday (Buena Vista/Hollywood) | 1295 | +165 | 31690 | 11 | 40/3 |
| 23 | 18 | PINK Trouble (Arista) | 1247 | +191 | 30637 | 3 | 44/1 |
| 10 | 19 | BEYONCE' f/JAY-Z Crazy In Love (Columbia) | 1192 | -418 | 28620 | 20 | 40/0 |
| 12 | 20 | JUSTIN TIMBERLAKE Senorita (Jive) | 1092 | -370 | 25947 | 14 | 33/0 |
| 24 | 21 | NICKELBACK Someday (Roadrunner/IDJMG) | 1043 | +152 | 25885 | 5 | 42/2 |
| 14 | 22 | CHINGY Right Thurr (DTP/Capitol) | 1042 | -337 | 21513 | 15 | 31/0 |
| 26 | 23 | BABY BASH Suga Suga (Universal) | 976 | +206 | 23755 | 6 | 34/4 |
| 25 | 24 | LIZ PHAIR Why Can't I? (Capitol) | 913 | +101 | 27396 | 11 | 32/0 |
| 27 | 25 | MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | 909 | +142 | 22713 | 3 | 41/1 |
| 22 | 26 | FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 836 | -231 | 18940 | 13 | 27/1 |
| 20 | 27 | ATARIS The Boys Of Summer (Columbia) | 829 | -325 | 18230 | 12 | 29/0 |
| 29 | 28 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 800 | +155 | 17859 | 4 | 37/5 |
| 28 | 29 | MARIA I Give, You Take (DreamWorks) | 741 | +32 | 17291 | 10 | 42/1 |
| 30 | 30 | PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | 694 | +104 | 17437 | 4 | 25/0 |
| 32 | 31 | BLACK EYED PEAS Shut Up (A&M/Interscope) | 666 | +138 | 14914 | 4 | 40/2 |
| 31 | 32 | BUBBA SPARXXX Deliverance (Beatclub/Interscope) | 604 | +31 | 14657 | 7 | 30/0 |
| 34 | 33 | STAIN'D So Far Away (Flip/Elektra/EEG) | 579 | +89 | 14302 | 9 | 28/2 |
| Debut | 34 | BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | 521 | +446 | 12170 | 1 | 41/18 |
| Debut | 35 | NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | 514 | +399 | 15026 | 1 | 39/2 |
| 35 | 36 | LIVE Heaven (Radioactive/Geffen) | 457 | +5 | 11140 | 12 | 15/0 |
| 37 | 37 | FEFE DOBSON Take Me Away (Island/IDJMG) | 452 | +38 | 11365 | 6 | 29/0 |
| 46 | 38 | OUTKAST Hey Ya! (Arista) | 432 | +151 | 9916 | 2 | 26/2 |
| 33 | 39 | GOOD CHARLOTTE Girls & Boys (Daylight/Epic) | 419 | -90 | 9462 | 17 | 16/0 |
| 38 | 40 | MUNDY MOORE Have A Little Faith In Me (Epic) | 401 | 0 | 10387 | 6 | 21/1 |
| 36 | 41 | LAMUDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal) | 395 | -31 | 11300 | 15 | 14/0 |
| 41 | 42 | KK All The Pieces (Independent) | 368 | +22 | 8278 | 7 | 11/1 |
| 42 | 43 | JEWEL Stand (Atlantic) | 352 | +18 | 9794 | 4 | 25/0 |
| 44 | 44 | SIMPLE PLAN Perfect (Lava) | 351 | +43 | 7751 | 3 | 25/4 |
| 39 | 45 | ALL-AMERICAN REJECTS Time Stands Still (Doghouse/DreamWorks) | 351 | -47 | 9750 | 5 | 27/1 |
| 43 | 46 | DIDO White Flag (Arista) | 298 | -15 | 8067 | 4 | 13/0 |
| 50 | 47 | KILEY DEAN Who Will I Run To? (Beatclub/Interscope) | 282 | +68 | 7902 | 2 | 28/1 |
| 49 | 48 | JOSH KELLEY Amazing (Hollywood) | 245 | +27 | 7194 | 2 | 13/2 |
| Debut | 49 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 218 | +49 | 6487 | 1 | 12/1 |
| 40 | 50 | STEPHANIE RICHARDS Get Used To It (Independent) | 208 | -148 | 5411 | 7 | 8/0 |

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 10/5 - Saturday 10/11.

© 2003 Radio & Records.

Most Added*

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| ENRIQUE IGLESIAS Addicted (Interscope) | 28 |
| NO DOUBT It's My Life (Interscope) | 20 |
| BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | 18 |
| GOOD CHARLOTTE Hold On (Epic) | 7 |
| SEAL Waiting For You (Warner Bros.) | 6 |
| LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 5 |
| CLAY AIKEN Invisible (RCA) | 5 |
| BABY BASH Suga Suga (Universal) | 4 |
| SIMPLE PLAN Perfect (Lava) | 4 |
| MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) | 4 |
| LILLIX Tomorrow (Maverick/Reprise) | 4 |
| HILARY DUFF So Yesterday (Buena Vista/Hollywood) | 3 |
| SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 3 |
| YOUNGBLOODZ f/LIL' JON Damn! (Arista) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | +446 |
| NELLY FURTADO Powerless... (DreamWorks) | +399 |
| FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | +370 |
| BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | +319 |
| TRAPT Headstrong (Warner Bros.) | +207 |
| BABY BASH Suga Suga (Universal) | +206 |
| PINK Trouble (Arista) | +191 |
| HILARY DUFF So Yesterday (Buena Vista/Hollywood) | +165 |
| SANTANA f/ALEX BAND Why Don't You & I (Arista) | +159 |
| LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | +155 |
| NICKELBACK Someday (Roadrunner/IDJMG) | +152 |
| OUTKAST Hey Ya! (Arista) | +151 |
| MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | +142 |
| MYA My Love Is Like...Whoa (A&M/Interscope) | +139 |
| BLACK EYED PEAS Shut Up (A&M/Interscope) | +138 |
| MAROON 5 Harder To Breathe (Octone/LJ) | +137 |
| 3 DOORS DOWN Here Without You (Republic/Universal) | +136 |
| PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | +104 |
| LIZ PHAIR Why Can't I? (Capitol) | +101 |
| STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin) | +95 |
| MATCHBOX TWENTY Bright Lights (Atlantic) | +91 |
| STAIN'D So Far Away (Flip/Elektra/EEG) | +89 |
| JOHN MAYER Bigger Than My Body (Aware/Columbia) | +72 |
| MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) | +72 |
| THALIA Baby, I'm In Love (Virgin) | +70 |
| KILEY DEAN Who Will I Run To? (Beatclub/Interscope) | +68 |
| ENRIQUE IGLESIAS Addicted (Interscope) | +64 |
| PLUMB Real (Curb) | +53 |
| NO DOUBT It's My Life (Interscope) | +49 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | +49 |



What Are You Waiting For? Go Paperless!



Radio's Only "Paperless" Promotion Information System

LIVE DEMO Call 212.509.1200
or visit www.PromoSuite.com

ON THE RECORD

With **Kerry Collins**
MD, WKCI/New Haven, CT



Few stations have the all-star alumni of WKCI (KC101)/New Haven, "Connecticut's No. 1 Hit Music Station." Over the course of KC101's 25 years in the CHR format, some of the biggest names in the industry have worked for or been involved with its success, including: WHYZ (Z100)/New York PD Tom Poleman, a former Asst. PD/MD; Scott Shannon, a former consultant; Premiere-syndicated talk show host Glenn Beck, a former PD; WPRO-FM (92PRO)/Providence PD Tony Bristol, a former PD; Columbia Records VP/Hot AC Pete Cosenza, a former PD; Clear Channel VP/Urban Programming Doc Wynter, a former overnight jock; KZHT/Salt Lake City PD Jeff McCartney, a former Asst. PD/MD; and KIIS-FM/Los Angeles afternoon driver and Premiere-syndicated host Valentine, a former weekend talent. Clearly, KC101's quarter of a century of success can be attributed to the many great personalities who've walked through its doors. There isn't enough room to name all of the individuals who've worked at KC101, but this list is a tribute to them and their contributions to WKCI. I hope in 10 or 20 years my name will be associated with the ones above.

There's a new king of the hill, as 3 **Doors Down** rule R&R's CHR/Pop chart. "Here Without You" (Republic/Universal) moves 2-1*, **Beyoncé** featuring **Sean Paul**'s "Baby Boy" (Columbia) rises 3-2*, and **Nelly** featuring **P. Diddy & Murphy Lee**'s "Shake Ya Tailfeather" (Bad Boy/Universal) falls 1-3 ... **Fountains Of Wayne**'s "Stacy's Mom" (S-Curve/EMC) rockets 20-9*. Hot on their heels is **Trapt**'s "Headstrong" (Warner Bros.), which climbs 13-10* ... **Stacie Orrico**'s "(There's Gotta Be) More to Life" (ForeFront/Virgin) runs up 17-13* ... **Kelly Clarkson**'s "Low" (RCA) rolls up 19-16* ... **Britney Spears** featuring **Madonna**'s "Me Against the Music" (Jive) debuts at No. 26* and also grabs Most Increased Plays honors, with 2,022 additional plays ... **OutKast**'s "Hey Ya!" (Arista) jumps 32-28* ... **Simple Plan**'s "Perfect" (Lava) climbs 34-30* ... **Black Eyed Peas**' followup to their last song, which reached No. 1, is "Shut Up" (A&M/Interscope), and it rises 40-37* ... **Josh Kelley**'s "Amazing" (Hollywood) rolls up 48-43* ... **Dido** waves her "White Flag" (Arista) to hop 50-46* ... Most Added honors go to **Enrique Iglesias**, who snags 56 adds for "Addicted" (Interscope) ... Other chart debuts this week take up the bottom four positions: **Clay Aiken**, **Ludacris** featuring **Shawna**, **Nelly Furtado** and **Fuel**.



— Keith Berman, Radio Editor

ON THE RISE

ARTIST: **Nelly Furtado**

LABEL: **DreamWorks**

By **MIKE TRIAS**/ASSOCIATE EDITOR



It took awhile for her debut album to begin picking up steam, but eventually Nelly Furtado took the world by storm. *Whoa, Nelly!* achieved multiplatinum status on the strength of its lead single, "I'm Like a Bird," which also won Furtado a Grammy in 2002 in the category of Best Female Pop Vocal Performance. Since then, she has been living life to the fullest, and she and her DJ, Jasper Gahunia (a.k.a. DJ Lil Jaz), welcomed baby daughter Nevis to the world last month. This week Furtado has even more reason to celebrate, as "Powerless (Say What You Want)" — the lead single from her upcoming CD *Folklore* — debuts at No. 32* and No. 49* on R&R's Hot AC and CHR/Pop charts, respectively.

Born to Portuguese parents in Canada, Furtado began performing in both Portuguese and English at age 4. She also learned the ukelele and trombone, playing the latter in marching, jazz and concert band. Her passion for music did not end there — Furtado also participated in musicals as a teenager. These diverse musical experiences, along with her strong sense of heritage, helped create her unmistakable sound.

Many of the songs on *Folklore* (due in stores Nov. 25) focus on Furtado's heritage, in particular her Portuguese roots. Producers Track And Field (Gerald Eaton and Brian West) returned to contribute to the project, with DJ Lil Jaz and Mike Elizondo also lending a helping hand on certain tracks. Immigrant themes are prominent on the album, especially on tracks such as "Picture Perfect" and "Fresh Off the Boat." Banjo maestro Bela Fleck, Incubus guitarist Mike Einziger, The Kronos Quartet and Brazilian folk

legend Caetano Veloso guest on the CD, adding to its folk feel.

Remarks Furtado, "Folk is universal; it exists in every single country, every nation, every language. This idea of somebody picking up a guitar and singing about what's around him or her — it's spontaneous, real, down-to-earth and family-oriented. We're playing with those themes, with taking folk instruments from all these different countries. That's why we've included things like banjo and accordion, trying to mix it up a little bit."

The single "Powerless" incorporates the beat from Malcolm McLaren's "Buffalo Gals" with a hyperactive hanjo and contains Furtado's poignant lyrics: "Paint my face in your magazines/Make it look whiter than it seems/Paint me over with your dreams." She goes on to deal with these feelings in the lines: "Cuz this life is too short to live it just for you/But when you feel so powerless, what are you gonna do?/But say what you want." Explains Furtado, "The lyrics are initially in your face, like, 'OK, I know I'm going to be stereotyped in my life because that is the world we live in; that's society.' But the song tries to find some sense of order in this complicated world."

CUSTOM PRINTED T-SHIRTS in 10 DAYS OR LESS!

300 WHITE T-SHIRTS
-Heavy 100% or 50/50
-Printed up to 3 Colors
-No Setup Charges!
-No Art Charges!
\$3.49 ea.

500 WHITE T-SHIRTS
-Heavy 100% or 50/50
-Printed up to 3 Colors
-No Setup Charges!
-No Art Charges!
\$2.99 ea.

1500 WHITE T-SHIRTS
-Heavy 100% or 50/50
-Printed up to 4 Colors
-No Setup Charges!
-No Art Charges!
\$2.59 ea.



(800) 34-EMKAY

PHONE (631) 777-3175 FAX (631) 777-3168

www.emkaydesigns.com info@emkaydesigns.com

FREE CATALOG! CALL NOW!

October 17, 2003



America's Best Testing CHR/Pop Songs 12 + For The Week Ending 10/17/03

| Artist Title (Label) | TW | LW | Familiarity | Burn | Women 12-17 | Women 18-24 | Women 25-34 |
|---|------|------|-------------|------|----------------|----------------|----------------|
| 3 DOORS DOWN Here Without You (<i>Republic/Universal</i>) | 4.26 | 4.21 | 88% | 13% | 4.21 | 4.41 | 4.25 |
| MAROON 5 Harder To Breathe (<i>Octone/JJ</i>) | 4.23 | 4.26 | 87% | 14% | 4.20 | 4.30 | 4.13 |
| SANTANA /ALEX BAND Why Don't You & I (<i>Arista</i>) | 4.12 | 4.10 | 88% | 19% | 3.98 | 4.21 | 4.26 |
| TRAPT Headstrong (<i>Warner Bros.</i>) | 3.99 | 4.06 | 77% | 19% | 4.18 | 3.98 | 3.85 |
| MATCHBOX TWENTY Bright Lights (<i>Atlantic</i>) | 3.97 | - | 68% | 10% | 3.75 | 3.88 | 4.18 |
| BLACK EYED PEAS Where Is The Love? (<i>A&M/Interscope</i>) | 3.96 | 3.90 | 97% | 45% | 3.80 | 4.05 | 4.09 |
| KELLY CLARKSON Low (<i>RCA</i>) | 3.95 | 3.85 | 90% | 20% | 4.00 | 4.01 | 3.90 |
| STACIE ORRICO (There's Gotta Be) More To Life (<i>ForeFront/Virgin</i>) | 3.95 | 3.97 | 83% | 14% | 4.04 | 4.01 | 3.63 |
| MATCHBOX TWENTY Unwell (<i>Atlantic</i>) | 3.93 | 3.95 | 96% | 41% | 3.60 | 3.93 | 4.19 |
| CHRISTINA AGUILERA fLIL' KIM Can't Hold Us Down (<i>RCA</i>) | 3.92 | 3.84 | 97% | 29% | 3.83 | 3.96 | 4.13 |
| JASON MRAZ The Remedy (I Won't Worry) (<i>Elektra/EEG</i>) | 3.88 | 3.94 | 94% | 36% | 3.92 | 3.90 | 3.81 |
| LIZ PHAIR Why Can't I? (<i>Capitol</i>) | 3.86 | 3.79 | 74% | 16% | 3.75 | 3.86 | 4.08 |
| ATARIS The Boys Of Summer (<i>Columbia</i>) | 3.83 | 3.90 | 93% | 30% | 4.04 | 3.95 | 3.60 |
| MICHELLE BRANCH Are You Happy Now? (<i>Maverick/Warner Bros.</i>) | 3.78 | 3.80 | 97% | 42% | 3.55 | 3.95 | 3.82 |
| BEYONCE fSEAN PAUL Baby Boy (<i>Columbia</i>) | 3.72 | 3.52 | 94% | 32% | 3.77 | 3.63 | 3.91 |
| FOUNTAINS OF WAYNE Stacy's Mom (<i>S-Curve/EMC</i>) | 3.71 | 3.83 | 88% | 23% | 4.06 | 3.58 | 3.41 |
| NELLY fP. DIDDY & MURPHY LEE Shake Ya Tailfeather (<i>Bad Boy/Universal</i>) | 3.67 | 3.71 | 97% | 40% | 3.70 | 3.54 | 4.00 |
| JUSTIN TIMBERLAKE Senorita (<i>Jive</i>) | 3.59 | 3.56 | 96% | 38% | 3.40 | 3.85 | 3.88 |
| JOHN MAYER Bigger Than My Body (<i>Aware/Columbia</i>) | 3.59 | 3.46 | 77% | 22% | 3.31 | 4.07 | 3.48 |
| BEYONCE fJAY-Z Crazy In Love (<i>Columbia</i>) | 3.53 | 3.45 | 98% | 58% | 3.12 | 3.36 | 4.04 |
| HILARY DUFF So Yesterday (<i>Buena Vista/Hollywood</i>) | 3.53 | 3.61 | 94% | 31% | 3.46 | 3.46 | 3.64 |
| FABOLOUS fTAMIA Into You (<i>Desert Storm/Elektra/EEG</i>) | 3.48 | 3.27 | 78% | 29% | 3.36 | 3.52 | 3.54 |
| PINK Trouble (<i>Arista</i>) | 3.44 | 3.34 | 70% | 16% | 3.17 | 3.34 | 3.58 |
| MYA My Love Is Like...Whoa (<i>A&M/Interscope</i>) | 3.42 | 3.34 | 95% | 39% | 3.46 | 3.40 | 3.43 |
| BABY BASH Suga Suga (<i>Universal</i>) | 3.35 | 3.35 | 56% | 19% | 3.54 | 3.51 | 3.28 |
| LIL' JON & THE EASTSIDE BOYZ Get Low (<i>TVT</i>) | 3.31 | 3.49 | 69% | 28% | 3.47 | 3.44 | 3.19 |
| PHARRELL fJAY-Z Frontin' (<i>Star Trak/Arista</i>) | 3.25 | - | 68% | 25% | 3.25 | 3.29 | 3.30 |
| 50 CENT P.I.M.P. (<i>Shady/Aftermath/Interscope</i>) | 3.17 | 3.33 | 94% | 54% | 3.26 | 3.03 | 3.38 |
| CHINGY Right Thurr (<i>DTP/Capitol</i>) | 3.11 | 3.21 | 91% | 51% | 3.32 | 3.00 | 3.13 |
| LIL' KIM f50 CENT Magic Stick (<i>Queen Bee/Atlantic</i>) | 3.08 | - | 91% | 57% | 2.97 | 3.14 | 3.10 |

Total sample size is 454 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

BLAQUE I'm Good (*Elektra/EEG*)

Total Plays: 580, Total Stations: 41, Adds: 5

MISSY ELLIOTT Pass That Dutch (*Gold Mind/Elektra/EEG*)

Total Plays: 511, Total Stations: 42, Adds: 9

O.A.R. Hey Girl (*Lava*)

Total Plays: 427, Total Stations: 38, Adds: 4

EVANESCENCE Going Under (*Wind-up*)

Total Plays: 426, Total Stations: 41, Adds: 1

CHINGY fJISNOOP DOGG & LUDACRIS Holidae In (*DTP/Capitol*)

Total Plays: 400, Total Stations: 20, Adds: 6

KILEY DEAN Who Will I Run To? (*Beatclub/Interscope*)

Total Plays: 361, Total Stations: 38, Adds: 5

YOUNGBLOODZ fLIL' JON Damn! (*Arista*)

Total Plays: 329, Total Stations: 17, Adds: 4

EAMON F**k It (*Jive*)

Total Plays: 301, Total Stations: 18, Adds: 6

SHERYL CROW The First Cut Is The Deepest (*A&M/Interscope*)

Total Plays: 300, Total Stations: 17, Adds: 1

NO DOUBT It's My Life (*Interscope*)

Total Plays: 297, Total Stations: 34, Adds: 34

Songs ranked by total plays



MORE FROM Z100! Apparently, you people just can't get enough of KKRZ (Z100)/Portland, OR, because you're not sending us any pictures of anything going on at your station to fill this space. So, enjoy this photo of (l-r) Z100 afternoon CK, artist Baby Bash, Z100 PD/MD Michael Hayes and two members of Baby Bash's crew

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

KISS & FUZZY Atlantic artist Jewel stopped by WNKS (Kiss 95.1)/Charlotte to play the station's Superstar Showcase and show off her new running suit to 95 lucky listeners. Seen here are (l-r) Kiss morning show sidekicks Yankee Pete and Angie, morning show co-host Ace, Jewel, morning show co-host TJ and sidekick Ryan.



DIDN'T YOU GET THE MEMO? Apparently, a couple people in this picture didn't realize they were supposed to be dressed in sports jerseys. Can you figure out who? Seen here are WHYI/Miami MD Michael Yo, Universal artist Lumidee, WHYI PD Rob Roberts and Universal rep Dave Reynolds.



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 10/17/03

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

Total sample size is 458 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Ja Rule LABEL: Murder Inc./DJMG By MIKE TRIAS/Assistant Editor



Usually Ja Rule employs the services of beautiful R&B songstresses or their male counterparts for the hooks on his hit songs. This time around he is on his own. "Clap Back" follows the street-released "Crown" as the latest single from the rapper's upcoming album, Blood in My Eye.

When it came to deciding whether to shoot a video for either "Crown" or "Clap Back," Ja Rule chose both. The upcoming clip will feature both songs, and it began shooting in Brooklyn in early October, with director Benny Boom calling the shots.

Blood in My Eye, which was originally slated to be an EP but has since turned into a full-length LP, is scheduled for release on Nov. 4. With Blood, Ja Rule is out to prove his detractors wrong—in other words, we may be in store for a more thug-ish album than his previous efforts.

Though music is his bread and butter, Ja sure does have a lot on his plate when it comes to the big screen. He will appear in Scary Movie 3, play a small role in Jennifer Lopez's Shall We Dance? and is also set to star in an indie film with Ving Rhames called Back in the Day.

Reporters

Grid of reporter information including station names, reporter names, and contact details for various markets across the country.

Monitored Reporters 99 Total Reporters 89 Total Monitored 10 Total Indicator. Includes logo for 24/7 monitoring and text: Did Not Report, Playlist Frozen (1): KWWW/San Luis Obispo, CA



DONTAY THOMPSON

dthompson@radioandrecords.com

Keepin' It 'Crunk' In Memphis

KXHT drops regular programming for 24-hour mixing

Radio stations across the country often do interesting things to set themselves apart from the competition in their markets. With more and more music crossing over to different formats and stations playing similar music and using similar imaging elements, making a station stand out can be a challenge.

One programming element that seems to be part of almost all Rhythmic and Urban stations across the country is mix shows. At KXHT (Hot 107.1)/Memphis, station owner George Flinn — along with his programming and marketing staff — has definitely gone against the grain of traditional music programming by mixing around the clock, seven days a week, a move that has definitely set KXHT apart from its competition in the market.

"If you're a hip-hop station, mixing is definitely a part of the culture," says D Rock, PD of KXHT. With artists such as Lil Jon & The Eastside Boyz, Youngbloodz, Ludacris, Three 6 Mafia and Ying Yang Twins being mixed in heavy rotation at the station around the clock, the energy and dynamic of the station have taken KXHT's "Keepin' It Crunk" slogan to a whole new level.

"George Flinn suggested we play 'crunk music' with a lot of energy all the time," says D Rock. "We don't play any slow songs. If they don't have the bounce sound or the crunk sound, we won't be able to do anything with those records."

With this change, not only has KXHT repositioned itself as the No. 1 station for hip-hop in the market, it's also taken mixing to a whole new level by being dedicated to it 24 hours a day, something that no other

radio station in the county has done so far.

D Rock will admit that the change hasn't been easy to execute. "We didn't have enough bodies to mix, and we are still short-handed," he says. "When we first started we had six mixers in the house, and we had to go and hire someone who used to work here. Now we have about seven mixers, and the longest somebody will mix is six hours."

"I think mixing 24 hours a day, seven days week could be done with some success in certain markets, but it's not for every market. A 24-hour mix station is a cool thing, but you have to be situated with your staff, you have to understand what music needs to be played, and you definitely have to have the imaging around it to make it sound right. You also have to understand that at certain points in the day — for the morning show and afternoon drive — certain pieces have to fall into place to make those shows successful."

With the buzz KXHT has created on the streets, I recently spoke to Mo Better, Hot 107.1's Marketing & Promotions Director, to get some insight on the reaction of the staff — from the promotions and sales departments to the jocks — and the market to the changes.

R&R: What initially made you guys

want to mix on the station 24 hours a day?

MB: Our owner, George Flinn, had a vision and wanted to stand out from every other station in the nation, so he said, "Let's mix live 24/7." I think he might have been on a trip to New York and heard some of the mixers on WQHT (Hot 97) cutting it up, and the rest was history.

R&R: How have the station's listeners been reacting to the change in programming?

MB: As with any other change,

"Every time I go to the malls now, retailers that wouldn't play us before are playing us, and the malls sound like nightclubs."

Mo Better

some people disapprove, and others love it. I can tell you that, just being in the streets, I've noticed that more people are listening. Just last week I was at a red light, and four cars on both sides were blasting our station. Shit like that never happened before.

R&R: What were some of the programming and imaging elements you had to put on the air to let the listeners know that Hot 107.1 was doing nothing but mixing from here on out?

MB: Killer promos. Our slogan used to be "Blazin' Hip-Hop and R&B." After two weeks of intensive promos, we kind of relaunched the station with two jocks taking it over for the weekend. Boogaloo and Lil Larry mixed nonstop for three days, and we repositioned ourselves as "No. 1 for Hip-Hop." The response was incredible. The phone lines blew up. As a result, we are still mixing,

"I think mixing 24 hours a day, seven days week could be done with some success in certain markets, but it's not for every market."

D Rock

R&R: Is all the mixing live? If not, when do you guys use recorded material?

MB: C'mon, its all live, not Memorex! The only thing recorded is our commercials.

R&R: When you first started, did you have enough mixers on the staff to get the mixing done? If not, what steps did you take to get more bodies mixing on the station?

MB: We did not have enough mixers when we started. Unlike at any other station in the country, most of our mixers are also our jocks. We have Boogaloo, Superman, Nappy Wilson, Lil Larry, Freddy Hydro and DJ 007, and we recently brought back Spider Man. They all have double duties as mixers and DJs.

R&R: What rules have you given them to follow while doing their mixes on the air?

MB: For the moment we are very hit-oriented, rotating about 60-65 songs. They have to follow those songs, no exceptions.

R&R: Since you're mixing around the clock, you never play slow records. What is the record industry's reaction to that?

MB: Personally, I don't care what labels think. We are running a radio station and are trying to please our listeners, not label executives. It's time for them to sign better rap artists.

R&R: If a slow record is a hit, will you have one of your mixers do a remix that they'll be able to play in the mix?

MB: Probably not. With all of the copyright problems and red tape, it's best if the label comes up with a remix targeted at hip-hop audiences.

R&R: How long do you plan on keeping this type of programming on the station?

MB: Until it doesn't work. Right now the vibe is great. Every time I go to the malls now, retailers that wouldn't play us before are playing us, and the malls sound like nightclubs.



Mo Better

R&R: Has the change in programming made the station a harder or easier sale for your sales department?

MB: It's much easier when you have a product

that no one else in the market has. Advertisers are willing to spend money on something their kids or customers are talking about in the streets. Everyone from Hispanic nightclubs to rim-and-tire shops is requesting live remotes from their stores.

R&R: Do you see more and more programmers opting to do mix show programming full-time? If so, what words of advice can you give them?

MB: I can't see anyone else trying to do what we're doing. I have been at and have seen stations stunt when they flip formats, and some launch with live mixing, but it's impossible to do around the clock if you don't have many quality mixers in your market. They should stay with the usual 10,000 songs in a row and leave the mixing to us.

"Personally, I don't care what labels think. We are running a radio station and are trying to please our listeners, not label executives. It's time for them to sign better rap artists."

Mo Better



CONGRATULATIONS With the recent birth of her baby, Liz Pokora, Sony Music's VP/Rhythmic & Pop Promotions, can now breathe with a sigh of relief. Who wouldn't be relieved after lugging a child around in her stomach for nine months? Just before giving birth, Liz met up with some of her friends in the industry to discuss plans for the baby's shower. Pictured here with Liz sizing up the round mound are (l-r) Sony Music's Lawrence Cort, WLLD/Tampa PD Orlando, WQHT/New York MD Ebro, R&R CHR/Rhythmic Editor Dontay Thompson and Greg Lawley of Lawman Promotions.



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (000) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|----------------------|----------------|---------------------|
| 1 | 1 | BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | 6294 | -133 | 696758 | 11 | 84/0 |
| 2 | 2 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 5486 | -62 | 537961 | 24 | 76/0 |
| 3 | 3 | YOUNGBLOODZ f/LIL' JON Damn! (Arista) | 4675 | +249 | 446245 | 14 | 78/1 |
| 7 | 4 | LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 4502 | +534 | 475175 | 9 | 81/1 |
| 5 | 5 | BABY BASH Suga Suga (Universal) | 4462 | +327 | 379215 | 19 | 60/0 |
| 8 | 6 | CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol) | 4317 | +578 | 417962 | 8 | 83/1 |
| 4 | 7 | NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal) | 3929 | -470 | 370537 | 19 | 81/0 |
| 6 | 8 | CHINGY Right Thurr (DTP/Capitol) | 3598 | -401 | 423348 | 25 | 78/0 |
| 9 | 9 | YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG) | 3570 | -8 | 374325 | 17 | 78/0 |
| 12 | 10 | OUTKAST The Way You Move (Arista) | 3023 | +335 | 259842 | 7 | 73/1 |
| 10 | 11 | PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | 2984 | -564 | 278679 | 19 | 80/0 |
| 11 | 12 | 50 CENT P.I.M.P. (Shady/Aftermath/Interscope) | 2517 | -436 | 285462 | 20 | 79/0 |
| 15 | 13 | ASHANTI Rain On Me (Murder Inc./IDJMG) | 2481 | +197 | 253062 | 9 | 68/2 |
| 14 | 14 | OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope) | 2384 | -102 | 203514 | 8 | 78/0 |
| 24 | 15 | MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) | 2316 | +718 | 196701 | 2 | 82/4 |
| 13 | 16 | FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 2204 | -310 | 232078 | 25 | 72/0 |
| 16 | 17 | MARY J. BLIGE Ooh! (Geffen) | 2183 | +61 | 178975 | 7 | 70/1 |
| 21 | 18 | MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) | 1956 | +141 | 151393 | 8 | 71/4 |
| 19 | 19 | 50 CENT If I Can't (Shady/Aftermath/Interscope) | 1946 | +34 | 188740 | 14 | 18/0 |
| 18 | 20 | BUBBA SPARXXX Deliverance (Beatclub/Interscope) | 1708 | -289 | 123087 | 12 | 57/0 |
| 20 | 21 | R. KELLY Thoina Thoina (Jive) | 1676 | -165 | 215122 | 15 | 67/0 |
| 22 | 22 | T.J. 24's (Grand Hustle/Atlantic) | 1668 | -13 | 118418 | 11 | 64/0 |
| 26 | 23 | MARK RONSON International Affair (Elektra/EEG) | 1371 | -65 | 98598 | 6 | 46/0 |
| 36 | 24 | 2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Death Row/Interscope) | 1324 | +537 | 151506 | 2 | 65/2 |
| 17 | 25 | BOW WOW Let's Get Down (Columbia) | 1324 | -694 | 98998 | 16 | 61/0 |
| 23 | 26 | MYA My Love Is Like...Whoa (A&M/Interscope) | 1280 | -369 | 111548 | 20 | 58/0 |
| 27 | 27 | 213 Fly (Geffen) | 1277 | 0 | 156859 | 7 | 14/1 |
| 28 | 28 | WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J) | 1228 | +111 | 90470 | 3 | 66/4 |
| 32 | 29 | JAGGED EDGE Walked Outta Heaven (Columbia) | 1122 | +168 | 88848 | 5 | 54/8 |
| 29 | 30 | BIG TYMERS This Is How We Do (Cash Money/Universal) | 1095 | +44 | 76120 | 5 | 44/2 |
| 38 | 31 | 112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG) | 1043 | +302 | 81957 | 3 | 57/6 |
| 30 | 32 | MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG) | 951 | -79 | 80686 | 9 | 32/2 |
| 42 | 33 | BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal) | 922 | +303 | 106184 | 3 | 49/6 |
| 39 | 34 | KELIS Milkshake (Star Trak/Arista) | 898 | +190 | 116876 | 3 | 39/6 |
| 37 | 35 | YING YANG TWINS Naggin' (TVT) | 882 | +110 | 85590 | 5 | 31/2 |
| 34 | 36 | CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA) | 839 | -48 | 73069 | 13 | 33/0 |
| 33 | 37 | GEMINI f/NB RIDAZ Crazy For You (Catalyst) | 832 | -59 | 51089 | 10 | 9/0 |
| 50 | 38 | OUTKAST Hey Ya! (Arista) | 728 | +255 | 81966 | 2 | 19/6 |
| 41 | 39 | R. KELLY Step In The Name Of Love (Jive) | 726 | +80 | 108532 | 4 | 16/2 |
| 43 | 40 | BLAQUE I'm Good (Elektra/EEG) | 685 | +69 | 28271 | 3 | 47/2 |
| 40 | 41 | TECH N9NE Imma Tell (Independent) | 681 | -14 | 24929 | 5 | 31/3 |
| 35 | 42 | FRANKIE J. We Still (Columbia) | 655 | -228 | 50993 | 12 | 32/0 |
| 31 | 43 | DMX Where The Hood At? (Ruff Ryders/IDJMG) | 627 | -344 | 61960 | 10 | 53/0 |
| 49 | 44 | LIMP BIZKIT Red Light - Green Light (Flip/Interscope) | 576 | +103 | 33330 | 2 | 34/1 |
| Debut | 45 | TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive) | 517 | +82 | 55783 | 1 | 15/4 |
| 45 | 46 | SASHA Dat Sexy Body (VP) | 503 | -85 | 51935 | 8 | 24/1 |
| Debut | 47 | NELLY Iz U (Fo' Reel/Universal) | 497 | +345 | 54516 | 1 | 23/17 |
| Debut | 48 | ELEPHANT MAN Pon De River (VP/Atlantic) | 470 | +55 | 74623 | 1 | 29/0 |
| Debut | 49 | LOON f/MARIO WINANS Down For Me (Bad Boy/Universal) | 441 | +52 | 40069 | 1 | 25/2 |
| Debut | 50 | BLACK EYED PEAS Shut Up (A&M/Interscope) | 427 | -31 | 15649 | 1 | 28/0 |

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| JA RULE Clap Back (Murder Inc./IDJMG) | 45 |
| JS Love Angel (DreamWorks) | 21 |
| NELLY Iz U (Fo' Reel/Universal) | 17 |
| BOW WOW f/JAGGED EDGE My Baby (Columbia) | 14 |
| NAPPY ROOTS Sick & Tired (Atlantic) | 13 |
| TIMBALAND & MAGOO f/SEBASTIAN Indian Flute (BlackGround) | 11 |
| NICK CANNON Gigolo (Jive) | 9 |
| JAGGED EDGE Walked Outta Heaven (Columbia) | 8 |
| TRILLVILLE Neva Eva (Warner Bros.) | 8 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) | +718 |
| CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol) | +578 |
| 2PAC f/NOTORIOUS B.I.G. Runnin'... (Death Row/Interscope) | +537 |
| LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | +534 |
| NELLY Iz U (Fo' Reel/Universal) | +345 |
| OUTKAST The Way You Move (Arista) | +335 |
| BABY BASH Suga Suga (Universal) | +327 |
| BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal) | +303 |
| 112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG) | +302 |
| OUTKAST Hey Ya! (Arista) | +255 |

New & Active

| | |
|--|--|
| CASSIDY f/R. KELLY Hotel (J) | Total Plays: 416, Total Stations: 47, Adds: 6 |
| LENNY KRAVITZ f/P. DIDDY & LOON & PHARRELL Show Me Your Soul (Bad Boy/Universal) | Total Plays: 388, Total Stations: 30, Adds: 2 |
| ERYKAH BADU Danger...Block On Lock (Motown/Universal) | Total Plays: 386, Total Stations: 13, Adds: 0 |
| AVANT Read Your Mind (Geffen) | Total Plays: 357, Total Stations: 11, Adds: 1 |
| WESTSIDE CONNECTION Gangsta Nations (Capitol) | Total Plays: 348, Total Stations: 22, Adds: 7 |
| G UNIT Stunt 101 (Interscope) | Total Plays: 324, Total Stations: 11, Adds: 7 |
| JA RULE Clap Back (Murder Inc./IDJMG) | Total Plays: 309, Total Stations: 47, Adds: 45 |
| BRITNEY SPEARS f/MADONNA Me Against The Music (Jive) | Total Plays: 301, Total Stations: 14, Adds: 3 |
| MONTELL JORDAN Superstar (Koch) | Total Plays: 253, Total Stations: 15, Adds: 1 |
| MYA Fallen (A&M/Interscope) | Total Plays: 230, Total Stations: 12, Adds: 7 |

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 10/5-10/11. 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.

REPORTING STATION PLAYLISTS

www.radioandrecords.com



Murder Inc. Presents

JARULE

#1 Most Added
at CHR/Rhythmic
and Urban!



The Street Anthem

“CLAPBACK”

New on over 110 combined stations including:

WWPR KPWR KKBK KMEL KYLD KKDA KBFB WPHI WUSL
KBXX WPGC WKYS WJMN WBOT WJBL WDTJ and many more!

R&B Hip Hop Monitor: Debut 39* (+307)

R&R Rhythmic: New and Active (+151)

R&R Urban: 46 - 36 (+186)

In Rotation: WZMX, WPHI, HOT 97, WERQ

Already 835 plays

WERQ Immediate Top 5 Phones!!!

BRAND NEW ALBUM **BLOOD IN MY EYE**
IN STORES NOV 4TH

PARENTAL
ADVISORY
EXPLICIT CONTENT

EDITED
VERSION ALSO
AVAILABLE.



The executive producers are:
Irv Gotti and Ja Rule

WWW.JARULE.COM • WWW.MURDERINCRECORDS.COM

October 17, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/12-10/18/03. © 2003, R&R, Inc.



PHAT MIX SIX

- MISSY ELLIOTT Pass That Dutch (Elektra/EEG)
 2PAC f/NOTORIOUS B.I.G. Runnin' (Amaru/Interscope)
 JA RULE Clap Back (Murder Inc./IDJMG)
 MYA f/PHARCYDE Fallen (Interscope)
 JAE MILLZ No, No, No (Reprise)
 G-UNIT Stunt 101 (G-Unit/Interscope)

ON THE RECORD

This Week's Hottest Music Picks

Chris Rollins
PD, WGBT/Greensboro

Blaque's "I'm Good" (Elektra/EEG):
Great song! Unmistakably Blaque!

Mark Ronson featuring Sean Paul & Tweet's "International Affair" (Elektra/EEG): I love the new Mark Ronson album, and "International Affair" is one of the strongest tracks.

Sarah O' Connor
MD, WPGC/Washington

Nelly's "IZ U" (Fo' Reel/Universal):
Now you know back in the day we all watched *The People's Court* and bobbed our heads. Don't front now 'cuz Nelly used it in a song.

Monica's "Knock Knock" (J): Being the angry woman I can be, I love a song that captures just the right amount of nastiness with a touch of arrogance. Oh, this wasn't about me? Damn! My female listeners seem to feel the same way, 'cuz I am getting a good response already. The fact that the video is a continuation of "So Gone" should really push this record forward.

Antdog
PD, KKKU/Palm Springs, CA

Jae Millz's "No, No, No" (Reprise): This is just a hot beat. If they blow this up right, P. Diddy will be mad they let him go.

Missy Elliott's "Pass That Dutch" (Elektra/EEG): Every time we play this our engineers think our studio speakers are going to blow up. A hot record.

Westside Connection's "Gangsta Nations" (Capitol): It's gangsta! If I don't play this out here, Cube will come and take my hood pass.

OutKast's *Speakerboxxx/The Love Below*

(Arista): I'm feeling this whole damn thang. Even Andre's flower ass!

Lee L' Heureux
MD, WRED/Portland, ME

Kanye West's "Through the Wire" (Roc-A-Fella/IDJMG): This is a record that started on our exclusive show but is now moving to the mix show. We also have an eye on it for rotation purposes. Kanye definitely has talent, and this is a good radio record.

Capone-N-Noreaga featuring Wayne Wonder & Lexxus' "Anything Goes" (Def Jamaica/IDJMG): Has a great feel for us. Reggae records do very well here, and with the video support it is starting to receive the song has strong potential for us. It's already receiving phones off the mix-show spins.

Jae Millz's "No, No, No": We are killing this record in the mix and starting to get a good reaction on the phones and in the clubs. It may be a little tough for our market, but we are definitely watching it.

J.D. Gonzalez
PD, KBBT/San Antonio

Nelly's "IZ U": Nelly doesn't strike out much in San Antonio. "Shake Ya Tailfeather" started slow and is still a power. The timing is right for a new single from Nelly, and this is it.

Missy Elliott's "Pass That Dutch": Oh yeah, right on target. I am sure this won't take long to make it to power. We have been playing it for a couple of weeks and are getting great reaction already.

Baby Bash's "Shorty Doowop" (Universal): Since we are way ahead of the curve on Baby Bash and the last single is already a power recurrent, we are already jammin' the new single. No. 1 phones already in San Antonio.

RZA "WE POP"

featuring ODB

the fall anthem of the year!

ALREADY POPPIN' @

WWPR, WPHI, WKYS, WZMX,

WAJZ, WCHH, WNPL, WBHH,

WOWI, KXJM, KTTB, KKFR and KPWR

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





DANA HALL

dhall@radioandrecords.com

Realizing The Dream

How one programmer became a station owner

Is it unrealistic to think that a programmer could one day be a station owner? Most people would say yes — that in consolidated radio today, run by mega-corporations, not only is it too difficult for independent owners to compete, but there are also few affordable stations left to buy. That may be true in the major- and medium-sized markets, but there are still opportunities in small, even tiny, markets to begin to build a broadcast empire.

In fact, we've seen several veteran Urban programmers accomplish this in the years since the Telecom Act's passage, including Steve Hegwood, with On Top Communications, and Mike Roberts, with his Macon, GA cluster.

More recently, veteran Baton Rouge programmer Lou Bennett ventured into ownership when he joined Prime Cor Communications as co-owner and VP/Operations & Programming. The company owns Urban KCIJ, Country KSBH



Lou Bennett

and News/Talk KNOC-AM/Natchitoches, LA and recently acquired Urban KVLL and Country KJCS/Lufkin, TX.

Bennett left Cumulus' Beaumont, TX cluster in 2000, where he was OM of four stations, to take on his new challenge. R&R spoke with him about how he finally achieved his goal of becoming a station owner and his advice for others who have the same dream.

R&R: How did you come to be part-owner of Prime Cor Communications?

LB: While at Cumulus in Beaumont, I worked closely with the Market Manager, Bill Vince Jr. He and his family had been in broadcast ownership before, and he was thinking about getting back to it. When he found the right opportunity, he asked me to come along not only to oversee the programming of the chain, but to be one of the owners in on the ground floor. It was an opportunity I couldn't pass up.

R&R: How involved were you in the process of finding and buying the stations?

LB: When I joined, the stations in Louisiana were already purchased. I came on board and started to work with their programming and staffing. But when the company began to grow, I became much more involved in the process of helping to find the right stations in suitable markets.

That's when we found the Lufkin stations. The company is still looking to grow into other markets, so my role in that area continues to evolve.

R&R: Were there any challenges or obstacles that surprised you in the process of expanding the company?

LB: There were only some minor challenges — legal issues and stuff — but once you get through the initial financial maneuvering, it's a lot easier than I expected. Once we get the stations under our control, it's simply about doing good radio, the way I was taught coming up.

There are some issues, though, after the purchase is complete that can be challenging. For example, we've been trying to get approval from the FCC to move our tower for better coverage, and that process can be very long. Things that you would think would be simple can take months, even years, whereas a major corporation, like a Clear Channel, may have the money and the influence to get things done a lot quicker.

R&R: What are the advantages and disadvantages of small-market ownership?

LB: I see many more advantages. While a small-market station may not be making the same big dollars that a top-10 or even a top-50 market outlet makes, we still have a healthy base in our markets. You have to consider, too, that there isn't much market competition, so the pie is shared among fewer players. In Lufkin there are only 15 or 16 stations. While we do have Clear Channel in this market, it owns several stations, and we also own several. We're more on the same level here than we would be if we were in a top 50 market, where they would have an entire cluster vs. a small owner who could afford only one or two stations.

The bottom line is, in a small market or larger, if you're making money, you're doing OK. If you're pay-

ing your bills, you're OK. If you can pay your staff decent wages on schedule, you're doing OK. Here in Lufkin, I would say that the top five stations are all making budget, and we're in that group. The other stations may be having a more difficult time.

The other advantage of a small market and being a small company is that we are more hands-on. The staff has daily interaction with the ownership, face to face.

A disadvantage would have to be not getting as much attention from the labels, although I haven't really run into that much. I attribute that to my relationships with label people over the years. I look at it that if I want to give away a box of CDs for a winning weekend and I can't get them from a label, I'll go out and buy them. We'll just have the giveaway sponsored.

"I also think things have changed because passion among radio people has diminished. Most programmers don't feel they have the power to make decisions anymore."

It's not that difficult to figure out, but I can see how it may be frustrating for a lot of smaller markets dealing with the labels. Some can't even get service. Again, this business is about relationships, and if you keep those relationships good over the years, you probably won't have as great a problem with little things like that.

Another disadvantage — well, it's more an inconvenience — is that in small markets you have to drive to get anywhere, or at least drive to an airport. Nothing is close.

R&R: Ten years ago it wasn't unusual for a PD to have aspirations to own a radio station. How was it different then



DREAM TEAM AND DA BAND Bad Boy's Da Band stopped in Philadelphia to visit WUSL. Seen here are (l-r) WUSL's Q-Deezy; Da Band members Babs, Sara and Chopper; WUSL's Golden Girl; and Da Band's Young City, Dylan and (kneeling in front) Frederick.

than it is for today's new generation of radio programmers?

LB: Programmers today feel that ownership is impossible. In fact, a lot of them probably don't even think on that kind of level anymore. Most jocks and PDs are more worried about finding their next gig or keeping the one they have. You never hear a young PD talk about owning a radio station. I knew I wanted to own as soon as I had my first job in radio. Back then we saw it as a possibility.

I also think things have changed because passion among radio people has diminished. Most programmers don't feel they have the power to make decisions anymore. Entrepreneurship within the industry isn't nurtured either. I was lucky while working at Cumulus. I was able to learn a lot about the business, but also, working with the people at corporate, like [Director/Urban Programming] Ken Johnson and with the market management, I was given the freedom to make more decisions.

R&R: What advice do you have for programmers who are interested in station ownership?

LB: You have to broaden your horizons. That means you should learn all aspects of radio, not just programming — sales, marketing, management and engineering. That's one of the advantages of being in a smaller market, even at a larger corporation, because you often handle more than one job. Also, don't limit yourself to just the Urban format. In Beaumont I was overseeing Urban, Country, CHR/Pop, Gospel and Sports.

Also, keep and develop relationships over the years. If you're programming in a medium or large market and you're approached by a small company that wants to give you a bigger role, albeit in a small market, don't rule it out. It might be your way into ownership. It's all about hooking up with the right people.

R&R: How has having been a programmer helped you in your new role?

LB: The type of PD I have been has helped me. What I mean is that a lot of programmers feel that their job is all about what goes on-air: the music, the jocks, the imaging, the sound of the station. But I always felt my job was more than that. I was involved

in every aspect of the stations I worked for. I was interested not only in growing my station, but also in helping to grow the company.

I wasn't only concerned with what went on-air, but also how the air sounded, meaning the processing and engineering. How could I affect those things, and did I understand how they worked, if it meant changing a signal direction or power? I also had to understand all the FCC rules and regulations that governed those areas. I was the type of PD who didn't just call the engineer about a problem; I would go out and meet him at the transmitter site.

Of course, working with the sales staff was always a challenge, but it was a challenge that had to be met. Because no matter how well you program a station, if they can't sell it, you all lose. So I learned to understand where the sales team was coming from and how I could help them.

R&R: What didn't you understand about owning a station when you were a PD that you understand now?

LB: I didn't realize there was so much paperwork to be taken care of. It's all crucial. On a business level, if your paperwork isn't correct, you could lose your entire operation. Paperwork is involved in everything I do — budgets, FCC forms, legal documents — and you have to be on top of all of it.

R&R: Who were your role models in broadcasting, and how did they help you?

LB: Bill Vance, who gave me this opportunity and really showed me I was capable of succeeding. I've also looked up to and had many good programming conversations with [consultant] Tony Gray over the years. I've never worked with him directly, but he's always been there to give advice. [Consultant] Harry Lyles, whom I have worked with and who has helped to instill in me that passion for radio.

Both Harry and Tony bleed radio; that's all they talk about. Even when I try to change the subject, they always bring it back around to radio.

Ken Johnson was also like a big brother to me when it came to programming. They all helped me to see that I could achieve my dream to be a broadcast owner.

October 17, 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 | BEYONCE' f/SEAN PAUL Baby Boy (Columbia) | 3690 | +58 | 499129 | 11 | 64/0 |
| 2 | 2 | YOUNGBLOODZ f/LIL' JON Damn! (Arista) | 3542 | -23 | 431063 | 16 | 62/0 |
| 4 | 3 | LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | 3178 | +344 | 414159 | 8 | 64/0 |
| 3 | 4 | ASHANTI Rain On Me (Murder Inc./IDJMG) | 3090 | +202 | 410812 | 9 | 62/0 |
| 5 | 5 | R. KELLY Thoa Thoing (Jive) | 2518 | +8 | 364706 | 15 | 67/0 |
| 9 | 6 | JAGGED EDGE Walked Outta Heaven (Columbia) | 2365 | +225 | 289459 | 11 | 59/1 |
| 14 | 7 | R. KELLY Step In The Name Of Love (Jive) | 2134 | +202 | 306629 | 13 | 64/0 |
| 8 | 8 | MARY J. BLIGE Doh! (Geffen) | 2126 | -107 | 191916 | 9 | 65/0 |
| 16 | 9 | OUTKAST The Way You Move (Arista) | 2121 | +327 | 229582 | 6 | 60/5 |
| 7 | 10 | PHARRELL f/JAY-Z Frontin' (Star Trak/Arista) | 2117 | -267 | 247338 | 21 | 64/0 |
| 10 | 11 | YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG) | 2098 | -39 | 245580 | 18 | 51/0 |
| 13 | 12 | MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG) | 2082 | +37 | 231050 | 12 | 52/0 |
| 11 | 13 | LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) | 2058 | -54 | 298754 | 26 | 57/0 |
| 18 | 14 | CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol) | 2032 | +445 | 235342 | 6 | 62/0 |
| 6 | 15 | NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal) | 1975 | -421 | 253816 | 17 | 58/0 |
| 17 | 16 | AVANT Read Your Mind (Geffen) | 1743 | +25 | 186146 | 9 | 59/0 |
| 12 | 17 | FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG) | 1705 | -363 | 199755 | 18 | 61/0 |
| 19 | 18 | MONICA Knock Knock (J) | 1608 | +61 | 156085 | 7 | 58/0 |
| 15 | 19 | CHINGY Right Thurr (DTP/Capitol) | 1582 | -319 | 246878 | 27 | 66/0 |
| 21 | 20 | MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) | 1388 | +223 | 136343 | 8 | 45/3 |
| 24 | 21 | MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) | 1297 | +402 | 156571 | 2 | 62/2 |
| 20 | 22 | ERYKAH BADU Oanger...Block On Lock (Motown/Universal) | 1278 | -78 | 90280 | 11 | 53/0 |
| 23 | 23 | BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal) | 1247 | +239 | 134594 | 5 | 48/4 |
| 36 | 24 | 2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Death Row/Interscope) | 1012 | +416 | 96604 | 2 | 61/4 |
| 22 | 25 | YING YANG TWINS Naggin' (TVT) | 1011 | -51 | 64898 | 12 | 29/0 |
| 30 | 26 | 112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG) | 930 | +211 | 84141 | 3 | 61/3 |
| 25 | 27 | GINUWINE Love You More (Epic) | 909 | +23 | 88671 | 4 | 37/0 |
| 28 | 28 | WYCLEF JEAN f/MISSY ELLIOTT Party To Oamascus (J) | 786 | +54 | 63842 | 3 | 54/2 |
| 26 | 29 | OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope) | 781 | -70 | 47520 | 5 | 45/0 |
| 32 | 30 | JOE More & More (Jive) | 774 | +92 | 63492 | 4 | 54/5 |
| 27 | 31 | T.I. 24's (Grand Hustle/Atlantic) | 708 | -61 | 67414 | 20 | 37/0 |
| 33 | 32 | BIG TYMERS This Is How We Do (Cash Money/Universal) | 658 | -18 | 40894 | 4 | 36/0 |
| 35 | 33 | ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks) | 623 | +2 | 73537 | 12 | 26/0 |
| 41 | 34 | ELEPHANT MAN Pon De River (VP/Atlantic) | 612 | +69 | 72530 | 4 | 41/0 |
| 37 | 35 | FLOETRY Getting Late (DreamWorks) | 608 | +15 | 64900 | 5 | 32/1 |
| 46 | 36 | JA RULE Clap Back (Murder Inc./IDJMG) | 565 | +186 | 68484 | 2 | 64/63 |
| 43 | 37 | LOON f/MARIO WINANS Down For Me (Bad Boy/Universal) | 557 | +91 | 64857 | 3 | 40/7 |
| 39 | 38 | TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive) | 541 | -23 | 36959 | 6 | 29/0 |
| 31 | 39 | ATL Calling All Girls (Epic) | 521 | -185 | 34679 | 12 | 30/0 |
| Debut | 40 | G UNIT Stunt 101 (Interscope) | 508 | +165 | 69000 | 1 | 2/1 |
| 50 | 41 | NICK CANNON Gigolo (Jive) | 506 | +142 | 46419 | 2 | 39/5 |
| 42 | 42 | JAEHEIM Backtigh (Divine Mill/Warner Bros.) | 501 | +2 | 45892 | 5 | 37/1 |
| 34 | 43 | SEAN PAUL Like Glue (VP/Atlantic) | 461 | -168 | 53592 | 20 | 50/0 |
| 29 | 44 | BOW WOW Let's Get Down (Columbia) | 458 | -264 | 28576 | 18 | 49/0 |
| 48 | 45 | MONTELL JORDAN Superstar (Koch) | 444 | +75 | 40044 | 2 | 31/1 |
| Debut | 46 | KELIS Milkshake (Star Trak/Arista) | 426 | +103 | 80730 | 1 | 22/3 |
| 44 | 47 | R. KELLY I'll Never Leave (Jive) | 408 | -56 | 64650 | 17 | 5/0 |
| 49 | 48 | DAVID BANNER Cadillac On 22's (Universal) | 386 | +19 | 21343 | 3 | 21/0 |
| Debut | 49 | RAH DIGGA Party &... (Flipmode/J) | 365 | +18 | 24141 | 1 | 24/0 |
| 40 | 50 | JACKI O Nookie Real Good (Poe-Boy/Sobe) | 356 | -208 | 23503 | 8 | 33/0 |

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| JA RULE Clap Back (Murder Inc./IDJMG) | 63 |
| JS Love Angel (DreamWorks) | 42 |
| TIMBALAND & MAGOO f/SEBASTIAN Indian Flute (BlackGround) | 35 |
| NAPPY ROOTS Sick & Tired (Atlantic) | 29 |
| LIL' WAYNE Get Something (Cash Money/Universal) | 26 |
| TRILLVILLE Neva Eva (Warner Bros.) | 16 |
| LOON f/MARIO WINANS Down For Me (Bad Boy/Universal) | 7 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol) | +445 |
| 2PAC f/NOTORIOUS B.I.G. Runnin'... (Death Row/Interscope) | +416 |
| MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG) | +402 |
| LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) | +344 |
| OUTKAST The Way You Move (Arista) | +327 |
| BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal) | +239 |
| JAGGED EDGE Walked Outta Heaven (Columbia) | +225 |
| M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) | +223 |
| 112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG) | +211 |

New & Active

- T.I. Be Easy (Grand Hustle/Atlantic)
Total Plays: 354, Total Stations: 38, Adds: 4
- CASSIDY f/R. KELLY Hotel (J)
Total Plays: 287, Total Stations: 24, Adds: 0
- BOW WOW f/JAGGED EDGE My Baby (Columbia)
Total Plays: 286, Total Stations: 36, Adds: 5
- DWELE Find A Way (Virgin)
Total Plays: 271, Total Stations: 27, Adds: 3
- TIMBALAND & MAGOO f/SEBASTIAN Indian Flute (BlackGround)
Total Plays: 265, Total Stations: 35, Adds: 35
- DAVE HOLLISTER Never Gonna Change (Doo Rag) (DreamWorks)
Total Plays: 205, Total Stations: 22, Adds: 1
- TRILLVILLE Neva Eva (Warner Bros.)
Total Plays: 189, Total Stations: 17, Adds: 16
- L. KRAVITZ f/P. DIDDY & LODN... Show... (Bad Boy/Universal)
Total Plays: 162, Total Stations: 20, Adds: 0
- JHENE No L.O.V.E. (Epic)
Total Plays: 157, Total Stations: 19, Adds: 2
- BLAQUE I'm Good (Elektra/EEG)
Total Plays: 151, Total Stations: 20, Adds: 3

Songs ranked by total plays

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

69 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/5-10/11. 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.

CUSTOM PRINTED T-SHIRTS

in **10 DAYS** or LESS!

300 WHITE T-SHIRTS

-Heavy 100% or 50/50
-Printed up to 3 Colors
-No Setup Charges!
-No Art Charges!

\$3.49 ea.

500 WHITE T-SHIRTS

-Heavy 100% or 50/50
-Printed up to 3 Colors
-No Setup Charges!
-No Art Charges!

\$2.99 ea.

1500 WHITE T-SHIRTS

-Heavy 100% or 50/50
-Printed up to 4 Colors
-No Setup Charges!
-No Art Charges!

\$2.59 ea.

(800) 34-EMKAY
PHONE (800) 777-3379 FAX (800) 777-3188
www.emkaydesigns.com info@emkaydesigns.com

FREE CATALOG!
CALL NOW!

JUNIOR VARSITY

"Shorty"

**Going
for Adds**

Oct 28th!

www.juniorvarsitymusic.com

Executive Producers Derrick Shaw & Craig Paxman

www.americanradiohistory.com





America's Best Testing Urban Songs 12 + For The Week Ending 10/17/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs including Beyoncé, Ludacris, Outkast, Lil' Jon, Chingy, Fabolous, Chingy, Jagged Edge, Aaliyah, YoungBloodz, Nelly, Ginuwine, 50 Cent, Marques Houston, Murphy Lee, Avant, Ashanti, Bow Wow, Missy Elliott, Pharrell, Bad Boy's Da Band, R. Kelly, Ying Yang Twins, Young Gunz, R. Kelly, Mary J. Blige, Obie Trice, ATL, Erykah Badu, and Monica.

Total sample size is 493 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator

Most Added

Table with columns: Artist Title (Label), Total Plays. Lists songs like Nappy Roots Sick & Tired, A-Dam-Shame Don't Play Dat, Trillville Neva Eva, Ja Rule Clap Back, Timbaland & Magoo Sebastian Indian Flute, Lil' Wayne Get Something, T.I. Be Easy, Aaliyah fTANK Come Over, 50 Cent P.I.M.P., Monica So Gone, Ginuwine In Those Jeans, Beyoncé fJay-Z Crazy In Love, Tyrese Signs Of Love Makin', David Banner fLil' Flip Like A Pimp, Sean Paul Get Busy, 50 Cent In Da Club, Lil' Kim f50 Cent Magic Stick, Bone Crusher Never Scared, Snoop Dogg Beautiful, Ashanti Rock Wit U, Busta Rhymes fMariah Carey I Know What You Want, 50 Cent 21 Questions, Fabolous Can't Let You Go, Jaheim Put That Woman First.

Songs ranked by total plays

Recurrents

Table with columns: Artist Title (Label), Total Plays. Lists songs like Aaliyah fTANK Come Over, 50 Cent P.I.M.P., Monica So Gone, Ginuwine In Those Jeans, Beyoncé fJay-Z Crazy In Love, Tyrese Signs Of Love Makin', David Banner fLil' Flip Like A Pimp, Sean Paul Get Busy, 50 Cent In Da Club, Lil' Kim f50 Cent Magic Stick, Bone Crusher Never Scared, Snoop Dogg Beautiful, Ashanti Rock Wit U, Busta Rhymes fMariah Carey I Know What You Want, 50 Cent 21 Questions, Fabolous Can't Let You Go, Jaheim Put That Woman First.

Reporters

Grid of reporter information for various cities including Albany, Boston, Buffalo, Charleston, Dallas, Detroit, Houston, Jacksonville, Kansas City, Knoxville, Las Vegas, Little Rock, Los Angeles, Louisville, Memphis, Miami, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, Pittsburgh, Raleigh, Richmond, St. Louis, Tampa, Toledo, Tulsa, Washington, Wichita, and Wilmington. Each entry includes the reporter's name and the station they represent.

* Monitored Reporters

81 Total Reporters

70 Total Monitored

11 Total Indicator



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

tha JUMP off



DJ Irie

DJ Irie

Mixer, WEDR/Miami

Trina's "Heated" (Slip-N-Slide/Atlantic): Miami's self-proclaimed "Diamond Princess" is back in rare form with this record. She's on point with her usual sexual wordplay, but the track gives it an original twist. This record is already poppin' in the M.I.A., and the whole country's going to feel it soon! • **Natasha's** "Who Needs You" (Arista): Natasha delivers the R&B counterpart to Freeway's "Flipside," and it's straight fire! The response to this record on radio and in the clubs has been crazy. Natasha laid the perfect vibe down on the funky-up Just Blaze track. • **Ying Yang Twins'** "Georgia Dome" (TVT): In Miami we call it the answer to Lil Jon's "Get Low." From the ceiling to the floor, "Georgia Dome" is the perfect single off the Ying Yangs' own project to keep with the vibe of "Get Low." This record reacts instantly! • **Ja Rule's** "Clap Back" (Murder Inc./Def Jam): Last year Nas delivered the comeback joint of the year with "Ether." This year it's all Ja Rule and "Clap Back." The track is a sinister infectious groove, and Ja is back on that real street shit, lettin' his opposition know he's not going to take it lying down. They will clap back.

Kathy Brown PD, WMMJ/Washington

Throughout the month of October we are celebrating two major accomplishments: WMMJ/Washington's 16th anniversary and the fifth anniversary of the 30 and Over Club card. It's a marketing and promotion tool I developed when I was at WWIN/Baltimore. We



expanded the concept to WMMJ when I joined as PD, as well as to Radio One's Urban AC stations in Augusta, GA and Richmond, with more markets to come.

Here in DC we have 150,000 club-card carriers, and there are 175,000 in Baltimore. The club allows us to develop a database of African-American women, 30 years and older, to market our stations to. • In celebration of these anniversaries we're holding a number of events. First is our Thursday-night concert series. We've already had performances by Javier and Dwele and an Old School Revue with The Dells, The Manhattan and Blue Majic. On Oct. 16 we had Calvin Richardson and Will Downing. Coming up we have Kem on Oct. 23, Teena Marie and Rick James on Oct. 30, and Gerald Levert on Oct. 31. • But the 30 and Over Club card isn't just about partying. We also have sponsored a homebuyers' seminar and a minority business workshop. And since October is Breast Cancer Awareness month, we're providing information on breast health. The club card gets you access to so much more than just a good time.



ARTIST: JS

LABEL: DreamWorks

CURRENT PROJECT: *Ice Cream*

IN STORES: Now

CURRENT SINGLE: "Love Angel"



Having Ron Isley as a manager certainly helped sisters Kim and Kandy Johnson get the star-power producers any debut artist would die for. R. Kelly wrote and produced the album's title track and first single, "Ice Cream," and its remix, as well as the current single, "Love Angel," and the songs "Bye-Bye," "Slow Grind," "Half," "Stay Right Here" and "Sister." Other producers on the disc include Robert "RL" Huggar, the lead singer of the trio Next and a writer and producer for Usher, Luther Vandross and Jaheim; Tim and Bob (Sisqo, TLC, 112 and Boyz II Men); and Walter Millsap (Karen Clark-Sheard, Brent Jones and Kiley Dean).

Ron Isley, a.k.a. "Mr. Big," is featured on the song "Handle Your Business," which was produced by Huggar. While the debut single, "Ice Cream," was "naughty," according to Kim, the follow-up, "Love Angel," is more "sexy," says Kandy. "It makes me think of a tropical vacation, standing on the beach, being free-spirited and having fun," she says. "It makes you want to grab a piña colada and pamper your man!"

Hometown: Los Angeles

Personal stats: While still in elementary school, the girls began performing as The Johnson Sisters under the watchful eye of their mother, Denise Johnson. Starting in church, the duo moved on to perform at weddings and banquets, in talent shows, for anniversaries, in malls and at high schools. Their background in the church allowed them to sing with legends

Andrae Crouch and Shirley Caesar, but their musical interests stretched beyond gospel to include R&B, jazz, hip-hop and pop. After auditioning to sing backup on The Isley Brothers' tour, they were hired on the spot by Ronald Isley, who, along with their mother, eventually became their manager. The older of the two sisters, Kandy says she's more the "Manolo [Blahnik] stilettos" type, while Kim is "more into hip-hop gear."

Influences: Whitney Houston, Aretha Franklin, Stevie Wonder

Past successes: In addition to their tour as backup singers for the Isley Brothers, Kim and Kandy have performed backup for a number of artists, including Christina Aguilera, Michael Jackson and Sting, and opened for Erykah Badu. As teenagers, the girls performed on television on *The Oprah Winfrey Show*, in an episode of *Ally McBeal* and on BET. They also sang with Barbara Streisand when she performed for President Clinton. Later Kim was a featured singer on the soundtrack to the film *Armistad*. The sisters were also featured as backup singers on The Isley Brothers LPs *Eternal* (2001) and *Body Kiss* (2003).

See them: Oct. 25 on *Soul Train* and in their upcoming video, "Love Angel," shot on location in Chicago with R. Kelly and Ron Isley.

Urban AC Reporters

Stations and their adds listed alphabetically by market

| | | | | | | | |
|--|---|--|--|---|--|---|---|
| WWIN/Baltimore, MD* PD: Tim Wade AP/MD: Kelli Fisher 1 FLOETRY | WLXC/Columbia, SC* PD: Dave Williams KEM ASHANTI | WUKS/Fayetteville, NC* PD: Garret Jacobs MD: Cabell Poo 7 FLOETRY KEM ASHANTI | KMLK/Kansas City, MO* PD: Greg Love MD: Trey Michaels No Adds | WHQT/Miami, FL* PD: Derrick Brown AP/MD: Karon Vaughn No Adds | WRKS/New York, NY* OM: John Madara PD: Tony Beasley MD: Julie Gastines No Adds | WVEB/Rockledge, VA* PD/MD: Matt Ford 4 TORY RICH PROJECT KEM | WMOA/Toledo, OH* PD: Buddy Love 1 ANAK ERYKHA BADU KEM |
| KOXL/Baton Rouge, LA* PD/MD: Mya Vernon KEM | WWDN/Columbia, SC* PD: Mike Love 21 REVIEWS: WALTER VANDROSS 33 TAMIA 22 LUTHER VANDROSS 29 MONICA 22 SLEY BROTHERS (RON ISLEY) 20 WILL DOWNING 18 DWELE 17 KEM 16 KENNEDY 17 PHARELL: MIAY-Z 14 KEM 14 DWELE 14 JAY-Z 13 JAY-Z 13 JAY-Z 12 M. BRUCE: TIL RUDDEN & P. PIPER 10 JUSTICE 10 M. BRUCE: TIL RUDDEN & P. PIPER 8 JAY-Z 8 JAY-Z 8 BRADSHAW KALL SCOTT 8 KELLY | WZZZ/Flint, MI* PD: Jamell Jackson KEM ERYKHA BADU | KNEK/Lafayette, LA* PD/MD: Jason Khamit 7 SMYR: WHO & IRE KEM | WJMR/Milwaukee, WI* PD/MD: Lari Jones No Adds | WSV/Norfolk, VA* OM: Steve Scott PD/MD: Heant Attack No Adds | WLW/Savannah, GA OM: Brad Kelly PD/MD: Gary Young 29 GERALD LEVERT 17 KEM 9 DWELE 5 ERYKHA BADU 3 ASHANTI 2 JEFF BRADSHAW KALL SCOTT | WHUR/Washington, DC* PD/MD: David A. Dickson 17 KEM 9 DWELE 5 ERYKHA BADU 3 ASHANTI 2 JEFF BRADSHAW KALL SCOTT |
| WBHM/Birmingham, AL* PD: Jay Dizon AP/MD: Darryl Johnson 5 JCE | WFLM/Ft. Pierce, FL* OM: Britta James PD/MD: Tony Deas 2 JCE 1 KALYAN BISHOP | WFLM/Ft. Pierce, FL* OM: Britta James PD/MD: Tony Deas 2 JCE 1 KALYAN BISHOP | KVGS/Las Vegas, NV* PD/MD: Tony Radwin No Adds | WMCS/Milwaukee, WI SM: Penelope Stewart OM: Steve Scott PD/MD: Tyrone Jackson 9 KEM 5 DWELE | WVFL/Norfolk, VA* OM: Dick Lamb PD/MD: Stan London 15 SMOKE: HOPFLA No Adds | KNJW/St. Louis, MO* OM: Chuck Adams PD: Eric Mychalek MD: Taylor J No Adds | WMMJ/Washington, DC* PD: Kathy Brown MD: Mike Chase 1 JCE |
| WMLC/Charleston, SC* OM/MD: Terry Hise AP/MD: Belinda Parker KEM FREDDE JACKSON | WOMG/Greensboro, NC* PD/MD: Az Snow 5 ASHANTI | WOMG/Greensboro, NC* PD/MD: Az Snow 5 ASHANTI | KOKY/Little Rock, AR* OM: Jon Cooper PD: Mark Dizon MD: James Quarles KEM | WDLT/Mobile, AL* PD: Steve Crenshley MD: Kathy Barlow KEM ERYKHA BADU | WFCB/Oriando, FL* PD: Steve Holtbrook MD: Joe Davis FREDDE JACKSON | WDAK/Philadelphia, PA* OM: Wayne Schmitt PD: Joe Tamburro AP/MD: Jo Gamble No Adds | WMMJ/Washington, DC* PD: Kathy Brown MD: Mike Chase 1 JCE |
| WBAV/Charlotte* PD/MD: Terri Avery No Adds | WMLK/Houston, TX* PD: Carl Cooner MD: Sam Choice No Adds | WMLK/Houston, TX* PD: Carl Cooner MD: Sam Choice No Adds | KHHT/Los Angeles, CA* PD: Michelle Sambonasso MD: Rick Naim No Adds | WDMG/Nashville, TN* PD/MD: Derrick Corbett No Adds | WDAK/Philadelphia, PA* OM: Wayne Schmitt PD: Joe Tamburro AP/MD: Jo Gamble No Adds | WFXC/Raleigh, NC* PD: Cy Young AP/MD: Jodi Berry 1 JCE | WMSL/Richmond, VA* OM: Duke Boston PD: AJ Appleberry 7 KEM 1 ERYKHA BADU |
| WVAV/Chicago, IL* OM/MD: Emy Smith AP/MD: Amanda Rivers 14 MICHAEL JACKSON SCHMITT WILL DOWNING MUSIQ | WAGH/Columbus, GA OM: Brian Waters PD/MD: Queen Rasheeds MD: Ed Lewis No Adds | WVAV/Chicago, IL* OM/MD: Emy Smith AP/MD: Amanda Rivers 14 MICHAEL JACKSON SCHMITT WILL DOWNING MUSIQ | KJLH/Los Angeles, CA* PD/MD: Amanda Russell 10 MORTU: JORDAN | WYBC/New Haven, CT* OM: Wayne Schmitt PD: Jami Castile AP/MD: James Hester 4 FLOETRY 1 KEM 1 ERYKHA BADU | WYLD/New Orleans, LA* OM: Duke Boston PD: AJ Appleberry 7 KEM 1 JCE | WMSL/Richmond, VA* OM: Duke Boston PD: AJ Appleberry 7 KEM 1 ERYKHA BADU | WMSL/Richmond, VA* OM: Duke Boston PD: AJ Appleberry 7 KEM 1 JCE |
| WZAK/Cleveland, OH* OM/MD: Kim Johnson MD: Bobby Bush No Adds | KRNB/Dallas, TX* PD/MD: Sam Weaver No Adds | WVAV/Chicago, IL* OM/MD: Emy Smith AP/MD: Amanda Rivers 14 MICHAEL JACKSON SCHMITT WILL DOWNING MUSIQ | WRBW/Macon, GA PD/MD: Lisa Charles KEM | KJMS/Memphis, TN* PD: Steve Bell AP/MD: Elisha Collier No Adds | WVAV/Chicago, IL* OM/MD: Emy Smith AP/MD: Amanda Rivers 14 MICHAEL JACKSON SCHMITT WILL DOWNING MUSIQ | WMSL/Richmond, VA* OM: Duke Boston PD: AJ Appleberry 7 KEM 1 JCE | WMSL/Richmond, VA* OM: Duke Boston PD: AJ Appleberry 7 KEM 1 JCE |

**"Monitored Reporters
49 Total Reporters**

45 Total Monitored

4 Total Indicator

October 17, 2003

Powered By



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|--------------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 3 | 1 | KEM Love Calls (Motown/Universal) | 992 | +19 | 116983 | 38 | 32/1 |
| 1 | 2 | LUTHER VANDROSS Dance With My Father (J) | 967 | -40 | 110012 | 24 | 42/1 |
| 4 | 3 | HEATHER HEADLEY I Wish I Wasn't (RCA) | 895 | -21 | 101906 | 31 | 37/1 |
| 6 | 4 | R. KELLY Step In The Name Of Love (Jive) | 893 | +76 | 110404 | 24 | 17/1 |
| 2 | 5 | TAMIA Officially Missing You (Elektra/EEG) | 893 | -94 | 82788 | 23 | 34/1 |
| 5 | 6 | GERALD LEVERT U Got That Love (Elektra/EEG) | 820 | -20 | 85531 | 8 | 38/0 |
| 7 | 7 | JAVIER Crazy (Capitol) | 804 | +16 | 75016 | 22 | 34/1 |
| 9 | 8 | DWELE Find A Way (Virgin) | 789 | +103 | 85861 | 15 | 39/1 |
| 8 | 9 | SMOKIE NORFUL I Need You Now (EMI Gospel) | 684 | -44 | 70049 | 28 | 36/2 |
| 12 | 10 | RHIAN BENSON Say How I Feel (DKG) | 550 | +21 | 45154 | 14 | 35/0 |
| 10 | 11 | JAHEIM Put That Woman First (Divine Mill/Warner Bros.) | 545 | -18 | 63366 | 32 | 30/1 |
| 11 | 12 | RUBEN STUDDARD Superstar (J) | 501 | -45 | 51967 | 19 | 32/0 |
| 17 | 13 | ARETHA FRANKLIN Wonderful (Arista) | 485 | +85 | 62843 | 3 | 31/0 |
| 15 | 14 | ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista) | 463 | +52 | 36184 | 9 | 31/0 |
| 13 | 15 | KINDRED Far Away (Epic) | 414 | -45 | 48715 | 32 | 26/1 |
| 16 | 16 | ISLEY BROTHERS (IRON ISLEY) Busted (DreamWorks) | 406 | +2 | 46143 | 12 | 20/1 |
| 14 | 17 | FLOETRY Getting Late (DreamWorks) | 378 | -50 | 34142 | 10 | 29/3 |
| 18 | 18 | CALVIN RICHARDSON Keep On Pushin' (Hollywood) | 374 | -8 | 29154 | 14 | 25/0 |
| 20 | 19 | JAHEIM Backlight (Divine Mill/Warner Bros.) | 360 | +15 | 25046 | 7 | 28/2 |
| 23 | 20 | WILL DOWNING A Million Ways (GRP/VMG) | 336 | +80 | 22702 | 4 | 25/2 |
| 25 | 21 | JOE More & More (Jive) | 332 | +101 | 32275 | 2 | 34/7 |
| 21 | 22 | VIVIAN GREEN What Is Love? (Columbia) | 321 | -13 | 28020 | 8 | 19/0 |
| 24 | 23 | AVANT Read Your Mind (Geffen) | 239 | -1 | 22810 | 2 | 24/1 |
| 26 | 24 | MANHATTANS Turn Out The Stars (Love-Leel) | 225 | +7 | 14318 | 6 | 13/0 |
| 22 | 25 | ARETHA FRANKLIN Only Thing Missing Is You (Arista) | 204 | -101 | 17499 | 18 | 28/0 |
| 28 | 26 | IMPROMPT 2 Mocha Soul (Big3) | 190 | +27 | 9776 | 5 | 14/0 |
| 27 | 27 | MONICA So Gone (J) | 175 | -40 | 36148 | 18 | 4/1 |
| Debut | 28 | ASHANTI Rain On Me (Murder Inc./IDJMG) | 164 | +39 | 14835 | 1 | 13/5 |
| Debut | 29 | EARTH, WIND & FIRE Hold Me (Kalimba) | 150 | +15 | 7070 | 1 | 20/1 |
| Debut | 30 | JAGGED EDGE Walked Outta Heaven (Columbia) | 146 | +71 | 20740 | 1 | 3/1 |

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/5-10/11. 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

STEPHANIE MILLS Can't Let Him Go (J&M)
Total Plays: 142, Total Stations: 10, Adds: 0

MARY J. BLIGE Ooh! (Geffen)
Total Plays: 118, Total Stations: 4, Adds: 1

DEITRICK HADDON Sinner's Prayer (Verity)
Total Plays: 108, Total Stations: 9, Adds: 0

JEFF MAJORS Heard My Cry (Music One)
Total Plays: 106, Total Stations: 7, Adds: 0

GOAPELE Even Closer (Skyblaz)
Total Plays: 97, Total Stations: 5, Adds: 0

ERYKAH BADU Back In The Day (Motown)
Total Plays: 96, Total Stations: 19, Adds: 6

INCOGNITO Can't Get You Out Of My Head (Narada)
Total Plays: 79, Total Stations: 6, Adds: 0

SILK Silktime (Liquid B)
Total Plays: 68, Total Stations: 3, Adds: 0

TONY RICH PROJECT Red Wine (Compendial)
Total Plays: 59, Total Stations: 6, Adds: 1

Songs ranked by total plays

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| KEM Matter Of Time (Motown) | 14 |
| JOE More & More (Jive) | 7 |
| ERYKAH BADU Back In The Day (Motown) | 6 |
| ASHANTI Rain On Me (Murder Inc./IDJMG) | 5 |
| FLOETRY Getting Late (DreamWorks) | 3 |
| SMOKIE NORFUL I Need You Now (EMI Gospel) | 2 |
| JAHEIM Backlight (Divine Mill/Warner Bros.) | 2 |
| WILL DOWNING A Million Ways (GRP/VMG) | 2 |
| FREDDIE JACKSON Natural Thang (Martland) | 2 |
| JEFF BRADSHAW IJILL SCOTT Slide (Hidden Beach) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| DWELE Find A Way (Virgin) | +103 |
| JDE More & More (Jive) | +101 |
| ARETHA FRANKLIN Wonderful (Arista) | +85 |
| WILL DOWNING A Million Ways (GRP/VMG) | +80 |
| ERYKAH BADU Back In The Day (Motown) | +77 |
| R. KELLY Step In The Name Of Love (Jive) | +76 |
| JAGGED EDGE Walked Outta Heaven (Columbia) | +71 |
| A. HAMILTON Comin' From Where I'm From (So So Def/Arista) | +52 |
| MICHAEL JACKSON One More Chance (Epic) | +51 |
| ASHANTI Rain On Me (Murder Inc./IDJMG) | +39 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| FLOETRY Say Yes (DreamWorks) | 388 |
| R. KELLY I'll Never Leave (Jive) | 369 |
| BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal) | 355 |
| TYRESE How You Gonna Act Like That (J) | 258 |
| VIVIAN GREEN Emotional Rollercoaster (Columbia) | 235 |
| LUTHER VANDROSS Take You Out (J) | 226 |
| GERALD LEVERT Funny (Elektra/EEG) | 216 |
| RON ISLEY (R. KELLY) What Would You Do? (DreamWorks) | 212 |
| SYLEENA JOHNSON Guess What (Jive) | 211 |
| MUSIQ Oontchange (Def Soul/IDJMG) | 194 |

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

rhian★benson

"Say How I Feel" Now Top 10* Urban AC!

Over 43 million in audience and growing!

"A breath of fresh air"
Billboard

Watch for Rhian: hosting her own video series on BET/BET Jazz, airing Nov./Dec.!

"One of R&B's brightest new prospects" **USA TODAY**

www.rhianbenson.com

TOP SALES **uea DKG**



The Forest From Outside The Trees

A longtime PD returns to radio with fresh eyes — and ears

While no one wants to leave radio, circumstances sometimes force a hiatus from the business. The silver lining of a sabbatical is the opportunity to listen to radio like a real listener — and with real listeners. The experience of using radio like the utility it is can certainly alter a programmer's idea of programming.

That is very much the case for 25-year veteran Country programmer Paul Johnson, who recently returned to the business after more than 18 months in nonradio jobs. Prior to his leave of absence Johnson was the Promotions Director at WKKT/Charlotte, a job he left at the end of 2001.

Because his son was in high school at the time, Johnson was unwilling to relocate. So, he had to find something else to do. He dabbled in another passion of his for a while, computer programming, but, he says, "If you think there are a lot of people out of work in radio because of consolidation and the soft economy, you should see what's happened in the computer industry."

His next job was as a laborer in a door factory. (Talk about a job that will really make you appreciate radio.) From there he went to work for the Charlotte Police Department as a deputy and 911 operator.

A New Perspective

We talked on the phone shortly after Johnson had returned to Country programming as PD of WKML/Fayetteville, NC, and it struck me that his having been away from radio for a while might have altered the way he was approaching his new job.

Asked if that was the case, Johnson laughed and said, "Absolutely. I learned a lot about radio by listening to it with people. At the door factory I listened to Tom Joyner every day, because that's what was on the radio. Listening to people around me talk about Tom and what he was doing on the air confirmed for me three things I have long felt every broadcaster should do.

"First, do the right thing. Next, know the difference between efficiency and effectiveness — and that being efficient is not always being

effective. And lastly, the fine art of persuasion as practiced by radio is dead and needs to be revitalized."

Johnson went on to say that much of what he learned came not only from hearing radio as a regular listener, but also from the jobs he held. "I learned a very valuable lesson as a police deputy," he explained.

"As a 911 operator, you're accountable for never, ever misleading anyone. Every transmission that

goes out of that room is recorded. Not misleading the public and making sure that the information you are giving the officers is accurate are important.

"It reminded me how critical open, honest communication with your audience is. I realized that for a station to really be successful, it has to make a difference in its listeners' lives by trying to develop more dimensions. The key is to do the right thing and use persuasion and credibility to build something better than what's out there."

The Insincerity Of Today's Radio

Another of Johnson's observations is that music radio, in particular, has gotten weaker under consolidation. "Listening to a lot of different stations, you hear how they have younger, less experienced people on the air," he said.

"They're not seasoned in how to instruct others how to live and be part of a community. They sound good and may have the mechanics down, but there is no intellectual basis by which to bring some communication with the listeners.

"There aren't a lot of jocks — virtual or local — who are able to digest the essence of what is going on in a market and mold it into useful information that can be put on top of a 12-second intro."

Johnson is especially disappoint-

ed in radio's inability — or unwillingness — to exploit what is perhaps its greatest opportunity. "Radio has always performed on the most fantastic stage ever — the human mind," he said. "And yet so many times stations bombard listeners with propaganda instead of gently persuading them that the station is — and should be — an important part of their lives.

"Listening to the radio in a real-world environment for hours and hours a day, I was struck by the incredible insincerity of it all. I say this with love in my heart, because I worked at WSOC/Charlotte and

"Radio has always performed on the most fantastic stage ever — the human mind. And yet so many times stations bombard listeners with propaganda instead of gently persuading them that the station is an important part of their lives."

WKKT, but they're on the air clobbering each other with '24 in a row' and 'double the music' promises. It gets to the point where it's about which station is yelling the loudest, and it's at that point that reality becomes disconnected.

"It's not about playing more music, it's about how often and how loudly you can tell people you're playing more music. As a listener, you hear a morning guy talking about playing more music but not doing it — because it doesn't start

until 10am. Radio insiders may not realize it, but for the average listener it is a real disconnect from the station, because to them the station is not telling the truth.

"Radio doesn't seem to believe that listeners are intelligent enough to figure out that if the station says it plays 24 in a row but only does it three times a day, the station really isn't a 24-in-a-row station, and they're being lied to.

"A huge part of what's wrong with radio today is that we don't give listeners enough credit for knowing when they're not getting what they've been promised."

Learning From Listeners

Johnson's point that he learned a lot about radio from the people he worked with is especially intriguing. "They recognize the difference between someone trying to do some good in the neighborhood and someone lying to them to get them to listen longer," he said. "A line I heard all the time was, 'Why don't they do what they say they're going to do?'"

"The biggest point to me is that to build ratings, you have to build loyalty. To do that you have to build a belief among listeners in what you do. If you play country music, a country fan will tune in. But whether or not they like you and accept other facets of your station — like shopping at your advertisers and believing that your station is more special than any other — depends on their trusting you as they would a friend.

"If it's their perception you're lying to them — whether you are or it's just one of radio's neat little TSL tricks — you will never build that trust. They might be listeners, but without trust, you'll never turn them into friends, which is where real listening and ratings come from.

"Radio people give all kinds of lip service to building a better brand while at the same time undermining the very essence of brand-building: loyalty. When we lie to listeners, we do them a disservice. In return, they use radio as a commodity."

Develop A Bond

Another of the building blocks Johnson thinks is missing from today's radio is the one-to-one listener bond. "Radio has the opportunity to go greater distances in building relationships with listeners," he said. "Too many times we miss the chance to persuade listeners that the station is a special part of their lives and community. It all comes down to the air talent.

"As a PD for over 25 years, I have to admit that there are times when you want jocks to stick to what you've written on the liner cards, because that's where the truth lies. But after hearing the insincerity of the liners on most stations, I've come to think you have a better chance of building your brand with

listeners by giving the talent the chance to become real personalities by allowing them to advance a concept on their own.

"You must engage the listeners' minds to fully become part of their lives. Seven-word liner cards may have made on-air people more efficient, but they have not made them more effective."

"A huge part of what's wrong with radio today is that we don't give listeners enough credit for knowing when they're not getting what they've been promised."

"If we want a person's time — which is how we get ratings — we need to be more respectful of them. We need to provide a little more substance, information and entertainment and give them a little something to think about.

"It's much more beneficial to lead people to a positive decision about the station than it is to try to talk them into something by bombarding them with seven-word phrases. More than ever before it has come down to doing the right thing and using imagination to serve your listeners."

The Human Dimension

Johnson admitted that he's a bit disappointed in radio right now, noting, "Radio is at a low ebb. Most of what we have on the air is filler. People are put on the air to fill a shift, not to contribute to the community or listener. How much are the jocks — even the voicetracking jocks — meant to be a force? Or are we just praying they won't screw up the shift?"

Relating what he's learned in the last few years to his new situation, Johnson said, "More effort must be put into execution to make great radio — no matter if it's live and local, syndicated, voicetracked or enhanced with recorded material. We must create a better product by making radio count more in people's lives.

"Making that happen means challenging your people to come up with creative ideas of their own while also making sure they give listeners more credit for being smart about what they want from a radio station. We're missing a complete dimension of humanity on the air."



Paul Johnson



CHUCK ALY

caly@radioandrecords.com

Almo/Irving's Last Chapter

Nashville publishing beacon falls to consolidation

Music Row's detractors are quick to illuminate its faults. Some even go so far as to dismiss Nashville's music community in its entirety. But those whose focus doesn't extend beyond the Row's commercialism, formulaic approach and clannishness are blinded to a spirit and character not found to the same extent in other music centers.

Nestled in the hearts of corporate warriors and embodied in the small companies still housed in residential structures up and down the Row is the fundamental though too often tenuous belief that the love of music is this industry's greatest imperative. Which makes the demise of Almo/Irving Nashville much more than a speed bump on the consolidation superhighway. As much as any company, Almo/Irving represented and relied

upon that core principle and was successful because of it.

"There was not a song that came into this building that we didn't hear and pay attention to," says former Almo/Irving VP Bobby Rymmer without a hint of exaggeration in his voice. "We just flat-out cared."

No Limits

Purchased by Universal in 2000 from founders Herb Alpert and Jerry

Moss, Rondor Music maintained offices in London, Los Angeles and Nashville (which retained the original Almo/Irving name) until Oct. 3 of this year. Universal Music Publishing in Nashville has absorbed the Almo/Irving catalog, writers and four of eight employees. Rondor's L.A. office remains open as of this writing.

"It wasn't a surprise," says David Conrad, who opened Almo/Irving's Nashville office with Mary Del Scobey in 1980. "The surprise was when Universal purchased the company and left [the creative staff] intact. It's a real tip of the hat to Rondor that Universal thought enough of the name to trade on it for a few years."

Conrad, now Executive VP/A&R for MCA/Mercury, recalls humble beginnings. "We had a card table and some beach chairs," he says. "I was sitting in an office surrounded by seven-inch reel-to-reel tape, trying to find tunes I could pitch to Alabama or Kenny Rogers."

Scobey, who was the business counterpart to Conrad's creative efforts, remembers sharing a telephone in those early days. The company grew quickly. "We never hired people until there was an overwhelming need," she says. "We also hired from within. Who knows your catalog better than the guy in the tape room?"

Almo/Irving's mandate was different, to say the least. "We never had limits or boundaries," Scobey recalls. "I don't think we even had a budget until the last three years I was there. Anytime we needed to sign a writer, buy the building on Adelia or expand the building, the answer was always yes. We didn't have the corporate limitations the big companies have, and we didn't have the financial limitations of a small company."

Music First

Almo/Irving never seemed to lose sight of its core mission. "Any company is a product of its leadership," Conrad says. "Herb and Jerry and A&M Records were legendary for supporting recording artists, and that nurturing culture trickled down to their publishing company."

"Money did not drive us. We were never Publisher of the Year, although we came close once. Clearly, we survived and prospered, but it's because we paid attention to the music."

That respect for creativity became the company's calling card. "Harlan Howard was the reason several writers, not the least of which was Nanci Griffith, came to work with us," Con-

Rachel Proctor

NEW ARTIST FACT FILE

Label: BNA
Single: "Days Like This"
Album: *Days Like This*
Release Date: Spring
Publisher: Murrah Music

BACKGROUND

Hometown: Charleston, WV
Hometown Station: WQBE
Favorite Team: Tennessee Titans
Influences: Dolly Parton, Reba McEntire, Martina McBride, Tanya Tucker
Album I Wore Out: *Whoever's in New England*, Reba McEntire

The Day Music Changed My Life: I was 6 years old. My teacher was trying to get me to sing in music class, and I wouldn't, so they called my grandmother to pick me up after school. They explained to her I wasn't singing in class but needed to do it to get a grade. My grandma asked me why I wasn't singing, and I said, "My voice wiggles when it comes out." It was vibrato and different from everybody else's. They figured out then that I could sing.

Five-Minute Life Story: I've been singing my whole life and never wanted to do anything else. I had a manager in New York for a while and did *Star Search*. I studied accounting for a year at West Virginia State, but I'd sit in class and write song lyrics, so I moved here with my husband to write songs and ended up getting a divorce after about five years. I wrote "Where Would You Be," which was a single for Martina McBride. My ex called and asked if I wrote that song about him. I told him I did, which started a whole conversation, and we ended up back together.

The Flight Stuff: I wanted to meet New Kids On The Block because they were huge when I was in the ninth grade. I sent a tape to their management company, and we were in New York within a month. They were really nice guys. I'm actually in the "I'll Be Loving You Forever" video. My dad had to go with me, so he's in it too.

All In The Family: I was in a group called The Young Riders with Blake Shelton when we first got to town. My husband still plays in his band and is his road manager.

Porterhouse, Please: I do work out a lot, especially during the radio tour. I'd be on the treadmill at 11 some nights, because we always ate at these really nice restaurants. You can't eat at a great steak restaurant and just get a salad.



Rachel Proctor

Almo/Irving On Top

A publishing company's most enduring legacy is its music. Here's a look at a small portion of Almo/Irving's history in the form of No. 1 R&R Country singles.

Title Artist (Writers) Year

- "These Days" Rascal Flatts (S. Robson/J. Steele/D. Wells) 2002
- "That's the Way It Is" Jo Dee Messina (A. Roboff/H. Lamar) 2000
- "Write This Down" George Strait (K. Robbins/D. Hunt) 1999
- "Please Remember Me" Tim McGraw (W. Jennings/R. Crowell) 1999
- "Where the Green Grass Grows" Tim McGraw (C. Wiseman/J. Leary) 1998
- "This Kiss" Faith Hill (A. Roboff/B.N. Chapman/R. Lerner) 1998
- "She's Got It All" Kenny Chesney (C. Wiseman/D. Womack) 1997
- "Everywhere" Tim McGraw (C. Wiseman/M. Reid) 1997
- "To Be Loved by You" Wynonna Judd (M. Reid/G. Burr) 1996
- "This Woman and This Man" Clay Walker (J. Pennig/M. Lunn) 1995
- "Summer's Comin'" Clint Black (C. Black/H. Nichols) 1995
- "Almost Goodbye" Mark Chestnutt (D. Schlitz/B. Livsey) 1993
- "Straight Tequila Night" John Anderson (K. Robbins/D. Hupp) 1992
- "In This Life" Collin Raye (M. Reid/A. Shamblin) 1992
- "If I Didn't Have You" Randy Travis (M.D. Barnes/S. Ewing) 1992
- "Walk on Faith" Mike Reid (M. Reid/A. Shamblin) 1991
- "Forever's as Far as I'll Go" Alabama (M. Reid) 1991
- "Daddy's Come Around to Mama's Way of Thinking" Paul Overstreet (D. Schlitz/P. Overstreet) 1991
- "Where Did I Go Wrong" Steve Wariner (S. Wariner) 1989
- "Let Me Tell You About Love" The Judds (P. Kennerley/C. Perkins/B. Maher) 1989
- "Too Gone, Too Long" Randy Travis (G. Pistilli) 1988
- "Joe Knows How to Live" Eddy Raven (G. Lyle/T. Seals/M. D. Barnes) 1988
- "If You Change Your Mind" Rosanne Cash (H. Devito/R. Cash) 1988
- "Straight to the Heart" Crystal Gayle (G. Lyle/T. Britten) 1987
- "Maybe Your Baby's Got the Blues" The Judds (G. Lyle/T. Seals) 1987
- "Cry Myself to Sleep" The Judds (P. Kennerley) 1987
- "Touch a Hand, Make a Friend" Oak Ridge Boys (F. Knight) 1985
- "Love Is Alive" The Judds (K. Robbins) 1985
- "Stay Young" Don Williams (G. Lyle/B. Gallagher) 1984
- "Our Love Is on the Faultline" Crystal Gayle (R. Kirk) 1983
- "The Closer You Get" Alabama (M. Gray/J.P. Pennington) 1983
- "Take Me Down" Alabama (M. Gray/J.P. Pennington) 1982

rad recalls. "He would say, 'If I hadn't been with Tree for so long and didn't have a catalog so deep, there ain't but one other place I'd be, and that's with Almo and Irving Music. Them juveniles know what they're doing.'"

"The love of music was a bright spot, and I don't think I'm overstating it when I say that writers aspired to Almo/Irving. They'd see Nanci Griffith, Paul Kennerley, Kent Robbins and Mike Reid on our staff. These people weren't just great writers; they didn't mind being teachers. You could go to school there and make a dandy living at the same time. It was a very generous company in terms of the support it gave to human beings."

"We always wanted to help a writer be the best he or she could be," Rymmer says. "We never wanted to be the biggest, we just wanted to be the best."

Sad Farewell

"No writer or staff member ever passed through that company who wasn't the better for it," Conrad says. "And that was because of the attitude and philosophy toward music of Herb, Jerry and [Rondor president] Lance Freed."

Scobey, who calls her time at Almo/

"There was not a song that came into this building that we didn't hear and pay attention to. We just flat-out cared."

Bobby Rymmer

Irving the best 20 years of her life, says, "It was very much a family."

"Over the last 13 years, every day when I got up, I couldn't wait to get to work," Rymmer says. "How many people can say that?"

"We had a lot of fun and left it better than we found it," Conrad concludes. "Personally, I'm going to miss it the same way I miss Chet Atkins and the same way I miss Joe Talbot and the same way I miss Kent Robbins. That's as strong a point as I can make about that."

R&R COUNTRY TOP 50

October 17, 2003

Powered By



| LAST WEEK | THIS WEEK | ARTIST | TITLE | LABEL(S) | TOTAL POINTS | ± POINTS | TOTAL PLAYS | ± PLAYS | TOT. AQH. (00) | ± AQH. (00) | WEEKS ON | TOTAL ADOS |
|-----------|-----------|--------------------|------------------------------------|----------------------------|--------------|----------|-------------|---------|----------------|-------------|----------|------------|
| 2 | 1 | GARY ALLAN | Tough Little Boys | (MCA) | 14637 | 890 | 4750 | +281 | 419355 | 25331 | 18 | 115/0 |
| 1 | 2 | TIM MCGRAW | Real Good Man | (Curb) | 12825 | -950 | 4250 | -328 | 368104 | -26077 | 24 | 115/0 |
| 7 | 3 | TOBY KEITH | I Love This Bar | (DreamWorks) | 12803 | 1148 | 4061 | +401 | 367757 | 24729 | 9 | 115/0 |
| 4 | 4 | MARTINA MCBRIDE | This One's For The Girls | (RCA) | 12776 | 545 | 4115 | +145 | 368386 | 21938 | 19 | 114/0 |
| 5 | 5 | KEITH URBAN | Who Wouldn't Wanna Be Me | (Capitol) | 12405 | 380 | 3980 | +167 | 357568 | 18381 | 19 | 114/0 |
| 8 | 6 | RASCAL FLATTS | I Melt | (Lyric Street) | 11694 | 715 | 3925 | +257 | 327776 | 7496 | 16 | 115/0 |
| 9 | 7 | PAT GREEN | Wave On Wave | (Republic/Universal South) | 9530 | 538 | 3053 | +175 | 270057 | 20268 | 22 | 115/0 |
| 12 | 8 | GEORGE STRAIT | Cowboys Like Us | (MCA) | 8744 | 491 | 2730 | +157 | 250353 | 18568 | 12 | 114/4 |
| 11 | 9 | BILLY CURRINGTON | Walk A Little Straighter | (Mercury) | 8320 | -26 | 2866 | +39 | 233871 | -1081 | 25 | 112/1 |
| 14 | 10 | MONTGOMERY GENTRY | Hell Yeah | (Columbia) | 7259 | 495 | 2336 | +121 | 189128 | 12504 | 14 | 114/1 |
| 13 | 11 | CHRIS CAGLE | Chicks Dig It | (Capitol) | 7059 | -76 | 2396 | +7 | 182532 | 1164 | 17 | 113/1 |
| 18 | 12 | LONESTAR | Walking In Memphis | (BNA) | 6701 | 1009 | 2167 | +382 | 178035 | 22427 | 11 | 111/3 |
| 16 | 13 | REBA MCENTIRE | I'm Gonna Take That Mountain | (MCA) | 6479 | 336 | 2128 | +123 | 173120 | 5268 | 8 | 111/2 |
| 17 | 14 | RUSHLOW | I Can't Be Your Friend | (Lyric Street) | 6022 | 246 | 2047 | +88 | 150925 | 6593 | 24 | 108/1 |
| 22 | 15 | BROOKS & DUNN | You Can't Take The Honky Tonk... | (Arista) | 5288 | 1232 | 1667 | +364 | 153463 | 32825 | 5 | 108/2 |
| 21 | 16 | TRACY BYRD | Drinkin' Bone | (RCA) | 5183 | 656 | 1563 | +246 | 130893 | 16559 | 12 | 103/3 |
| 19 | 17 | RODNEY ATKINS | Honesty (Write Me A List) | (Curb) | 5065 | 213 | 1690 | +120 | 136173 | 8712 | 18 | 108/8 |
| 20 | 18 | SHERRIE AUSTIN | Streets Of Heaven | (C4/BBR) | 4871 | 181 | 1720 | +101 | 118607 | 399 | 19 | 96/1 |
| 23 | 19 | JD DEE MESSINA | I Wish | (Curb) | 3897 | 142 | 1273 | +81 | 100238 | 5415 | 14 | 93/7 |
| 24 | 20 | BLAKE SHELTON | Playboys Of The Southwestern World | (Warner Bros.) | 3734 | -3 | 1254 | +1 | 89915 | 609 | 16 | 93/3 |
| 27 | 21 | DIAMOND RIO | Wrinkles | (Arista) | 3684 | 560 | 1279 | +189 | 92136 | 11401 | 13 | 94/3 |
| 26 | 22 | SCOTTY EMERICK | I Can't Take You Anywhere | (DreamWorks) | 3407 | 276 | 987 | +71 | 85326 | 6895 | 14 | 84/7 |
| 28 | 23 | TERRI CLARK | I Wanna Do It All | (Mercury) | 2941 | 280 | 900 | +55 | 74461 | 7792 | 8 | 75/8 |
| 31 | 24 | JIMMY WAYNE | I Love You This Much | (DreamWorks) | 2577 | 282 | 898 | +96 | 64454 | 9674 | 9 | 83/4 |
| 30 | 25 | JOSH TURNER | Long Black Train | (MCA) | 2568 | 98 | 924 | +69 | 62406 | 3694 | 19 | 72/3 |
| 34 | 26 | BRAD PAISLEY | Little Moments | (Arista) | 2500 | 449 | 832 | +127 | 65736 | 13055 | 6 | 68/8 |
| 29 | 27 | MARK WILLS | And The Crowd Goes Wild | (Mercury) | 2425 | -212 | 882 | -81 | 61014 | -5843 | 13 | 72/0 |
| Debut | 28 | SHANIA TWAIN | She's Not Just A Pretty Face | (Mercury) | 2395 | 1414 | 737 | +420 | 65367 | 36817 | 2 | 70/19 |
| 32 | 29 | CRAIG MORGAN | Every Friday Afternoon | (BBR) | 2224 | 115 | 727 | +5 | 53967 | 3537 | 11 | 73/1 |
| 35 | 30 | SARA EVANS | Perfect | (RCA) | 2083 | 154 | 586 | +69 | 55885 | 4608 | 6 | 60/7 |
| 36 | 31 | JOE NICHOLS | Cool To Be A Fool | (Universal South) | 1772 | 267 | 479 | +133 | 43954 | 342 | 6 | 51/6 |
| 38 | 32 | TRACE ADKINS | Hot Mama | (Capitol) | 1633 | 284 | 590 | +98 | 39398 | 5764 | 5 | 58/10 |
| 33 | 33 | DARRYL WORLEY | Tennessee River Run | (DreamWorks) | 1630 | -508 | 553 | -211 | 41921 | -11760 | 15 | 60/0 |
| 37 | 34 | RICK TREVINO | In My Dreams | (Warner Bros.) | 1461 | -12 | 411 | -14 | 33040 | 924 | 15 | 47/1 |
| 39 | 35 | RYAN TYLER | Run, Run, Run | (Arista) | 1361 | -17 | 394 | -3 | 31261 | 2614 | 8 | 55/0 |
| 41 | 36 | KELLIE COFFEY | Texas Plates | (BNA) | 1307 | 266 | 425 | +109 | 29404 | 5800 | 3 | 48/6 |
| 42 | 37 | WYNONNA | Heaven Help Me | (Asylum/Curb) | 1186 | 196 | 392 | +74 | 25402 | 6091 | 5 | 46/2 |
| Debut | 38 | KENNY CHESNEY | There Goes My Life | (BNA) | 1162 | 1162 | 334 | +334 | 41240 | 41240 | 1 | 43/43 |
| Debut | 39 | BLUE COUNTY | Good Little Girls | (Asylum/Curb) | 1016 | 500 | 373 | +181 | 22789 | 10439 | 1 | 53/9 |
| 45 | 40 | AMY DALLEY | I Think You're Beautiful | (Curb) | 906 | 62 | 347 | +29 | 20672 | 3392 | 5 | 45/4 |
| 46 | 41 | WARREN BROTHERS | Sell A Lot Of Beer | (BNA) | 862 | 90 | 257 | +31 | 20018 | 2269 | 6 | 19/0 |
| Debut | 42 | BRIAN MCCOMAS | You're In My Head | (Lyric Street) | 841 | 311 | 332 | +92 | 13549 | 5438 | 1 | 50/6 |
| 40 | 43 | HANK WILLIAMS, JR. | I'm One Of You | (Asylum/Curb) | 819 | -291 | 285 | -119 | 14881 | -7993 | 8 | 40/0 |
| 50 | 44 | BILLY DEAN | I'm In Love With You | (View2) | 774 | 208 | 267 | +75 | 18308 | 6260 | 4 | 22/0 |
| 47 | 45 | JAMES OTTO | Days Of Our Lives | (Mercury) | 722 | 78 | 299 | +27 | 14045 | -826 | 3 | 37/5 |
| Debut | 46 | DIERKS BENTLEY | My Last Name | (Capitol) | 682 | 376 | 197 | +116 | 13796 | 3751 | 1 | 11/6 |
| Debut | 47 | VINCE GILL | Young Man's Town | (MCA) | 670 | 171 | 240 | +73 | 16024 | 4446 | 1 | 34/6 |
| 48 | 48 | CLEDUS T. JUDD | Martie, Emily & Natalie | (Audium) | 526 | -30 | 196 | +14 | 17950 | -4599 | 2 | 2/2 |
| - | 49 | KENNY CHESNEY | Luckenbach, Texas | (BNA) | 474 | -11 | 72 | +12 | 12670 | -490 | 2 | 0/0 |
| Debut | 50 | KENNY ROGERS | Handprints On The Wall | (Dreamcatcher) | 450 | 109 | 172 | +41 | 11889 | 1620 | 1 | 30/10 |

Most Added*

www.rroads.com

| ARTIST | TITLE | LABEL(S) | AQOS |
|---------------------|------------------------------|----------------------|------|
| CLINT BLACK | Spend My Time | (Equity Music Group) | 51 |
| BUDDY JEWELL | Sweet Southern Comfort | (Columbia) | 43 |
| KENNY CHESNEY | There Goes My Life | (BNA) | 43 |
| SHANIA TWAIN | She's Not Just A Pretty Face | (Mercury) | 19 |
| TRACY LAWRENCE | Paint Me A Birmingham | (DreamWorks) | 17 |
| REBECCA LYNN HOWARD | I Need A Vacation | (MCA) | 11 |
| TRACE ADKINS | Hot Mama | (Capitol) | 10 |
| KENNY ROGERS | Handprints On The Wall | (Dreamcatcher) | 10 |
| BLUE COUNTY | Good Little Girls | (Asylum/Curb) | 9 |
| KEVIN DENNEY | A Year At A Time | (Lyric Street) | 9 |

Most Increased Points

| ARTIST | TITLE | LABEL(S) | TOTAL POINT INCREASE |
|-----------------|----------------------------------|----------------|----------------------|
| SHANIA TWAIN | She's Not Just A Pretty Face | (Mercury) | +1417 |
| BROOKS & DUNN | You Can't Take The Honky Tonk... | (Arista) | +1232 |
| KENNY CHESNEY | There Goes My Life | (BNA) | +1162 |
| TOBY KEITH | I Love This Bar | (DreamWorks) | +1148 |
| LONESTAR | Walking In Memphis | (BNA) | +999 |
| GARY ALLAN | Tough Little Boys | (MCA) | +890 |
| RASCAL FLATTS | I Melt | (Lyric Street) | +715 |
| TRACY BYRD | Drinkin' Bone | (RCA) | +656 |
| DIAMOND RIO | Wrinkles | (Arista) | +560 |
| MARTINA MCBRIDE | This One's For The Girls | (RCA) | +545 |

Most Increased Plays

| ARTIST | TITLE | LABEL(S) | TOTAL PLAY INCREASE |
|---------------|------------------------------|----------------|---------------------|
| SHANIA TWAIN | She's Not Just A Pretty Face | (Mercury) | +420 |
| TOBY KEITH | I Love This Bar | (DreamWorks) | +401 |
| LONESTAR | Walking In Memphis | (BNA) | +382 |
| BROOKS & DUNN | You Can't Take The Honky... | (Arista) | +364 |
| KENNY CHESNEY | There Goes My Life | (BNA) | +334 |
| GARY ALLAN | Tough Little Boys | (MCA) | +281 |
| RASCAL FLATTS | I Melt | (Lyric Street) | +257 |
| TRACY BYRD | Drinkin' Bone | (RCA) | +248 |
| DIAMOND RIO | Wrinkles | (Arista) | +189 |
| BLUE COUNTY | Good Little Girls | (Asylum/Curb) | +181 |

Breakers

No Songs qualify for Breaker Status this week.

Songs ranked by total plays

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

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 10/5-10/11. 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.

EXPOSE YOURSELF

NEW PRODUCTS AVAILABLE! • CALL TODAY FOR A CATALOG!

- EventTape™
- BunchaBanners™
- FlashBags™
- BumperStickers
- Ponchos
- KeyTags
- StadiumCups

FirstFlash!

LINE

6528 Constitution Drive
Fort Wayne, Indiana 46804
Fax: (260) 436-6739
www.firstflash.com
1-800-21 FLASH
1-800-213-5274

October 17, 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 |
|-----------|-----------|---|--------------|------------|-------------|-----------|---------------|---------------|----------|------------|
| 2 | 1 | GARY ALLAN Tough Little Boys (MCA) | 5683 | 47 | 4210 | +40 | 117824 | 1076 | 17 | 110/0 |
| 3 | 2 | KEITH URBAN Who Wouldn't Wanna Be Me (Capitol) | 5642 | 179 | 4155 | +117 | 118470 | 4010 | 18 | 112/0 |
| 4 | 3 | MARTINA MCBRIDE This One's For The Girls (RCA) | 5536 | 127 | 4081 | +67 | 115708 | 3253 | 18 | 111/0 |
| 1 | 4 | TIM MCGRAW Real Good Man (Curb) | 5296 | -511 | 3836 | -370 | 111388 | -11342 | 21 | 106/0 |
| 5 | 5 | RASCAL FLATTS I Melt (Lyric Street) | 5235 | 281 | 3856 | +224 | 111435 | 6686 | 16 | 111/0 |
| 6 | 6 | TOBY KEITH I Love This Bar (DreamWorks) | 5202 | 296 | 3856 | +224 | 110273 | 6469 | 9 | 112/0 |
| 8 | 7 | PAT GREEN Wave On Wave (Republic/Universal South) | 4511 | 224 | 3364 | +181 | 92679 | 4513 | 20 | 110/0 |
| 9 | 8 | GEORGE STRAIT Cowboys Like Us (MCA) | 4346 | 252 | 3197 | +167 | 90609 | 6009 | 11 | 112/0 |
| 11 | 9 | CHRIS CAGLE Chicks Dig It (Capitol) | 4066 | 212 | 2971 | +149 | 86229 | 5467 | 17 | 112/0 |
| 12 | 10 | BILLY CURRINGTON Walk A Little Straighter (Mercury) | 3973 | 269 | 3065 | +242 | 81517 | 5698 | 24 | 107/0 |
| 13 | 11 | REBA MCBENTIRE I'm Gonna Take That Mountain (MCA) | 3537 | 220 | 2602 | +177 | 74561 | 5128 | 8 | 112/1 |
| 15 | 12 | MONTGOMERY GENTRY Hell Yeah (Columbia) | 3349 | 169 | 2492 | +136 | 69863 | 3569 | 13 | 105/0 |
| 16 | 13 | LONESTAR Walking In Memphis (BNA) | 3167 | 213 | 2402 | +174 | 64993 | 4498 | 12 | 107/1 |
| 17 | 14 | RUSHLOW I Can't Be Your Friend (Lyric Street) | 2983 | 100 | 2222 | +72 | 61688 | 2302 | 24 | 104/2 |
| 18 | 15 | SHERRIE AUSTIN Streets Of Heaven (C4/BBR) | 2914 | 359 | 2172 | +260 | 61538 | 8119 | 17 | 102/1 |
| 24 | 16 | BROOKS & DUNN You Can't Take The Honky Tonk... (Arista) | 2650 | 625 | 1993 | +434 | 54900 | 13541 | 6 | 106/7 |
| 21 | 17 | TRACY BYRD Drinkin' Bone (RCA) | 2584 | 383 | 1935 | +267 | 52136 | 8424 | 11 | 101/2 |
| 20 | 18 | DIAMOND RIO Wrinkles (Arista) | 2460 | 231 | 1827 | +162 | 51249 | 5835 | 14 | 103/1 |
| 19 | 19 | BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.) | 2383 | 119 | 1719 | +113 | 50138 | 2483 | 16 | 98/1 |
| 22 | 20 | RODNEY ATKINS Honesty (Write Me A List) (Curb) | 2303 | 145 | 1748 | +146 | 48544 | 2241 | 16 | 93/6 |
| 23 | 21 | JO DEE MESSINA I Wish (Curb) | 2259 | 216 | 1682 | +188 | 48645 | 4302 | 13 | 89/1 |
| 25 | 22 | BRAD PAISLEY Little Moments (Arista) | 1829 | 210 | 1372 | +141 | 38236 | 5067 | 7 | 80/5 |
| 26 | 23 | JOSH TURNER Long Black Train (MCA) | 1671 | 110 | 1188 | +98 | 35626 | 2094 | 15 | 70/1 |
| 28 | 24 | JIMMY WAYNE I Love You This Much (DreamWorks) | 1627 | 165 | 1234 | +137 | 34038 | 2752 | 9 | 81/5 |
| 31 | 25 | TERRI CLARK I Wanna Do It All (Mercury) | 1462 | 199 | 1092 | +122 | 31078 | 3775 | 8 | 79/10 |
| 32 | 26 | SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks) | 1442 | 247 | 1094 | +181 | 29722 | 4844 | 14 | 73/11 |
| 33 | 27 | TRACE ADKINS Hot Mama (Capitol) | 1333 | 172 | 998 | +141 | 28324 | 4231 | 6 | 72/3 |
| 30 | 28 | MARK WILLS And The Crowd Goes Wild (Mercury) | 1211 | -136 | 904 | -83 | 25475 | -2791 | 11 | 61/1 |
| 35 | 29 | JOE NICHOLS Cool To Be A Fool (Universal South) | 1142 | 180 | 919 | +133 | 22927 | 4231 | 6 | 62/2 |
| 34 | 30 | CRAIG MORGAN Every Friday Afternoon (BBR) | 1135 | 123 | 854 | +78 | 23027 | 1907 | 11 | 72/3 |
| 36 | 31 | SARA EVANS Perfect (RCA) | 1105 | 289 | 810 | +179 | 23020 | 6063 | 5 | 64/10 |
| 41 | 32 | SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | 1072 | 522 | 863 | +387 | 22881 | 11798 | 2 | 65/20 |
| 29 | 33 | DARRYL WORLEY Tennessee River Run (DreamWorks) | 761 | -599 | 473 | -424 | 15550 | -13224 | 17 | 39/0 |
| 38 | 34 | RYAN TYLER Run, Run, Run (Arista) | 645 | -39 | 461 | -7 | 14269 | -1208 | 8 | 44/2 |
| 43 | 35 | BRIAN MCCOMAS You're In My Head (Lyric Street) | 598 | 128 | 441 | +89 | 13351 | 2883 | 4 | 41/4 |
| 46 | 36 | KELLIE COFFEY Texas Plates (BNA) | 581 | 190 | 492 | +166 | 11254 | 3751 | 3 | 52/16 |
| 48 | 37 | BLUE COUNTY Good Little Girls (Asylum/Curb) | 576 | 214 | 452 | +186 | 11997 | 4487 | 2 | 48/14 |
| 40 | 38 | RICK TREVINO In My Dreams (Warner Bros.) | 545 | -12 | 427 | -20 | 10361 | -308 | 14 | 35/0 |
| 45 | 39 | VINCE GILL Young Man's Town (MCA) | 536 | 99 | 416 | +89 | 11160 | 2260 | 3 | 38/1 |
| 44 | 40 | WYONNA Heaven Help Me (Asylum/Curb) | 533 | 102 | 434 | +78 | 12243 | 2390 | 3 | 43/3 |
| 39 | 41 | HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb) | 506 | -167 | 382 | -124 | 11627 | -2907 | 9 | 33/0 |
| 47 | 42 | AMY DALLEY I Think You're Beautiful (Curb) | 401 | 20 | 267 | +20 | 9555 | 185 | 5 | 28/1 |
| 37 | 43 | RANDY TRAVIS Pray For The Fish (Curb/Warner Bros.) | 379 | -313 | 297 | -229 | 7856 | -7051 | 12 | 32/0 |
| Debut | 44 | KENNY ROGERS Handprints On The Wall (Dreamcatcher) | 326 | 103 | 260 | +91 | 6240 | 2049 | 1 | 24/4 |
| 49 | 45 | JAMES OTTO Days Of Our Lives (Mercury) | 315 | 46 | 267 | +40 | 6415 | 692 | 2 | 30/4 |
| Debut | 46 | BUDDY JEWELL Sweet Southern Comfort (Columbia) | 272 | 173 | 214 | +136 | 5007 | 3398 | 1 | 30/26 |
| Debut | 47 | KEVIN DENNEY A Year At A Time (Lyric Street) | 250 | 129 | 164 | +80 | 5332 | 3405 | 1 | 16/5 |
| - | 48 | WARREN BROTHERS Sell A Lot Of Beer (BNA) | 239 | 22 | 202 | +15 | 4630 | 234 | 3 | 16/0 |
| Debut | 49 | KENNY CHESNEY There Goes My Life (BNA) | 195 | 195 | 145 | +145 | 4134 | 4134 | 1 | 40/40 |
| Debut | 50 | BILLY DEAN I'm In Love With You (View2) | 186 | 16 | 168 | +15 | 3702 | 443 | 1 | 15/1 |

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 10/5 - Saturday 10/11.
© 2003 Radio & Records.

Most Added*

www.rindicator.com

| ARTIST TITLE LABEL(S) | TOTAL ADDS |
|---|------------|
| KENNY CHESNEY There Goes My Life (BNA) | 40 |
| BUDDY JEWELL Sweet Southern Comfort (Columbia) | 26 |
| SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | 20 |
| KELLIE COFFEY Texas Plates (BNA) | 16 |
| CLINT BLACK Spend My Time (Equity Music Group) | 16 |
| BLUE COUNTY Good Little Girls (Asylum/Curb) | 14 |
| SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks) | 11 |
| TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 11 |
| TERRI CLARK I Wanna Do It All (Mercury) | 10 |
| SARA EVANS Perfect (RCA) | 10 |

Most Increased Points

| ARTIST TITLE LABEL(S) | TOTAL POINT INCREASE |
|---|----------------------|
| BROOKS & DUNN You Can't Take The Honky Tonk... (Arista) | +625 |
| SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | +528 |
| TRACY BYRD Drinkin' Bone (RCA) | +382 |
| SHERRIE AUSTIN Streets Of Heaven (C4/BBR) | +359 |
| TOBY KEITH I Love This Bar (DreamWorks) | +296 |
| SARA EVANS Perfect (RCA) | +282 |
| RASCAL FLATTS I Melt (Lyric Street) | +281 |
| BILLY CURRINGTON Walk A Little Straighter (Mercury) | +269 |
| GEORGE STRAIT Cowboys Like Us (MCA) | +252 |
| SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks) | +247 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| BROOKS & DUNN You Can't Take The Honky Tonk... (Arista) | +434 |
| SHANIA TWAIN She's Not Just A Pretty Face (Mercury) | +387 |
| TRACY BYRD Drinkin' Bone (RCA) | +267 |
| SHERRIE AUSTIN Streets Of Heaven (C4/BBR) | +260 |
| BILLY CURRINGTON Walk A Little Straighter (Mercury) | +242 |
| TOBY KEITH I Love This Bar (DreamWorks) | +224 |
| RASCAL FLATTS I Melt (Lyric Street) | +224 |
| JO DEE MESSINA I Wish (Curb) | +188 |
| BLUE COUNTY Good Little Girls (Asylum/Curb) | +186 |

Quality...

• Custom Production - Callouts, Montages & Video Hooks

• Digital, Clear, Consistent • 70,000+ Song Library

• All Formats & International Titles • On-Time Delivery

Featuring: **TH CENTURY** GoldDiscs and HitDiscs



The World's Premier Music Hook Service

Email: hooks@hooks.com
www.hooks.com FAX: (770)452-4675

16 Perimeter Park Drive, #109
Atlanta, GA 30341-1324

For The Best Auditorium Test Hook Tapes

Michael Pelaia

(770)452-HOOK (4665)

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 17, 2003

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 22-28.

| ARTIST Title (Label) | LIKE A LOT | TOTAL POSITIVE | NEUTRAL | FAMILIARITY | DISLIKE | BURN |
|--|------------|----------------|---------|-------------|---------|------|
| GARY ALLAN Tough Little Boys (MCA) | 43.0% | 73.3% | 14.0% | 98.3% | 7.3% | 3.8% |
| TOBY KEITH I Love This Bar (DreamWorks) | 36.5% | 79.3% | 11.3% | 98.3% | 6.5% | 1.3% |
| BUODY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia) | 36.5% | 74.5% | 15.0% | 98.8% | 4.8% | 4.5% |
| SHERRIE AUSTIN Streets Of Heaven (C4/BBR) | 34.3% | 69.0% | 19.5% | 98.3% | 7.0% | 2.8% |
| MARTINA MCBRIDE This One's For The Girls (RCA) | 33.8% | 72.0% | 17.8% | 99.3% | 3.3% | 6.3% |
| CLAY WALKER A Few Questions (RCA) | 32.8% | 73.3% | 18.5% | 99.5% | 5.0% | 2.8% |
| TIM MCGRAW Real Good Man (Curb) | 31.8% | 67.5% | 19.8% | 97.0% | 5.0% | 4.8% |
| BILLY CURRINGTON Walk A Little Straighter (Mercury) | 31.5% | 72.0% | 17.5% | 98.0% | 6.5% | 2.0% |
| RUSHLOW I Can't Be Your Friend (Lyric Street) | 30.0% | 57.8% | 23.5% | 87.3% | 4.8% | 1.3% |
| DARRYL WORLEY Tennessee River Run (DreamWorks) | 28.3% | 58.8% | 21.5% | 94.5% | 10.0% | 4.3% |
| MARK WILLS And The Crowd Goes Wild (Mercury) | 28.5% | 49.3% | 22.3% | 90.5% | 16.5% | 2.5% |
| TRACY BYRD Drinkin' Bone (RCA) | 26.8% | 59.8% | 24.5% | 92.5% | 8.3% | 0.0% |
| JIMMY WAYNE I Love You This Much (DreamWorks) | 26.5% | 65.0% | 21.8% | 95.0% | 4.5% | 3.8% |
| GEORGE STRAIT Cowboys Like Us (MCA) | 26.5% | 63.8% | 23.5% | 96.8% | 8.8% | 0.8% |
| PATTY LOVELESS Lovin' All Night (Epic) | 26.3% | 68.0% | 22.5% | 98.0% | 4.5% | 3.0% |
| JOSH TURNER Long Black Train (MCA) | 25.5% | 59.5% | 26.5% | 92.5% | 5.8% | 0.8% |
| TERRI CLARK I Wanna Do It All (Mercury) | 25.3% | 64.3% | 18.8% | 93.3% | 8.0% | 2.3% |
| JO DEE MESSINA I Wish (Curb) | 25.3% | 62.5% | 24.0% | 96.5% | 7.0% | 3.0% |
| LONESTAR Walking In Memphis (BNA) | 25.0% | 66.0% | 19.8% | 96.8% | 6.3% | 4.8% |
| MONTGOMERY GENTRY Hell Yeah (Columbia) | 25.0% | 63.0% | 25.0% | 94.8% | 5.5% | 1.3% |
| RODNEY ATKINS Honesty (Write Me A List) (Curb) | 24.8% | 60.3% | 25.3% | 92.5% | 5.8% | 1.3% |
| SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks) | 24.8% | 58.3% | 25.0% | 91.3% | 5.5% | 2.5% |
| PAT GREEN Wave On Wave (Republic/Universal South) | 24.3% | 62.8% | 18.8% | 92.3% | 7.5% | 3.3% |
| BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista) | 24.3% | 59.5% | 24.3% | 90.0% | 5.8% | 0.5% |
| KEITH URBAN Who Wouldn't Wanna Be Me (Capitol) | 23.8% | 69.8% | 18.0% | 98.0% | 7.0% | 3.3% |
| DIAMOND RIO Wrinkles (Arista) | 23.5% | 63.5% | 22.0% | 92.0% | 4.5% | 2.0% |
| RASCAL FLATTS I Melt (Lyric Street) | 23.3% | 63.3% | 19.3% | 95.3% | 7.5% | 5.3% |
| BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.) | 23.3% | 56.3% | 28.0% | 93.0% | 5.3% | 3.5% |
| CRAIG MORGAN Every Friday Afternoon (BBR) | 22.3% | 59.5% | 21.0% | 91.8% | 8.0% | 3.3% |
| CHRIS CAGLE Chicks Dig It (Capitol) | 22.3% | 57.8% | 29.0% | 95.3% | 6.5% | 2.0% |
| RACHEL PROCTOR Oays Like This (BNA) | 21.8% | 57.3% | 27.8% | 96.3% | 6.8% | 4.5% |
| BRAD PAISLEY Little Moments (Arista) | 21.8% | 49.5% | 29.3% | 85.3% | 6.5% | 0.0% |
| SARA EVANS Perfect (RCA) | 20.5% | 51.3% | 24.3% | 87.8% | 9.3% | 3.0% |
| REBA MCENTIRE I'm Gonna Take That Mountain (MCA) | 19.3% | 54.0% | 27.0% | 93.0% | 11.5% | 0.5% |
| JOE NICHOLS Cool To Be A Fool (Universal South) | 14.5% | 46.5% | 21.5% | 77.0% | 9.0% | 0.0% |

CALLOUT AMERICA®
HOT SCORES

Password of the Week: Wilson.
Question of the Week: If you could vote in the 2003 Country Music Awards, which of the following female singers would you select for Female Vocalist of the Year?

Total
Martina McBride: 55%
Dolly Parton: 14%
Alison Krauss: 13%
Patty Loveless: 11%
Terri Clark: 7%

P1
Martina McBride: 54%
Dolly Parton: 13%
Alison Krauss: 12%
Patty Loveless: 11%
Terri Clark: 10%

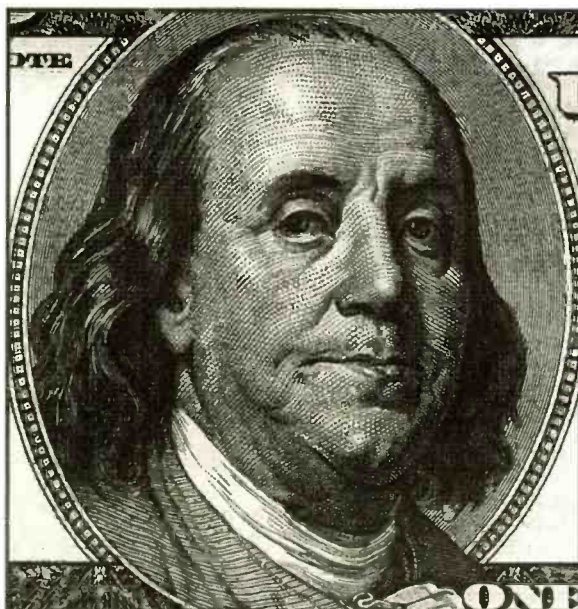
P2
Martina McBride: 55%
Dolly Parton: 17%
Alison Krauss: 13%
Patty Loveless: 12%
Terri Clark: 3%

Male
Martina McBride: 50%
Dolly Parton: 18%
Alison Krauss: 10%
Patty Loveless: 12%
Terri Clark: 10%

Female
Martina McBride: 59%
Dolly Parton: 10%
Alison Krauss: 15%
Patty Loveless: 11%
Terri Clark: 5%

25-34
Martina McBride: 57%
Dolly Parton: 9%
Alison Krauss: 9%
Patty Loveless: 17%
Terri Clark: 5%

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



A PENNY SAVED IS A PENNY EARNED.

Good advice, but today it's not as simple.

Regardless of your market or format, listeners want to know the latest financial trends affecting their lives. AP Radio and Bankrate.com have teamed up to offer the Personal Finance Minute — audio features perfect for local ad sponsorship. Heard exclusively on AP Network News, it's just one of many features that can add a few Ben Franklins to your paycheck. Learn more today by calling us at 800-527-7234, or visit www.apbroadcast.com.



KEAN/Abilene, TX
OM: James Cameron
PD: Billy Fernandez
APD: Shay Hill
13 SHAW TRAM
7 BLUE COUNTY

WHWK/Birmingham, NY
OM: Bob Adams
PD/AM/D: Ed Walker
13 SHAW TRAM
10 KENY CHESY
42 MOCKLES

WYGY/Cincinnati, OH*
DM/PD: TJ Holand
AP/AM/D: Dean Michaels
13 SHAW TRAM
10 KENY CHESY
42 MOCKLES

WVMO/Indianapolis, IN*
DM: David Wood
PD: Bob Richards
WMD: J.D. Cassano
13 SHAW TRAM
10 KENY CHESY
42 MOCKLES

WVDE/New Orleans, LA*
OM: Jim Owen
AP/AM/D: Casey Carter
13 SHAW TRAM
10 KENY CHESY
42 MOCKLES



Welcome to Diamondville

Reflections on a 37-year career

When I went to WBMX/Boston's annual MixFest last weekend, "Sweet Caroline" came on during the recorded music between sets. Everyone in the arena, there for Duran Duran, Barenaked Ladies, Train, Dido and others, jumped to their feet. Even the high school girls behind us knew when to "Wo, wo, wo" and when to "So good! So good! So good!"

The contagious energy that erupted at the sound of Neil Diamond's voice explains his status as one of the top five performing artists in the popular music arena and my excitement at getting to speak with him one on one.

Diamond has just released a deluxe six-CD set, *Stages: Performances 1970-2003*. The project includes 83 live tracks on five CDs and a DVD of a live Dublin concert and behind-the-scenes documentary.

Humble Beginnings

On the set's jacket Diamond reminisces about the early days: "I will never forget my excitement as I boarded a Tampa-bound flight at La Guardia in New York City in 1966 and headed off for the beginnings of an unimagined future. I certainly had no thoughts of where this journey would ultimately take me."

"I like the idea of other people singing my songs badly. The worse they are, the better I sound."

He continues his train of thought on the phone with me: "The process is so much different when it's just you and a guitar, your show clothes over your shoulder. You call and make your own plane and hotel arrangements. It was a lot simpler, not so many moving parts. And no one has thrown anything at me in a long time." Not even underwear? "Well, yes, every now and then." Ah, the life of a rock 'n' roller. "Yeah, it's hell, isn't it?"

Diamond's last tour, from September 2001 through January 2003, consisted of 119 shows all over North America and Europe. It was the most successful tour of his long career, and



Neil Diamond

he doesn't think to ask why. "I just am grateful that people still want to hear me — that they come out, surrounded by thousands of people, to listen to music and have a good time," he says.

"9/11 definitely had something to do with it. I think people feel like, 'As long as Neil Diamond is still singing, all is right with the world.' It became about more than the entertainment. It was reassuring and comforting to hear familiar songs. And it wasn't just comforting for them; it was comforting for me too."

Covering Up

Diamond would listen to different takes of each live track on his iPod between cities on the tour looking not for perfect performances, but for those magical moments when he, the audience and the band were all into it. Assembling a multi-CD set was daunting, however.

"It was quite a process to put all these recordings together," Diamond says. "It was interesting to go back and listen. Some of the songs I didn't even remember performing at all. It's something I'm very proud of, but not something I'm ever going to do again. There are more tracks, but I'm not going to do it. Maybe they'll do it after I'm gone."

Diamond wanted to give fans new songs and new versions of old favorites. He also included covers of other legendary artists, like Bob Dylan, The Beatles and Elton John. "I've sung a lot of other people's songs over the years," he says. "It's not

really something I'm known for, but I do enjoy it every now and then.

"I'm not the only person to write great songs. It's so much easier to sing other people's songs. You're not as critical. If you love the song, you sing it; you don't think about how you hate that line. The covers have a lot less baggage than songs I wrote."

Speaking of cover versions, Diamond was pleased with Smash Mouth's rendition of "I'm a Believer" in *Shrek*. "Even Eddie Murphy did a nice job with the song," he says.

On being covered by a donkey, he adds, "I've come to realize that you really have no idea where the next opportunity will come from. When they approached me about 'Girl, You'll Be a Woman Soon' for *Pulp Fiction*, I originally turned it down. I read the script and thought it was too violent."

"But then I spoke with my publisher, and he said the director was really well respected. As it turned out, I'm glad I changed my mind. I'm really happy with it. You need to have good instincts and to have good people around you giving you good advice."

Doing The 'Whoop'

Diamond has been in the business for more than 30 years, which gives him insight into how it has changed, good and bad, over the years. He sums up those changes simply: "The main thing I notice is that there's not as much Neil Diamond on the radio. Back when they played me on the radio, everything was going great."

I couldn't resist the temptation to ask Diamond about karaoke, since I have friends who have been known to throw back a few drinks, eat some fish sticks at the club and then belt out "Solitary Man" or "America." What does Diamond sing when he goes to a karaoke bar? "I hate to sound insulated, but I've never been in a karaoke bar," he says. "But I like the idea of other people singing my songs badly. The worse they are, the better I sound. Tell them to keep singing!"

Having watched the behind-the-scenes documentary about this legendary performer, *Backstage: Welcome to Diamondville*, the sixth disc in the set, I highly recommend it to any fan. It provides insight into the small town he calls "Diamondville" that accompanies him from city to city.

The film shows him and the band gathering at the five-minute warning before a show to hold hands and

Diamond Fans Reminisce

My most vivid Neil Diamond moment was at a concert two years ago. During "You Don't Bring Me Flowers," I noticed my friend crying. She told me she was pregnant. "And you're telling me during 'You Don't Bring Me Flowers'?" I exclaimed. We were crying and laughing at the same time, moved by the music, the exciting news and the cheesiness of it all. Neil Diamond has touched so many of us with his music that it occurred to me that others might have stories of their own. Here are a few of them.

Mike McVay

President, McVay Media

When I was a kid in the early '70s, my buddies and I used to ride around in my 1962 Corvair Spider, singing "Brother Love's Traveling Salvation Show" at the top of our lungs. In those days I actually wanted to be a Lutheran minister, so I wrote a youth sermon about that song.

Chris Patyk

Asst. PD/MD, KYSR/Los Angeles

Neil Diamond is the Elvis of the next century! There, I've said it. It's a lofty claim, but let's face it, the guy has it going on. I was fortunate enough to attend a Neil Diamond show in the front row. That's right, baby. I was feelin' Neil's vibe. Did he sing "Shilo"? Yes. And I cried.

Before I took my seat with destiny, the usher warned me that I would not be able to get out of my seat while Neil was singing. That meant if I wanted a beer, I would have to wait until Neil deemed it cool. That is rad. Not many are able to command and wield such power, but Neil does. And you obey.

Rhonda Herlich

RJ Promotion

People can borrow any of my CDs, but they can't borrow my Neil Diamond CDs, because you know you're not gonna get 'em back. And his concerts — he's such a showman! You know every song. It's a sing-along. I saw him at Madison Square Garden shortly after 9/11. He sang "America," and all these red, white and blue streamers came down. He represented so much more than his music. It was like he was the Statue of Liberty for a moment. As I looked around the crowd, it was so nice to see smiles on everyone's faces.

Max Tolkoff

Alternative Editor, R&R

I remember it like it was yesterday. One minute I had only an intellectual concept of music, but no real interest. The next, right after hearing "Solitary Man," I knew it was my destiny to get as close to real music as possible. Hence, I can trace my career in broadcasting directly back to Mr. Diamond. As for my later career as a know-nothing industry roustabout, I can trace that directly to the lack of current Neil Diamond music.

Dara Kravitz

National Dir./Hot AC Promotion, Geffen

Lou Diamond Phillips, four-carat diamonds, Neil Diamond — diamonds are a girl's best friend. I'm such a big Diamond fan that I stayed up until 1am last week to watch him on Larry King. He's a hit machine not only for himself, but for others as well. "I'm a Believer" for The Monkees and Smash Mouth, "Red Red Wine" for UB40 — he's even made it onto my iPod!

Duncan Payton

PD, KMYI, KMYT & XHRM/San Diego

My first Neil Diamond show was in 1986 at the Oral Roberts Mabee Center (OK, you can stop laughing now!). To say I was a bit skeptical is an understatement. You might say I was drugged and dragged to the show. Either those were some seriously good drugs, or Neil was incredible. What a showman, and what a show. He must have played for nearly three hours. I don't usually do well with shows that are over the hour-and-a-half mark, but the entire show rocked. If you haven't seen him in concert, you don't know Neil Diamond.

"whoop" together. "We do our 'whoop,' and then we're on our way to the stage," he says. "We're ready."

Then Diamond sits alone with two techs who load him up in the lift for his big entrance. "You're lifted up," he says. "You see that audience, their

smiling faces, and you're just a hundred times higher than you were before you saw them."

It makes you believe that he's sincere when, during "Sweet Caroline," he proclaims, "How can I hurt when I'm here with you?" I'm a believer.

BURKERONEY

let it all come down

KOSI 14x
KUDL 15x
KSFI Add!
KBEE 12x
WWDE 14x
WLMG 15x
WRVR 14x
WRMM 10x
WYSF Add!
WSPA 19x
KVLY 11x
KWAY 10x
KISC 11x
KXLY 10x
KKLI 10x
WTFM 10x
WJKK 12x

R World Records

Sin-Drome/Ryko/WEA (BMI)

www.burkeroney.com

BRYAN FARRISH

RAD O PROMOTION

www.americanradiohistory.com

October 17, 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 | UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava) | 2455 | +81 | 211177 | 33 | 107/0 |
| 2 | 2 | SHANIA TWAIN Forever And For Always (Mercury/IDJMG) | 2306 | +51 | 185003 | 25 | 112/0 |
| 3 | 3 | MATCHBOX TWENTY Unwell (Atlantic) | 2116 | -67 | 194706 | 23 | 100/0 |
| 4 | 4 | CELINE DION Have You Ever Been In Love (Epic) | 2013 | -30 | 161727 | 26 | 118/0 |
| 5 | 5 | LUTHER VANDROSS Dance With My Father (J) | 1938 | -55 | 162596 | 19 | 108/1 |
| 6 | 6 | COUNTING CROWS Big Yellow Taxi (Geffen/Interscope) | 1629 | -16 | 154054 | 24 | 92/1 |
| 9 | 7 | MERCYME I Can Only Imagine (INO/Curb) | 1616 | +77 | 98343 | 24 | 91/0 |
| 12 | 8 | SIMPLY RED Sunrise (simplyred.com) | 1516 | +157 | 88552 | 15 | 91/2 |
| 10 | 9 | TRAIN Calling All Angels (Columbia) | 1462 | +35 | 130650 | 16 | 101/3 |
| 8 | 10 | SANTANA f/MICHELLE BRANCH The Game Of Love (Arista) | 1453 | -95 | 127784 | 53 | 107/0 |
| 7 | 11 | DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG) | 1453 | -132 | 109819 | 28 | 106/0 |
| 11 | 12 | EAGLES Hole In The World (ERC) | 1347 | -80 | 102075 | 21 | 103/1 |
| 13 | 13 | PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood) | 1205 | +74 | 78213 | 5 | 93/6 |
| 14 | 14 | CHRISTINA AGUILERA Beautiful (RCA) | 1009 | -76 | 89316 | 43 | 92/0 |
| 15 | 15 | JIM BRICKMAN Peace (Where The Heart Is) (AAL) | 942 | +96 | 40590 | 10 | 92/1 |
| 19 | 16 | CELINE DION Stand By Your Side (Epic) | 681 | +127 | 33534 | 4 | 59/7 |
| 16 | 17 | MICHAEL BOLTON When I Fall In Love (Passion Group) | 662 | -58 | 24340 | 6 | 68/4 |
| 17 | 18 | LEANN RIMES We Can (Asylum/Curb) | 514 | -195 | 18616 | 16 | 76/0 |
| 21 | 19 | MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise) | 507 | +19 | 26172 | 8 | 60/1 |
| 26 | 20 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 471 | +130 | 44347 | 3 | 35/4 |
| 25 | 21 | KENNY LOGGINS With This Ring (All The Best) | 456 | +91 | 22834 | 11 | 56/1 |
| 20 | 22 | DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8) | 442 | -104 | 21839 | 14 | 65/0 |
| 23 | 23 | SEAL Waiting For You (Warner Bros.) | 426 | +29 | 35797 | 8 | 46/2 |
| 22 | 24 | GLORIA ESTEFAN Wrapped (Epic) | 364 | -96 | 27632 | 10 | 60/0 |
| 18 | 25 | CLAY AIKEN This Is The Night (RCA) | 341 | -353 | 26979 | 18 | 50/0 |
| 28 | 26 | SARAH MCLACHLAN Fallen (Arista) | 324 | +82 | 38090 | 2 | 30/3 |
| 24 | 27 | K. CARLSON f/B. MARDONES I Know You By Heart (Kataphonic) | 305 | -78 | 8472 | 12 | 54/1 |
| Debut | 28 | TIM MCGRAW Tiny Dancer (Curb) | 293 | +110 | 10897 | 1 | 49/8 |
| Debut | 29 | CLAY AIKEN Invisible (RCA) | 287 | +61 | 17712 | 1 | 39/5 |
| 29 | 30 | DIDO White Flag (Arista) | 277 | +40 | 33975 | 3 | 21/4 |

121 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/5-10/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

BURKE RONEY Let It All Come Down (R World)

Total Plays: 251, Total Stations: 25, Adds: 2

HALL & OATES Getaway Car (U-Watch)

Total Plays: 235, Total Stations: 43, Adds: 9

ANNIE LENNOX Wonderful (J)

Total Plays: 229, Total Stations: 33, Adds: 2

JOHN MAYER Bigger Than My Body (Aware/Columbia)

Total Plays: 150, Total Stations: 14, Adds: 0

MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)

Total Plays: 143, Total Stations: 25, Adds: 6

JOSH GROBAN You Raise Me Up (143/Reprise)

Total Plays: 126, Total Stations: 40, Adds: 20

SIEDAH Man In The Mirror (Otmton)

Total Plays: 86, Total Stations: 17, Adds: 3

ROD STEWART f/ICHER Bewitched, Bothered And Bewildered (J)

Total Plays: 24, Total Stations: 40, Adds: 39

TARRALYN RAMSEY Up Against All Odds (Universal)

Total Plays: 1, Total Stations: 12, Adds: 12

Songs ranked by total plays

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| ROD STEWART f/ICHER Bewitched, Bothered And Bewildered (J) | 39 |
| JOSH GROBAN You Raise Me Up (143/Reprise) | 20 |
| TARRALYN RAMSEY Up Against All Odds (Universal) | 12 |
| HALL & OATES Getaway Car (U-Watch) | 9 |
| TIM MCGRAW Tiny Dancer (Curb) | 8 |
| CELINE DION Stand By Your Side (Epic) | 7 |
| PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood) | 6 |
| MICHAEL MCDONALD Ain't No Mountain High Enough (Motown) | 6 |
| BANGLES Something That You Said (Koch) | 6 |
| CLAY AIKEN Invisible (RCA) | 5 |

Shania Twain
 "Forever And For Always"
 New: WOZN, WMXB, KYIS, KSRZ
 R&R AC: 2 R&R Hot AC: 28-27
 AC Monitor: 3*-2*
 Adult Top 40 Monitor: 34*-31*

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| SIMPLY RED Sunrise (simplyred.com) | +157 |
| HALL & OATES Do It For Love (BMG) | +132 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | +130 |
| CELINE DION Stand By Your Side (Epic) | +127 |
| HALL & OATES Getaway Car (U-Watch) | +115 |
| TIM MCGRAW Tiny Dancer (Curb) | +110 |
| JOSH GROBAN You Raise Me Up (143/Reprise) | +108 |
| JIM BRICKMAN Peace (Where The Heart Is) (AAL) | +96 |
| KENNY LOGGINS With This Ring (All The Best) | +91 |
| SARAH MCLACHLAN Fallen (Arista) | +82 |

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

Intelligence For Your Life

Give your listeners extremely compelling content...The info they can use to make their life better...or just impress their friends at the water cooler!

Give your station's Sales Manager an ideal product, that clients WANT to sponsor!

The "Intelligence For Your Life Minute"

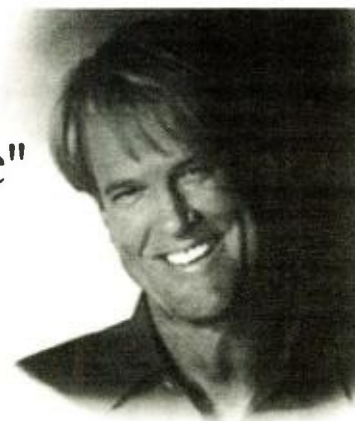
Daily Vignette

Launching in January 2004!

To preview samples, visit:

www.IntelligenceMinutes.com

Contact: Scott Meyers Toll Free: (888) 548-8637 or 516-829-0964 • scott@meyers.net



ON THE RECORD

With **Erik Fox**
Asst. PD, KLLY/Bakersfield

KELLY 95.3
FM

We're keeping ourselves busy at KLLY (Kelly 95.3)/Bakersfield this fall as we continue our Kelly Lounge series. Past acts include Michelle Branch, Avril Lavigne, Duncan Sheik, Sixpence None The Richer, Lisa Loeb, Hootie & The Blowfish and Jason Mraz, to name a few. Taking a cue from reality TV shows, we've decided our next Kelly Lounge will have a surprise ending and a twist! No, we're not offering anyone a million dollars. • Here's what we're up to: We're not going to tell our listeners who will be appearing until the act hits the stage. OK, so maybe this is stolen from Miller Blind Dates, but what the heck? We still have many dates

we'd love to fill between now and the end of the year (hint, hint), and Bakersfield is a very short drive from Los Angeles! Our listeners love the opportunity and the experience to meet artists in person. • In the music department, Seal's "Waiting for You" should be a huge record for Hot AC — it's all over NBC on the *Friends* final-season promo. Who doesn't love *Friends*? Gavin DeGraw's "Follow Through" is getting a lot of curiosity calls. He would make a great Kelly Lounge act! Jason Mraz's "You and I Both" sounds great on the radio and looks like it will have some legs. We're all very excited about the new Sarah McLachlan song, "Fallen." It's great to hear from one of our original core artists after such a long time.

On the mainstream AC chart, **Uncle Kracker's** smash "Drift Away" finally tops format stalwarts Phil Collins and Celine Dion by holding the No. 1 spot for a record 20 weeks ... Nice week for **Simply Red**, as "Sunrise" moves into the top 10 12-8* ... Most Added honors go to another cover, this time the standard "Bewitched, Bothered and Bewildered," performed by **Rod Stewart** featuring **Cher** ... **Josh Groban** picks up 20 adds, and **Tarralyn Ramsey** gets 12 ... Over on the Hot AC chart, **Train** dominate the Most Added column with "When I Look to the Sky" (which sounds to no one but me like Richard Marx's "Right Here Waiting") ... **No Doubt** score 22 adds with a cover, this time of Talk Talk's "It's My Life" ... "Why Don't You & I" by **Santana** featuring **Alex Band** stays in the top spot for the second week ... **Matchbox 20's** "Bright Lights" jumps 9-6* ... **3 Doors Down** enter the top 10 with "Here Without You," going 11-8* ... Strong spin increases go to the girls this week: **Nelly Furtado's** "Powerless" (+373), **Sarah McLachlan's** "Fallen" (+243), **Sheryl Crow's** "The First Cut Is the Deepest" (+242) and **Michelle Branch's** "Breathe" (+234) all show serious gains Moving into the top 20 this week are **Nickelback** (21-19*) and **Staind** (23-20*) Meanwhile, **Black Eyed Peas** debut on the chart at 40.



— Angela Perelli, AC/Hot AC Editor

artist activity

ARTIST: **Phil Collins**

LABEL: **Walt Disney/Hollywood**

By **MIKE TRIAS**/ASSOCIATE EDITOR



I was still pretty young when I was introduced to the music of Phil Collins. When I first heard the songs "Against All Odds" and "Separate Lives" I was instantly drawn to them. What caught my attention was the way Collins presented those ballads. While the music and melodies constructed the mood, it was his sense of conviction while singing these songs that ultimately turned them into classics. Collins has returned, this time with "Look Through My Eyes," an uplifting single in which he maintains that sense of conviction with an impassioned vocal delivery.

Born in London, Collins has been in love with the drums since he was a wee lad. He has been a part of many bands since his teenage years, including The Real Thing, Flaming Youth, Brand X and, most notably, Genesis. When Peter Gabriel decided to leave Genesis in 1975, what followed was not the demise of the legendary band, but Collins' rise to prominence.

Collins stepped up to become the band's frontman and singer, which would inevitably lead to his well-documented solo career. Though his solo fame rose to epic proportions in the '80s, he still was a team player. Not only did Genesis continue to flourish during this period, Collins drummed on some of Gabriel's solo efforts as well. However, in 1996 Collins finally called it quits, departing Genesis after 26 years.

"Look Through My Eyes" is Collins' latest effort and the lead single for the Disney animated feature film *Brother Bear*. "Eyes" has all of the elements an animated tale needs — and that's in addition to its positive message and unforgettable hook. The 6/8 time signature of the track is perfect for a song that is supposed to build

throughout, escalating not only in volume, but also in complexity of orchestration. Toward the end of "Eyes," strings sing over Collins' confident vocals and heavy percussion, and immediately after the climax of the last chorus the key changes and the drums drop out, creating a feeling that you have just witnessed something grand.

Brother Bear itself should be as grand as "Eyes." Set in the American Northwest, the film is billed as "an unforgettable tale of courage, honor and self-discovery." Joaquin Phoenix voices the lead character, Kenai, with Rick Moranis and Michael Clarke Duncan among others lending the star power *Brother Bear* needs to conquer the box office. We'll find out for sure if Disney's formula for success works when the film opens nationwide on Nov. 1.

As for the soundtrack, Collins contributed six songs and scored the film with Mark Mancina. Other stars on the album include Tina Turner and The Blind Boys Of Alabama. Expectations are high for the CD, considering that the last time Collins and Disney teamed up — for the *Tarzan* soundtrack — the album went double platinum, earning an Academy Award, a Golden Globe and a Grammy. Things are looking good for a repeat: "Look Through My Eyes" is currently No. 13* and rising on R&R's AC chart.

What are you looking for in an Email Solution?

- 24/7 SUPPORT
- RELIABILITY
- EASE OF USE
- RESEARCH TOOLS
- SPEED
- AFFORDABILITY
- TEXT MESSAGING
- PERSONALIZATION TOOLS

ListenerEmail.com®

The Email Solution with ALL the Answers!

ListenerEmail.com® Internet Tools Include...

- Ability to Send Colorful HTML Email Newsletters
- Customized Email Club & Web Contesting Registration Pages
- Automatically Triggered E-Birthday Cards
- Audience Research & Surveys
- Real-time Listener Polls
- Web-based Song Request Tracking
- "Tell A Friend" Viral Marketing Feature
- Integration with PromoSuite off-line database tool

ListenerEmail.com's Wireless Text Messaging Includes...

- Ability to send Wireless Text Messages to Your Listeners Mobile Phones
- Quick Delivery of Contest, Concert and New Programming Announcements

Learn More: 1-800-318-0390

Copyright ©2003 Broadcast Manager, Inc. All Rights Reserved



| 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) | 3992 | +119 | 266757 | 19 | 89/0 |
| 2 | 2 | MATCHBOX TWENTY Unwell (Atlantic) | 3317 | -207 | 239536 | 36 | 95/0 |
| 3 | 3 | TRAIN Calling All Angels (Columbia) | 3155 | -132 | 202233 | 28 | 92/0 |
| 4 | 4 | LIVE Heaven (Radioactive/Geffen) | 3054 | +149 | 184257 | 23 | 86/1 |
| 5 | 5 | JOHN MAYER Bigger Than My Body (Aware/Columbia) | 2743 | +51 | 177865 | 10 | 91/0 |
| 9 | 6 | MATCHBOX TWENTY Bright Lights (Atlantic) | 2639 | +214 | 165078 | 11 | 92/2 |
| 6 | 7 | JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 2633 | -7 | 184540 | 35 | 83/0 |
| 11 | 8 | 3 DOORS DOWN Here Without You (Republic/Universal) | 2608 | +240 | 157955 | 11 | 82/1 |
| 7 | 9 | LIZ PHAIR Why Can't I? (Capitol) | 2582 | +33 | 154796 | 22 | 88/1 |
| 8 | 10 | DIDO White Flag (Arista) | 2557 | +98 | 173876 | 14 | 87/2 |
| 10 | 11 | JOSH KELLEY Amazing (Hollywood) | 2311 | -79 | 145742 | 28 | 79/0 |
| 12 | 12 | UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava) | 2144 | -51 | 143727 | 39 | 81/0 |
| 16 | 13 | SARAH MCLACHLAN Fallen (Arista) | 1896 | +243 | 125641 | 6 | 86/5 |
| 13 | 14 | MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.) | 1817 | -339 | 114919 | 22 | 77/0 |
| 14 | 15 | EVANESCENCE Bring Me To Life (Wind-up) | 1656 | -147 | 124312 | 31 | 71/0 |
| 18 | 16 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 1638 | +242 | 107501 | 4 | 83/5 |
| 17 | 17 | BARNAKED LADIES Another Postcard (Chimps) (Reprise) | 1504 | +107 | 86525 | 6 | 76/3 |
| 19 | 18 | VERTICAL HORIZON I'm Still Here (RCA) | 1210 | -28 | 63134 | 12 | 57/1 |
| 21 | 19 | NICKELBACK Someday (Roadrunner/IDJMG) | 1129 | +156 | 53859 | 5 | 59/4 |
| 23 | 20 | STAIN'D So Far Away (Flip/Elektra/EEG) | 1046 | +84 | 41179 | 10 | 47/1 |
| 20 | 21 | GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise) | 940 | -190 | 38346 | 13 | 62/0 |
| 25 | 22 | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 827 | +27 | 48485 | 14 | 38/1 |
| 22 | 23 | ATARIS The Boys Of Summer (Columbia) | 807 | -156 | 41719 | 16 | 35/0 |
| 24 | 24 | SALIVA Rest In Pieces (Island/IDJMG) | 734 | -144 | 40208 | 14 | 31/0 |
| 26 | 25 | SEAL Waiting For You (Warner Bros.) | 657 | +82 | 41732 | 8 | 45/8 |
| 34 | 26 | MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | 648 | +234 | 31339 | 2 | 53/13 |
| 28 | 27 | SHANIA TWAIN Forever And For Always (Mercury/IDJMG) | 631 | +64 | 38301 | 9 | 33/3 |
| 29 | 28 | SUGAR RAY Is She Really Going Out With Him? (Atlantic) | 537 | -2 | 42367 | 16 | 22/0 |
| 31 | 29 | STING Send Your Love (A&M/Interscope) | 525 | +1 | 28004 | 8 | 42/0 |
| 27 | 30 | GAVIN DEGRAW Follow Through (J) | 512 | -62 | 15277 | 15 | 45/3 |
| 30 | 31 | MERCYME I Can Only Imagine (IND/Curb) | 501 | -37 | 24329 | 13 | 20/0 |
| Debut | 32 | NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | 471 | +373 | 28461 | 1 | 48/15 |
| 32 | 33 | HOWIE DAY Perfect Time Of Day (Epic) | 467 | +33 | 23957 | 4 | 32/1 |
| 35 | 34 | JASON MRAZ You And I Both (Elektra/EEG) | 458 | +60 | 18850 | 2 | 40/5 |
| 33 | 35 | BEYONCÉ f/JAY-Z Crazy In Love (Columbia) | 453 | +38 | 33964 | 10 | 8/0 |
| 36 | 36 | JEWEL Stand (Atlantic) | 425 | +42 | 21321 | 5 | 30/2 |
| 37 | 37 | UNCLE KRACKER Memphis Soul Song (Lava) | 366 | -9 | 10551 | 7 | 31/2 |
| 39 | 38 | SIMPLY RED Sunrise (simplyred.com) | 265 | -81 | 20444 | 9 | 16/0 |
| - | 39 | BANGLES Something That You Said (Koch) | 254 | -5 | 8374 | 4 | 24/2 |
| Debut | 40 | BLACK EYED PEAS Where Is The Love? (A&M/Interscope) | 251 | +14 | 15237 | 1 | 5/0 |

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/5-10/11. 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.

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| TRAIN When I Look To The Sky (Columbia) | 30 |
| NO DOUBT It's My Life (Interscope) | 22 |
| NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | 15 |
| MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | 13 |
| SEAL Waiting For You (Warner Bros.) | 8 |
| SUGAR RAY Chasin' You Around (Atlantic) | 8 |
| DAVE MATTHEWS Save Me (RCA) | 6 |
| SARAH MCLACHLAN Fallen (Arista) | 5 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 5 |
| JASON MRAZ You And I Both (Elektra/EEG) | 5 |

NICKELBACK
someday
New:
KFME, WVDV, KDMX, KHOP, WIKZ
R&R Hot AC: **26-21!**
(+262! - #4 Most Increased!)
BDS Modern Adult: **22*-19***
AIRPOWER!
D.J. AM RECORDINGS THE BLIND BOY MUSIC GROUP ROADRUNNER RECORDS

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| NELLY FURTADO Powerless... (DreamWorks) | +373 |
| SARAH MCLACHLAN Fallen (Arista) | +243 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | +242 |
| 3 DOORS DOWN Here Without You (Republic/Universal) | +240 |
| MICHELLE BRANCH Breathe (Maverick/Warner Bros.) | +234 |
| MATCHBOX TWENTY Bright Lights (Atlantic) | +214 |
| NO DOUBT It's My Life (Interscope) | +208 |
| NICKELBACK Someday (Roadrunner/IDJMG) | +156 |
| LIVE Heaven (Radioactive/Geffen) | +149 |
| SANTANA f/ALEX BAND Why Don't You & I (Arista) | +119 |

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

"LATTES CAN MAKE YOU POOR"

- David Bach, Star of "Live Rich"

Money and living advice for young adults.
Brand new from Sabo Shows. Saturdays live 1-4 PM.
Hear the demo at www.sabomedia.com.
Call to lock up your market.
Get your free copy of David's book
"Smart Couples Finish Rich" when you call.



"The living and money show young listeners understand"
- Walter Sabo

SABOMEDIA
212.681.8181



**America's Best Testing Hot AC Songs 12 +
For The Week Ending 10/17/03**

| Artist (Label) | TW | LW | Familiarity | Burn | Women 18-34 | Women 18-24 | Women 25-34 |
|---|------|------|-------------|------|-------------|-------------|-------------|
| MATCHBOX TWENTY Bright Lights (Atlantic) | 4.24 | 4.29 | 87% | 8% | 4.39 | 4.38 | 4.42 |
| 3 DOORS DOWN Here Without You (Republic/Universal) | 4.23 | 4.27 | 91% | 18% | 4.37 | 4.33 | 4.44 |
| SANTANA f/ALEX BAND Why Don't You & I (Arista) | 4.22 | 4.18 | 91% | 22% | 4.28 | 4.27 | 4.31 |
| VERTICAL HORIZON I'm Still Here (RCA) | 4.07 | 4.11 | 77% | 10% | 4.14 | 4.10 | 4.21 |
| MATCHBOX TWENTY Unwell (Atlantic) | 4.06 | 4.12 | 98% | 44% | 4.21 | 4.12 | 4.37 |
| JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 4.05 | 4.11 | 97% | 41% | 3.94 | 3.96 | 3.89 |
| NICKELBACK Someday (Roadrunner/DJMG) | 4.02 | 4.14 | 73% | 12% | 4.24 | 4.25 | 4.24 |
| JOSH KELLEY Amazing (Hollywood) | 4.00 | 3.99 | 75% | 19% | 4.10 | 4.20 | 3.95 |
| SALIVA Rest In Pieces (Island/DJMG) | 3.97 | 3.89 | 73% | 15% | 4.06 | 4.08 | 4.04 |
| LIVE Heaven (Radioactive/Geffen) | 3.93 | 3.98 | 85% | 26% | 3.95 | 3.93 | 3.98 |
| GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise) | 3.92 | 3.93 | 55% | 10% | 3.93 | 3.94 | 3.92 |
| GAVIN DEGRAW Follow Through (J) | 3.91 | 3.92 | 38% | 6% | 4.13 | 4.17 | 4.05 |
| STAINED So Far Away (Flip/Elektra/EEG) | 3.90 | 3.89 | 83% | 18% | 4.15 | 4.21 | 4.05 |
| JOHN MAYER Bigger Than My Body (Aware/Columbia) | 3.88 | 3.93 | 91% | 21% | 3.91 | 3.96 | 3.82 |
| SARAH MCLACHLAN Fallen (Arista) | 3.88 | 3.94 | 62% | 9% | 3.93 | 4.03 | 3.80 |
| 3 DOORS DOWN When I'm Gone (Republic/Universal) | 3.86 | — | 98% | 46% | 4.04 | 3.90 | 4.28 |
| LIZ PHAIR Why Can't I? (Capitol) | 3.86 | 3.91 | 88% | 26% | 3.76 | 3.74 | 3.81 |
| ATARIS The Boys Of Summer (Columbia) | 3.82 | 3.96 | 95% | 36% | 3.67 | 3.84 | 3.36 |
| DIDO White Flag (Arista) | 3.82 | 3.82 | 81% | 19% | 3.88 | 3.97 | 3.73 |
| TRAIN Calling All Angels (Columbia) | 3.78 | 3.82 | 98% | 46% | 3.85 | 3.74 | 4.03 |
| MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.) | 3.74 | 3.78 | 97% | 48% | 3.64 | 3.78 | 3.41 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 3.74 | 3.73 | 51% | 10% | 3.87 | 3.83 | 3.90 |
| EVANESCENCE Bring Me To Life (Wind-up) | 3.73 | 3.69 | 97% | 58% | 3.83 | 3.78 | 3.92 |
| BARENKED LADIES Another Postcard (Chimps) (Reprise) | 3.73 | 3.67 | 56% | 11% | 3.84 | 3.93 | 3.73 |
| FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 3.70 | 3.56 | 91% | 28% | 3.45 | 3.43 | 3.48 |
| SEAL Waiting For You (Warner Bros.) | 3.54 | — | 40% | 10% | 3.48 | 3.31 | 3.71 |
| SHANIA TWAIN Forever And For Always (Mercury/DJMG) | 3.37 | — | 70% | 26% | 3.42 | 3.42 | 3.43 |
| UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava) | 3.29 | 3.36 | 97% | 55% | 3.28 | 3.07 | 3.62 |
| KELLY CLARKSON Miss Independent (RCA) | 3.19 | 3.34 | 96% | 57% | 3.16 | 3.19 | 3.10 |

Total sample size is 470 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

TRAIN When I Look To The Sky (Columbia)
Total Plays: 227, Total Stations: 41, Adds: 30

MARIA I Give, You Take (DreamWorks)
Total Plays: 218, Total Stations: 19, Adds: 0

NO DOUBT It's My Life (Interscope)
Total Plays: 210, Total Stations: 22, Adds: 22

FUEL Falls On Me (Epic)
Total Plays: 204, Total Stations: 18, Adds: 3

MEAT LOAF I Couldn't Have Said It Better (Sanctuary/SRG)
Total Plays: 190, Total Stations: 17, Adds: 2

STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)
Total Plays: 162, Total Stations: 12, Adds: 3

EASTMOUNTAINSOUTH You Dance (DreamWorks)
Total Plays: 152, Total Stations: 11, Adds: 0

FRANKY PEREZ Cecilia (Lava)
Total Plays: 127, Total Stations: 17, Adds: 2

BEN HARPER Diamonds On The Inside (Virgin)
Total Plays: 121, Total Stations: 11, Adds: 1

ALL-AMERICAN REJECTS Time Stands Still (Doghouse/DreamWorks)
Total Plays: 98, Total Stations: 11, Adds: 0

Songs ranked by total plays

Indicator Most Added*

TRAIN When I Look To The Sky (Columbia)

NICKELBACK Someday (Roadrunner/DJMG)

NELLY FURTAO Powerless (Say What You Want) (DreamWorks)

NO DOUBT It's My Life (Interscope)

Reporters

| | | | | | | | | | |
|---|--|--|--|---|--|---|--|---|--|
| WHDQ/Albany, OH* OM/PM/RC: Julie Kennedy 3 MAROON 5 | WTKW/Chicago, IL* PM/RC: Mary Ellen Kabisinski TRAIN | KALC/Denver, CO* PD: AJ Harris MD: Karla Keala 6 Z103 DAVE MATTHEWS RADFORD | WREZ/Ft. Wayne, IN* PD: George Allen MD: Chris Cage No Adds | WXXL/Las Vegas, KY* PD: Barry Lee PM/RC: Jill Farney No Adds | K3TP/Mississippi, MN* PD: John Roberts MD: Steve Lattin OM: Marco Camacho AP/MD: Jill Ross No Adds | KBYD/Oxnard, CA* SE: Eric Swenson OM: Marco Camacho AP/MD: Jill Ross No Adds | WVOR/Rochester, NY* PD: John Lattin MD: Joe Demich GAVIN DEGRAW | WVYN/Springfield, MA* PD: Rick Schuler AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO | KZPT/Tucson, AZ* PD: Steve Thomas MD: Leslie Lutz MD: Gary DeGraw 2 SUGAR RAY |
| WRVE/Albany, NY* PD: Randy McClean AP: Karla Keala MD: Todd Helms No Adds | WVRO/Cincinnati, OH* AP: Greg Colton MD: Nelly Furtao | WVXX/Denver, CO* PD: Steve Harris AP/MD: Michael Gilford 16 VERTICAL HORIZON 6 TRAIN SARAH MCLACHLAN | WYTV/Grand Rapids, MI* OM: Greg Moser PD: John Roberts AP/MD: Ken Evans SHERYL CROW SEAL | KURB/Little Rock, AR* PD: Randy Lee MD: Randy Rogers No Adds | K10P/Medford, CA* OM: Richard Perry MD: Chase Murphy 16 TRAIN STACE ORRICO NICKELBACK | WALD/Philadelphia, FL* PD: John Stant MD: Steve Lattin TRAIN | WVIV/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | K210/Springfield, MA* PD: Rick Schuler AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO | KYKY/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |
| KPEK/Albuquerque, NM* PD: Tony Masters MD: Dougie McClanahan 1 TRAIN SUGAR RAY | WVWX/Cincinnati, OH* PD: Steve Bennett MD: Sheryl Crow | HSTZ/Des Moines, IA* PD: Pat Schuler MD: Jimmy Wright KELLY CLARKSON | WQZN/Grovesboro, NC* PD: Eric Gray MD: Eric Gray 17 NELLY FURTAO 16 SHANIA TWAIN 10 UNCLE KRACKER 4 MICHELLE BRANCH 5 BEN HARPER | K10G/Los Angeles, CA* PD: John Roberts MD: Steve Lattin AP/MD: Mitch Gregory No Adds | K10P/Medford, CA* OM: Richard Perry MD: Chase Murphy 16 TRAIN STACE ORRICO NICKELBACK | WVWX/Philadelphia, PA* PD: John Stant MD: Steve Lattin TRAIN | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | K10P/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | WVVR/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |
| WQON/Atlantic City, NJ* PD: Brad Cannon MD: Glen Turner 15 NO DOUBT TRAIN ROMANTICS | WVWX/Cincinnati, OH* PD: Alan Fine MD: Michelle Branch NELLY FURTAO | WVWD/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVXX/Grovesboro, NC* PD: Eric Gray MD: Eric Gray 17 NELLY FURTAO 16 SHANIA TWAIN 10 UNCLE KRACKER 4 MICHELLE BRANCH 5 BEN HARPER | K10G/Los Angeles, CA* PD: John Roberts MD: Steve Lattin AP/MD: Mitch Gregory No Adds | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | WVWX/Philadelphia, PA* PD: John Stant MD: Steve Lattin TRAIN | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | K10P/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | WVVR/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |
| KAMX/Austin, TX* PD: Scott Steiner MD: Chris Colton TRAIN DAVE MATTHEWS | KVUU/Colorado Springs, CO* PM/RC: AJ Carlson 2 DAVE MATTHEWS TRAIN | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVXX/Grovesboro, NC* PD: Eric Gray MD: Eric Gray 17 NELLY FURTAO 16 SHANIA TWAIN 10 UNCLE KRACKER 4 MICHELLE BRANCH 5 BEN HARPER | K10G/Los Angeles, CA* PD: John Roberts MD: Steve Lattin AP/MD: Mitch Gregory No Adds | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | WVWX/Philadelphia, PA* PD: John Stant MD: Steve Lattin TRAIN | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | K10P/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | WVVR/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |
| KLLY/Riverside, CA* PD: E. J. Yeh AP/MD: Eric Pest TRAIN SYRUPS | WVWS/Columbus, OH* OM: Dave Stine PD: Jeff Battalione MD: Robin Clark SUGAR RAY SEAL | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVXX/Grovesboro, NC* PD: Eric Gray MD: Eric Gray 17 NELLY FURTAO 16 SHANIA TWAIN 10 UNCLE KRACKER 4 MICHELLE BRANCH 5 BEN HARPER | WVXX/Louisville, KY* PD: John Roberts MD: Steve Lattin AP/MD: Mitch Gregory No Adds | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | WVWX/Philadelphia, PA* PD: John Stant MD: Steve Lattin TRAIN | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | K10P/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | WVVR/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |
| WVWX/Baltimore, MD* OM: Josh Matthews PD: Steve Bauer 1 MICHELLE BRANCH JASON MRAZ | K10P/Corpus Christi, TX* PD: Scott Hill MD: Theresa Garcia MINDS OF WAYNE SENSE FIELD FUEL DAVE MATTHEWS RADFORD | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVXX/Grovesboro, NC* PD: Eric Gray MD: Eric Gray 17 NELLY FURTAO 16 SHANIA TWAIN 10 UNCLE KRACKER 4 MICHELLE BRANCH 5 BEN HARPER | WVXX/Louisville, KY* PD: John Roberts MD: Steve Lattin AP/MD: Mitch Gregory No Adds | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | WVWX/Philadelphia, PA* PD: John Stant MD: Steve Lattin TRAIN | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | K10P/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | WVVR/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |
| WVWX/Boston, MA* PD: Greg Strauss AP/MD: Steve Matthews 5 NO DOUBT | K10P/Corpus Christi, TX* PD: Scott Hill MD: Theresa Garcia MINDS OF WAYNE SENSE FIELD FUEL DAVE MATTHEWS RADFORD | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVXX/Grovesboro, NC* PD: Eric Gray MD: Eric Gray 17 NELLY FURTAO 16 SHANIA TWAIN 10 UNCLE KRACKER 4 MICHELLE BRANCH 5 BEN HARPER | WVXX/Louisville, KY* PD: John Roberts MD: Steve Lattin AP/MD: Mitch Gregory No Adds | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | WVWX/Philadelphia, PA* PD: John Stant MD: Steve Lattin TRAIN | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | K10P/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | WVVR/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |
| WTSS/Buffalo, NY* PD: Sun D'Neil MD: Rick Lucas 2 NO DOUBT 1 FRANKY PEREZ TRAIN NELLY FURTAO | K10P/Corpus Christi, TX* PD: Scott Hill MD: Theresa Garcia MINDS OF WAYNE SENSE FIELD FUEL DAVE MATTHEWS RADFORD | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVXX/Grovesboro, NC* PD: Eric Gray MD: Eric Gray 17 NELLY FURTAO 16 SHANIA TWAIN 10 UNCLE KRACKER 4 MICHELLE BRANCH 5 BEN HARPER | WVXX/Louisville, KY* PD: John Roberts MD: Steve Lattin AP/MD: Mitch Gregory No Adds | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | WVWX/Philadelphia, PA* PD: John Stant MD: Steve Lattin TRAIN | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | K10P/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | WVVR/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |
| WVNT/Cedar Rapids, IA PM/RC: AJ Cook 3 BEN HARPER | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVXX/Grovesboro, NC* PD: Eric Gray MD: Eric Gray 17 NELLY FURTAO 16 SHANIA TWAIN 10 UNCLE KRACKER 4 MICHELLE BRANCH 5 BEN HARPER | WVXX/Louisville, KY* PD: John Roberts MD: Steve Lattin AP/MD: Mitch Gregory No Adds | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | WVWX/Philadelphia, PA* PD: John Stant MD: Steve Lattin TRAIN | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | K10P/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | WVVR/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |
| WVWC/Charleston, SC* PD: Brent McKay SHERYL CROW | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVXX/Grovesboro, NC* PD: Eric Gray MD: Eric Gray 17 NELLY FURTAO 16 SHANIA TWAIN 10 UNCLE KRACKER 4 MICHELLE BRANCH 5 BEN HARPER | WVXX/Louisville, KY* PD: John Roberts MD: Steve Lattin AP/MD: Mitch Gregory No Adds | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | WVWX/Philadelphia, PA* PD: John Stant MD: Steve Lattin TRAIN | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | K10P/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | WVVR/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |
| WVWK/Charlotte, NC* PD: Jeff Stevens AP/MD: Mitch Gregory MICHELLE BRANCH NELLY FURTAO | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVWX/Detroit, MI* PD: Greg Austin MD: Jim DeBella SEAL NELLY FURTAO | WVXX/Grovesboro, NC* PD: Eric Gray MD: Eric Gray 17 NELLY FURTAO 16 SHANIA TWAIN 10 UNCLE KRACKER 4 MICHELLE BRANCH 5 BEN HARPER | WVXX/Louisville, KY* PD: John Roberts MD: Steve Lattin AP/MD: Mitch Gregory No Adds | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | WVWX/Philadelphia, PA* PD: John Stant MD: Steve Lattin TRAIN | K10P/Phoenix, AZ* PD: Ron Price MD: John Roberts 10 MICHELLE BRANCH 1 SUGAR RAY SEAL | K10P/Salt Lake City, UT* PD: John Stant MD: Steve Lattin TRAIN | WVVR/St. Louis, MO* AP/MD: Mitch Gregory SARAH MCLACHLAN NELLY FURTAO |

***Monitored Reporters**
105 Total Reporters
95 Total Monitored
10 Total Indicator
Did Not Report, Playlist Frozen (2):
KMKS/Anchorage, AK
WCOD/Cape Cod, MA



Multicultural Is Smart Business

Or why you never hear 'I'd like to teach the *block* to sing in perfect harmony'

Diversity speaks to a beautiful paradox: We're all the same, united by our humanity, yet unique in our details. It is in business' best interest to reflect these details — and society's cultural diversity — for, as R&R General Counsel Lise Deary observes, "A company benefits from diverse viewpoints that reflect the diversity of potential listeners, advertisers or customers. A less obvious answer is that diversity promotes loyalty. If a company gives a chance to an employee who doesn't fit the corporate mold, that employee is usually extremely loyal."

I have encountered few workplaces as culturally diverse as R&R (although Clear Channel/San Francisco's offices run a pretty close second). At R&R our corporate culture — polyglot, multicultural, pan-



Ted Kozlowski



Erica Farber



Maria Abuiysa

everything and so striking that it evokes comment from many first-time visitors to our Los Angeles office — reflects management and staff who are open to a host of influences and who relate across ethnic, generational, gender, religious and other so-called barriers.

Microcosm Of Society

Reflecting the city of Los Angeles' ethnic diversity (students from more than 90 nations attend Hollywood High School), many on our staff come from countries around the world — Mexico, Guatemala and the Dominican Republic, India, Iran and the Philippines. Our staff is

multinational and multiethnic.

We split almost evenly along gender lines. More significantly, unlike in organizations that pay lip service to diversity, women occupy numerous middle- and senior-management positions. For example, five of R&R's 11 format editors are women: Cyndee Maxwell (Rock), Dana Hall (Urban), Angela Perelli (AC), Jackie Madrigal (Latin) and myself (Smooth Jazz). Gender equality is a given.

Our company culture also benefits from the diverse interests and avocations of its staff. Off the clock, Managing Editor Richard Lange is a fiction writer whose work has been published in numerous pres-

tigious literary journals, including *Story Quarterly*, *Iowa Review* and *Southern Review*. A national figure-skating champion, Julie Gidlow brings an athlete's intense focus and determination to her work as News Editor. Perelli teaches yoga. Exec. Assistant Ted Kozlowski stars in the wickedly hilarious short film *Presents*, which will hit the film-festival circuit soon.

Tryg, the alter ego of Circulation Manager Jim Hanson, performs with an improvisational comedy group in local clubs and theaters. Director/Conventions Jacqueline Lennon fronts the popular band Westside Crew as a funk-rock-blues-jazz singer. I could go on, but you get the point: We are the world, and each of us brings a unique perspective to the party.

Upward Mobility

The benefits of a culturally diverse workplace for employees are obvious, but diversity is also a boon for employers. Without traditional obstacles to professional advancement — such as gender, ethnicity, sexual preference and age — employees' motivation and productivity soar. The awareness that their contributions will receive recognition and reward based on merit alone engenders deep loyalty to the company.

Deary says, "I was laid off from my last job when I was five months pregnant. R&R gave me an opportunity to work part-time, and it evolved into a job that has lasted over nine years."

Or take the case of Maria Abuiysa, who didn't speak English when she arrived in Southern California from her native Veracruz, Mexico to enroll in high school. In 1992, after completing undergraduate studies in business at Cal State University, she found her first full-time job, as a billing clerk in the accounting department at R&R.

"I liked the business and the peo-



KELLY SIGHS When *Rendezvous* artist saxophonist Pratul played a gig at Humphrey's, KIFM/San Diego Asst. PD/MD Kelly Cole (l) says the audience was completely caught up in his performance and on its feet, dancing through the second set. Cole told *Rendezvous*' Frank Cody, "It was so cool to be a part of what I feel is a hot new direction for Smooth Jazz to reach out and touch that cutting-edge younger demo."

ple here from the start," Abuiysa says. "It takes guts to get ahead, and the company's diversity gave me self-confidence to come to my manager with ideas for improvement, to change things for the better in the accounting department. What I like — and what I am very grateful for — is that I was given the opportunity to express myself." First Abuiysa earned a promotion to Accounting Manager, and in 2002 she rose to the position of Comptroller.

As Kozlowski notes, "Who we are today comes from where we came from, which shapes how we see and react to most of our experiences. A single event or statement can be perceived in countless different ways, depending on where someone is coming from.

"Having knowledge of as many of these points of view as possible is the best way to tailor a response, influence your customers and listeners and maybe even avoid a lawsuit. Don't believe me? Just ask Rush Limbaugh and ESPN.

"As an out gay man, I've learned to get a sense of a company in terms of how tense it's going to be for me to work there. By the end of my first day here, 10 years ago, I knew R&R was a place I wanted to work. Once I realized that no one here really cared who I was sleeping with, my sexual preference became the non-issue that it should be.

"Honestly, aside from checking out the occasional cute deliveryman with the women here in the office, there's nothing different about me being here, straight or gay. And that's the way it should be."

A Reflection Of Values

Just as all organizations reflect the values of those who lead them, R&R's diverse, multicultural workforce expresses Publisher/CEO Erica Farber's intent. "I've never set out specifically to fill a position with a certain type of person," she says. "I have, however, encouraged department heads looking to replace people to objectively consider all the candidates, because it's so impor-

"Aside from checking out the occasional cute deliveryman with the women here in the office, there's nothing different about me being here, straight or gay. And that's the way it should be."

Ted Kozlowski

tant for us to be reflective of the areas we represent. I hope we mirror who our customers are.

"It's important to relate to your customer base, and diversity offers different voices when coming up with any decisions. The more diversity, the more points of view you have to consider when making decisions, whether short-term or long-term.

"The challenge, especially for mature companies that don't have a lot of training positions, is that it can be very difficult to fill jobs successfully while taking diversity into account. But we all probably need to take that extra step now and then to make sure we are reaching out to find the best people for the job."

"The company's diversity gave me self-confidence to come to my manager with ideas for improvement, to change things for the better in the accounting department."

Maria Abuiysa

TALK BACK TO R&R!

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

Phone: 310-788-1665

E-mail:

carcher@radioandrecords.com

Fax: 310-203-9763

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|---------------------|
| 2 | 1 | CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock) | 815 | +39 | 98884 | 19 | 41/0 |
| 4 | 2 | PRAFUL Sigh (Rendezvous/N-Coded) | 803 | +87 | 103523 | 14 | 42/0 |
| 1 | 3 | PAUL JACKSON, JR. It's A Shame (Blue Note) | 793 | +1 | 81200 | 22 | 38/0 |
| 3 | 4 | KENNY G. Malibu Dreams (Arista) | 723 | +3 | 97708 | 15 | 36/0 |
| 6 | 5 | DAVE KOZ Honey-Dipped (Capitol) | 718 | +108 | 100222 | 8 | 42/0 |
| 7 | 6 | MINDI ABAIR Flirt (GRP/VMG) | 607 | +37 | 65758 | 14 | 38/0 |
| 5 | 7 | URBAN KNIGHTS Got To Give It Up (Narada) | 584 | -21 | 56024 | 22 | 31/0 |
| 9 | 8 | M. McDONALD I Heard It Through The Grapevine (Motown/Universal) | 494 | +4 | 46859 | 20 | 36/0 |
| 8 | 9 | DAVID SANBORN Comin' Home Baby (GRP/VMG) | 480 | -51 | 49820 | 23 | 35/1 |
| 12 | 10 | LUTHER VANDROSS Dance With My Father (J) | 437 | -9 | 65479 | 21 | 32/0 |
| 11 | 11 | RICK BRAUN Green Tomatoes (Warner Bros.) | 433 | -25 | 42382 | 12 | 38/1 |
| 13 | 12 | PAUL TAYLOR On The Move (Peak) | 424 | -24 | 49735 | 19 | 29/0 |
| 14 | 13 | DARYL HALL She's Gone (Rhythm & Groove/Liquid 8) | 419 | +2 | 36114 | 5 | 31/1 |
| 17 | 14 | CHRIS BOTTI Indian Summer (Columbia) | 416 | +15 | 46705 | 5 | 37/1 |
| 16 | 15 | JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm) | 395 | -1 | 51331 | 10 | 33/0 |
| 18 | 16 | CHUCK LOEB eBop (Shanachie) | 365 | -22 | 49903 | 12 | 31/1 |
| 21 | 17 | LEE RITENOUR Inner City Blues (GRP/VMG) | 319 | +48 | 36902 | 4 | 31/5 |
| 19 | 18 | JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave) | 318 | +11 | 42890 | 9 | 27/1 |
| 22 | 19 | SIMPLY RED Sunrise (simplyred.com) | 279 | +18 | 14935 | 10 | 19/1 |
| 24 | 20 | NICK COLIONNE High Flyin' (3 Keys Music) | 244 | +50 | 28703 | 3 | 25/4 |
| 20 | 21 | ACOUSTIC ALCHEMY No Messin' (Higher Octave) | 241 | -44 | 9587 | 16 | 19/0 |
| 23 | 22 | STEVE OLIVER Positive Energy (Native Language) | 200 | -2 | 6187 | 8 | 19/1 |
| 26 | 23 | STEVE COLE Everyday (Warner Bros.) | 198 | +24 | 22501 | 2 | 22/3 |
| 25 | 24 | MARC ANTOINE Funky Picante (Rendezvous) | 185 | +7 | 15966 | 3 | 18/2 |
| Debut | 25 | DAVID BENOIT Watermelon Man (GRP/VMG) | 178 | +35 | 20762 | 1 | 19/2 |
| 29 | 26 | RONNY JORDAN At Last (N-Coded) | 172 | +8 | 28551 | 12 | 14/1 |
| 28 | 27 | PAMELA WILLIAMS Afterglow (Shanachie) | 164 | -1 | 13323 | 3 | 16/0 |
| 27 | 28 | JEFF GOLUB Boom Boom (GRP/VMG) | 162 | -6 | 14735 | 8 | 17/0 |
| Debut | 29 | SEAL Touch (Warner Bros.) | 160 | +34 | 13776 | 1 | 13/1 |
| 30 | 30 | BLAKE AARON She's So Fine (Innervation) | 150 | -11 | 4814 | 6 | 12/0 |

Most Added*

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| LEE RITENOUR Inner City Blues (GRP/VMG) | 5 |
| MICHAEL McDONALD Ain't No Mountain High Enough (Motown) | 5 |
| NICK COLIONNE High Flyin' (3 Keys Music) | 4 |
| BRIAN CULBERTSON Serpentine Fire (Warner Bros.) | 4 |
| SPECIAL EFX Ladies Man (Shanachie) | 4 |
| STEVE COLE Everyday (Warner Bros.) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| DAVE KOZ Honey-Dipped (Capitol) | +108 |
| PRAFUL Sigh (Rendezvous/N-Coded) | +87 |
| NICK COLIONNE High Flyin' (3 Keys Music) | +50 |
| LEE RITENOUR Inner City Blues (GRP/VMG) | +48 |
| BRIAN CULBERTSON Serpentine Fire (Warner Bros.) | +48 |
| CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock) | +39 |
| MINDI ABAIR Flirt (GRP/VMG) | +37 |
| DAVID BENOIT Watermelon Man (GRP/VMG) | +35 |
| SEAL Touch (Warner Bros.) | +34 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| BRIAN CULBERTSON Say What? (Warner Bros.) | 356 |
| RICHARD ELLIOT Corner Pocket (GRP/VMG) | 297 |
| JEFF LORBER Gigabyte (Narada) | 271 |
| CHIELI MINUCCI Kickin' It Hard (Shanachie) | 249 |
| PHIL COLLINS Come With Me (Atlantic) | 195 |
| WALTER BEASLEY Precious Moments (N-Coded) | 173 |
| SPYRO GYRA Getaway (Heads Up) | 158 |
| DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8) | 143 |
| PIECES OF A DREAM Love's Silhouette (Heads Up) | 118 |
| EUGE GROOVE Rewind (Warner Bros.) | 90 |
| KIM WATERS Watertall (Shanachie) | 88 |
| RICK DERRINGER Hot And Cool (Big3) | 81 |
| FATBURGER Sizzlin' (Shanachie) | 63 |
| GREG ADAMS 'Sup With That (Ripa/Blue Note) | 42 |
| PAUL HARDCASTLE Desire (Trippin' 'N' Rhythm) | 41 |
| NELSON RANGELL Look Again (A440 Music Group) | 40 |
| STEVE OLIVER High Noon (Native Language) | 39 |
| BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal) | 39 |

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 10/5-10/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

RIPPINGTONS Bella Luna (Peak)
Total Plays: 120, Total Stations: 9, Adds: 0

MARION MEADOWS Treasures (Heads Up)
Total Plays: 87, Total Stations: 4, Adds: 0

BASS X Vanni (Liquid 8)
Total Plays: 83, Total Stations: 10, Adds: 2

KIRK WHALUM Do You Feel Me (Warner Bros.)
Total Plays: 81, Total Stations: 10, Adds: 2

STEVE WINWOOD Why Can't We Live Together (Wincraft/SCI-Fidelity)
Total Plays: 71, Total Stations: 5, Adds: 0

BRIAN CULBERTSON Serpentine Fire (Warner Bros.)
Total Plays: 70, Total Stations: 11, Adds: 4

BOB JAMES Just One Thing (Warner Bros.)
Total Plays: 65, Total Stations: 5, Adds: 0

KEM Love Calls (Motown/Universal)
Total Plays: 59, Total Stations: 4, Adds: 0

SPYRO GYRA Cape Town Love (Heads Up International)
Total Plays: 58, Total Stations: 7, Adds: 1

KIRK WHALUM Another Beautiful Day (Warner Bros.)
Total Plays: 52, Total Stations: 4, Adds: 1

Songs ranked by total plays

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

Reporters

WZMR/Albany, NY
OM: Michael Morgan
PD: Kevin Callahan
3 BRUCE COLBERTSON

KAJZ/Albuquerque, NM
PD: Paul Lenoir
APD/MD: Jeff Young
NICK COLIONNE
BASS X
REIN MURPHY
SPECIAL EFX

KNHK/Anchorage, AK
OM/PP: Arnie Wiltender
18 SIMPLY RED
11 LEE RITENOUR

WJZZ/Atlanta, GA
PD/MD: Rick Francis
2 STEVE COLE

KSMJ/Bakersfield, CA
OM/PP/MD: Chris Townsend
APD: Matt Kelly
MICHAEL McDONALD
LEE RITENOUR

WNJA/Chicago, IL
OM: Bob Kaito
PD/MD: Steve Stiles
No Adds

WNWV/Cleveland, OH
OM/PP/MD: Bernice Kireba
MICHAEL McDONALD
BRIAN CULBERTSON
DAVID BENOIT

WJZA/Columbus, OH
PD/MD: Bill Herman
3 DAVID SANBORN

KOAI/Dallas, TX
OM/PP: Kurt Johnson
MD: Mark Sanford
NICK COLIONNE
STEVE COLE

KJCD/Denver, CO
PD/MD: Michael Fischer
No Adds

WVMV/Detroit, MI
OM/PP: Tom Stecker
MD: Sandy Kersch
NICK COLIONNE

KEZL/Fresno, CA
OM: Scott Kuhl
PD/MD: J. Weidenheimer
1 MARC ANTOINE
1 DARYL HALL

WORR/Fl. Myers, FL
PD: Ron "Jomama" Shepard
MD: Randi Bachman
No Adds

KHJZ/Houston, TX
PD: Maxine Todd
APD/MD: Greg Morgan
19 RICK BRAUN

WYJZ/Indianapolis, IN
OM/PP: Carl Frye
BRIAN CULBERTSON

KOAS/Las Vegas, NV
PD/MD: Erik Fucc
MICHAEL McDONALD
SEAL

KSBR/Los Angeles, CA
OM/PP: Terry Wedel
MD: Susan Keshey
1 BASS X
1 VOODOO VILLAGE

KTHW/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Samantha Wiedmann
2 RICK WHALUM

WELM/Macon, GA
PD/MD: Nick Smith
11 NICK COLIONNE
11 MARC ANTOINE
11 LEE RITENOUR

WCJZ/Madison, WI
OM/PP: Mike Farris
APD: Scott Medeiros
CHUCK LOEB
LEE RITENOUR

WJZN/Memphis, TN
PD/MD: Norm Miller
BRIAN CULBERTSON
SPECIAL EFX
VOODOO VILLAGE

WLVE/Miami, FL
OM: Rob Roberts
PD/MD: Rich McMillan
JIMMY SOMMERS

WJZZ/Milwaukee, WI
OM/PP: Steve Scott
MD: Jeff Peterson
6 RICK WHALUM

KRVR/Modesto, CA
OM/MD: Doug Wulf
PD: Jim Byers
1 SPECIAL EFX

Jones Smooth Jazz/Network
PD: Steve Hibbard
MD: Cheryl Marquart
No Adds

WQCD/New York, NY
OM: John Mullen
PD/MD: Charley Connolly
SPYRO GYRA

WJCD/Norfolk, VA
OM/PP: Larry Hollowell
5 RICK BRAUN

WLOO/Orlando, FL
OM/PP/MD: Dan Jessop
10 BOB JAMES
NORAN JAMES
SMOOTH JAZZ
LEE RITENOUR

WJZZ/Philadelphia, PA
PD: Michael Tezzi
MD: Frank Collins
STEVE COLE
No Adds

KYOT/Phoenix, AZ
PD: Susan Holty
APD/MD: Angie Handa
No Adds

KJZZ/Reno, NV
OM: Rick Brooks
PD: Harry Reynolds
APD/MD: Doug Thomas
No Adds

WJZZ/Richmond, VA
PD: Reid Snider
No Adds

KSSJ/Sacramento, CA
PD/MD: Lee Hansen
APD: Ken James
DAVID BENOIT

KBZN/Salt Lake City, UT
OM: Michael Martin
PD/MD: Don Jessop
10 BOB JAMES
NORAN JAMES
SMOOTH JAZZ
LEE RITENOUR

KIFM/San Diego, CA
OM: John Dumick
PD: Mike Venezia
APD/MD: Kelly Cole
1 MICHAEL McDONALD
1 ERIC MARPHELAN

KKSF/San Francisco, CA
OM: Michael Martin
PD/MD: Steve Williams
11 NATALIE COLE
YOUNA KHALIL

KJZY/Santa Rosa, CA
OM: George Zlot
APD: Rob Swanson
APD/MD: Paul Schuster
2 CHRIS BOTTI

KWJZ/Seattle, WA
PD: Carol Hamilton
MD: Blaine Rose
D RICHARD ELLIOT
3 BASS X

WHS/Spokane, WA
PD: Carol Hamilton
MD: Blaine Rose
D RICHARD ELLIOT
3 BASS X

WSSM/SL. Louis, MO
PD: David Myers
12 AL SHEEN
1 DARYL HALL

WSJT/Tampa, FL
PD: Ross Block
MD: Kathy Curtis
No Adds

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee Depp
MICHAEL McDONALD

*Monitored Reporters
42 Total Reporters

No Longer A Reporter (1):
KVJZ/Des Moines, IA



The Rock Survey

Continued from Page 1

imaging and street essence. For labels, it could have been roster, A&R, promotion people and chart success.

But while restaurant guides employ dozens of contributors, alas, I am but one person, and therefore woefully unable to do much more than what I present to you now. Still, that doesn't mean we can't have some fun! So let's do it.

This column is intended to be fun, non-politically correct and a little in your face. It is Rock, after all, so put your sensitive side on the back burner as we let a variety of people weigh in with their reviews of some of the people and the stations that make up the format.

We employed the same methodology as a guide that collects opinions from a cross-section of reviewers, except in a much cheaper and easier-to-do way. The verbatims (in quotes) came from both radio and record people. Identities are being withheld to protect the guilty, so don't even ask.

The Stations

KXXR/Minneapolis

PD: Wade Linder
MD: Pablo

No station is more universally adored than this "well-packaged source of entertainment," which is "the real deal. Smart chance takers, in touch with their audience," the "second best station in the country" is "one of the best on the

panel." "Thank God for KXXR, one of two stations that make a

difference." This ABC Active Rocker "sells records, gives feedback, breaks bands — can I get a dozen of these?" The props continue with remarks like "Someone forgot to tell them they have enough balls, they didn't need to order extra" and "The mad scientists of rock, brewing a concoction of alchemy." Thoughts on KXXR would not be complete without "They rock your balls."

KBPI/Denver

PD: Bob Richards
MD: Willie B.

This Colorado stalwart defines "Rocky Mountain Rock," even though it should "just change its damn name to K-Willie-B-P-I already!" "The last great vestige of Jacor" earns comments like "love/hate," "a

force" and "a pain in the ass," along with notes like "It's Bob, ya know?" and "Which ego should I comment on first?" Views of the mountains notwithstanding, one reviewer added, "When I was in second grade the biggest kid always pushed me around and bullied me. Later in life, he's a dull, boring idiot. There's a comparison in there somewhere." And compliments like "Bob Richards always calls back. No problem getting him on the phone. Pleasure to work with" came dripping in sarcastic sauce.

WLZR (Lazer)/Milwaukee

PD: Sean Elliott
MD: Marilyn Mee

Saga is the parent of this "tight and toned" station that "could be sooo much better by being just a bit more Active." The sarcastic sauce shows up here, too, with one reviewer saying, "They sound great. Probably need to tighten up a little — playing way too many currents."

The station's transition in programmers is akin to changing menus, as it goes "from the rabbi of rock to brewski party on rock." Yet, "love 'em or hate 'em, they win consistently." "Summerfest rules, and Lazer rocks."

WYSP/Philadelphia

PD: Tim Sabean
MD: Rich DeSisto

Infinity lays claim to this "Metallica mothership," which some maintain "sounds great," while others cry, "Not enough time for music." Most critics agree that it's a tough add, though one says, "Hey, if I had Howard Stern's No.

1 ratings, it wouldn't matter what I played either!" The changing stance of "Rock. Talk.

Rock. Talk. Rock. Talk." creates "a cacophony of confusion" that this longtime Rocker will have to work hard to change. Did we say it's the "Metallica mothership?"

WXTB/Tampa

PD: Brad Hardin
MD: Brian Medlin

Being the flagship of Bubba The Love Sponge inspires comments like "all Bubba all the time" and "the land of Bubba," although cries of "Brian Medlin saves the station, baby! Woo-hoo!" were heard across the nation. Flashing billboards cause remarks like "midday girl has nice boobs," but it's truly the "definition of Clear Channel" and a "challenging" but "tried and true" vestige of "the dead-end Darth Vaders" that is "hopefully getting better," despite those who ask, "I'm sorry, did you say *Active*?"

WQXA/Harrisburg

PD: Claudine DeLorenzo
MD: Nixon

With a reference to Three Mile Island, one devotee cracks wise about "three smile dial-in," while others "respect Claudine's unbuyability (damn her!)." "Claudine is very smart. A solid Rock station" that's "well run," although excessive catering to the PD's tastes causes one reviewer to exclaim, "I don't care if Claudine likes your record — leave me alone." This Cumulus station has fans who insist "I love Claudine." Nevertheless, one diabetic remarked "Hershey's chocolate sucks. Signed, Willie Wonka," and another said, "Smells like chocolate, must be QXA."

WIYY/Baltimore

PD: Dave Hill
MD: Rob Heckman

"One of the last remaining bits of proof that you don't need to be owned by Clear Channel to be a well-programmed, local Rock station in a big market" topped the reviews. The more cynical said, "More Guns N' Roses, please." Comments like "I love Heckman; call me back Dave"

were interspersed with "Yawn snore" and "Sleepily rocking

away" and the opinion that the Hearst outlet is "taking a turn for the better" and is a "strong station protecting the upper demos." Also, "Dave Hill is getting a good rep finally after getting away from National."



WLZX/Springfield, MA

PD: Scott Laudani
MD: Becky Pohotsky

A "great station" that was urged to "keep up the good work." Others said it was "better before they overwhelmed Laudani with too much work." With its "audience of Wilderness Hair Rock," "for years no one said that signal could break a two share in Springfield. Now it's just shy of a four share — in the shadow of WCCC and WAAF, no less." "They've got it goin' on" and are "decent," though "a little conservative." Some insist it's "WCCC Jr."

WHJY/Providence

APD: Doug Palmieri
MD: John Laurenti

Drew comments like "Good station," "How 'bout those numbers! Huge ratings" and "It's been kicking ass for decades." "Bill Weston and Joe Bevilacqua

steered a mighty ship on a true course for many a year. Great station, and it will be

interesting to see who's next and what they do or don't do with it." One area vet remarked, "There are three constants in Providence: clams, corrupt politics and WHJY," while another noted that WHJY is "a station that sounds like it's a place where fun still exists in radio." Afternoon duo Charles and Laurenti "are consistently funny and intelligent, and more jocks should take notes from them rather than Howard Stern." "Joe and John destroyed the competition across all formats," and now the "awesome station" has "big shoes to fill" as the search for a PD continues.

The Radio Guys

Doug Podell
OM, WRIF/Detroit

The Greater Detroit Media Group has its own "Doc of Rock" who is "passionate," "solid" and the "hardest-working man in the hardest-working town." His ability to "put butts in seats" and affinity for a certain clothing line rewards him with "I'm not only a client, I'm a member."



Doug Podell

Keith Hastings
PD, WAAF/Boston

Entercom's "Father Rock" "works the industry," though he's "one of the few guys who could kill your cat, bang your wife and take all of your ratings away, and you would still think he's the nicest guy on the planet." People "love Keith" and "like working with him a lot" because he's "a good partner," though some suggest he "take it out of overnights." Fans insist he is "the best" and "deliberate" despite the "small font."

Harvey Kojan
PD, WNOR/Norfolk

Numerous mentions of "wine" and "vino" are attached to his name, as well as the description "Paul Williams on acid" and comments like "I love Harvey — he gives great quotes." Some are "glad he loves wine as much as [they] do" and say he's "wonderful." Naggars persist with jokes about "seven overnight spins for a bottle of Opus" and think he's "full of himself" at this Saga Active Rocker. An insider adds, "I want to thank Harvey for taking the blame for all my wine bills all these years. He takes the heat for me."

Randy Hawke
PD, WJJO/Madison

Gets comments like "Rocks his butt off, and I love it" and "Finally getting the respect he deserves" amid accolades of "good ears" and "the real deal." Many "love Randy" even though he's a "wiseass," and his penchant for brew is well documented: "Last count at the R&R Convention bar, he drank 39 beers in one night" and "Every time I've seen Randy, he's drunk. I will assume he's probably drunk now, but at least he's smiling."



Randy Hawke

J.J. Jeffries
PD, KUPD/Phoenix

His "kung fu rock" prowess is feared by one who wonders, "If I bad-mouth him, will he kill me?" He is known to "hold a grudge" and is "tough to know," "challenging" and "Captain Cranky Pants." Fans say, "Some in the industry — like record reps, jocks and clients — think he's 'Mr. Hard-Ass' and have the impression that he doesn't care, when, in fact, he is probably the only PD I know who has them all fooled. Jeffries is a hilarious guy with the sickest humor and a great father." "There is no 'in between' with J.J.; he either likes you or he doesn't. And if it's the latter, well, you probably pissed his ass off big time." To add to the mystique, one reviewer said to "ask him his college nickname."

Don Jantzen
Asst. PD/MD, KQRC/
Kansas City

A "great jock" with "great ears" who "just needs to learn more business savvy." The "steamroller of Rock" and a "great kid," he is "a hit barometer" who inspires some to say, "Party on, Wayne." One reviewer says, "I always have the best Kansas City steak with Don, so he is like Pavlov to me: Every



Don Jantzen

time I see him, I start drooling." Someone else added, "Fore!"

The Dude
MD, WEBN/Cincinnati

The Dude draws comparisons to an actor from one reviewer who "can't wait for the sequel to *The Lost Boys* — he was great in that" and to a pom wannabe for all the "T&A at his desk." In fact, one reviewer suggests, "Go to an H.R. class, dude. It's a new millennium — take the porn down." Other comments ranged from "How can such a loony be so damn good" and "cocktails anyone" to "hysterical," "out of control" and "music lover." Some actually say, "Everyone should be like The Dude."

Sean Elliott
PD, WLZR/Milwaukee

"Can hang with the best" and "will be big in the format." This "future star" is "on the fast track," a "duuuuude" who was "born and raised in Des Moines and has been hangin' 10" all his life. Gives programming a new meaning when he says, "Yo, bud, gotta perceptual." "The only guy I know who grew up a beach bum in the middle of the United States," says one reviewer.



Sean Elliott

Ken Richards
KHTQ/Spokane

The "king of schwing" earns rave reviews: "Love him, but very high maintenance," "Old and dear friend who rocks Spokane," and "The mf-er has helped me out on more than one occasion."

Jack Paper
PD, KMRQ/Modesto, CA

This "great Active PD" who is wanted "in a bigger market" is a "great e-mailer" and a "decent guy at a small station." A "great guy doing a great job" who "lives in the home of Levi's" and is "passionate — so what's he doing at Clear Channel?" Some wonder if he's "Lenac's guy," and others quip, "Slow down, Speedy."

Hal Fish
PD, WBXZ/
Columbus, OH

This "wizard of Rock" and avid hockey fan is a "good guy" who is "smart," "the youngest-looking Rock PD out there" and "the Dick Clark of Rock." "To know him is to love him."



Hal Fish

Paul Cannell
PD, KOOJ/Baton Rouge

He is begged to "start returning calls please" and called "the sweetest thing with an attitude" and "annoying already." "Working in another market, another huge ratings result — same story, different city." "He does a great job — look at how he put that station on the map" say those who "love him."

The Record Guys

George Cappellini
VP/Rock Promotion, Elektra Entertainment

"The Dan Haggerty of Rock" who, says one wag, "always has me looking over my shoulder for Tommy 'The Knuckle' and his knee-breaker club when my spins are down. Capisce?" Yes, "he's family" and "Mr. Metallica."



George Cappellini

Howie Miura
VP/Rock & Alternative Promotion,
Island/IDJMG

It was "really nice of Island Def Jam to give him time off to film the Harry Potter series." He "has worked at Island since the late '50s" because "he was the midwife for the birth of Chris Blackwell but continues to look like he's 17 years old." "At a moment's notice" this promo rep "can take you on a tour of all the Fatburgers in Los Angeles," and he is "loved by radio" and "knowledgeable about music" even though he "looks like he's 14." Insiders assume he "will probably be at Island when the great, great, great-grandson of President Bush is in office in 2107."



Howie Miura

Mike Rittberg
VP/Rock & Alternative Promotion,
Warner Bros.

This "consummate professional" can also be "a calming complainer." He's a "nice guy, but that little laugh of his tells me he knows where the bodies are hidden," and it's clear "he's on the fast track."



Mike Rittberg

Ross Zapin
Head of Rock & Alternative, DreamWorks

This "awesome promotion man — just ask him" — can be credited with having "added a word to Webster's Dictionary: *howaya*." He is also known as "Mr. New York" and "Ross Howard Stern Zapin."

Dave Loncao
Sr. VP/Promotion, Roadrunner Records

"Southside Johnny's evil twin" is called "the Man," the "second-best person to run the department" and the "rocking runner of the road" before the sarcastic sauce is poured on: "A little too excitable. Other than that, a great guy" and "Hey, Dave, try the decaf."



Dave Loncao

Joey Scoleri
VP/Rock Promotion, Hollywood Records

"Through thick and thin he stays with his L.A. Kings." He is known for trademark phrases like "Say hello to my little friend," "Hey, I know a guy" and "Hey, I know this porn star." He's "the next Santa Claus, because he can make it snow on the hottest day."



October 17, 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) | 736 | +7 | 44679 | 17 | 30/0 |
| 2 | 2 | NICKELBACK Someday (Roadrunner/IDJMG) | 696 | -17 | 38013 | 11 | 29/0 |
| 3 | 3 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) | 459 | -90 | 22408 | 18 | 26/0 |
| 4 | 4 | 3 DOORS DOWN Here Without You (Republic/Universal) | 414 | +2 | 20924 | 10 | 21/0 |
| 5 | 5 | GODSMACK Serenity (Republic/Universal) | 363 | -9 | 18301 | 16 | 22/0 |
| 8 | 6 | A PERFECT CIRCLE Weak And Powerless (Virgin) | 342 | +2 | 11459 | 10 | 23/0 |
| 9 | 7 | LINKIN PARK Faint (Warner Bros.) | 322 | -18 | 22241 | 17 | 14/0 |
| 12 | 8 | WHITE STRIPES Seven Nation Army (Third Man/V2) | 320 | +24 | 18757 | 10 | 17/0 |
| 7 | 9 | BLACK LABEL SOCIETY Stillborn (Spitfire) | 312 | -43 | 17878 | 29 | 21/0 |
| 6 | 10 | FUEL Falls On Me (Epic) | 310 | -53 | 11629 | 12 | 22/0 |
| 11 | 11 | SHINEDOWN Fly From The Inside (Atlantic) | 296 | -23 | 16236 | 22 | 19/0 |
| 13 | 12 | AUDIOSLAVE Like A Stone (Interscope/Epic) | 285 | -6 | 19490 | 38 | 26/0 |
| 10 | 13 | TRAPT Headstrong (Warner Bros.) | 284 | -53 | 22107 | 40 | 24/0 |
| 15 | 14 | SEETHER Gasoline (Wind-up) | 244 | -12 | 8405 | 7 | 21/0 |
| 14 | 15 | TRAPT Still Frame (Warner Bros.) | 235 | -22 | 10083 | 11 | 20/0 |
| 16 | 16 | DISTURBED Liberate (Reprise) | 229 | -7 | 9138 | 16 | 14/0 |
| 18 | 17 | AUDIOSLAVE I Am The Highway (Interscope/Epic) | 223 | +23 | 10984 | 4 | 20/1 |
| 17 | 18 | SMILE EMPTY SOUL Bottom Of A Bottle (Lava) | 204 | -2 | 8207 | 16 | 15/0 |
| 19 | 19 | JET Are You Gonna Be My Girl (Elektra/EEG) | 184 | -4 | 6154 | 6 | 15/0 |
| 20 | 20 | COLD Suffocate (Flip/Geffen/Interscope) | 183 | +11 | 10811 | 6 | 14/0 |
| 21 | 21 | SEVENDUST Enemy (TVT) | 182 | +23 | 4320 | 6 | 13/1 |
| 22 | 22 | P.O.D. Will You (Atlantic) | 154 | +29 | 3580 | 2 | 18/0 |
| 25 | 23 | LINKIN PARK Numb (Warner Bros.) | 134 | +31 | 5296 | 2 | 15/1 |
| 26 | 24 | ZZ TOP Piece (RCA) | 85 | -16 | 2550 | 5 | 7/0 |
| 24 | 25 | MUDVAYNE World So Cold (Epic) | 82 | -26 | 2439 | 8 | 6/0 |
| 29 | 26 | CHEVELLE Closure (Epic) | 81 | -4 | 3339 | 2 | 8/0 |
| 30 | 27 | POWERMAN 5000 Action (DreamWorks) | 79 | -6 | 1757 | 3 | 8/0 |
| Debut | 28 | PUDDLE OF MUDD Away From Me (Geffen) | 75 | +76 | 4301 | 1 | 21/21 |
| Debut | 29 | BLACK LABEL SOCIETY The Blessed Hellride (Spitfire) | 76 | +6 | 2407 | 1 | 6/0 |
| Debut | 30 | THREE DAYS GRACE (I Hate) Everything About You (Jive) | 73 | -7 | 1411 | 1 | 7/0 |

30 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/5-10/11. 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

- LYNYRD SKYNYRD That's How I Like It (Sanctuary/SRG)
Total Plays: 72, Total Stations: 9, Adds: 0
- KID ROCK Feel Like Makin' Love (Lava/Atlantic)
Total Plays: 72, Total Stations: 8, Adds: 7
- PORCUPINE TREE Blackest Eyes (Lava)
Total Plays: 69, Total Stations: 5, Adds: 0
- STATIC-X The Only (Warner Bros.)
Total Plays: 66, Total Stations: 6, Adds: 0
- FINGER ELEVEN One Thing (Wind-up)
Total Plays: 63, Total Stations: 8, Adds: 0

- SHINEDOWN 45 (Atlantic)
Total Plays: 61, Total Stations: 9, Adds: 1
- REVIS Seven (Epic)
Total Plays: 59, Total Stations: 7, Adds: 1
- JANE'S ADDICTION True Nature (Capitol)
Total Plays: 56, Total Stations: 5, Adds: 0
- R.E.M. Bad Day (Warner Bros.)
Total Plays: 47, Total Stations: 4, Adds: 0
- DEFAULT Taking My Life Away (TVT)
Total Plays: 44, Total Stations: 8, Adds: 4

Songs ranked by total plays

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| PUDDLE OF MUDD Away From Me (Geffen) | 21 |
| KID ROCK Feel Like Makin' Love (Lava/Atlantic) | 7 |
| DEFAULT Taking My Life Away (TVT) | 4 |
| RUSH Working Man (Atlantic) | 4 |
| HOOBASTANK Out Of Control (Island/IDJMG) | 4 |
| KORN Right Now (Epic) | 2 |
| DARKNESS I Believe In A Thing Called Love (Atlantic) | 2 |
| LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| PUDDLE OF MUDD Away From Me (Geffen) | +76 |
| KID ROCK Feel Like Makin' Love (Lava/Atlantic) | +64 |
| DEFAULT Taking My Life Away (TVT) | +40 |
| SHINEDOWN 45 (Atlantic) | +38 |
| LINKIN PARK Numb (Warner Bros.) | +31 |
| P.O.D. Will You (Atlantic) | +29 |
| KORN Right Now (Epic) | +29 |
| RUSH Working Man (Atlantic) | +28 |
| WHITE STRIPES Seven Nation Army (Third Man/V2) | +24 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| FOO FIGHTERS Times Like These (Roswell/RCA) | 202 |
| 3 DOORS DOWN When I'm Gone (Republic/Universal) | 193 |
| SEETHER Fine Again (Wind-up) | 184 |
| CHEVELLE Send The Pain Below (Epic) | 166 |
| SALIVA Always (Island/IDJMG) | 153 |
| FOO FIGHTERS All My Life (Roswell/RCA) | 149 |
| GODSMACK Straight Out Of Line (Republic/Universal) | 129 |
| GODSMACK I Stand Alone (Republic/Universal) | 120 |
| MUDVAYNE Not Falling (Epic) | 117 |
| QUEENS OF THE STONE AGE No One Knows (Interscope) | 108 |

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

Reporters

| | | | | | | | |
|--|--|--|---|---|---|---|---|
| KZRR/Albuquerque, NM* OR: Bob Hays PD: Paul Hickey M&D: Jim Hickey RUSH | WRQK/Canton, OH* PD: Bob O'Neil M&D: Kelly Green 1 PUDDLE OF MUDD DEFAULT | WRCQ/Fayetteville, NC* OR: Perry Simon PD: Mike Jones M&D: Jim Hickey 1 PUDDLE OF MUDD 2 DEFAULT 3 PUDDLE OF MUDD 4 KID ROCK | KFZX/Odessa, TX PD: Steve Smith M&D: Dan Smith 12 LIVING COLOR 9 RICKY BARNACK 8 RICKY BARNACK 7 COREY STEVENS | WNMR/Philadelphia, PA* PD: Sam Thomas M&D: Sam Thomas LINCOLN PARK | KSJO/San Jose, CA* PD: Sam Thomas M&D: Sam Thomas No Adds | KLPX/Tucson, AZ* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WRQR/Wilmington, NC OR: John Stevens M&D: Kelly Green 1 AERNA 1 ALICE COOPER |
| WZZO/Allentown, PA* PD: Mike Jones M&D: Kelly Green 7 PUDDLE OF MUDD | WPXC/Cape Cod, MA PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | KLOL/Houston, TX* OR: Mike Jones PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD 2 KID ROCK | KEZO/Omaha, NE* PD: Steve Smith M&D: Dan Smith PUDDLE OF MUDD | KDKB/Phoenix, AZ* PD: Sam Thomas M&D: Sam Thomas RUSH | KZQZ/San Luis Obispo, CA PD: Mike Jones M&D: Kelly Green 1 P.O.D. 1 PUDDLE OF MUDD | KMOM/Tulsa, OK* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | KATS/Yakima, WA PD: Mike Jones M&D: Kelly Green 1 KORN |
| KWHL/Anchorage, AK PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WKLC/Charleston, WV PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD 2 KID ROCK | WRKR/Kalamazoo, MI OR: Mike Jones PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD 2 KID ROCK | KCLB/Palm Springs, CA PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WHBE/Portsmouth, NH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | KXFX/Santa Rosa, CA* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WMZK/Wausau, WI PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WNCD/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD |
| KLBJ/Austin, TX* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WEBN/Cincinnati, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WRKZ/Macon, GA PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WRRX/Pensacola, FL* PD: Mike Jones M&D: Kelly Green 12 PUDDLE OF MUDD | WHYJ/Providence, RI* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | KISW/Seattle, WA* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD DEFAULT | KTUX/Shreveport, LA* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WNCZ/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD |
| KOQJ/Baton Rouge, LA* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVRK/Columbus, GA PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WCLG/Morgantown, WV PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WWCT/Peoria, IL PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | KCAL/Riverside, CA* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | KTUX/Shreveport, LA* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | KXUS/Springfield, MO PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD |
| KIOC/Beaumont, TX* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | KNCN/Corpus Christi, TX* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WDHA/Morrisstown, NJ* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WRRX/Pensacola, FL* PD: Mike Jones M&D: Kelly Green 12 PUDDLE OF MUDD | WROV/Roanoke, VA* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD |
| WKGB/Binghamton, NY PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | KLAQ/El Paso, TX* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WBAB/Nassau, NY* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | KBER/Salt Lake City, UT* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD |
| WBUF/Bufalo, NY* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WPHD/Elimira, NY PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD | WVAV/Youngstown, OH* PD: Mike Jones M&D: Kelly Green 1 PUDDLE OF MUDD |

*Monitored Reporters
 50 Total Reporters
 30 Total Monitored
 20 Total Indicator
 Did Not Report, Playlist Frozen (1):
 KZMZ/Alexandria, LA

ACTIVE ROCK TOP 50

Powered By



October 17, 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) | 2073 | -59 | 119482 | 18 | 62/0 |
| 2 | 2 | LINKIN PARK Faint (Warner Bros.) | 1865 | -146 | 110684 | 23 | 61/0 |
| 3 | 3 | DISTURBED Liberate (Reprise) | 1839 | -15 | 103367 | 20 | 62/0 |
| 4 | 4 | A PERFECT CIRCLE Weak And Powerless (Virgin) | 1755 | +22 | 101439 | 11 | 63/0 |
| 5 | 5 | NICKELBACK Someday (Roadrunner/IDJMG) | 1565 | -121 | 74990 | 11 | 60/0 |
| 6 | 6 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) | 1514 | -136 | 78975 | 29 | 58/0 |
| 9 | 7 | TRAPT Still Frame (Warner Bros.) | 1439 | +35 | 66387 | 18 | 61/0 |
| 8 | 8 | SMILE EMPTY SOUL Bottom Of A Bottle (Lava) | 1430 | +4 | 69419 | 28 | 61/0 |
| 7 | 9 | GODSMACK Serenity (Republic/Universal) | 1423 | -23 | 84062 | 18 | 58/1 |
| 10 | 10 | SHINEDOWN Fly From The Inside (Atlantic) | 1167 | -151 | 61908 | 30 | 56/0 |
| 11 | 11 | WHITESTRIPES Seven Nation Army (Third Man/V2) | 1063 | -12 | 41716 | 22 | 51/1 |
| 12 | 12 | FUEL Falls On Me (Epic) | 1046 | +57 | 51594 | 12 | 50/0 |
| 15 | 13 | SEVENDUST Enemy (TVT) | 1036 | +124 | 44934 | 9 | 59/0 |
| 14 | 14 | SEETHER Gasoline (Wind-up) | 956 | +43 | 33073 | 10 | 58/0 |
| 18 | 15 | P.O.D. Will You (Atlantic) | 885 | +71 | 32888 | 4 | 58/1 |
| 16 | 16 | COLD Suffocate (Flip/Geffen/Interscope) | 882 | +24 | 31770 | 10 | 56/0 |
| 13 | 17 | TRAPT Headstrong (Warner Bros.) | 863 | -69 | 50798 | 53 | 58/0 |
| 21 | 18 | THREE DAYS GRACE (I Hate) Everything About You (Jive) | 806 | +68 | 28650 | 21 | 55/3 |
| 22 | 19 | STATIC-X The Only (Warner Bros.) | 785 | +51 | 26744 | 6 | 58/0 |
| 32 | 20 | LINKIN PARK Numb (Warner Bros.) | 741 | +244 | 29769 | 4 | 56/6 |
| 23 | 21 | CHEVELLE Closure (Epic) | 700 | +26 | 26401 | 6 | 56/3 |
| 24 | 22 | AUDIOSLAVE I Am The Highway (Interscope/Epic) | 671 | +56 | 26939 | 5 | 53/3 |
| 34 | 23 | KORN Right Now (Epic) | 596 | +257 | 27645 | 2 | 56/9 |
| 19 | 24 | KORN Did My Time (Immortal/Epic) | 570 | -219 | 26792 | 16 | 41/0 |
| 25 | 25 | SLOTH Someday (Hollywood) | 558 | -43 | 14894 | 13 | 51/0 |
| 28 | 26 | 3 DOORS DOWN Here Without You (Republic/Universal) | 543 | +7 | 19713 | 11 | 30/0 |
| 29 | 27 | POWERMAN 5000 Action (DreamWorks) | 499 | -28 | 14699 | 9 | 45/0 |
| 26 | 28 | MOTOGRATER Down (No Name/EEG) | 499 | -66 | 16508 | 13 | 47/0 |
| 27 | 29 | ILL NINO How Can I Live (Roadrunner/IDJMG) | 481 | -69 | 20510 | 11 | 44/0 |
| 30 | 30 | EVANESCENCE Going Under (Wind-up) | 457 | -60 | 17066 | 13 | 24/0 |
| Debut | 31 | PUDDLE OF MUDD Away From Me (Geffen) | 430 | +428 | 33646 | 1 | 58/58 |
| 37 | 32 | REVIS Seven (Epic) | 323 | +49 | 10259 | 3 | 35/1 |
| 36 | 33 | JANE'S ADDICTION True Nature (Capitol) | 309 | +18 | 8302 | 3 | 31/1 |
| 35 | 34 | JET Are You Gonna Be My Girl (Elektra/EEG) | 305 | -13 | 7225 | 7 | 30/4 |
| Debut | 35 | HOOBASTANK Out Of Control (Island/IDJMG) | 284 | +228 | 9453 | 1 | 42/16 |
| 31 | 36 | LIMP BIZKIT Eat You Alive (Flip/Interscope) | 259 | -253 | 8449 | 10 | 37/0 |
| 33 | 37 | FINGERTIGHT Guilt (Hold Down) (Columbia) | 234 | -107 | 4625 | 12 | 31/0 |
| Debut | 38 | LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | 215 | +134 | 17486 | 1 | 15/6 |
| 39 | 39 | FINGERELEVEN One Thing (Wind-up) | 212 | -4 | 4356 | 5 | 24/1 |
| 38 | 40 | V SHAPE MIND Monsters (Republic/Universal) | 200 | -23 | 3263 | 8 | 18/1 |
| Debut | 41 | MEMENTO Saviour (Columbia) | 186 | +93 | 4423 | 1 | 24/2 |
| 42 | 42 | SPINESHANK Smothered (Roadrunner/IDJMG) | 175 | -3 | 3349 | 5 | 22/0 |
| 47 | 43 | ELEMENT EIGHTY Broken Promises (Universal) | 173 | +42 | 6069 | 2 | 18/1 |
| 45 | 44 | MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal) | 170 | +36 | 4089 | 7 | 17/2 |
| 40 | 45 | JANE'S ADDICTION Just Because (Capitol) | 168 | -39 | 10050 | 20 | 14/0 |
| 44 | 46 | LACUNA COIL Heavens A Lie (Century Media) | 157 | -5 | 5370 | 4 | 16/0 |
| Debut | 47 | ROB ZOMBIE Two Lane Blacktop (Geffen) | 148 | +94 | 7091 | 1 | 18/8 |
| Debut | 48 | SHINEDOWN 45 (Atlantic) | 142 | +72 | 5046 | 1 | 26/9 |
| 43 | 49 | METALLICA Frantic (Elektra/EEG) | 124 | -44 | 3498 | 15 | 20/0 |
| Debut | 50 | DEFAULT Taking My Life Away (TVT) | 117 | +79 | 9436 | 1 | 24/17 |

63 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/5-10/11. 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 AOH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| PUDDLE OF MUDD Away From Me (Geffen) | 58 |
| DEFAULT Taking My Life Away (TVT) | 17 |
| HOOBASTANK Out Of Control (Island/IDJMG) | 16 |
| KORN Right Now (Epic) | 9 |
| SHINEDOWN 45 (Atlantic) | 9 |
| ROB ZOMBIE Two Lane Blacktop (Geffen) | 8 |
| KID ROCK Feel Like Makin' Love (Lava/Atlantic) | 8 |
| LINKIN PARK Numb (Warner Bros.) | 6 |
| LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | 6 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| PUDDLE OF MUDD Away From Me (Geffen) | +428 |
| KORN Right Now (Epic) | +257 |
| LINKIN PARK Numb (Warner Bros.) | +244 |
| HOOBASTANK Out Of Control (Island/IDJMG) | +228 |
| LIMP BIZKIT Behind Blue Eyes (Flip/Interscope) | +134 |
| SEVENDUST Enemy (TVT) | +124 |
| KID ROCK Feel Like Makin' Love (Lava/Atlantic) | +95 |
| ROB ZOMBIE Two Lane Blacktop (Geffen) | +94 |
| MEMENTO Saviour (Columbia) | +93 |
| DEFAULT Taking My Life Away (TVT) | +79 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| CHEVELLE Send The Pain Below (Epic) | 714 |
| MUDVAYNE World So Cold (Epic) | 708 |
| SEETHER Fine Again (Wind-up) | 636 |
| AUDIOSLAVE Like A Stone (Interscope/Epic) | 608 |
| MUDVAYNE Not Falling (Epic) | 577 |
| LINKIN PARK Somewhere I Belong (Warner Bros.) | 525 |
| 3 DOORS DOWN When I'm Gone (Republic/Universal) | 515 |
| COLD Stupid Girl (Flip/Geffen/Interscope) | 509 |
| CHEVELLE The Red (Epic) | 493 |
| GODSMACK Straight Out Of Line (Republic/Universal) | 487 |

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



R&R's Year-End Chart Pack

Only \$65

NOW AVAILABLE!

Includes year-end charts for all R&R formats from 1974 through 2002! Call (310) 788-1625 or email moreinfo@radioandrecords.com



ON THE RECORD

With **Monte Montana**
Asst. PD/MD, KNCN/
Corpus Christi, TX



When I was offered the opportunity to write an On the Record I wasn't sure which of the many aspects of radio I wanted to cover. Then, on Oct. 2, my wife gave birth to our first child, Madeline Isabel. As I was changing my daughter's diaper I realized something: I don't particularly care for changing dirty diapers or the lack of sleep that comes with a newborn, but I love my daughter, and enduring these things

allows me to enjoy being with her. • There are a lot of dirty diapers in radio. I don't particularly care for getting worked on records, last-minute production, egos, sales slugs trying to jack with programming, engineering lapses and a salary with so few zeros at the end, but I love radio, and enduring these things allows me to enjoy it. When I'm on the air connecting with listeners, giving them information they want or need, making their day a little bit better by playing their favorite song or ripping the latest idiot in the news a new one the way they'd like to, I forget all about the dirty diapers. • Enduring dirty diapers allows me to work with talented people like R&R Rock PD of the Year nominee Paula Newell, who is an incredible dirty-diaper juggler, and our No. 1 rated morning show, *Rex & Rios*. I also enjoy helping to create edgy station imaging and promotions that keep listeners tuned in, being able to express myself creatively and pounding the competition into the ground — all despite the dirty diapers. • I'm lucky enough to have time off during a book, but I can't wait to talk about Madeline on the air and combine two of my loves. I'll talk about her, but not in an annoying Kathy Lee and Cody kind of way. • When it comes down to it, my love for my daughter — whether she's "baking brownies" or howling at the moon at 4am — is stronger than the poop smell, so I endure. The same goes for radio.

Was the format waiting for **Puddle Of Mudd** or what? Fifty-eight Actives and 21 Rockers make "Away From Me" No. 1 Most Added and give the track a nice landing spot on each chart ... **Default's** "Taking My Life Away" picks up 17 Actives and four Rockers ... **Hoobastank** ("Out of Control") debut at 35 on the Active chart, and this week's 16 adds bring the station total to 42 during the official add week. Four Rockers add it this week too: **WEBN/Cincinnati**; **KOOJ/Baton Rouge**; **KIOC/Beaumont, TX**; and **KNCN/Corpus Christi, TX** ... **Korn** have a great move on the chart, going from 34-23. Nine more adds, with just seven stations left to add them. Seems like "Right Now" would be a good time to do that ... **Rob Zombie** ("Two Lane Blacktop") and **Kid Rock** ("Feel Like Makin' Love") both get eight adds at Active, and Rock gets another seven at Rock (do you follow?) ... It's always surprising to me how often I need a second, third or fourth listen to a record before I really get it. That's certainly the case with this week's **MAX PIX: Skrape** "Stand Up" (RCA).

— Cyndee Maxwell, Active Rock/Rock Editor



Record Of The Week

ARTIST: Rob Zombie
TITLE: *Past, Present & Future*
LABEL: Geffen



With Halloween fast approaching, Rob Zombie couldn't have picked a better time to release a 17-track retrospective with two excellent new songs thrown in the mix. From "Thunder Kiss '65," his breakthrough hit with White Zombie, up to his work from the *House of 1,000 Corpses* soundtrack and his Ramones tribute, all the visceral cuts are here for fans to sink their fangs into. The one notable absence is the excellent deep cut "Blood, Milk & Sky" from 1995's *Astro Creep 2000*, but the inclusion of "The Great American Nightmare," the cover of "I'm Your Boogie Man" and the amazing "Feed the Gods" — all heretofore confined to soundtracks — more than makes up for it. Add to that a 10-video bonus DVD with three previously unreleased videos and a 36-page booklet designed by the Astrocreep himself, and you've got a greatest hits package tricked out with a ton of treats.

— Frank Correia, Rock Specialty Editor

active
INSIGHT

ARTIST: **Mushroomhead**

LABEL: **Universal**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Before we even start, let's just get it out of the way, shall we? Yes, Mushroomhead wear masks. Scary black masks with X's for eyes and skeletal-looking teeth that make them look like fucked-up rag dolls from some Tim Burton movie.

And, no, they didn't get the idea from the hydra-headed masked beast from Iowa known as Slipknot. The 'Shroomers have been creating chaos in their hometown of Cleveland since 1993, when drummer Skinny created the band. From there, the group independently released a self-titled debut in 1995, following up with *Superbuick* the next year. By the time *M3* hit in '99, the group had amassed a dedicated following in their hometown.

Signing to indie label Eclipse in 2000, Mushroomhead sprouted their best effort to date with *XX*. By then there was no denying the group, and Universal picked them up and re-released *XX*, which made impressive inroads at specialty and college. As good as *XX* was, it only hinted at what Mushroomhead are capable of. That promise has been fully realized with *XIII*, one of the best metal releases this year.

"We really pushed the envelope this time," says Skinny. "Everyone was really focused and anxious to show what we could really do. Our only criteria was that the songs had to fucking rock. They had

to be songs that we could go out and perform for the next three years and still love to play every single night."

There's no doubt that crowds will develop a love affair with the new material. A crushing blend of monolithic beats, smooth as glass keyboard atmospheres and guitar lines sharper than razor wire, *XIII* resurrects the latter days of Faith No More and combines them with a nu-metal sensibility that is a refreshing escape from the baggy-panted hip-hoppin' heshchers.

Need proof? Look no further than the lead single, "Sun Doesn't Rise," an unapologetic alt-metal gem that's accessible without being limp-wristed. Already pulling No. 1 phones at WXTM/Cleveland, this track could be the antidote to playlists in serious need of an attitude adjustment. This could be the year that Mushroomhead's fungus grows on a whole new audience.

R&R **TOP 20 SPECIALTY ARTISTS**

1. **HATEBREED** (Universal) "This Is Now"
2. **SEVENDUST** (TVT) "Enemy"
3. **HEADBANGERS BALL** (Roadrunner/IDJMG) "Reign In Blood (Live)"
4. **STATIC-X** (Warner Bros.) "Monster"
5. **MUSHROOMHEAD** (Universal) "Sun Doesn't Rise"
6. **LIFE OF AGONY** (SPV) "Weeds (Live)"
7. **KING DIAMOND** (Metal Blade) "Living Dead"
8. **BETWEEN THE BURIED AND ME** (Victory) "Mordecai"
9. **KORN** (Immortal/Epic) "Right Now"
10. **ARCH ENEMY** (Century Media) "We Will Rise"
11. **SIX FEET UNDER** (Metal Blade) "Amerika The Brutal"
12. **ILL NINO** (Roadrunner/IDJMG) "How Do I Live"
13. **ROB ZOMBIE** (Geffen/Interscope) "Two Lane Blacktop"
14. **SEPULTURA** (SPV) "Bullet The Blue Sky"
15. **CHILDREN OF BODOM** (Century Media) "Chokehold"
16. **DIMMU BORGIR** (Nuclear Blast) "Progenies Of The Great Apocalypse"
17. **SPINESHANK** (Roadrunner/IDJMG) "Slavery"
18. **DOPE** (Recon/Artemis) "I Am"
19. **FREDDY VS. JASON SOUNDTRACK** (Roadrunner/IDJMG) "When Darkness Falls"
20. **UNDERWORLD SOUNDTRACK** (Lakeshore) "Throwing Punches"

Ranked by total number of shows reporting artist.



Return Of The Punk

A conversation with Mike Stern on the eve of his arrival at WKQX/Chicago

Next week you will be treated to an Alternative mini-special called *Punks on the Rise*. Our little visit with Mike Stern was going to be part of it. Instead, I want you to consider this an appetizer. Mike's a veteran Alternative punk who strayed to the Active side for a while. That gives him a great perspective on our universe. It's also still early in his career. That should scare you.

Mike's early days were spent toiling away in the "data" department in the dungeons of Jacobs Media World Headquarters on the outskirts of Detroit. Right before his eyesight failed and carpal tunnel syndrome set in, Mike escaped to his first programming job at Alternative outlet WXEG/Dayton.

Eventually, Mike wound up in Las Vegas at KXTE as one of the architects of Extreme Radio. He then fled back to Detroit for a stint at WKRK, trying the Extreme game there. After that blew up it was west again to KALC & KXPK/Denver as OM. (Sigh.) More blowing up ensued, and Mike finally settled down at legendary Active Rocker WLZR/Milwaukee. But wait, the call of Chicago came wafting on the wind. Now it's time to whip Q101 into shape as PD.

R&R: What's it like coming back into the format after being away for a while?



Mike Stern

MS: It's like coming home after being away at college, being around familiar surroundings with good friends. It's cool, because those people out there are weird, those other format people. Just kidding, I really can't trash the Rock people.

R&R: What perspective did you gain from being at an Active Rocker? What differences have you seen between the two?

MS: In all seriousness, what I learned is the difference in the audience that we're talking to and trying to attract. I have a much better understanding of where the delineation is and what the differences are than I ever did before, now that I've stepped out of our little cocoon and have seen it from the other side. I understand now the difference in the listener — who we're talking to, how we should talk to them, why they're attracted to an Active Rock or Alternative station, and what we're supposed to be selling.

R&R: Can you get specific about some of those differences?

MS: The biggest one really is the consumption of and the interest in new music. That's really the underlying difference. We've always known that, but living on this side of it has really been an education.

The rock guys want a Rock station; they don't necessarily care about new music. That's why the rotations are different and why the pace of new music is different. Alternative people are seeking out something different and are generally seeking out that music. They're looking for new music.

R&R: How does that play into this overall question that a lot of people have been asking: What's the difference between the two formats? The current charts of both Active and Alternative look almost identical.

MS: Gold is truly a different animal. The advantage that Active Rock has, without a doubt, that I'm going to miss, is the ability to reach back for a band like Guns N' Roses or Led Zeppelin and have an audience that loves it. When new music isn't as hot — it's cyclical — Active Rock has a great library to lean on. Alternative has to rely on finding something that drives passion in its listeners, which is a different challenge.

R&R: Should Alternative be leaning more on its library? Do you think the format has been too quick to dispose of certain songs and artists in the interest of being so intensely current?

MS: The challenge in Alternative has always been — and having stepped outside it now, I see it more clearly — a balance between new, cutting-edge music that drives listener passion and well-known, established hits that make it friendly to a broader audience. If you get too far to one side, to the new, cutting-edge stuff, you lose the opportunity to have a broad enough cume to be successful. If you step too far over into "We're very accessible, we play a lot of older music," you lose the chance to drive passion in the core of the audience, the core listeners who are going to love your radio station.

R&R: I will give you a new car if you can answer this question: What is Alternative these days? What are Alterna-

...tive stations an alternative to? You have many situations where they are, in fact, the Rock station for the market and are not an alternative to anything. Alternative used to be an alternative to the Rock station.

MS: We've been asking this question as long as I can remember, and I bet you've been asking it longer than I can remember, and there's never going to be a cut-and-dried answer to it. But what Alternative should be, I think, is a lifestyle radio station. Within a couple of records we can all figure out the music. It's delivering between the records, providing compelling entertainment for our listeners.

"The rock guys want a Rock station; they don't necessarily care about new music. That's why the rotations are different and why the pace of new music is different."

What makes Alternative stations Alternative? When this started it was Keith Eubanks' production style that stood out compared to that old, sleepy Rock station imaging. And it was DJs who talked about other things. The records are important — and you've got to get that right — but everybody thinks that's the hardest part or focuses on that. The hardest part is building the radio station around that.

R&R: Having been on both sides, which format, in general, do you think captures the vibe of their markets better, Active Rock stations or Alternative stations?

MS: I have to take a shot at it and say the Active Rock stations. The Active Rockers do a better job of talking to their audience and living their audience's lifestyle. To be fair, Active Rock stations also have an easier agenda to do that with. The

audience, the attitude and the lifestyle are easier to tap into. The degree of difficulty goes up at Alternative. But, overall, if I had to pick one, I think Active Rock does a better job of it.

R&R: If there's one thing that bothers you about the way radio and records interact with each other, what is it?

MS: This is not format-specific. This crosses the boundaries of all the formats I've been involved in. There's all this crying and moaning and gnashing of teeth about how we need artists, not songs; about how we need artists who have faces and personalities that the fans can relate to. Here's the other side of that argument: In every format, no matter where I am — and it feels like it's gotten worse lately — getting the simplest band promotions done, the simplest things — let alone good, creative, standout things — has become so difficult and so disheartening that it's almost not worth it.

R&R: You mean bands aren't willing to do the work?

MS: "We don't want to leave the venue, we don't want to have to do anything." God forbid it's something creative and fun. It's even getting to the point where simple meet 'n' greets — "It wasn't in our itinerary. We didn't know." What we invariably end up with, as radio guys, is a bunch of listeners whom we told would have a chance to meet a band that they're very excited about who end up pissed at us. It doesn't help us.

"Hey, do you think I can get the artist to cut some liners for this promo?" "Oh, I don't know if we're going to have time." "Do you think we can get a phoner before the show?" "Oh, we'll try, but if they don't have cell service..." Look, I know there's touring pressures and all that stuff, but for the few of us out there who are fighting the fight, trying to build these artists, it doesn't feel like we get a lot of support.

The other thing is that everyone wants us to invest in these bands when they're getting started. When we do break them, we need some equity on the backside. Getting an artist who's sold any number of records to do anything is fruitless. They don't do it. So we don't get any mileage out of it when we do break them, and even during the process it's really difficult.



SEETHING WITH EXCITEMENT KROX/Austin PD Melody Lee is surrounded, and she likes it. Seen here are (l-r) Seether's Shaun Morgan, Lee and Seether's Pat Callahan during a station visit.

R&R ALTERNATIVE TOP 50

October 17, 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 | STAIN'D So Far Away (Flip/Elektra/EEG) | 2883 | -100 | 202331 | 18 | 78/0 |
| 2 | 2 | A PERFECT CIRCLE Weak And Powerless (Virgin) | 2714 | +1 | 177900 | 11 | 82/0 |
| 3 | 3 | LINKIN PARK Faint (Warner Bros.) | 2600 | -112 | 197587 | 29 | 78/0 |
| 4 | 4 | NICKELBACK Someday (Roadrunner/IDJMG) | 2268 | -117 | 149284 | 11 | 74/0 |
| 5 | 5 | EVANESCENCE Going Under (Wind-up) | 2028 | -196 | 132970 | 19 | 71/0 |
| 6 | 6 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) | 1950 | -110 | 160491 | 19 | 60/0 |
| 7 | 7 | TRAPT Still Frame (Warner Bros.) | 1915 | +74 | 109610 | 15 | 71/2 |
| 8 | 8 | WHITE STRIPES The Hardest Button To Button (Third Man/V2) | 1788 | +64 | 124230 | 17 | 79/3 |
| 11 | 9 | THREE DAYS GRACE (I Hate) Everything About You (Jive) | 1716 | +116 | 103191 | 18 | 69/1 |
| 9 | 10 | DASHBOARD CONFSSIONAL Hands Down (Vagrant) | 1614 | -81 | 102152 | 15 | 70/0 |
| 10 | 11 | GODSMACK Serenity (Republic/Universal) | 1594 | -53 | 91134 | 17 | 62/0 |
| 14 | 12 | FUEL Falls On Me (Epic) | 1452 | -38 | 89447 | 12 | 60/0 |
| 16 | 13 | P.O.D. Will You (Atlantic) | 1433 | +66 | 94986 | 4 | 70/0 |
| 45 | 14 | BLINK-182 Feeling This (Geffen) | 1421 | +920 | 128654 | 2 | 77/4 |
| 12 | 15 | WHITE STRIPES Seven Nation Army (Third Man/V2) | 1404 | -170 | 119231 | 35 | 74/0 |
| 13 | 16 | SMILE EMPTY SOUL Bottom Of A Bottle (Lava) | 1380 | -178 | 89790 | 27 | 61/0 |
| 21 | 17 | LINKIN PARK Numb (Warner Bros.) | 1363 | +322 | 111843 | 7 | 68/6 |
| 17 | 18 | JET Are You Gonna Be My Girl (Elektra/EEG) | 1345 | +15 | 93273 | 7 | 68/2 |
| 15 | 19 | TRAPT Headstrong (Warner Bros.) | 1277 | -135 | 104467 | 50 | 72/0 |
| 19 | 20 | SWITCHFOOT Meant To Live (Red Ink/Columbia) | 1249 | +82 | 64236 | 15 | 56/3 |
| 25 | 21 | STROKES 12:51 (RCA) | 1067 | +112 | 78369 | 6 | 57/2 |
| 24 | 22 | COLD Suffocate (Flip/Geffen/Interscope) | 1018 | +55 | 43536 | 8 | 52/0 |
| 28 | 23 | 3 DOORS DOWN Here Without You (Republic/Universal) | 985 | +64 | 59927 | 11 | 38/1 |
| 23 | 24 | BILLY TALENT Try Honesty (Atlantic) | 963 | -44 | 46014 | 13 | 55/0 |
| 26 | 25 | DISTURBED Liberate (Reprise) | 930 | +2 | 54306 | 18 | 37/0 |
| 27 | 26 | YELLOWCARD Way Away (Capitol) | 889 | -34 | 37465 | 11 | 56/0 |
| 18 | 27 | AFI The Leaving Song Part II (DreamWorks) | 867 | -301 | 65185 | 18 | 54/0 |
| 22 | 28 | 311 Creatures (For A While) (Volcano) | 862 | -176 | 51873 | 16 | 58/0 |
| 29 | 29 | SEVENDUST Enemy (TVT) | 860 | +38 | 36648 | 8 | 41/0 |
| 30 | 30 | AUDIOSLAVE I Am The Highway (Interscope/Epic) | 826 | +43 | 51607 | 4 | 53/4 |
| 32 | 31 | CHEVELLE Closure (Epic) | 767 | +53 | 39454 | 5 | 51/1 |
| 36 | 32 | JANE'S ADDICTION True Nature (Capitol) | 741 | +74 | 35752 | 2 | 51/0 |
| 47 | 33 | KORN Right Now (Epic) | 734 | +251 | 67262 | 2 | 50/7 |
| 35 | 34 | HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise) | 721 | +52 | 45788 | 6 | 44/2 |
| 37 | 35 | THURSDAY Signals Over The Air (Island/IDJMG) | 710 | +50 | 42110 | 7 | 50/0 |
| 31 | 36 | FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC) | 683 | -84 | 40651 | 9 | 35/0 |
| 39 | 37 | OUTKAST Hey Ya! (Arista) | 663 | +52 | 76759 | 7 | 29/3 |
| 34 | 38 | SEETHER Gasoline (Wind-up) | 655 | -15 | 29149 | 8 | 38/1 |
| 38 | 39 | BRAND NEW The Quiet Things That No One... (Razor & Tie) | 590 | -49 | 44389 | 10 | 35/0 |
| Debut | 40 | PUDDLE OF MUDD Away From Me (Geffen) | 585 | +570 | 70701 | 1 | 72/71 |
| 43 | 41 | STORY OF THE YEAR Until The Day I Die (Maverick/Reprise) | 575 | +52 | 22006 | 7 | 41/1 |
| 33 | 42 | JANE'S ADDICTION Just Because (Capitol) | 535 | -136 | 39158 | 20 | 38/0 |
| Debut | 43 | HOOBASTANK Out Of Control (Island/IDJMG) | 512 | +228 | 36012 | 1 | 60/31 |
| - | 44 | ALIEN ANT FARM Glow (DreamWorks) | 476 | +50 | 19709 | 2 | 36/2 |
| Debut | 45 | ATARIS The Saddest Song (Columbia) | 459 | +86 | 17134 | 1 | 44/3 |
| Debut | 46 | SOMETHING CORPORATE Space (Drive-Thru/Geffen) | 456 | +35 | 16109 | 1 | 39/1 |
| 50 | 47 | STATIC-X The Only (Warner Bros.) | 450 | +8 | 18198 | 4 | 33/1 |
| 46 | 48 | B.R.M.C. Stop (Virgin) | 443 | -56 | 20416 | 10 | 36/0 |
| 42 | 49 | DAVE MATTHEWS Gravedigger (RCA) | 405 | -124 | 38648 | 8 | 31/0 |
| 40 | 50 | RADIOHEAD Go To Sleep (Capitol) | 400 | -175 | 28811 | 8 | 34/0 |

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| PUDDLE OF MUDD Away From Me (Geffen) | 71 |
| HOOBASTANK Out Of Control (Island/IDJMG) | 31 |
| DISTILLERS Drain The Blood (Sire/Reprise) | 15 |
| EVE 6 At Least We're Dreaming (RCA) | 12 |
| COLDPLAY Moses (Capitol) | 11 |
| IGGY POP Little Know It All (Virgin) | 11 |
| DEFAULT Taking My Life Away (TVT) | 8 |
| KORN Right Now (Epic) | 7 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| BLINK-182 Feeling This (Geffen) | +920 |
| PUDDLE OF MUDD Away From Me (Geffen) | +570 |
| LINKIN PARK Numb (Warner Bros.) | +322 |
| KORN Right Now (Epic) | +251 |
| HOOBASTANK Out Of Control (Island/IDJMG) | +228 |
| COLDPLAY Moses (Capitol) | +166 |
| FOO FIGHTERS Darling Nikki (Roswell/RCA) | +140 |
| NO DOUBT It's My Life (Interscope) | +118 |
| THREE DAYS GRACE (I Hate) Everything About You (Jive) | +116 |
| DEFAULT Taking My Life Away (TVT) | +113 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| CHEVELLE Send The Pain Below (Epic) | 1055 |
| AUDIOSLAVE Like A Stone (Interscope/Epic) | 1027 |
| ATARIS The Boys Of Summer (Columbia) | 921 |
| QUEENS OF THE STONE AGE No One Knows (Interscope) | 862 |
| FOO FIGHTERS Times Like These (Roswell/RCA) | 859 |
| RED HOT CHILI PEPPERS Can't Stop (Warner Bros.) | 853 |
| FOO FIGHTERS All My Life (Roswell/RCA) | 802 |
| LINKIN PARK Somewhere I Belong (Warner Bros.) | 670 |
| COLD Stupid Girl (Flip/Geffen/Interscope) | 620 |
| EVANESCENCE Bring Me To Life (Wind-up) | 608 |

83 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/5-10/11. 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.

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

We'll hook you up!

- Custom Production - Callouts, Montages & Video Hooks
- Digital, Clear, Consistent ➤ 70,000+ Song Library
- All Formats & International Titles ➤ On-Time Delivery



The World's Premier Music Hook Service

Email: hooks@hooks.com
hooksunlimited@compuserve.com
www.hooks.com
 FAX: (770)452-4675

16 Perimeter Park Drive, #109
 Atlanta, GA 30341-1324

For The Best Auditorium
 Test Hook Tapes

Michael Pelaia
 (770)452-HOOK (4665)



America's Best Testing Alternative Songs 12 +
For The Week Ending 10/17/03

| Artist Title (Label) | TW | LW | Familiarity | Burn | Persons 18-34 | Men 18-34 | Women 18-34 |
|---|------|------|-------------|------|------------------|--------------|----------------|
| LINKIN PARK Faint (Warner Bros.) | 4.30 | 4.21 | 98% | 27% | 4.22 | 4.20 | 4.23 |
| LINKIN PARK Numb (Warner Bros.) | 4.23 | — | 83% | 10% | 4.07 | 3.89 | 4.14 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | 4.17 | 4.06 | 66% | 9% | 4.01 | 3.89 | 4.11 |
| YELLOWCARD Way Away (Capitol) | 4.14 | — | 55% | 5% | 4.05 | 4.13 | 3.86 |
| TRAPT Still Frame (Warner Bros.) | 4.13 | 3.97 | 84% | 15% | 4.00 | 3.96 | 4.08 |
| TRAPT Headstrong (Warner Bros.) | 4.09 | 3.96 | 99% | 44% | 4.01 | 3.90 | 4.09 |
| THREE DAYS GRACE (I Hate) Everything About You (Jive) | 4.06 | 3.95 | 82% | 13% | 3.99 | 3.85 | 3.97 |
| SMILE EMPTY SOUL Bottom Of A Bottle (Leva) | 4.05 | 4.03 | 85% | 23% | 3.90 | 4.06 | 3.76 |
| FUEL Falls On Me (Epic) | 4.04 | 3.81 | 79% | 12% | 3.98 | 3.73 | 4.14 |
| STAIN'D So Far Away (Fija/Elektra/EEG) | 3.97 | 3.94 | 96% | 32% | 3.89 | 3.76 | 4.00 |
| CHEVELLE Send The Pain Below (Epic) | 3.97 | 3.79 | 95% | 44% | 4.01 | 3.82 | 4.09 |
| AFI The Leaving Song Part II (DreamWorks) | 3.97 | 3.99 | 79% | 18% | 3.85 | 3.88 | 3.83 |
| SEVENDUST Enemy (TVT) | 3.95 | — | 47% | 6% | 3.77 | 3.76 | 3.78 |
| 3 DOORS DOWN Here Without You (Republic/Universal) | 3.93 | 3.75 | 80% | 21% | 3.93 | 3.71 | 4.13 |
| COLD Suffocate (Fija/Geffe/Interscope) | 3.93 | 3.79 | 58% | 8% | 3.95 | 4.00 | 3.90 |
| EVANESCENCE Going Under (Wind-up) | 3.92 | 3.88 | 97% | 34% | 3.91 | 3.98 | 3.86 |
| DASHBOARD CONFESSIONAL Hands Down (Vagrant) | 3.92 | 3.83 | 78% | 15% | 3.82 | 3.73 | 3.89 |
| NICKELBACK Someday (Roadrunner/IDJMG) | 3.91 | 3.90 | 94% | 21% | 3.78 | 3.60 | 3.91 |
| 311 Creatures (For A While) (Volcano) | 3.91 | 3.80 | 86% | 18% | 3.97 | 3.79 | 4.12 |
| A PERFECT CIRCLE Weak And Powerless (Virgin) | 3.89 | 3.76 | 77% | 13% | 3.82 | 3.75 | 3.88 |
| ATARIS The Boys Of Summer (Columbia) | 3.83 | 3.92 | 98% | 46% | 3.74 | 3.68 | 3.81 |
| DISTURBED Liberate (Reprise) | 3.79 | 3.69 | 77% | 18% | 3.70 | 3.57 | 3.82 |
| P.O.D. Will You (Atlantic) | 3.84 | 3.45 | 56% | 9% | 3.46 | 3.39 | 3.53 |
| AUDIOSLAVE Show Me How To Live (Interscope/Epic) | 3.63 | 3.60 | 88% | 31% | 3.85 | 3.58 | 3.71 |
| BILLY TALENT Try Honesty (Atlantic) | 3.83 | 3.62 | 51% | 11% | 3.61 | 3.70 | 3.52 |
| GODSMACK Serenity (Republic/Universal) | 3.59 | 3.45 | 81% | 25% | 3.55 | 3.33 | 3.74 |
| JET Are You Gonna Be My Girl (Elektra/EEG) | 3.58 | 3.53 | 53% | 13% | 3.55 | 3.50 | 3.80 |
| WHITE STRIPES Seven Nation Army (Third Man/V2) | 3.44 | 3.45 | 95% | 50% | 3.46 | 3.33 | 3.56 |
| STROKES 12:51 (RCA) | 3.34 | 3.26 | 46% | 12% | 3.37 | 3.35 | 3.82 |
| WHITE STRIPES The Hardest Button... (Third Man/V2) | 3.25 | 3.28 | 69% | 26% | 3.22 | 3.00 | 3.41 |

Total sample size is 402 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. DISTILLERS (Reprise) "Drain The Blood"
2. FOO FIGHTERS (RCA) "Darling Nikki"
3. RYAN ADAMS (Island/IDJMG) "So Alive"
4. THRILLS (DreamWorks) "One Horse Town"
5. SPIRITUALIZED (Sanctuary/SRG) "She Kissed Me (It Felt Like A Hit)"
6. HEY MERCEDES (Vagrant) "Quality Revenge At Last"
7. FIRE THEFT (Rykodisc) "Chain"
8. BELLE & SEBASTIAN (Sanctuary/SRG) "Step Into My Office, Baby"
9. IGGY POP (Virgin) "Little Know It All"
10. HOOBASTANK (Island/IDJMG) "Out Of Control"
11. RAPTURE (Universal) "House Of Jealous Lovers"
12. NETWORK (Adeline) "Supermodel Robots"
13. BLINK-182 (Geffen/Interscope) "Feeling This"
14. TAKING BACK SUNDAY (Victory) "You're So Last Summer"
15. T.S.O.L. (Nitro) "Serious"
16. A.K.A.S. (Fueled By Ramen) "Generation Vexed"
17. MOTOR ACE (Sputnik) "Pieces"
18. STRIKE ANYWHERE (Jade Tree) "Infrared"
19. LORDZ OF BROOKLYN (Tunnel Vision) "Sucker MC"
20. FRANK BLACK & THE CATHOLICS (SpinArt) "Nadine"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: The Network
TITLE: Money Money 2020
LABEL: Adeline



Who are these masked strangers invading our senses with their unique brand of outer-rim robot rock? Sound samples of "Supermodel Robots" are suggesting that The Network's frontman, Fink, is none other than Green Day's Billy Joe Armstrong. And other operatives are thinking that *Money Money 2020* is a rejected Green Day album released independently and anonymously. True or not, *Money Money 2020* is no factory defect. "Reto" sounds like the Cars cruising into Gary Numan's backyard to check out the latest keyboard technology, while "Hungry Hungry" is like Devo snorted Nyborg and tried to write a new theme to *Dr. Who*. With its blasting phaser-like keyboards, police sirens and infectious guitar strut, "Supermodel Robots" is hotter than a Fembot and twice as deadly. Set your phasers to stun.

— Frank Correia, Rock Specialty Editor

The first single from the magical new album
by Violent J, **Wizard Of The Hood**

Shiny Diamonds

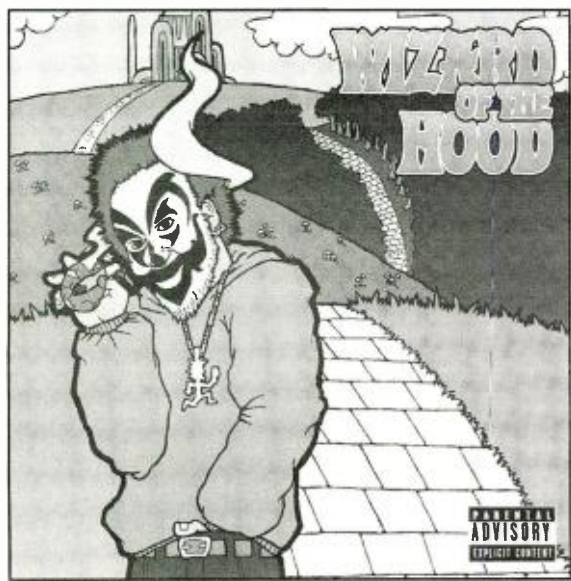
The new single from Violent J, presented by
Psychopathic Records *IN TECHNICOLOR*

Impacting Now

Early Adds At:

WARQ (Columbia) WXSX (Tallahassee)
WAVF (Charleston) WTFX (Louisville)

For More Info Contact: Mike Newman, McGathy Promotions (800) 448-7625
Teknicolour Marketing (800) 547-0477 • Psychopathic Records (248) 426-0800



Stations and their adds listed alphabetically by market

Reporters

| | | | | | | | |
|---|--|---|--|---|---|--|---|
| <p>WHRL/Albany, NY* DJ: John Cooper PD: Lisa Blaine HOBBASTANK 2 BLINK-182 VENETTA RED PUDDLE OF MUDD</p> | <p>WBZ/Berlington* DJ: Matt Grasso PD: Christine Pevack HOBBASTANK 5 PUDDLE OF MUDD</p> | <p>KTCL/Denver, CO* PD: Mike O'Connor APD: Rick Heine MD: Neil Jacobs 12 CALIFORNIA LINON PARK</p> | <p>WEED/Hagerstown APD/MD: Dave Roberts 1 EVE 6 1 ADEMA 1 HOBBASTANK 1 DEFAULT 1 PUDDLE OF MUDD</p> | <p>KROQ/Los Angeles, CA* PD: Kevin Weathers MD: Andy Yee 17 HOBBASTANK 7 COLDFLAY 7 RAPTURE 7 YELLOWCARD 7 LIMP BIZKIT 7 RADFORD</p> | <p>WBUR/Providence, RI* PD: Sam Reaser MD: Andy Yee 19 PUDDLE OF MUDD 1 HOBBASTANK 1 HOBBASTANK 3 DOORS DOWN</p> | <p>KXKR/Salt Lake City, UT* DJ: Alan Rogo PD: Todd Hester MD: Anita Feltus 1 COLDFLAY 1 COLDFLAY 1 DISTILLERS HOBBASTANK PUDDLE OF MUDD</p> | <p>WKRL/Syracuse, NY* DJ: Brian Grotzow MD: John Weber 1 PUDDLE OF MUDD 1 EVE 6 1 DISTILLERS HOBBASTANK</p> |
| <p>KTGE/Albuquerque, NM* PD: Bill May MD: Marc Young No Adds</p> | <p>WANT/Charleston, SC* PD: Dave Rossi APD/MD: Susan Walker 1 HOBBASTANK 1 PUDDLE OF MUDD</p> | <p>CMIX/Detroit, MI* PD: Nancy Brubaker APD: Vince Casanova MD: Neil Francis 23 PUDDLE OF MUDD 5 KID ROCK LINON PARK LO-PRO</p> | <p>KUCD/Honolulu, HI* PD: Jamie Hurl 37 NO DOUBT 17 PUDDLE OF MUDD 1 HOBBASTANK 1 HOBBASTANK 1 RADFORD</p> | <p>WMFS/Memphis, TN* PD: Rob Crossman MD: Mike Kishew 5 KORNI 2 PUDDLE OF MUDD 1 HOBBASTANK</p> | <p>WRWK/Providence, RI* PD: Sean Demery 20 WHITE STRIPES 18 PUDDLE OF MUDD 6 HOBBASTANK 2 DISTILLERS</p> | <p>KBZ/San Diego, CA* PD: Sarah Michaels APD/MD: Michael Halborn 2 FOOD FIGHTERS 1 COLDFLAY 1 HOBBASTANK 1 JET 1 AUDIOSLAVE</p> | <p>WXSR/Tallahassee, FL PD: John Van Dyke MD: Cathy Weber APD/MD: Heathwood 1 BNS DSRM 1 PUDDLE OF MUDD</p> |
| <p>KTZO/Albuquerque, NM* PD: Scott Sauerbrun MD: Don Bailey 1 PUDDLE OF MUDD 1 LIMP BIZKIT</p> | <p>WEND/Charlotte* DJ: Mike Berlak PD: Jack Daniel APD/MD: Kristina Honeycutt HCT HOT HEAT LINON PARK</p> | <p>KHRO/E Paso, TX* DJ: Mike Preston MD: Mike Garcia 1 PUDDLE OF MUDD NO DOUBT 1 PUDDLE OF MUDD 1 DISTILLERS HOBBASTANK</p> | <p>KTBZ/Houston, TX* PD/MD: Vince Richards APD: Eric Schmidt 4 PUDDLE OF MUDD 1 FOOD FIGHTERS STANIM ALIEN ANT FARM</p> | <p>WZTA/Miami, FL* PD: Troy Hanson 17 DISTILLERS 17 HOBBASTANK 17 HOBBASTANK 17 HOBBASTANK</p> | <p>KRZQ/Rego, NV* DJ: Rob Smith PD: Jim Smith APD/MD: Jim Smith 6 DARKNESS 2 IGGY POP 1 PUDDLE OF MUDD 1 SWITCHFOOT 1 COLDFLAY</p> | <p>XTRA/San Diego, CA* PD: Mary Whitney MD: Mary Whitney 7 PUDDLE OF MUDD 3 OUTKAST</p> | <p>WSUN/Tampa, FL* PD: Scott APD: Pat Largo No Adds</p> |
| <p>WNNX/Atlanta, GA* DJ: Leslie Fram PD: Chris Williams MD: Jay Harms 15 PUDDLE OF MUDD</p> | <p>WRKX/Chicago, IL* PD: Mike Stern MD: Mary Sherman 19 PUDDLE OF MUDD</p> | <p>KHRO/E Paso, TX* DJ: Mike Preston MD: Mike Garcia 1 PUDDLE OF MUDD NO DOUBT 1 PUDDLE OF MUDD 1 DISTILLERS HOBBASTANK</p> | <p>WRZX/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 3 PUDDLE OF MUDD 1 SWITCHFOOT</p> | <p>WLUM/Milwaukee, WI* PD: Scott Johnson MD: Keany Neumann 10 PUDDLE OF MUDD</p> | <p>WDLR/Richmond, VA* PD: Mike Smith MD: Keith Smith 5 PUDDLE OF MUDD 1 DISTILLERS</p> | <p>KITS/San Francisco, CA* PD: Sean Demery APD: Sean MD: Aaron Azoban 7 NETWORK 3 COLDFLAY 1 IGGY POP</p> | <p>KFMA/Tucson, AZ* PD: Kelly Carlsom MD: Neil Sigm 25 PUDDLE OF MUDD 20 HOBBASTANK 14 AFI</p> |
| <p>WASE/Atlantic City, NJ* PD: Al Parullo APD/MD: Jason Uffner VENETTA RED EVE 6 RADFORD HOBBASTANK 1 DEFAULT 1 PUDDLE OF MUDD</p> | <p>WZZM/Chicago, IL* PD: Bill Gamble APD: Steve Levy MD: Peter Voshell 13 PUDDLE OF MUDD</p> | <p>KHRO/E Paso, TX* DJ: Mike Preston MD: Mike Garcia 1 PUDDLE OF MUDD NO DOUBT 1 PUDDLE OF MUDD 1 DISTILLERS HOBBASTANK</p> | <p>WRZA/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 3 PUDDLE OF MUDD 1 SWITCHFOOT</p> | <p>WHTG/Monmouth, NJ* PD: Darrin Smith 22 COLDFLAY 13 11 5 NO DOUBT</p> | <p>WVLT/Philadelphia, PA* PD: Jim McLean MD: Bob Kelly 11 PUDDLE OF MUDD 1 TRAPT 1 IGGY POP</p> | <p>KMYZ/Tulsa, OK* PD: Lynn Bartow MD: Corbin Pierce 2 IGGY POP 1 PUDDLE OF MUDD</p> | <p>KFMA/Tucson, AZ* PD: Kelly Carlsom MD: Neil Sigm 25 PUDDLE OF MUDD 20 HOBBASTANK 14 AFI</p> |
| <p>WAXI/Atlantic City, NJ* PD: Jason Uffner VENETTA RED EVE 6 RADFORD HOBBASTANK 1 DEFAULT 1 PUDDLE OF MUDD</p> | <p>WAQZ/Cincinnati, OH* PD: Jeff Hager 16 HOBBASTANK 16 HOBBASTANK SWITCHFOOT</p> | <p>KHRO/E Paso, TX* DJ: Mike Preston MD: Mike Garcia 1 PUDDLE OF MUDD NO DOUBT 1 PUDDLE OF MUDD 1 DISTILLERS HOBBASTANK</p> | <p>WRZA/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 3 PUDDLE OF MUDD 1 SWITCHFOOT</p> | <p>WVLT/Philadelphia, PA* PD: Jim McLean MD: Bob Kelly 11 PUDDLE OF MUDD 1 TRAPT 1 IGGY POP</p> | <p>KEDJ/Phoenix, AZ* DJ: Laura Harve PD: Nancy Stevens MD: Neil Sigm APD/MD: David James 1 HOBBASTANK 1 PUDDLE OF MUDD 1 COLDFLAY 1 IGGY POP</p> | <p>KJEE/Santa Barbara, CA PD: Eddie Galbreath MD: Dasha 5 NO DOUBT 1 RAPTURE 1 KORN 1 PUDDLE OF MUDD</p> | <p>WPBZ/W Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen 2 COLDFLAY 1 KORN 1 PUDDLE OF MUDD LINON PARK</p> |
| <p>KROX/Austin, TX* DJ: Jan Carroll PD: Whitney Lane MD: Taly Ryan 4 LO-PRO 1 PUDDLE OF MUDD</p> | <p>WJXT/Cincinnati, OH* PD: Kim Moore APD: Don Hardeila MD: Peter Sabin 13 PUDDLE OF MUDD VENETTA RED 311</p> | <p>KHRO/E Paso, TX* DJ: Mike Preston MD: Mike Garcia 1 PUDDLE OF MUDD NO DOUBT 1 PUDDLE OF MUDD 1 DISTILLERS HOBBASTANK</p> | <p>WRZA/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 3 PUDDLE OF MUDD 1 SWITCHFOOT</p> | <p>WVLT/Philadelphia, PA* PD: Jim McLean MD: Bob Kelly 11 PUDDLE OF MUDD 1 TRAPT 1 IGGY POP</p> | <p>KEDJ/Phoenix, AZ* DJ: Laura Harve PD: Nancy Stevens MD: Neil Sigm APD/MD: David James 1 HOBBASTANK 1 PUDDLE OF MUDD 1 COLDFLAY 1 IGGY POP</p> | <p>KJEE/Santa Barbara, CA PD: Eddie Galbreath MD: Dasha 5 NO DOUBT 1 RAPTURE 1 KORN 1 PUDDLE OF MUDD</p> | <p>WPBZ/W Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen 2 COLDFLAY 1 KORN 1 PUDDLE OF MUDD LINON PARK</p> |
| <p>WRAX/Birmingham, AL* PD: Susan Groves MD: Mark Lindsey 1 DEFAULT 1 PUDDLE OF MUDD FINGER ELEVEN STRONES</p> | <p>WJXT/Cincinnati, OH* PD: Kim Moore APD: Don Hardeila MD: Peter Sabin 13 PUDDLE OF MUDD VENETTA RED 311</p> | <p>KHRO/E Paso, TX* DJ: Mike Preston MD: Mike Garcia 1 PUDDLE OF MUDD NO DOUBT 1 PUDDLE OF MUDD 1 DISTILLERS HOBBASTANK</p> | <p>WRZA/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 3 PUDDLE OF MUDD 1 SWITCHFOOT</p> | <p>WVLT/Philadelphia, PA* PD: Jim McLean MD: Bob Kelly 11 PUDDLE OF MUDD 1 TRAPT 1 IGGY POP</p> | <p>KEDJ/Phoenix, AZ* DJ: Laura Harve PD: Nancy Stevens MD: Neil Sigm APD/MD: David James 1 HOBBASTANK 1 PUDDLE OF MUDD 1 COLDFLAY 1 IGGY POP</p> | <p>KJEE/Santa Barbara, CA PD: Eddie Galbreath MD: Dasha 5 NO DOUBT 1 RAPTURE 1 KORN 1 PUDDLE OF MUDD</p> | <p>WPBZ/W Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen 2 COLDFLAY 1 KORN 1 PUDDLE OF MUDD LINON PARK</p> |
| <p>KOXR/Boise, ID* PD: Janet Johnson MD: Kathleen 3 HOBBASTANK 1 PUDDLE OF MUDD KORN ATARIS STRONES</p> | <p>WJXT/Cincinnati, OH* PD: Kim Moore APD: Don Hardeila MD: Peter Sabin 13 PUDDLE OF MUDD VENETTA RED 311</p> | <p>KHRO/E Paso, TX* DJ: Mike Preston MD: Mike Garcia 1 PUDDLE OF MUDD NO DOUBT 1 PUDDLE OF MUDD 1 DISTILLERS HOBBASTANK</p> | <p>WRZA/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 3 PUDDLE OF MUDD 1 SWITCHFOOT</p> | <p>WVLT/Philadelphia, PA* PD: Jim McLean MD: Bob Kelly 11 PUDDLE OF MUDD 1 TRAPT 1 IGGY POP</p> | <p>KEDJ/Phoenix, AZ* DJ: Laura Harve PD: Nancy Stevens MD: Neil Sigm APD/MD: David James 1 HOBBASTANK 1 PUDDLE OF MUDD 1 COLDFLAY 1 IGGY POP</p> | <p>KJEE/Santa Barbara, CA PD: Eddie Galbreath MD: Dasha 5 NO DOUBT 1 RAPTURE 1 KORN 1 PUDDLE OF MUDD</p> | <p>WPBZ/W Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen 2 COLDFLAY 1 KORN 1 PUDDLE OF MUDD LINON PARK</p> |
| <p>WBCN/Beacon, MA* DJ: Tony Bernardi PD: Desjardis APD/MD: Susan Strick 13 PUDDLE OF MUDD NO DOUBT LINON PARK</p> | <p>WJXT/Cincinnati, OH* PD: Kim Moore APD: Don Hardeila MD: Peter Sabin 13 PUDDLE OF MUDD VENETTA RED 311</p> | <p>KHRO/E Paso, TX* DJ: Mike Preston MD: Mike Garcia 1 PUDDLE OF MUDD NO DOUBT 1 PUDDLE OF MUDD 1 DISTILLERS HOBBASTANK</p> | <p>WRZA/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 3 PUDDLE OF MUDD 1 SWITCHFOOT</p> | <p>WVLT/Philadelphia, PA* PD: Jim McLean MD: Bob Kelly 11 PUDDLE OF MUDD 1 TRAPT 1 IGGY POP</p> | <p>KEDJ/Phoenix, AZ* DJ: Laura Harve PD: Nancy Stevens MD: Neil Sigm APD/MD: David James 1 HOBBASTANK 1 PUDDLE OF MUDD 1 COLDFLAY 1 IGGY POP</p> | <p>KJEE/Santa Barbara, CA PD: Eddie Galbreath MD: Dasha 5 NO DOUBT 1 RAPTURE 1 KORN 1 PUDDLE OF MUDD</p> | <p>WPBZ/W Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen 2 COLDFLAY 1 KORN 1 PUDDLE OF MUDD LINON PARK</p> |
| <p>WFXN/Beacon, MA* PD/MD: Paul Driscoll 27 AUDIO BULLYS 5 DISTILLERS RADFORD</p> | <p>WJXT/Cincinnati, OH* PD: Kim Moore APD: Don Hardeila MD: Peter Sabin 13 PUDDLE OF MUDD VENETTA RED 311</p> | <p>KHRO/E Paso, TX* DJ: Mike Preston MD: Mike Garcia 1 PUDDLE OF MUDD NO DOUBT 1 PUDDLE OF MUDD 1 DISTILLERS HOBBASTANK</p> | <p>WRZA/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 3 PUDDLE OF MUDD 1 SWITCHFOOT</p> | <p>WVLT/Philadelphia, PA* PD: Jim McLean MD: Bob Kelly 11 PUDDLE OF MUDD 1 TRAPT 1 IGGY POP</p> | <p>KEDJ/Phoenix, AZ* DJ: Laura Harve PD: Nancy Stevens MD: Neil Sigm APD/MD: David James 1 HOBBASTANK 1 PUDDLE OF MUDD 1 COLDFLAY 1 IGGY POP</p> | <p>KJEE/Santa Barbara, CA PD: Eddie Galbreath MD: Dasha 5 NO DOUBT 1 RAPTURE 1 KORN 1 PUDDLE OF MUDD</p> | <p>WPBZ/W Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen 2 COLDFLAY 1 KORN 1 PUDDLE OF MUDD LINON PARK</p> |
| <p>WEDG/Syfalco, NY* PD: Nancy Franz MD: Ron Patrick 9 PUDDLE OF MUDD</p> | <p>WJXT/Cincinnati, OH* PD: Kim Moore APD: Don Hardeila MD: Peter Sabin 13 PUDDLE OF MUDD VENETTA RED 311</p> | <p>KHRO/E Paso, TX* DJ: Mike Preston MD: Mike Garcia 1 PUDDLE OF MUDD NO DOUBT 1 PUDDLE OF MUDD 1 DISTILLERS HOBBASTANK</p> | <p>WRZA/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 3 PUDDLE OF MUDD 1 SWITCHFOOT</p> | <p>WVLT/Philadelphia, PA* PD: Jim McLean MD: Bob Kelly 11 PUDDLE OF MUDD 1 TRAPT 1 IGGY POP</p> | <p>KEDJ/Phoenix, AZ* DJ: Laura Harve PD: Nancy Stevens MD: Neil Sigm APD/MD: David James 1 HOBBASTANK 1 PUDDLE OF MUDD 1 COLDFLAY 1 IGGY POP</p> | <p>KJEE/Santa Barbara, CA PD: Eddie Galbreath MD: Dasha 5 NO DOUBT 1 RAPTURE 1 KORN 1 PUDDLE OF MUDD</p> | <p>WPBZ/W Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen 2 COLDFLAY 1 KORN 1 PUDDLE OF MUDD LINON PARK</p> |

*Monitored Reporters
 94 Total Reporters
 85 Total Monitored
 9 Total Indicator

New & Active

- COLDPLAY** *Moses (Capitol)*
 Total Plays: 356, Total Stations: 38, Adds: 11
- KINGS OF LEON** *Molly's Chamber (RCA)*
 Total Plays: 324, Total Stations: 24, Adds: 0
- FINGER ELEVEN** *One Thing (Wind-up)*
 Total Plays: 291, Total Stations: 22, Adds: 2
- TRAVIS** *Re-Offender (Epic)*
 Total Plays: 170, Total Stations: 13, Adds: 0
- IGGY POP** *Little Know It All (Virgin)*
 Total Plays: 166, Total Stations: 27, Adds: 11

- DEFAULT** *Taking My Life Away (TVT)*
 Total Plays: 165, Total Stations: 18, Adds: 8
- TAKING BACK SUNDAY** *You're So Last Summer (Victory)*
 Total Plays: 134, Total Stations: 13, Adds: 0
- RYAN ADAMS** *So Alive (Lost Highway/IDJMG)*
 Total Plays: 128, Total Stations: 9, Adds: 0
- ROONEY** *I'm Shakin' (Geffen)*
 Total Plays: 121, Total Stations: 10, Adds: 0
- RAPTURE** *House of Jealous Lovers (Strummer/Universal)*
 Total Plays: 114, Total Stations: 14, Adds: 2

Indicator

Most Added*

- PUDDLE OF MUDD** *Away From Me (Geffen)*
- HOBBASTANK** *Out Of Control (Island/IDJMG)*
- RAPTURE** *House of Jealous Lovers (Strummer/Universal)*
- HOT HOT HEAT** *Talk To Me, Dance With Me (Sub Pop/Reprise)*
- COLDPLAY** *Moses (Capitol)*
- DEFAULT** *Taking My Life Away (TVT)*
- LIMP BIZKIT** *Behind Blue Eyes (Hip/Interscope)*
- NO DOUBT** *It's My Life (Interscope)*
- EVE 6** *At Least We're Dreaming (RCA)*
- DISTILLERS** *Drain The Blood (Sire/Reprise)*

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067 Email: mdavis@radioandrecords.com



Streaming For Dummies

Continued from Page 1

I can tell you a couple of things: Streaming is not going away. In fact, consumers have adopted streaming media far more quickly than they are adopting satellite radio and faster than they have adopted probably any new medium in history.

There are some good and valuable reasons for your station to begin streaming again now rather than waiting to see whether you can make money at it. Specifically, it's about making your station available to your best listeners where and when they can listen to it.

Today we need to look at streaming as a basic service for our existing local listeners for whom the computer has become their primary source of information, entertainment and communication during the workday and at home.

Good Reasons

In my view, there are many good reasons to begin streaming again: Streaming, computer and Internet use overall has clearly entered the mainstream of daily American life. I won't go into the details of the explosive growth this new medium has seen over the past few years, but I would encourage anyone doing due diligence on streaming to check out the 11 free Internet studies done by Arbitron and Edison Media Research since 1998.

The latest, aptly named "Internet and Multimedia 11: New Media Enters the Mainstream," is available online at www.edisonresearch.com or www.arbitron.com. The 12+ statistics in these studies are impressive enough, so just imagine how tech-savvy Triple A listeners would index in terms of Internet access, broadband and regular audio and video streaming.

The computer has become the home entertainment system of the workplace, especially among white-collar Triple A listeners. Their computer and the Internet are what they use to get their news, listen to music, watch videos and communicate with friends and colleagues.

As today's bunkerlike buildings make radio reception more difficult than ever for an increasing number of listeners, the only way they're going to be able to listen to you at work is if they can get you on their computers.

Making your station available on your listeners' computers super-serves your best customers: people who would listen to your station more if only it were conveniently available on their receiver of choice.

For those who say, "Yeah, but the numbers are so small compared to the audience we reach with our signal," I say you should take a look at your station's last Arbitron diary return. How many 100 quarter-hour (20 hours a week) diaries would it take to move your station a notch or two in rank? For most of us, five or 10 of the right listeners would do the trick.

Think Small

When we think about streaming, we have to think small, because our ratings are based on such a small number of people. If you do think small, streaming doesn't have to cost a lot of money. Unlike in the early days (1998-2001), we actually know what the real costs are to stream now.

With some sensible limitations most stations could stream for \$1,000 or less per month. Yes, that's still a lot of money, but if you believe it can help you keep a few more of your best customers tuned in longer, it's a smart investment.

If we're going to start streaming again, we have to change our thinking about why we want to stream and what the tactical objectives of streaming are. Initially, we looked at streaming as a way to expand our signals and thereby expand our audience and revenue. But if you believe that it is important for your station to be available to listeners how, when and where they want to listen, then you need to build a case for streaming at your station. In order to do that, you need to cover some basics.

- A basic computer. One with encoding software and audio input (to capture, encode and send your station's signal). It's a great use for that old Pentium III sitting in the storeroom.

- Ad deletion. There are streaming providers like Chaincast and StreamAudio that provide software to help you replace on-air ads in your stream, but the best way to really control what goes on is to delete the commercials at the station. Most station automation systems are capable, with minor modification, of providing a split feed.

- An Internet connection. Needed to send a single encoded stream of your station to your streaming

Today we need to look at streaming as a basic service for our existing local listeners for whom the computer has become their primary source of information, entertainment and communication during the workday and at home.

provider. In most cases, if your station has DSL, T1 or better, you won't need a separate dedicated line for this.

- A streaming provider. This is a company that provides distribution of your signal to the Internet using high-capacity media servers. Depending on the amount of traffic your stream gets, streaming services will cost anywhere from \$250 to several thousand dollars per month.

- ASCAP, BMI and SESAC webcast licenses for your website. No, your regular over-the-air license fees don't automatically cover music played over the Internet. The minimum annual fee for each of these is less than \$300, and most stations would probably qualify for the minimum or close to it. Check with your legal department to see if your website is already licensed.
- So-called RIAA or CARP per-

Streaming Costs

Here's a hypothetical monthly cost model for a station set up with a 500-simultaneous-stream pipe at Streamguys. Let's say 80% of the station's streaming traffic is weekdays between 9am and 5pm, when there are always 500 listeners connected to the stream (fewer than 500 at all other times).

| | |
|---------------------------------------|-------------------------|
| 80% of listening hours (weekdays): | 80,000 listening hours |
| 20% of listening hours (other times): | 20,000 listening hours |
| Total: | 100,000 listening hours |
| RIAA royalties: | \$880 |
| ASCAP/BMI (estimate): | \$100 |
| Bandwidth costs (20kbs stream): | \$500 |
| Grand Total: | \$1,480.00 |

Is 100,000 listening hours a lot? In the streaming world, yes. When you consider that you could be among the Arbitron Webcast Ratings top 50 nationally with just over 200,000 hours in a month, that's pretty big.

formance royalties. These are the controversial and, for many, still-misunderstood license fees that need to be paid each time you stream a song to a listener on the Internet. Without getting into the heavy details, the cost is just under a penny (\$.0088) per listener hour; 1,000 listener hours would cost about \$8.80 in licensing; 100,000 listener hours = \$880, etc.

- Record-keeping. This is the one remaining unknown when it comes to streaming. Someday every webcaster will likely have to provide some kind of record of not just how many listener hours were streamed, but of exactly which songs were streamed during those times. Plan on keeping at least music program logs and streaming reports from your streaming provider on file for future reporting.

What Will It Cost To Stream?

The biggest cost of streaming is usually bandwidth, and the more listeners you have, the more bandwidth you'll use. Think of bandwidth like a water pipe. You can buy a fix-priced size pipe that lets you use as much bandwidth as you want in a month as long as it fits through the pipe.

For example, streaming providers Live365 and Streamguys will set up you with a pipe that lets you have up to 500 simultaneous listeners for between \$500 and \$750 per month. After you fill up the pipe with more than 500 listeners, you either have to pay for more listeners or cap the stream. But it doesn't matter how long these 500 listeners stay online.

Other streaming providers sell bandwidth by the byte — or, rather, the gigabyte. You can have as many listeners as you want and you pay for the actual bandwidth you use. This model is generally suitable for big live events that might cause a big spike in listeners for a short period of time.

Since radio-listening patterns are pretty consistent, most stations would save money by using the fixed-price pipe model discussed above. Check out the "Streaming Costs" sidebar for a quick hypothetical monthly cost model.

Think small at first. Remember, the goal is not to have the biggest streaming audience, it's to provide streaming to those few listeners who are most important to you: high-TSL fans of your station who will go out of their way to listen to you.

Control Costs

SBR recommends that stations that want to control streaming costs make the stream available only to members of your VIP database. In other words, don't put the live stream button on your website's homepage, put it on a secret page that only VIP members can access.

Promote your stream only on-air and in e-mails to the database. This strategy has two benefits. 1) You're keeping a lid on costs, because not every web surfer from outside your market who stumbles across your website is able to burn your precious bandwidth; and 2) You're giving your VIP members an exclusive and valued-added benefit that's not available to the general public.

Another trick is to put a timer on your player. After, say, 60 or 90 minutes of streaming, a message pops up and asks the listener if they want to stay connected. If they click yes, they stay on. If they ignore the message, the stream disconnects after a few minutes. This helps combat the stream hogs who turn on your stream in the morning and then leave the office all day.

Finally, get a sponsor to help defray the monthly costs. You can run a "gateway" commercial for the sponsor every time someone launches the player, and include their logo and website link on the player too. Keep it simple, and generate some NTR-for-mentions to cover costs.

Dave Rahn is co-President, along with John Bradley, of SBR Creative Media, advisor to successful Triple A stations nationwide. SBR also provides customized "side channel" streaming services, like Christmas music channels, for stations of all formats. Visit SBR on the web at www.sbrcreative.com and www.customchannels.net.

Shopping For Streaming

Shopping for a streaming provider is a bit like shopping for a cell phone provider. Each provider has a different approach and price plans for different customers' needs. Here are some providers you might want to start with.

| | |
|-----------------------|--|
| Live 365 | www.live365.com |
| Streamguys | www.streamguys.com |
| Chaincast/StreamAudio | www.chaincast.com |
| Abacast | www.abacast.com |
| Liquid Compass | www.liquidcompass.net |
| Limelight Networks | www.limelightnetworks.com |
| VitalStream | www.vitalstream.com |
| Warp Radio | www.warpradio.com |
| Eonstreams | www.eonstreams.com |

R&R TRIPLE A TOP 30

October 17, 2003

Powered By



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | R.E.M. Bad Day (Warner Bros.) | 589 | +21 | 34734 | 5 | 26/0 |
| 2 | 2 | JOHN MAYER Bigger Than My Body (Aware/Columbia) | 545 | +15 | 32568 | 10 | 22/0 |
| 3 | 3 | BEN HARPER Diamonds On The Inside (Virgin) | 485 | +3 | 23577 | 11 | 26/0 |
| 4 | 4 | JACK JOHNSON Wasting Time (Jack Johnson Music/Universal) | 450 | +1 | 25663 | 15 | 25/0 |
| 6 | 5 | JONNY LANG Red Light (A&M/Interscope) | 417 | +33 | 20780 | 7 | 24/1 |
| 8 | 6 | SARAH MCLACHLAN Fallen (Arista) | 380 | +34 | 28890 | 5 | 18/1 |
| 9 | 7 | JASON MRAZ You And I Both (Elektra/EEG) | 353 | +13 | 14308 | 16 | 21/0 |
| 5 | 8 | STING Send Your Love (A&M/Interscope) | 351 | -35 | 21022 | 8 | 23/0 |
| 10 | 9 | WALLFLOWERS Closer To You (Interscope) | 327 | 0 | 14813 | 16 | 21/0 |
| 7 | 10 | PETE YORN Crystal Village (Columbia) | 302 | -68 | 15162 | 15 | 21/0 |
| 13 | 11 | HOWIE DAY Perfect Time Of Day (Epic) | 287 | -11 | 14901 | 9 | 23/0 |
| 16 | 12 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 276 | +49 | 16086 | 4 | 19/1 |
| 14 | 13 | LOS LONELY BOYS Heaven (Or) | 268 | -4 | 8109 | 11 | 19/1 |
| 12 | 14 | GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise) | 259 | -46 | 12930 | 21 | 22/0 |
| 15 | 15 | BARENAKED LADIES Another Postcard (Chimps) (Reprise) | 247 | +2 | 10986 | 5 | 18/0 |
| 11 | 16 | EASTMOUNTAINSOUTH You Dance (DreamWorks) | 245 | -74 | 10387 | 15 | 23/0 |
| 18 | 17 | DIDO White Flag (Arista) | 239 | +34 | 16053 | 12 | 9/1 |
| 19 | 18 | TRAIN When I Look To The Sky (Columbia) | 231 | +34 | 8873 | 6 | 17/1 |
| 20 | 19 | LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway) | 205 | +15 | 10781 | 4 | 13/0 |
| 23 | 20 | DAMIEN RICE Volcano (Vector Recordings) | 197 | +35 | 11363 | 6 | 19/1 |
| 21 | 21 | JOE FIRSTMAN Breaking All The Ground (Atlantic) | 195 | +14 | 5991 | 4 | 17/1 |
| 17 | 22 | DAVE MATTHEWS Gravedigger (RCA) | 191 | -20 | 6859 | 9 | 15/0 |
| 28 | 23 | VAN MORRISON Once In A Blue Moon (Blue Note/EMC) | 159 | +29 | 7009 | 3 | 16/1 |
| 27 | 24 | SANTANA ft ALEX BAND Why Don't You & I (Arista) | 156 | +18 | 11759 | 10 | 6/0 |
| 22 | 25 | COLDPLAY God Put A Smile Upon Your Face (Capitol) | 147 | -21 | 7010 | 7 | 7/0 |
| Debut | 26 | COLDPLAY Moses (Capitol) | 141 | +99 | 9971 | 1 | 13/4 |
| 26 | 27 | LIVE Heaven (Radioactive/Geffen) | 141 | +3 | 7253 | 15 | 6/1 |
| - | 28 | ZIGGY MARLEY Dragonfly (Private Music/AAL) | 139 | +23 | 5881 | 2 | 13/0 |
| 29 | 29 | NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO) | 135 | +8 | 4438 | 2 | 12/0 |
| 25 | 30 | GRANDDADDY Now It's On (V2) | 134 | -7 | 8797 | 12 | 11/0 |

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/5-10/11. 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

JOHN HIATT Circle Back (New West)
Total Plays: 130, Total Stations: 14, Adds: 1

ROBERT RANDOLPH Soul Refreshing (Warner Bros.)
Total Plays: 120, Total Stations: 10, Adds: 0

MAVERICKS I Want To Know (Sanctuary/SRG)
Total Plays: 117, Total Stations: 11, Adds: 1

THORNS Blue (Aware/Columbia)
Total Plays: 113, Total Stations: 9, Adds: 0

3 DOORS DOWN Here Without You (Republic/Universal)
Total Plays: 94, Total Stations: 3, Adds: 0

AUDIOSLAVE Like A Stone (Interscope/Epic)
Total Plays: 86, Total Stations: 4, Adds: 0

THRILLS One Horse Town (Virgin)
Total Plays: 76, Total Stations: 8, Adds: 0

CRACKER Duty Free (iMusic)
Total Plays: 73, Total Stations: 5, Adds: 0

LIZ PHAIR Why Can't I? (Capitol)
Total Plays: 72, Total Stations: 5, Adds: 0

RICKIE LEE JONES Second Chance (V2)
Total Plays: 71, Total Stations: 10, Adds: 1

Songs ranked by total plays

Most Added*

www.radioandrecords.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| DAVE MATTHEWS Save Me (RCA) | 12 |
| STEREOPHONICS Maybe Tomorrow (V2) | 8 |
| COLDPLAY Moses (Capitol) | 4 |
| KATHLEEN EDWARDS Hockey Skates (Zoe/Rounder) | 4 |
| NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| COLDPLAY Moses (Capitol) | +99 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | +49 |
| DAVE MATTHEWS BAND So Damn Lucky (RCA) | +39 |
| DAMIEN RICE Volcano (Vector Recordings) | +35 |
| NELLY FURTADO Powerless (Say What You Want) (DreamWorks) | +35 |
| SARAH MCLACHLAN Fallen (Arista) | +34 |
| TRAIN When I Look To The Sky (Columbia) | +34 |
| DIDO White Flag (Arista) | +34 |
| JONNY LANG Red Light (A&M/Interscope) | +33 |
| RICKIE LEE JONES Second Chance (V2) | +30 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| COLDPLAY Clocks (Capitol) | 231 |
| TRAIN Calling All Angels (Columbia) | 226 |
| JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG) | 210 |
| NICKEL CREEK Smoothie Song (Sugar Hill) | 195 |
| MAROON 5 Harder To Breathe (Octone/J) | 170 |
| JACK JOHNSON The Horizon... (Jack Johnson Music/Universal) | 144 |
| MATCHBOX TWENTY Unwell (Atlantic) | 144 |
| TORI AMOS A Sorta Fairytale (Epic) | 135 |
| COUNTING CROWS Big Yellow Taxi (Geffen/Interscope) | 126 |
| DAVE MATTHEWS BAND Grey Street (RCA) | 104 |

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



COUNTING CROWS FILMS ABOUT GHOSTS THE BEST OF...

Going for adds now!!
Couldn't wait: WXRT & KTCZ

The new collection in stores
11.25.03

Featuring "Mr Jones", "Round Here", "Long December", "Big Yellow Taxi", the new song "Friend Of The Devil", and the new single

"She Don't Want Nobody Near"

www.countingcrows.com

Produced and Mixed By Brendan O' Brien
g2g management: Gary Gersh

© 2003 Geffen Records. All rights reserved. www.geffen.com

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----|---------------------|----------------|---------------------|
| 1 | 1 | STING Send Your Love (A&M/Interscope) | 280 | +5 | 1502 | 8 | 16/0 |
| 3 | 2 | JOHN MAYER Bigger Than My Body (Aware/Columbia) | 249 | +8 | 1635 | 9 | 16/0 |
| 5 | 3 | R.E.M. Bad Day (Warner Bros.) | 248 | +12 | 1412 | 4 | 18/0 |
| 2 | 4 | BEN HARPER Diamonds On The Inside (Virgin) | 236 | -19 | 1764 | 11 | 15/0 |
| 6 | 5 | LOS LONELY BOYS Heaven (Or) | 221 | -2 | 1459 | 13 | 17/0 |
| 9 | 6 | JONNY LANG Red Light (A&M/Interscope) | 201 | +12 | 1239 | 6 | 15/0 |
| 7 | 7 | JASON MRAZ You And I Both (Elektra/EEG) | 189 | -24 | 1474 | 16 | 11/0 |
| 4 | 8 | DAVE MATTHEWS Gravedigger (RCA) | 183 | -56 | 976 | 9 | 14/0 |
| 12 | 9 | HOWIE DAY Perfect Time Of Day (Epic) | 179 | +9 | 1278 | 7 | 12/0 |
| 8 | 10 | JACK JOHNSON Wasting Time (Jack Johnson Music/Universal) | 178 | -31 | 1369 | 15 | 12/0 |
| 10 | 11 | MICHAEL FRANTI / SPEARHEAD Everyone Deserves Music (iMusic) | 176 | -12 | 579 | 11 | 16/0 |
| 15 | 12 | VAN MORRISON Once In A Blue Moon (Blue Note/EMC) | 168 | +25 | 786 | 3 | 16/0 |
| 11 | 13 | PETE YORN Crystal Village (Columbia) | 163 | -11 | 1356 | 14 | 9/0 |
| 13 | 14 | NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO) | 157 | +6 | 652 | 7 | 16/0 |
| 16 | 15 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 153 | +17 | 943 | 3 | 14/1 |
| 14 | 16 | ROBERT RANDOLPH Soul Refreshing (Warner Bros.) | 152 | +3 | 754 | 8 | 14/0 |
| 19 | 17 | LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway) | 141 | +13 | 647 | 3 | 14/0 |
| 21 | 18 | SARAH MCLACHLAN Fallen (Arista) | 130 | +17 | 604 | 2 | 10/2 |
| 30 | 19 | ZIGGY MARLEY Dragonfly (Private Music/AAL) | 126 | +22 | 716 | 2 | 12/0 |
| 17 | 20 | JOHN HIATT Circle Back (New West) | 125 | -11 | 865 | 9 | 14/0 |
| 20 | 21 | MAVERICKS I Want To Know (Sanctuary/SRG) | 122 | +4 | 467 | 5 | 15/3 |
| 28 | 22 | TRAIN When I Look To The Sky (Columbia) | 116 | +9 | 723 | 4 | 9/0 |
| 25 | 23 | BARENAKED LADIES Another Postcard (Chimps) (Reprise) | 116 | +7 | 660 | 3 | 9/0 |
| 18 | 24 | SHELBY LYNNE Telephone (Capitol) | 116 | -12 | 447 | 6 | 11/0 |
| 26 | 25 | WALLFLOWERS Closer To You (Interscope) | 110 | +2 | 1044 | 10 | 7/0 |
| Debut | 26 | RICKIE LEE JONES Second Chance (V2) | 107 | +64 | 401 | 1 | 14/3 |
| Debut | 27 | EMMYLOU HARRIS Here I Am (Nonesuch) | 102 | +10 | 177 | 1 | 10/0 |
| 29 | 28 | DAMIEN RICE Volcano (Vector Recordings) | 102 | -5 | 669 | 16 | 10/0 |
| Debut | 29 | STEVE WINWOOD Why Can't We Live Together (Wincraft/SCI-Fidelity) | 101 | +4 | 126 | 1 | 11/0 |
| - | 30 | LEONA NAESS Calling (Geffen) | 101 | 0 | 367 | 2 | 12/0 |

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 9/28 - Saturday 10/4.

© 2003 Radio & Records.

Most Added*

www.rrindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| DAVE MATTHEWS Save Me (RCA) | 11 |
| COLDPLAY Moses (Capitol) | 7 |
| STEREOPHONICS Maybe Tomorrow (V2) | 5 |
| KATHLEEN EDWARDS Hockey Skates (Zoe/Rounder) | 5 |
| MAVERICKS I Want To Know (Sanctuary/SRG) | 3 |
| RICKIE LEE JONES Second Chance (V2) | 3 |
| NATALIE MERCHANT Soldier, Soldier (Myth America) | 3 |
| SARAH MCLACHLAN Fallen (Arista) | 2 |
| NATALIE MERCHANT Sally Ann (Elektra/EEG) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| RICKIE LEE JONES Second Chance (V2) | +64 |
| COLDPLAY Moses (Capitol) | +54 |
| DAVE MATTHEWS Save Me (RCA) | +40 |
| GALACTIC Uptown Odyssey (Sanctuary/SRG) | +40 |
| VAN MORRISON Once In A Blue Moon (Blue Note/EMC) | +25 |
| ZIGGY MARLEY Dragonfly (Private Music/AAL) | +22 |
| THORNS Blue (Aware/Columbia) | +18 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | +17 |
| SARAH MCLACHLAN Fallen (Arista) | +17 |
| NELLY FURTADO Powerless (Say What You Want) (DreamWorks)+17 | +17 |

Reporters

WAPS/Akron, OH
PD/M: Bill Smber
1 NICKEL CREEK
1 KATHLEEN EDWARDS
1 DAVE MATTHEWS
1 STEREOPHONICS

KBAC/Albuquerque, NM*
PD: Ira Gordon
COLDPLAY
RICKIE LEE JONES

KGSR/Austin, TX*
OM: Jeff Carroll
PD: Jody Denberg
APD: Jyl Herdman-Ross
MD: Susan Castle
No Adds

WRNR/Baltimore, MD
OM: Jon Peterson
PD: Alan Campbell
4 DAVE MATTHEWS
1 KATHLEEN EDWARDS

KRVB/Boise, ID*
OM/PO: Dan McColly
No Adds

WBOS/Boston, MA*
APD/M: Michele Williams
1 VAN MORRISON
1 STEREOPHONICS

WXRW/Boston, MA*
PD: Nicole Samler
MD: Dana Marston
8 COLDPLAY
1 NICKEL CREEK
1 KATHLEEN EDWARDS
1 JOHN HATT
1 DAVE MATTHEWS

WNCS/Burlington
PD/M: Mark Abuzzahab
3 RICKIE LEE JONES
4 COLDPLAY
3 DAVE MATTHEWS
2 THRILLS

WHVY/Cape Cod, MA
PD/M: Barbara Casey
3 SARAH MCLACHLAN
1 KATHLEEN EDWARDS
1 SHERYL CROW
1 MAVERICKS

WDDO/Chattanooga, TN*
OM/PO: Emory Neward
10 DAVE MATTHEWS
10 STEREOPHONICS

WVRT/Chicago, IL*
PD: Steve Wines
APD: John Farneda
8 COURTNEY CROWS

KBX/Columbia, MO
OM: Jack Lawson
PD/M: Lane Trzaska
COLDPLAY
SARAH MCLACHLAN

KBCD/Denver, CO*
PD: Scott Arbaugh
MD: Sarah McLachlan
21 STEREOPHONICS

WDET/Detroit, MI
PD: Jody Adams
MD: Nicole Banayha
3 STEADMAN
3 DAVE MATTHEWS
3 STEREOPHONICS

WVOD/Elizabeth City, NC
PD: Matt Cooper
MD: Ted Abbey
COLDPLAY
MAVERICKS

WNCW/Greenville, SC
OM: Ellen Piersma
PD/M: Kim Clark
APD: Marla Anderson
4 COUNTRY JUNKIES
4 SINGLES
NATALIE MERCHANT
COURTNEY CROWS
DAVID CHILDERS
JIM CAMPBELL

WTTT/Indianapolis, IN*
PD: Brad Holtz
MD: Todd Berryman
No Adds

KMTN/Jackson, WY
PD: Scott Anderson
PD/M: Brian "Fish" Fishman
1 RICKIE LEE JONES
1 DAVE MATTHEWS
1 STEREOPHONICS
1 RICKIE LEE JONES

KTBG/Kansas City, MO
PD: Jon Hill
MD: Bryan Johnson
NOAH JONES
NOAH JONES
DAVE MATTHEWS

WDLI/Knoxville, TN*
PD: Jim Ziegler
MD: Aurora Soumerai
No Adds

WFPK/Louisville, KY
COLDPLAY
OM: Brian Coon
PD: Dan Reed
APD/M: Stacey Oren
COLDPLAY
DAVE MATTHEWS
MAVERICKS
TWOUGHT SINGERS
JOE STRUMMER

WMMM/Medison, WI*
PD: Tom Tomber
MD: Shelby Ferguson
1 DAVE MATTHEWS
1 COLDPLAY

WMPW/Memphis, TN*
PD: Steve Richards
MD: Alexandra Inzer
7 ROONEY CROWELL
7 WARREN IVINS

KICZ/Minneapolis, MN*
PD: Lauren Black, Leah
3 STEADMAN
APD/M: Mike Wolf
4 LIVE

WGTX/Minneapolis, MN*
OM: Dave Hamilton
PD: Jeff Collins
30 COLDPLAY
21 STEREOPHONICS
12 JOE FRISTMAN
11 NELLY FURTADO
12 DAVE MATTHEWS
ELVIS COSTELLO

WZEW/Mobile, AL*
OM: Tim Camp
PD: Brian Hart
MD: Leo Ann Kunk
7 ROBERT RANDOLPH
7 NICKEL CREEK
DAVE MATTHEWS

KPIG/Monterey, CA
PD/M: Laura Eileen Hopper
APD: Aileen MacHenry
NATALIE MERCHANT

WRLT/Nashville, TN*
OM/PO: David Hall
APD/M: Rev. Keith Case
1 POLO
1 DAVE MATTHEWS
SISTER HAZEL

WFUV/New York, NY
PD: Chuck Singleton
MD: Rita Houston
1 DAVE MATTHEWS
RACHEL YAMAGATA
JOHN GORNA
AL GREEN

WKOC/Norfolk, VA*
PD: Paul Shapiro
MD: Kristian Crow
1 KATHLEEN EDWARDS
1 NELLY FURTADO
DAVE MATTHEWS
STEREOPHONICS

KCTY/Omaha, NE*
OM: Brian Burns
PD/M: Ryan "Slash" Morton
DAVE MATTHEWS

WXPN/Philadelphia, PA
PD: Bruce Warren
APD/M: Helen Leicht
6 NELLY FURTADO
1 DAVE MATTHEWS
1 KATHLEEN EDWARDS
1 SYRUPS
1 NATALIE MERCHANT

WYEP/Pittsburgh, PA
PD: Rosemary Welch
MD: Mike Sander
COLDPLAY
JOEY
JOHN RITTER
NATALIE MERCHANT

WCLZ/Portland, ME
PD: Herb Ivy
MD: Brian Jarrod
MATTHEW RYAN

KINK/Portland, OR*
PD: Dennis Constantine
MD: Kevin Welch
12 COLDPLAY
4 TRAIN

WDST/Poughkeepsie, NY
PD: Greg Gaffino
APD: Christine Martinez
5 NATALIE MERCHANT
5 NATALIE MERCHANT
7 NATALIE MERCHANT
DAVE MATTHEWS
STEREOPHONICS
STEREOPHONICS
RICKIE LEE JONES

KTHX/Reno, NV*
OM: Rob Brooks
PD: Harry Reynolds
APD/M: David Herold
2 ROONEY CROWELL
1 NATALIE MERCHANT
1 NATALIE MERCHANT
BRIAN SEZES
DAVE MATTHEWS
MATTHEW RYAN
SHERYL CROW

KENZ/Salt Lake City, UT*
OM/PO: Bruce Jones
MD: Karl Budman
DAVE MATTHEWS
STEREOPHONICS

***Monitored Reporters**

45 Total Reporters

26 Total Monitored

19 Total Indicator



National Programming

Added This Week



World Cafe

Ali Castellini 215-898-6677

No adds reported this week



Acoustic Cafe

Rob Reinhart 734-761-2043

CASSANDRA WILSON Lay Lady Lay
JILL SOBULE Don't Let Us Get Sick
STEADMAN Come Alive

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 John Schoenberger:

10100 Santa Monica Blvd., 3rd Floor,

Los Angeles, CA 90067

Email: jschoenberger@radioandrecords.com

ON THE RECORD

With **Bruce Warren**
PD, WXP/Philadelphia



After the miscalculated collaboration with Glen Ballard on her last album, *Love, Shelby*, Shelby Lynne returns to great form on *Identity Crisis*. Is it as good as the Grammy Award-winning *I Am Shelby Lynne*, you ask? The answer is: Quite possibly, yes — and maybe even better. • Written, produced and performed almost exclusively by Lynne, *Identity Crisis* is an excellent and sometimes unnerving and

uncomfortable collection of roots and rock. Organic and honest, with musical nods to country and jazz, the album convincingly reflects the pain, passion and changes in Lynne's life over the years. But the bottom line on *Identity Crisis* is great songs, great vocal performances and real live-in-the-studio magic. This is not your typical label-created, studio-processed, cheese-whiz production heard on almost every record on the radio these days. • The collection of songs here is very focused and really sets a new standard for songwriting regardless of the genre. It's an album that will definitely land in my top 10 of 2003. Some of the highlights on the album include "10 Rocks," "Evil Man," "One With the Sun," "Telephone," "Gotta Get Better" and "Buttons and Beads." Wait, I think I just listed half the album. Well, the other half is just as good!

R.E.M. hold a comfortable lead at the top of the monitored airplay chart this week, but as you can see, the top 10 is locked pretty solid, with **Sheryl Crow's** new one knocking on the door at 12* ... **Barenaked Ladies** (15*), **Dido** (17*), **Train** (18*), **Lyle Lovett** (19*) and **Damien Rice** (20*) highlight the top 20 ... Other projects making gains include **Joe Firstman**, **Van Morrison** and **North Mississippi Allstars** ... **Coldplay's** "Moses" (the big spins gainer this week, with +99) and **Ziggy Marley** debut ... On the Indicator airplay chart **Sting** holds at 1*, **John Mayer** moves up to 2*, R.E.M. are now 3*, **Jonny Lang** increases to 6*, and **Howie Day** is top 10 at 9* ... Big gainers include Morrison (15*-12*), Lovett (19*-17*), **Sarah McLachlan** (21*-18*) and Marley (30*-19*) ... **Rickie Lee Jones** (the big spins gainer this week, with a +64), **Emmylou Harris** and **Steve Winwood** debut ... In the Most Added category, "Save Me," the next track from **Dave Matthews'** solo effort, grabs 23 total adds this week (No. 1 Most Added on both panels), **Stereophonics** bring in 14 total, **Kathleen Edwards** gets nine adds, and **Natalie Merchant's** new album has seven adds spread among a few tracks ... **Coldplay** get another 15 adds this week, and **Nelly Furtado** brings in a few more ... Keep an eye on **John Hiatt**, **The Thrills**, **The Mavericks**, **Cracker** and **The Thorns**.



— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Van Morrison**
LABEL: **Blue Note/EMC**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Van Morrison was born in Belfast, Ireland in 1945, and music has been an important part of his life from the very beginning: His mother was a traditional Irish singer, and his father was an avid collector of American jazz and blues records. These Celtic and American music influences would ultimately shape his life.

Morrison's musical career began when he joined a local R&B band called The Monarchs at the age of 15. From there he formed Them, which went on to develop a strong local following and eventually gained international fame. After Them disbanded Morrison stepped out on his own, and over the past 35 years he has become one of the most distinctive and respected artists in the world of popular music.

Over the course of 30-plus albums Morrison has explored many musical idioms and a variety of moods and themes, but he has always remained a true pioneer, shunning popular trends in favor of a particular musical muse that has always held sway over him. Beginning with his brilliant *Blowin' Your Mind*, *Astral Weeks* and *Moodance* projects in the late-'60s, through *St. Dominic's Preview*, *Veeden Fleece* and *Wavelength* in the '70s and into *Inarticulate Speech of the Heart* and *No Guru, No Method, No Teacher* in the '80s, we watched as Morrison matured not only as a composer and musician, but also as a chronicler of the heart and the spirit.

The '90s saw him involved in several collaborative efforts with artists ranging from The Chieftains to Mose Allison to John Lee Hooker. Morrison also hit a new creative stride with such gems as *Days Like This*, *The Healing Game* and *Down the Road*. Widely admired by musicians, critics and fans of all stripes, Morrison was

inducted into the Rock & Roll Hall of Fame in 1993 and the Songwriters Hall of Fame earlier this year.

Now Morrison returns with his first release under a new arrangement with Blue Note Records. In some ways *What's Wrong With This Picture* marks a new chapter in his illustrious and storied career, yet he doesn't stray too far from the soul, blues, folk and jazz touchstones that have always informed his music. The self-produced project boasts an amazing collection of musicians playing keys, bass, guitar, drums and horns. But front and center at all times is the cosmic force known as Van Morrison on vocals, guitar and alto sax.

Picture features 13 songs — 11 originals plus a cover of Lightnin' Hopkins' "Stop Drinking" and a new arrangement of the traditional "St. James Infirmary." Highlights include the deeply revealing title track, the beautifully romantic "Evening in June" and "Once in a Blue Moon" and the introspective "Meaning of Loneliness" and "Somerset."

It is hard to say which is Morrison's best album — he has released so many brilliant ones over his career — but *What's Wrong With This Picture* easily ranks near the top of the list. In some ways it represents a break from the past, yet at the same time it's a natural creative evolution for him. His true strength has always been his ability to take perennial styles and transform them into new and exciting sounds.

Morrison is currently touring in Europe and plans to come over to the States early next year.

STEVE EARLE JUST AN AMERICAN BOY - THE AUDIO DOCUMENTARY

Featuring: "Copperhead Road", "Guitar Town", "Ashes to Ashes", Steve's cover of Elvis Costello's "(What's So Funny 'Bout) Peace, Love, and Understanding", and more!!!

JUST AN AMERICAN BOY - THE AUDIO DOCUMENTARY, Steve Earle's new double live album, contains eighteen live recordings spanning his twenty-five year career as one of American music's most powerful voices. Also included are his on-stage monologues on topics ranging from Steve's hometown to his opposition to the death penalty. **JUST AN AMERICAN BOY - THE AUDIO DOCUMENTARY** serves as the most comprehensive representation of the live show that UK-based publication *The Guardian* describes as a "display of how politics plus passion equals the most exciting music".

The album is the companion piece to Amos Poe's documentary about Earle, **JUST AN AMERICAN BOY**, which chronicles Earle's life on the road during the 2002 tour for his last record, **JERUSALEM**. The film has been praised by *Billboard Magazine* and *Rolling Stone* and will release in New York on November 7, 2003 at Cinema Village and then roll out to major cities across the country.

Contact: Artemis-Eric Cole @ 212-433-1847 / ecole@artemisrecords.com
Vector Promotion: Chris Stacy @ 615-269-6600 / Jesse Barnet @ 508-238-5654

CATCH STEVE ON TOUR:

- | | |
|-----------------------|---|
| 10/17/03 Cincinnati | Tall Stacks Music Art & Heritage Festival |
| 10/18/03 Chicago | Park West |
| 10/19/03 Chicago | Park West |
| 10/21/03 New York | Zankel Hall @ Carnegie Hall |
| 10/22/03 Detroit | St. Andrews Hall |
| 10/24/03 Rochester | Water Street Music Hall |
| 10/25/03 Collingswood | Scottish Rite Auditorium |
| 10/26/03 New York | Irving Plaza |
| 10/27/03 New York | Irving Plaza |
| 10/29/03 Northampton | Pearl Street |
| 10/30/03 Harrisburg | Whitaker Center |
| 11/01/03 Atlanta | Variety Playhouse |
| 11/02/03 Greenville | The Handlebar |
| 11/04/03 Charlotte | Visulite Theatre |
| 11/05/03 Durham | Carolina Theatre |
| 11/06/03 Asheville | Orange Peel |
| 11/08/03 Nashville | Exit / In |
| 11/10/03 Nashville | Ryman Auditorium |



www.artemisrecords.com

October 17, 2003



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | THIS WEEK PLAYS | +/- PLAYS | CUMULATIVE PLAYS |
|-----------|-----------|---|-----------------|-----------|------------------|
| 1 | ① | RODNEY CROWELL Fate's Right Hand (Columbia) | 800 | +8 | 5149 |
| 8 | ② | LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway) | 639 | +83 | 2018 |
| 2 | 3 | JOE ELY Streets Of Sin (Rounder) | 620 | -50 | 10192 |
| 10 | ④ | ROBERT EARL KEEN Farm Fresh Onions (Audiom/Koch) | 600 | +89 | 1964 |
| 6 | ⑤ | MAVERICKS The Mavericks (Sanctuary/SRG) | 597 | +18 | 2480 |
| 12 | ⑥ | EMMYLOU HARRIS Stumble Into Grace (Nonesuch) | 574 | +83 | 1569 |
| 3 | 7 | TIM O'BRIEN Traveler (Sugar Hill) | 569 | -46 | 6476 |
| 7 | ⑧ | CHRIS KNIGHT The Jealous Kind (Dualtone) | 568 | +8 | 2844 |
| 5 | 9 | DWIGHT YOAKAM Population Me (Audiom/Koch) | 566 | -17 | 9169 |
| 4 | 10 | WAYNE HANCOCK Swing Time (Bloodshot) | 563 | -31 | 4952 |
| 13 | ⑪ | C. TAYLOR & C. RODRIGUEZ The Trouble... (Lonestar) | 516 | +36 | 2215 |
| 11 | ⑫ | JUNE CARTER CASH Wildwood Flower (Dualtone) | 512 | +10 | 3680 |
| 9 | 13 | SHELBY LYNNE Identity Crisis (Capitol) | 508 | -17 | 2994 |
| 22 | ⑭ | VARIOUS ARTISTS Just Because I'm A Woman... (Sugar Hill) | 479 | +171 | 909 |
| 17 | ⑮ | ADRIENNE YOUNG Plow To The End Of The Row (Addie Belle) | 415 | +15 | 2172 |
| 14 | 16 | DEL MCCOURY BAND It's Just the Night (McCoury Music) | 413 | -4 | 2801 |
| 16 | ⑰ | DARRELL SCOTT Theatre Of The Unheard (Full Light) | 408 | +4 | 2680 |
| 15 | 18 | JIM LAUDERDALE... Wait 'Til Spring (Dualtone) | 394 | -21 | 7745 |
| 21 | ⑱ | CHIEFTAINS Further Down The Old Plank Road (Victor/AAL) | 357 | +41 | 1239 |
| 25 | ⑳ | VARIOUS ARTISTS Livin', Lovin', Losin'... (Universal South) | 335 | +49 | 1432 |
| 18 | 21 | SCOTT MILLER Upside Downside (Sugar Hill) | 328 | -63 | 11718 |
| 19 | 22 | CHRIS SMITHER Train Home (Hightone) | 326 | -25 | 5137 |
| 20 | 23 | DANNY BARNES Dirt On The Angel (Terminus) | 291 | -41 | 3411 |
| 23 | 24 | GILLIAN WELCH Soul Journey (Acony) | 291 | -7 | 9603 |
| Debut | ⑳ | PATTY LOVELESS On Your Way Home (Epic) | 278 | +33 | 8 |
| 24 | 26 | E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder) | 277 | -17 | 4700 |
| 28 | ⑳ | KATE CAMPBELL Twang On A Wire (Large River Music) | 277 | +16 | 1835 |
| 29 | ⑳ | JOAN BAEZ Dark Chords On A Big Guitar (Koch) | 269 | +11 | 1674 |
| 27 | 29 | PO' GIRL Po' Girl (Hightone) | 255 | -10 | 1657 |
| Debut | ⑳ | MARTY STUART... Country Music (Columbia) | 249 | +5 | 1809 |

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.

© 2003 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: The Del McCoury Band

Label: Sugar Hill



The McCoury family saga began with Del McCoury playing guitar in bluegrass legend Bill Monroe's band for many years. Eventually, McCoury stepped out his own to form a band with sons Ron (mandolin) and Rob (banjo), along with fiddler Jason Carter and bassist Mike Taub. It wasn't long before the aptly named Del McCoury Band became one of the hottest acts to further the cause of bluegrass music. They've won more International Bluegrass Music Association awards than any other act, including eight for Entertainer of the Year. In recent years the band has expanded way beyond the bluegrass crowd and begun to appeal to a much broader audience by touring with Phish, collaborating with Steve Earle and participating in the highly successful Down From the Mountain tour; they were even included in last summer's Bonnaroo Festival. DMB now return with *It's Just the Night*, their first outing on their own McCoury Music label, distributed through Sugar Hill. As on the past few albums, the boys reach beyond the bluegrass realm for material, this time choosing songs written by Richard Thompson, Verlon Thompson, Shawn Camp and the team of Delbert McClinton and Gary Nicholson. Check out "Asheville Turnaround," "Dry My Tears and Move On" and "Same Kind of Crazy."

Americana News

After a brief hiatus to upgrade the station's facilities, WSYC/Shippensburg, PA is back on the air and back on the Americana radio panel. Trevor Stottlemeyer is still your contact and can be reached at americana@wsyc.org or 717-532-6006 ... Emmylou Harris and her band, Spyboy, will be hitting the road in December, opening for Dave Matthews, so it is no coincidence that Harris and Matthews are set to tape an episode of *Crossroads* for CMT. The Harris-Matthews *Crossroads* show premieres in January ... A duet between Norah Jones and Dolly Parton is one of the performances slated for the 37th annual CMA Awards, set for Nov. 5 at Nashville's Grand Ole Opry House and airing live on CBS ... For the eighth time, The Del McCoury Band won the most coveted award from the International Bluegrass Music Association: Entertainer of the Year. For a list of all the other winners, log on to www.ibma.org ... The Americana Music Association has hired Jon Grimson's Americana Entertainment to create a DVD to promote the trade group's annual awards show. The DVD will be used to solicit corporate sponsorships and a TV slot for the show ... Lost Highway, one of the most prolific Americana labels in the world, has just opened an online store where you can buy shirts, hats, doormats and other Lost Highway merchandise. Check it out at www.storesmusictoday.com/losthighway.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| Albert Lee Heartbreak Hill (Sugar Hill) | 18 |
| Hot Club of Cowtown Continental Stomp (Hightone) | 13 |
| Various Artists Just Because I'm A Woman -- Songs of Dolly Parton (Sugar Hill) | 12 |
| Lyle Lovett My Baby Don't Tolerate (Curb/Lost Highway) | 6 |
| Natalie Merchant House Carpenters Daughter (Myth American) | 6 |
| Robert Earl Keen Farm Fresh Onions (Audiom/Koch) | 6 |
| Red Stick Ramblers Bring It On Down (Memphis International) | 5 |
| Various Artists Livin', Lovin', Losin' -- Songs Of The Louvin Brothers (Universal South) | 5 |
| Geoff Muldaur Private Astronomy (Edge Music) | 5 |

R&R Packages The Reach & Frequency You Need!

Complete

R&R

Classified Advertising

R&R Today:

The leading management daily fax

radioandrecords.com:

Radio's Premiere Web Site

R&R:

The Industry's Newspaper with the largest help wanted section

Contact LISA LINARES at llinares@radioandrecords.com or 310.788.1622 for information.



RICK WELKE

rwelke@radioandrecords.com

Christian CHR, Rock & Inspo Spring Ratings

Specialty formats doing well in target demos

My research into the subformats of Christian radio continues this week as we examine CHR, Rock and Inspo, highlighting their spring Arbitron numbers. You'll be able to see how these stations rate in each market and in their respective target demographics.

One of the biggest misconceptions about these formats is that they don't impact the population. With the information you now have in your hands, that inaccurate perception should be corrected.

I've combined the CHR and Rock formats due to the fact that several stations are CHR/Rock hybrids. For the most part, these stations target the 18-34 demo, with the Rock stations going after men more than women. We've offered up the women 18-34 numbers, since most stations do better with that demographic.

Inspo stations target a much older demo

and seem to be doing quite well within it. All but one station are in the top 20 with women 35-64 while still pulling in strong numbers in the AC target demo of women 25-54. Many Inspo stations have made inroads with AC cuts over the past several months, which would help strengthen their ratings with the younger segment of the population.

Overall, Christian radio slowly continues to build better numbers, ratings, cume and TSL. While ratings for some formidable long-running formats figures have dropped considerably over the last few years, the numbers for Christian continue to rise.

CHR/Rock AQH

Top 10 AQH-rated stations, women 18-34.

| Rank | Calls/Market | W18-34 AQH Share |
|------|--------------------------|------------------|
| 1 | KADV/Springfield, MO | 6.6 |
| 2 | WQFL/Rockford, IL | 3.8 |
| 3 | KNMI/Farmington, NM | 3.7 |
| 4 | KWOF/Cedar Rapids, IA | 3.6 |
| 5 | WNCB/Duluth, WI | 3.2 |
| 6 | KLFF/San Luis Obispo, CA | 2.9 |
| 7 | WORQ/Green Bay, WI | 2.6 |
| 8 | WAYK/Kalamazoo, MI | 2.4 |
| 8 | WAYM/Nashville | 2.4 |
| 8 | WJLF/Gainesville | 2.4 |

| CHR/Rock | | | | |
|------------|--------------------------|---------------|------------------------|------------------------------|
| Market No. | Calls/Market | 12+ AQH Share | 18-34 AQH Share (Rank) | Women 18-34 AQH Share (Rank) |
| 3 | WONU/Chicago | 0.2 | 0.2 (45t) | 0.3 (41t) |
| 4 | KSFBSan Francisco | 0.1 | 0.1 (75t) | 0.1 (80t) |
| 5 | KTPW/Dallas | 0.2 | 0.2 (42t) | 0.2 (49t) |
| 21 | WBVM/Tampa | 1.1 | 0.8 (24t) | 1.0 (20t) |
| 35 | WUFM/Columbus, OH | 0.4 | 0.9 (21t) | — |
| 45 | WAYM/Nashville | 2.0 | 2.3 (17t) | 2.4 (15t) |
| 53 | KOKF/Oklahoma City | 0.9 | 1.0 (19t) | 1.1 (16t) |
| 71 | KLTY/Albuquerque | 0.5 | 1.1 (22t) | 2.3 (16t) |
| 72 | WYLV/Knoxville | 2.3 | 3.2 (9t) | 2.3 (9t) |
| 82 | WYSZ/Toledo | 0.7 | 0.5 (20t) | 1.0 (14t) |
| 86 | WJLF/Gainesville | 0.9 | 1.1 (19t) | 2.4 (11t) |
| 91 | KZZQ/Des Moines | 1.4 | 1.5 (16t) | 2.1 (13t) |
| 92 | KTSL/Spokane | 2.1 | 1.2 (15t) | 1.3 (13t) |
| 95 | KZZD/Wichita | 0.2 | 0.5 (21t) | — |
| 104 | KDUV/Visalia, CA | 1.6 | 1.4 (19t) | 2.1 (11t) |
| 111 | WSCF/Ft. Pierce, FL | 1.7 | 1.6 (16t) | 2.0 (11t) |
| 120 | WLGH/Lansing, MI | 1.9 | 1.7 (12t) | 2.3 (11t) |
| 130 | WPRJ/Saginaw, MI | 0.8 | 0.8 (15t) | — |
| 144 | KADV/Springfield, MO | 2.1 | 4.1 (8t) | 6.6 (5t) |
| 153 | WQFL/Rockford, IL | 3.1 | 5.4 (6t) | 3.8 (7t) |
| 168 | WCLQ/Wausau, WI | 1.5 | — | — |
| 170 | KLFF/San Luis Obispo, CA | 3.3 | 3.9 (7t) | 2.9 (8t) |
| 175 | KAFK/Anchorage, AK | 2.6 | 4.2 (8t) | 2.2 (10t) |
| 182 | WAYK/Kalamazoo, MI | 1.9 | 1.2 (14t) | 2.4 (7t) |
| 187 | WORQ/Green Bay, WI | 1.4 | 2.2 (11t) | 2.6 (6t) |
| 202 | WNCB/Duluth, MN | 1.6 | 2.9 (9t) | 3.2 (8t) |
| 209 | KWOF/Cedar Rapids, IA | 0.9 | 1.9 (9t) | 3.6 (6t) |
| 214 | WHMX/Bangor, ME | 0.9 | 1.5 (16t) | — |
| N | KNMI/Farmington, NM | 4.2 | 2.9 (9t) | 3.7 (8t) |

| Inspo | | | | |
|------------|---------------------|---------------|------------------------------|------------------------------|
| Market No. | Calls/Market | 12+ AQH Share | Women 25-54 AQH Share (Rank) | Women 35-64 AQH Share (Rank) |
| 5 | KCBV/Dallas | 1.4 | 1.8 (21t) | 2.3 (16t) |
| 8 | WGTS/Washington | 0.8 | 1.4 (22t) | 1.5 (19t) |
| 16 | KTIS/Minneapolis | 5.0 | 8.8 (2t) | 8.5 (2t) |
| 28 | KSGN/Riverside | 1.1 | 1.4 (22t) | 1.9 (16t) |
| 29 | KLJC/Kansas City | 3.2 | 5.4 (5t) | 5.8 (5t) |
| 58 | WCDR/Dayton | 0.6 | 0.6 (21t) | 0.7 (25t) |
| 62 | KFLT-AM/Tucson | 1.2 | 0.8 (25t) | 1.6 (17t) |
| 66 | WCSG/Grand Rapids | 4.6 | 6.8 (4t) | 8.9 (1t) |
| 74 | KGBI/Omaha | 2.5 | 4.7 (8t) | 5.0 (8t) |
| 88 | KYCC/Stockton | 2.5 | 4.9 (6t) | 5.4 (4t) |
| 130 | WUGN/Saginaw, MI | 3.0 | 6.5 (7t) | 6.3 (5t) |
| 153 | WGSL/Rockford, IL | 1.5 | 1.8 (12t) | 3.1 (10t) |
| 160 | WMIT/Asheville, NC | 5.8 | 5.7 (5t) | 6.5 (4t) |
| 168 | WGNV/Wausau, WI | 1.5 | 2.4 (8t) | 1.3 (13t) |
| 185 | WAFR/Tupelo, MS | 2.2 | 1.4 (14t) | 3.1 (8t) |
| 213 | WCIK/Elmira, NY | 2.3 | 1.7 (12t) | 3.6 (7t) |
| 222 | KCFB/St. Cloud, MN | 0.4 | 1.9 (12t) | 2.0 (11t) |
| 272 | KCRN/San Angelo, TX | 5.5 | 8.6 (5t) | 12.9 (2t) |

© Arbitron Ties are expressed with a t. N = Network. May not be quoted or reproduced without prior written permission from Arbitron. All data is from Monday-Sunday, 6am-midnight.

Inspo AQH

Top 10 AQH-rated stations, women 35-64.

| Rank | Calls/Market | W35-64 AQH Share |
|------|---------------------|------------------|
| 1 | KCRN/San Angelo, TX | 12.9 |
| 2 | WCSG/Grand Rapids | 8.9 |
| 3 | KTIS/Minneapolis | 8.5 |
| 4 | WMIT/Asheville, NC | 6.5 |
| 5 | WUGN/Saginaw, MI | 6.3 |
| 6 | KLJC/Kansas City | 5.8 |
| 7 | KYCC/Stockton | 5.4 |
| 8 | KGBI/Omaha | 5.0 |
| 9 | WCIK/Elmira, NY | 3.6 |
| 10t | WAFR/Tupelo, MS | 3.1 |
| 10t | WGSL/Rockford, IL | 3.1 |

Don't Miss the Biggest Story of the Year!

CASTING CROWNS

- #1 in CBA Sales!
- The Highest Selling 1st Week from a New Artist in all of 2003!
- Testing a 4.23 @ K-Love!

looking for conversions this week

The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor
Lizza Connor

The CCM Update is published weekly in R&R by Salem Publishing, 104 Woodmont Blvd., Suite 300, Nashville, TN 37205. Ph: 615/386-3011 Fax: 615/386-3380

© 2003 Salem Publishing. Contents may not be reproduced without permission. Printed in the U.S.A.

Sneak Preview: Jars Of Clay

Quartet return with the intelligent pop of *Who We Are Instead*, due Nov. 4

Jars Of Clay, the artsy outfit comprising Stephen Mason, Charlie Lowell, Dan Haseltine and Matt Odmark, offer their latest studio record, *Who We Are Instead*, next month. The rootsy *Furthermore* spinoff finds Jars Of Clay returning to an acoustic palette, as its 13 new songs are peppered with dobros, mandolins and acoustic guitars that reflect the band's early days.

According to Lowell, the band was influenced by a bevy of recordings referenced on *Who We Are Instead*, including Solomon Burke's *Don't Give Up on Me*, The Jayhawks' *Rainy Day Music* and Joseph Arthur's *Redemption's Son*. "Those are the ones that we talked about day after day, that affected the production and the music," says Lowell.

THE CCM UPDATE caught up with Lowell just before the band headed out for their Thinking Man's Pop Tour, with guests Caedmon's Call and Steven Delopoulos.



Jars of Clay

CCM: *What's the band's approach to creating a certain sound for a new project?*

CL: This record was a bit more focused than the past few because of the last double-disc record that we made [*Furthermore: From the Studio to the Stage*]. With that project, we sat in the studio for three days and recorded live arrangements of mostly older songs. We picked up new instruments on them and arranged them in a new manner and just tried to breathe new life into those songs.

We had such a great time doing that, and then doing the acoustic tour with Caedmon's Call, we really rediscovered how our band started writing and what our first record was built on.

With the new record, we worked primarily with acoustic instruments. Steven picked up dobro, and I was sitting at an old upright piano, and it just felt so natural. Setting that goal for ourselves — to really focus on the organic side of Jars Of Clay — really spilled into the songwriting.

CCM: *How would you describe the overall sound of this record?*

CL: This record is a little more soulful and a little less shiny. We listened to a lot of Johnny Cash when *American IV* came out last year. We listened to The Jayhawks and a lot of rootsy

stuff. This record even has a bit of a gospel feel. There are still the simple, pop radio songs on the record, but overall, the album takes an acoustic direction this time.

CCM: *What's your favorite song from the album?*

CL: Probably a song called "Lesser Things." It's a real simple song. The chorus and lyrics capture something really simple and focused. In the past the band has had a tendency to be a little vague and a little arty. We erred on the side of keeping people guessing. This record is more intentional and focused lyrically, and a bit more challenging to listen to.

CCM: *Is there a central theme?*

CL: Dan always says that all of our records start out with a question. This one in particular started out with some conversations we had last December, when we started writing. We were dealing with the question of "How does an artist communicate the gospel in a way that's genuine and that people can relate to?"

"We were dealing with the question of 'How does an artist communicate the gospel in a way that's genuine and that people can relate to?'"

"Amazing Grace" is the core song from the record that deals with that question the most. When we talk about aspects of the gospel, it's important to talk not only about the joy, peace and victory that the gospel gives us, but to tackle and acknowledge the frustration and the sorrow and confusion of being a Christian and living in this world.

CCM UPDATE GALLERY



TOTALLY 4HIM Word recording artists 4HIM recently stopped by the *Total Living Network* in Chicago to tape a segment of *Total Living With Jerry Rose*. The show featuring the band is slated to air later this fall on TLN's San Francisco; Chicago; and Rockford, IL stations, as well as on various TLN affiliates around the country. Pictured on the set following the interview are (l-r) 4HIM's Andy Chrisman, Mark Harris, Marty Magehee and Kirk Sullivan and *Total Living Exec. Producer Sunmee Choi*.

It won't meet our expectations. It's not designed to. There's a constant push and pull, a daily frustration in our lives. There's this challenge of saying, "OK, we know that the gospel meets us in our darkest nights and our hardest situations. That's why we still claim it and believe it. But how do we write about it?" That was the challenge before us on this record.

CCM: *Take us inside the studio as the band is working. What's happening?*

CL: If we get an idea while in the studio, we tend to chase it pretty quickly in order to capture the spirit of the song. We'll demo it and later re-approach it. We'll often keep the parts we felt made the song really special, then try to make the rest even better.

Our ideal scenario is to go into the studio at 9am without a song and to come home with a pretty decent-sounding demo. That song may never make it on the record, but it gets the momentum going. We might hit a stride where, for a week, we'll write a really strong batch of songs. The first couple of weeks in studio are always

us getting warmed up and remembering how to communicate in the studio.

CCM: *What are the best and worst parts of making records?*

CL: The writing and demo-ing, getting that initial seed of a song, is definitely the most thrilling because you are watching a birth. That will always be amazing to us. In the same regard, writing can also be pretty difficult when we're hitting walls and pulling teeth. When you're not getting anywhere, you begin to second-guess yourself. You feel like the well has dried up, that maybe we've said all we need to say. Depending on the day and how things are flowing, it can be amazing or disturbing.

CCM: *Compare Who We Are Instead to your last effort.*

CL: Musically, this is such a spin-off from *Furthermore*, with the arrangements, the approach, the soul and the simplicity. We really didn't want to make it too slick or overproduced. Lyrically, *Who We Are Instead* feels more intimate, more vulnerable.

The Wire: Oct. 17, 2003

• **Third Day** announce their as-yet-untitled 2004 tour with very special guest ForeFront recording artist tobyMac. The 75-city tour gets underway in April, with its spring leg launching in Jackson, MS.

• **The Turner Report**, which debuted in mid-September, is a daily prep service for Christian-radio programmers. The daily e-mail newsletter gives Christian stations all the latest and most up-to-date news and information on everything Christian in music, movies, media and culture. Developed by Dotted Line Media and Entertainment, the prep service is the first of its kind in the Christian marketplace. If you're interested in receiving a two-week free trial, send an e-mail to matthew@dottedline.net.

"This record is a little more soulful and a little less shiny."

We'll treat it like a 9-to-5 job. It's an exercise. The four of us will sit down in a room, throw ideas, lyrics and chord changes at each other and see what happens. We'll see if there's something we're excited about and chase that to see where it takes us. The actual writing process is pretty democratic. Dan still handles most of the lyrics, with the rest of us hashing it out stylistically.

October 17, 2003

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1 | 1 | ZOEGIRL You Get Me (Sparrow) | 1526 | -69 | 15 | 57/0 |
| 2 | 2 | AVALON New Day (Sparrow) | 1439 | +14 | 11 | 57/0 |
| 3 | 3 | NEWSBOYS You Are My King (Amazing Love) (Sparrow) | 1373 | -23 | 9 | 51/0 |
| 6 | 4 | FFH Ready To Fly (Essential) | 1279 | -2 | 10 | 50/0 |
| 5 | 5 | MERCYME Word Of God Speak (INO) | 1251 | -67 | 25 | 40/1 |
| 7 | 6 | ACROSS THE SKY Found By You (Word/Curb/Warner Bros.) | 1228 | -13 | 13 | 44/1 |
| 4 | 7 | SONICFLOOD Cry Holy (INO) | 1189 | -192 | 18 | 48/0 |
| 8 | 8 | MICHAEL W. SMITH Signs (Reunion) | 1110 | +11 | 7 | 50/0 |
| 10 | 9 | NEWSONG Life In My Day (Reunion) | 1033 | -12 | 12 | 41/1 |
| 13 | 10 | BIG DADDY WEAVE Fields Of Grace (Fervent) | 1014 | +79 | 8 | 41/0 |
| 12 | 11 | CASTING CROWNS If We Are The Body (Beach Street/Reunion) | 999 | +63 | 9 | 41/4 |
| 11 | 12 | STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) | 940 | -18 | 11 | 39/0 |
| 16 | 13 | MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.) | 917 | +195 | 3 | 47/7 |
| 9 | 14 | CHRIS RICE Smile (Just Want To Be With You) (Rocketown) | 910 | -155 | 23 | 34/0 |
| 18 | 15 | DARLENE ZSCHECH Pray (INO) | 859 | +170 | 3 | 44/9 |
| 15 | 16 | JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.) | 704 | -72 | 16 | 28/0 |
| 19 | 17 | TODO AGNEW This Fragile Breath (Ardent) | 700 | +16 | 11 | 25/1 |
| 21 | 18 | JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow) | 687 | +33 | 5 | 33/1 |
| 14 | 19 | CAEDMON'S CALL Hands Of The Potter (Essential) | 683 | -123 | 15 | 27/0 |
| 17 | 20 | THIRD DAY You Are So Good To Me (Essential) | 646 | -47 | 32 | 23/0 |
| 24 | 21 | R. ST. JAMES & C. TOMLIN Expressions Of Your Love (ForeFront/Sparrow) | 599 | +25 | 5 | 29/3 |
| 20 | 22 | JEREMY CAMP I Still Believe (BEC) | 565 | -95 | 30 | 21/0 |
| 23 | 23 | PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow) | 534 | -73 | 17 | 23/0 |
| 27 | 24 | 4HIM Fill The Earth (Word/Curb/Warner Bros.) | 510 | +7 | 4 | 23/0 |
| 26 | 25 | AMY GRANT Simple Things (Word/Curb/A&M/Interscope) | 455 | -100 | 13 | 20/0 |
| 22 | 26 | WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop) | 455 | -194 | 22 | 19/0 |
| 29 | 27 | VARIOUS ARTISTS The Gathering (Essential) | 441 | +33 | 2 | 21/0 |
| 25 | 28 | SHAUN GROVES See You (Rocketown) | 431 | -133 | 18 | 18/0 |
| Debut | 29 | JARS OF CLAY Show You Love (Essential) | 378 | +65 | 1 | 24/3 |
| Debut | 30 | ERIN O'DONNELL Wide Wide World (Inpop) | 376 | +57 | 1 | 18/1 |

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/5 - Saturday 10/11. © 2003 Radio & Records.

New & Active

SWIFT TII Met You (Flicker)
Total Plays: 376, Total Stations: 17, Adds: 2

NATALIE GRANT Deeper Life (Curb)
Total Plays: 361, Total Stations: 18, Adds: 2

CHRISTINE DENTE Summer (Rocketown)
Total Plays: 322, Total Stations: 13, Adds: 1

JONATHAN PIERCE Still The Love Of My Life (Word/Curb)
Total Plays: 318, Total Stations: 15, Adds: 2

JOY WILLIAMS I Wonder (Reunion)
Total Plays: 292, Total Stations: 17, Adds: 1

TAIT Lose This Life (ForeFront)
Total Plays: 291, Total Stations: 14, Adds: 1

GEORGE ROWE Everlasting (Rocketown)
Total Plays: 256, Total Stations: 14, Adds: 2

KATINAS Changed (Gotee)
Total Plays: 220, Total Stations: 10, Adds: 2

DAVID CROWDER BAND O Praise Him (All This For A King) (Sixsteps/Sparrow)
Total Plays: 214, Total Stations: 11, Adds: 2

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 214, Total Stations: 11, Adds: 1

Songs ranked by total plays

Most Added*

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| DARLENE ZSCHECH Pray (INO) | 9 |
| MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.) | 7 |
| CASTING CROWNS If We Are The Body (Beach Street/Reunion) | 4 |
| CINDY DIANE Walk With Me (CityFarm) | 4 |
| WARREN BARFIELD Mistaken (Creative Trust Workshop) | 4 |
| R. ST. JAMES & C. TOMLIN Expressions... (ForeFront/Sparrow) | 3 |
| JARS OF CLAY Show You Love (Essential) | 3 |
| SUPERCHICK I Belong To You (Inpop) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| M. SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.) | +195 |
| DARLENE ZSCHECH Pray (INO) | +170 |
| BIG DADDY WEAVE Fields Of Grace (Fervent) | +79 |
| DAVID CROWDER BAND O Praise Him... (Sixsteps/Sparrow) | +67 |
| JARS OF CLAY Show You Love (Essential) | +65 |
| KATINAS Changed (Gotee) | +65 |
| CASTING CROWNS If We Are The Body (Beach Street/Reunion) | +63 |
| SUPERCHICK I Belong To You (Inpop) | +61 |
| ERIN O'DONNELL Wide Wide World (Inpop) | +57 |
| CINDY DIANE Walk With Me (CityFarm) | +55 |

Christian Activity

by Rick Welke

ZOEGirl Make It Six

They've never hit the top perch at AC radio before, but you wouldn't know it by ZOEgirl's continued hold on No. 1, now for six consecutive weeks. The lady trio could hold on for one more week but will have a huge battle ahead with labelmates Avalon and Newsboys. Expect a top-spot takeover within the next week or two.

You'd expect with a myriad of new tunes hitting desks right now that the biggest gainers in adds and plays would be brand-new tunes. But this week's main players are Darlene Zschech (18-15, +170) and Mark Schultz (16-13, +195). They gain nine and seven adds, respectively, more than doubling any other song on the chart or in this week's New & Active. Both songs have been on the chart for a mere three weeks.

PARACHUTE BAND

"Almighty God"
on your desk now
ADD IMMEDIATELY
Mixed by Bryan Lenox

parachutemusic.com
worshiptextreme.com

DETOUR180
detour180.com
crossdriven.com

Watch for the new single!
"Beautiful"
on your desk soon
Re-mixed by Brian Tankersley

DRIVEN

CHR TOP 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1 | 1 | SWITCHFOOT Gone (Sparrow) | 1037 | +2 | 16 | 25/0 |
| 2 | 2 | STACIE ORRICO (There's Gotta Be... (ForeFront/Virgin) 998 | 998 | +3 | 13 | 26/0 |
| 3 | 3 | ZOEGIRL You Get Me (Sparrow) | 893 | -12 | 15 | 25/0 |
| 5 | 4 | NEWSBOYS You Are My King (Amazing Love) (Sparrow) | 800 | +48 | 9 | 20/0 |
| 4 | 5 | NATE SALLIE All About You (Curb) | 788 | +3 | 11 | 23/1 |
| 6 | 6 | TODD AGNEW This Fragile Breath (Ardent) | 680 | -52 | 21 | 17/0 |
| 7 | 7 | SEVEN PLACES Everything (BEC) | 638 | -36 | 20 | 17/0 |
| 9 | 8 | MERCYME The Change Inside Of Me (IND) | 636 | +6 | 16 | 18/1 |
| 8 | 9 | EVERYDAY SUNDAY Hanging On (Flicker) | 616 | -44 | 23 | 17/3 |
| 13 | 10 | CASTING... If We Are The Body (Beach Street/Reunion) | 590 | +106 | 6 | 19/2 |
| 12 | 11 | FM STATIC Crazy Mary (Tooth & Nail) | 558 | +46 | 7 | 18/0 |
| 10 | 12 | JEREMY CAMP I Still Believe (BEC) | 498 | -36 | 24 | 13/0 |
| 11 | 13 | TOBYMAC Love Is In The House (ForeFront) | 459 | -70 | 18 | 14/0 |
| 14 | 14 | BIG DISMAL Remember (I.O.U.) (Wind-up) | 455 | -18 | 14 | 13/0 |
| 16 | 15 | BIG DADDY WEAVE Fields Of Grace (Fervent) | 445 | +8 | 4 | 16/0 |
| 15 | 16 | BY THE TREE Far Away (Fervent) | 392 | -78 | 13 | 13/0 |
| 18 | 17 | SIXPENCE NONE... Waiting... (Squint/Curb/Reprise) | 380 | -39 | 10 | 13/0 |
| 24 | 18 | JARS OF CLAY Show You Love (Essential) | 339 | +62 | 2 | 16/1 |
| 20 | 19 | SHAUN GROVES See You (Rockettown) | 339 | -42 | 11 | 12/0 |
| 22 | 20 | SWIFT 'Til I Met You (Flicker) | 337 | +50 | 6 | 13/2 |
| 17 | 21 | W. BARFIELD My Heart... (Creative Trust Workshop) | 329 | -98 | 18 | 8/0 |
| 25 | 22 | MICHAEL W. SMITH Signs (Reunion) | 322 | +52 | 2 | 12/0 |
| 29 | 23 | JUMP 5 Why Do I Do (Sparrow) | 283 | +42 | 2 | 12/1 |
| 23 | 24 | JEFF DEYO I Give You My Heart (Gotee) | 279 | 0 | 16 | 8/0 |
| Debut | 25 | PAUL WRIGHT Your Love Never Changes (Gotee) | 271 | +38 | 1 | 13/0 |
| Debut | 26 | JOY WILLIAMS By Surprise (Reunion) | 267 | +92 | 1 | 14/2 |
| - | 27 | SOULJAHZ Let Go (Squint/Curb/Warner Bros.) | 260 | +48 | 3 | 9/1 |
| 26 | 28 | AUDIO ADRENALINE Strong (ForeFront) | 256 | -14 | 9 | 11/0 |
| 21 | 29 | RELIENT K Getting Into You (Gotee/EMC) | 255 | -34 | 31 | 6/0 |
| 30 | 30 | ACROSS... Found By You (Word/Curb/Warner Bros.) | 254 | +20 | 2 | 10/0 |

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/5 - Saturday 10/11. © 2003 Radio & Records.

New & Active

| | |
|---|---|
| <p>TAIT Lose This Life (ForeFront) Total Plays: 233, Total Stations: 11, Adds: 1</p> <p>CAEDMON'S CALL Hands Of The Potter (Essential) Total Plays: 222, Total Stations: 8, Adds: 0</p> <p>R. ST. JAMES & C. TOMLIN Expressions... (ForeFront/Sparrow) Total Plays: 215, Total Stations: 10, Adds: 0</p> <p>KJ-52 Dear Slim Pt. 2 (BEC/Uprak) Total Plays: 215, Total Stations: 7, Adds: 0</p> <p>CHRIS RICE Smile (Just Want To Be With You) (Rockettown) Total Plays: 215, Total Stations: 7, Adds: 0</p> | <p>J. MCBRAYER & J. MARIA Never Alone (Nunca Solo) (Sparrow) Total Plays: 209, Total Stations: 10, Adds: 1</p> <p>FFH Ready To Fly (Essential) Total Plays: 208, Total Stations: 10, Adds: 1</p> <p>AVALON New Day (Sparrow) Total Plays: 193, Total Stations: 7, Adds: 0</p> <p>JILL PAQUETTE Not The Only One (Reunion) Total Plays: 191, Total Stations: 8, Adds: 0</p> <p>JONAH33 Faith Like That (Ardent) Total Plays: 182, Total Stations: 8, Adds: 2</p> |
|---|---|

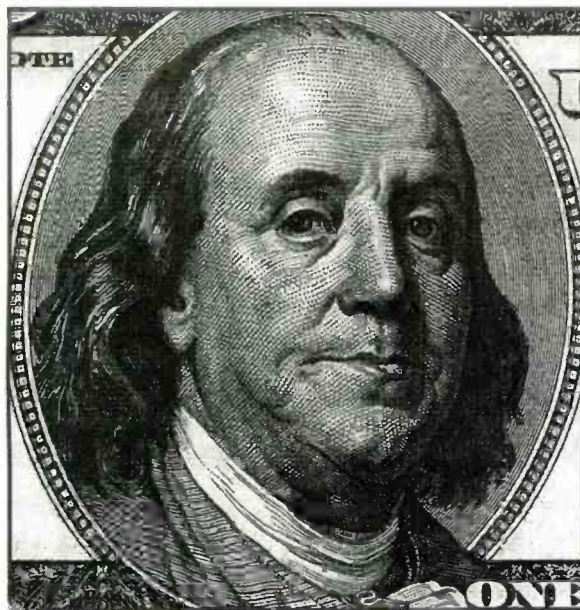
ROCK TOP 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1 | 1 | FM STATIC Crazy Mary (Tooth & Nail) | 463 | +17 | 11 | 31/0 |
| 2 | 2 | JEREMY CAMP Take My Life (BEC) | 437 | +1 | 11 | 33/0 |
| 6 | 3 | BIG DISMAL Reality (Wind-up) | 408 | +26 | 9 | 31/0 |
| 7 | 4 | SKILLET Savior (Ardent) | 402 | +33 | 3 | 35/2 |
| 3 | 5 | SUPERCHICK Me Against The World (Inpop) | 402 | -1 | 6 | 30/0 |
| 9 | 6 | THOUSAND FOOT KRUTCH Phenomenon (Tooth & Nail) | 391 | +41 | 5 | 30/0 |
| 5 | 7 | RELIENT K Forward Motion (Gotee) | 387 | -7 | 13 | 30/0 |
| 4 | 8 | NATE SALLIE All About You (Curb) | 378 | -16 | 16 | 24/1 |
| 8 | 9 | JONAH33 Faith Like That (Ardent) | 365 | +10 | 5 | 33/0 |
| 11 | 10 | ROCK 'N' ROLL WORSHIP CIRCUS A Beautiful Glow (IND) | 338 | +6 | 8 | 36/1 |
| 10 | 11 | SEVENTH DAY SLUMBER Innocence (Crowne) | 335 | +2 | 13 | 28/0 |
| 13 | 12 | DAKONA Richest Man (Maverick/Warner Bros.) | 304 | +7 | 7 | 25/1 |
| 14 | 13 | STEREO MOTION Rise (Flicker) | 299 | +10 | 11 | 24/1 |
| 12 | 14 | SKY HARBOR In Stereo (Inpop) | 285 | -36 | 15 | 28/0 |
| 15 | 15 | T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meaux) | 284 | +2 | 10 | 27/0 |
| 19 | 16 | ANBERLIN Cadence (Tooth & Nail) | 276 | +11 | 4 | 25/0 |
| 16 | 17 | AUDIO ADRENALINE Worldwide: Two (ForeFront) | 274 | -4 | 11 | 33/0 |
| 17 | 18 | EVERYDAY SUNDAY Lose It Again (Flicker) | 263 | -6 | 10 | 24/0 |
| 18 | 19 | KUTLESS Pride Away (BEC) | 260 | -5 | 5 | 26/0 |
| 23 | 20 | SLICK SHOES Now's The Time (SideOneDummy) | 248 | +32 | 4 | 19/1 |
| 28 | 21 | P.O.D. Will You (Atlantic) | 233 | +60 | 2 | 28/3 |
| 22 | 22 | OLD MAN SHATTERED Sentimental Time (Acoustic Live) | 231 | +11 | 7 | 13/0 |
| 20 | 23 | SPOKEN Promise (Tooth & Nail) | 231 | -7 | 4 | 16/1 |
| 21 | 24 | SWITCHFOOT Ammunition (Red Ink/Columbia) | 217 | -18 | 8 | 27/0 |
| Debut | 25 | PLUMB Unnoticed (Curb) | 208 | +53 | 1 | 22/4 |
| 24 | 26 | RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.) | 207 | -2 | 7 | 18/0 |
| 26 | 27 | HANGNAIL I Aspire (Tooth & Nail) | 204 | +3 | 6 | 19/1 |
| 29 | 28 | NUMBER ONE GUN On And On (Salvage/Floodgate) | 194 | +32 | 2 | 12/2 |
| 25 | 29 | PILLAR Indivisible (MCA) | 177 | -28 | 14 | 22/1 |
| 27 | 30 | 38TH PARALLEL Turn... (Squint/Curb/Warner Bros.) | 164 | -27 | 18 | 18/0 |

42 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/5 - Saturday 10/11. © 2003 Radio & Records.

New & Active

| | |
|---|---|
| <p>COOL HAND LUKE This Is Love (Floodgate) Total Plays: 155, Total Stations: 12, Adds: 1</p> <p>BY THE TREE Far Away (Fervent) Total Plays: 142, Total Stations: 7, Adds: 1</p> <p>RE:ZOUND Hallelujah (Independent) Total Plays: 123, Total Stations: 5, Adds: 0</p> <p>BLEACH Get Up (BEC) Total Plays: 118, Total Stations: 19, Adds: 8</p> <p>WATASHI WA All Of Me (Tooth & Nail) Total Plays: 117, Total Stations: 10, Adds: 1</p> | <p>PETRA Jekyll And Hyde (Inpop) Total Plays: 96, Total Stations: 15, Adds: 0</p> <p>GS MEGAPHONE Venom (Spindust) Total Plays: 95, Total Stations: 11, Adds: 1</p> <p>MODERN DAY JOHN Emanate (Independent) Total Plays: 91, Total Stations: 7, Adds: 2</p> <p>EMISSARY You Take My Breath Away (Independent) Total Plays: 87, Total Stations: 5, Adds: 1</p> <p>JASON MCKINNIS Only You (Freshmade) Total Plays: 53, Total Stations: 4, Adds: 1</p> |
|---|---|



A PENNY SAVED IS A PENNY EARNED.

Good advice, but today it's not as simple.

Regardless of your market or format, listeners want to know the latest financial trends affecting their lives. AP Radio and Bankrate.com have teamed up to offer the Personal Finance Minute — audio features perfect for local ad sponsorship. Heard exclusively on AP Network News, it's just one of many features that can add a few Ben Franklins to your paycheck. Learn more today by calling us at 800-527-7234, or visit www.apbroadcast.com.





INSPO TOP 20

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|--|-------------|-----------|----------------|----------------|
| 1 | 1 | JAMIE SLOCUM I Cannot Turn Away (Curb) | 370 | -2 | 12 | 20/0 |
| 2 | 2 | TWILA PARIS God Of All (Sparrow) | 368 | +2 | 13 | 20/0 |
| 3 | 3 | JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.) | 363 | -2 | 10 | 18/0 |
| 4 | 4 | SCOTT KRIPPAYNE You Are Still God (Spring Hill) | 325 | +19 | 7 | 19/1 |
| 8 | 5 | CAEDMON'S CALL Hands Of The Potter (Essential) | 322 | +46 | 7 | 18/2 |
| 7 | 6 | WATERMARK... There Is... (Creative Trust Workshop) | 318 | +32 | 6 | 20/0 |
| 5 | 7 | NATALIE GRANT I Desire (Curb) | 294 | +1 | 13 | 15/0 |
| 11 | 8 | RUSS LEE Satisfied In You (Discovery House) | 271 | +41 | 8 | 17/2 |
| 10 | 9 | 4HIM Fill The Earth (Word/Curb/Warner Bros.) | 270 | +17 | 5 | 19/0 |
| 6 | 10 | PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow) | 265 | -22 | 15 | 13/0 |
| 13 | 11 | FFH Ready To Fly (Essential) | 255 | +71 | 4 | 16/2 |
| 9 | 12 | CHRIS RICE Smile... (Rocketown) | 205 | -69 | 17 | 14/0 |
| 16 | 13 | DARLENE ZSCHECH Pray (INO) | 200 | +45 | 3 | 16/1 |
| 15 | 14 | VARIOUS ARTISTS The Gathering (Essential) | 184 | +29 | 2 | 15/2 |
| 12 | 15 | COREY EMERSON Sanctuary (Discovery House) | 171 | -23 | 9 | 12/0 |
| 17 | 16 | SHANNON WEXELBERG In The Waiting (Doxology) | 166 | +16 | 4 | 12/1 |
| 19 | 17 | JILL PHILLIPS Wrecking Ball (Fervent) | 146 | -2 | 5 | 8/0 |
| 14 | 18 | JIM WITTER You Are The Son (Curb) | 146 | -25 | 11 | 10/0 |
| 18 | 19 | CHARMAINE All In All (Elevate/Inpop) | 141 | -8 | 14 | 11/0 |
| Debut | 20 | RIVER Glorious (Ingrace) | 129 | +34 | 1 | 13/2 |

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/5 - Saturday 10/11. © 2003 Radio & Records.

CHR Most Added

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| CASTING CROWNS If We Are The Body (Beach Street/Reunion) | 2 |
| JOY WILLIAMS By Surprise (Reunion) | 2 |
| SWIFT 'Til I Met You (Flicker) | 2 |
| JONAH33 Faith Like That (Ardent) | 2 |
| SKILLET Savior (Ardent) | 2 |
| JEREMY CAMP Right Here (BEC) | 2 |
| PLUS ONE Be Love (Inpop) | 2 |

Rock Most Added

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| BLEACH Get Up (BEC) | 8 |
| PLUMB Unnoticed (Curb) | 4 |
| DOWNHERE Breaking Me Down (Squint/Curb/Warner Bros.) | 4 |
| P.O.D. Will You (Atlantic) | 3 |
| SKILLET Savior (Ardent) | 2 |
| NUMBER ONE GUN On And On (Salvage/Floodgate) | 2 |
| MODERN DAY JOHN Emanate (Independent) | 2 |
| MARS ILL Breathe Slow (Gotee) | 2 |
| RAE Seize The Day (Independent) | 2 |

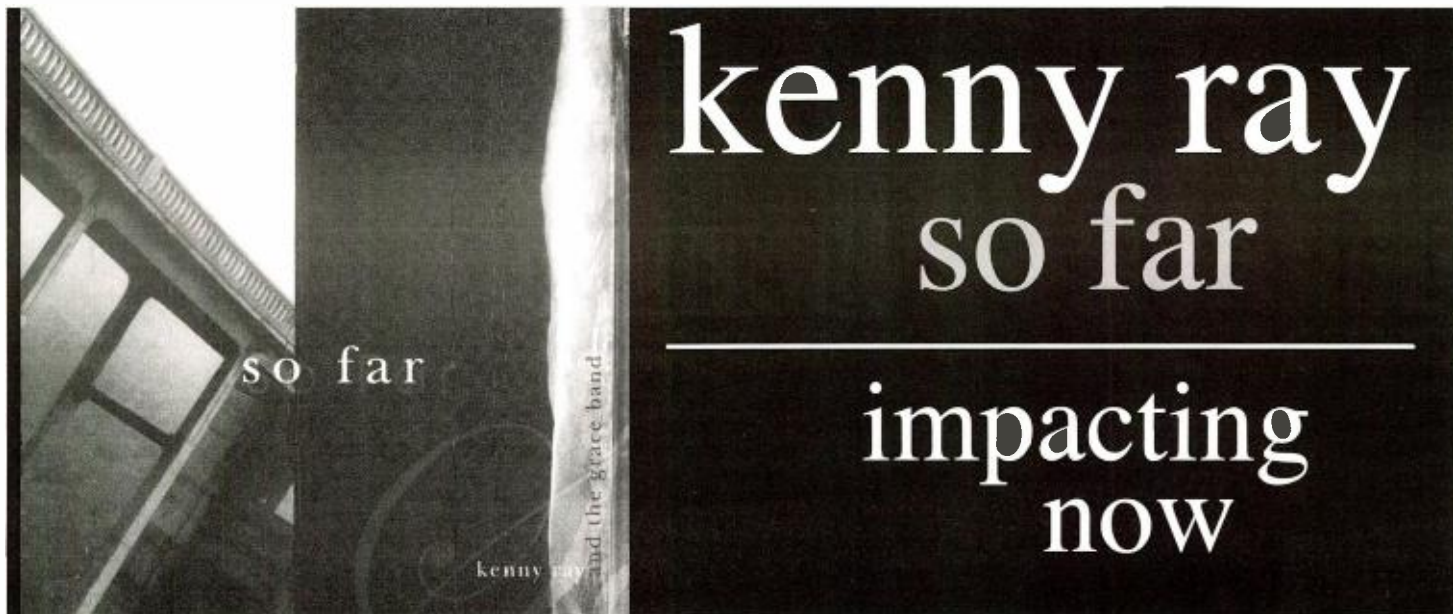
Rhythmic Specialty Programming

| RANK | ARTIST TITLE LABEL(S) |
|------|--|
| 1 | VERBS Live To The Music (Gotee) |
| 2 | KJ-52 Dear Slim Pt. 2 (BEC/Uprk) |
| 3 | APT. CORE No Such Thing As Time (Rocketown) |
| 4 | LPG Never Did I (Uprk) |
| 5 | SOULJAHZ Jubilee (Squint/Curb/Warner Bros.) |
| 6 | OUT OF EDEN Showpiece (Gotee) |
| 7 | JOHN REUBEN Run The Night (Gotee) |
| 8 | DJ MAJ The Ringleader (Gotee) |
| 9 | STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin) |
| 10 | KJ-52 f/JOHN REUBEN The Choice Is Yours (Uprk) |

Inspo Most Added

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| MARTINS What Mercy Means (Spring Hill) | 5 |
| JOY WILLIAMS I Wonder (Reunion) | 4 |
| CAEDMON'S CALL Hands Of The Potter (Essential) | 2 |
| RUSS LEE Satisfied In You (Discovery House) | 2 |
| FFH Ready To Fly (Essential) | 2 |
| VARIOUS ARTISTS The Gathering (Essential) | 2 |
| RIVER Glorious (Ingrace) | 2 |
| WISDOM'S CRY U.R.Y. (Mission House) | 2 |
| STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow) | 2 |





Mega Controversy

Bill Tanner responds to accusations against WSKQ

WSKQ (Mega), the No.1 Spanish-language station in New York, has been at the center of controversy lately. This time it isn't because morning hosts Luis Jiménez and Moonshadow said something outrageous or pulled one of their famous pranks. The Tropical station is at the center of a debate because of a music genre born in the Dominican Republic: merengue.

Mega and its program director, Jorge Mier, have been in hot water with the Dominican community of New York. In the last few weeks the media has been bombarded with e-mails calling Mier everything from anti-Dominican to a racist and demanding that SBS fire him.

It all began when Viva el Merengue, an event produced by Zaneli Productions and headlined by merengue artists like Johnny Ventura, Milly Quezada, Fernando Villalona, Grupo Manía, Joseph Fonseca, Joseito Mateo and Ramón Orlando, didn't do as well as expected.

Félix Jerez, President of the Dominican-American National Union (Unión Nacional Dominicano-Americana) and co-producer of Viva el Merengue, says Mier is responsible for the show's mediocre turnout. Jerez not only claims to have proof to back up his accusations, but he says he has presented it to SBS President/CEO Raúl Alarcón Jr., with whom he met recently to discuss the situation.

"Jorge Mier has boycotted merengue," Jerez says. "At a station that is supposed to play 40% salsa, 40%

merengue and 20% other rhythms, merengue is played only 20% of the time."

As for why he claims that Mier was responsible for Viva el Merengue's failure, Jerez says, "We paid for the promotion, the station was the sponsor, and Jorge Mier was supposed to send station vans to promote the show, and he didn't do it. He didn't authorize the DJs to mention the event, and he should have run spots more often. They were on every five hours. There are things about the station I can't even tell you."

Music Bias

Jerez claims that Mier is anti-merengue and says Mier is trying to convince SBS Programming Exec. VP Bill Tanner and National PD Pio Ferro that merengue music doesn't mean anything to the station and doesn't bring in ratings. "Merengue has a quota of 20% on the station, and it should be 40%," Jerez says. "The owners have admitted to it; I'm not making this up."

Furthermore, Jerez claims that Mier didn't program music by any of the 14 artists who performed at

the Viva el Merengue event. "Any time they have a show, they play the artists over and over so people go out and buy tickets," Jerez says. "There's obviously another problem here: that SBS Entertainment has to control all the artist events in New York."

Of course, Mier doesn't run SBS Entertainment, but Jerez says, "He decides how much time is given to a particular promotion. He controls that time."

Jerez also says that Mega doesn't support community events unless it has full control of them. And, he says, "I'm accusing Jorge Mier of being a racist. He doesn't support merengue, and he doesn't support Dominican events."

"You're not supposed to use a radio station to get on the air and launch a personal attack."

Bill Tanner

In response, Tanner says that SBS is very sensitive to what any group of listeners thinks. But the company believes that this protest comes from a very small group — about 20 to 25 people. The protest, Tanner says, has been stirred up primarily by promoters, who are acting in their own interest.

"This personal attack on Jorge Mier is one of the lowest, most disgusting things I've seen since I've been in radio," Tanner says. "You don't call someone a racist. He's not a racist, but what is he supposed to do, get on the radio and say, 'I'm not a racist'? This has been very difficult for all of us to deal with, because it's so low."

Researching For Answers

"We take what our listeners say very seriously," Tanner continues. "As a matter of fact, eight of our top 20 records are Dominican. They have always been a huge part of the audience we serve, and they continue to be.



TRYING TO OUTDD MADONNA? KZOL/Fresno DJs (l-r) Pedro "Caraturky" Reyes and Raudel "Mr. Nayari" Llamas decided it was time to show each other some love. And they claim there was no drinking involved!

"The music mix we play is researched in every way we possibly can, with sales, requests, callouts, auditorium tests — with every possible tool that I've ever heard of. The music mix we play on Mega is based on input we get from listeners. We don't sit down and decide we're going to play 15% merengue, 80% or whatever. It is based on what the listeners tell us they want to hear, and that's the way most radio stations are."

SBS, like other major radio groups such as Entravision and Univision Radio, bases its programming heavily on research. "We do tons of research, and if we had a problem with Dominicans, it would have shown up; we are sensitive to that," Tanner says.

"But there isn't a problem. It's just a very active and small group of promoters who are pushing their own interests. And that's fine. They can organize and do whatever they want, but when they make a personal attack and call Mier a racist, that's way over the edge."

Tanner says that Mier is a thoughtful program director who is executing a programming strategy that has been decided upon from the very top of the company. Mier is simply the person in charge of executing those decisions as PD.

"Many people are involved in the programming strategy at Mega," Tanner says. "That includes me, the station's GM, Pio Ferro and Raúl Alarcón Jr. himself. We are all involved. It's the largest station we have in the company, and it receives a huge amount of careful attention."

"The key thing to remember is that we play more merengue than any other radio station in the market. I'm sure the merengue we play reaches more Hispanic listeners than that played on any other station in the country."

Tempest In A Teapot

As for the Viva el Merengue event that started the whole controversy, Tanner says it was well promoted. The station ran spots and gave away tickets, and if it was not well received by the concertgoers in New York, there was nothing Mega could

"At a station that is supposed to play 40% salsa, 40% merengue and 20% other rhythms, merengue is played only 20% of the time."

Félix Jerez

do. "We weren't sponsoring it, and we weren't co-promoting it," Tanner says.

He further explains that the controversy was fueled when Univision Radio's WCAA/Newark, NJ DJ Johnny Famolari went on the air to support Jerez's claims. "Famolari is a disgruntled employee," Tanner says. "He used to be a DJ at our station. He was terminated, and now he's at the competition."

"If Univision management didn't know he was going to go on the air and do a three-hour show about this, they should have. And if they did know, why did they permit it?"

SBS's attorneys have sent a complaint letter to Univision Radio New York GM Stephanie McNamara, Tanner says. "You're not supposed to use a radio station to get on the air and launch a personal attack," he stresses. "I just can't imagine why that happened, and that's why we wrote a letter asking for an explanation."

Tanner says he finds the whole situation odd. "I think this mess in New York is a perfect example of why there needs to be more competition and not less," he says. "You have Univision radio and TV covering this story as if it was actually news, when it's just a small number of people faxing and e-mailing, trying to make something out of nothing."



Bill Tanner



Jorge Mier



KSSS WELCOMES MEXICAN MUSIC Although KSSS/Los Angeles is a Pop station, it welcomes artists of all genres. Regional Mexican superstar band Bronco "El Gigante de América" recently visited the station, where they were made to feel at home. Seen here (l-r) are KSSS morning DJ Ysaac; Bronco's new bandmember, Aurelio; bandmember Javier; KSSS morning DJ Serralde; lead singer Lupe; KSSS morning show producer "El Diablito"; bandmember Ramiro; and KSSS morning show production assistant Eree Fuentes.

RADIO Y MÚSICA™ R&R

This Week In Spanish-Language Music

On The Spot

Varonil: Sonideros At Heart

Varonil are a Mexican group with a long string of independent hits. They have eight albums to their name, and only the last one, *Sonidero Nacional* on Univision Music Group, is on a major label.

Their music style is a combination of cumbia and vallenato that is very popular among Mexicans, although both genres originated in Colombia. In a recent conversation with the band, they told me about their music and signing with Univision.



Varonil

R&R: How did you get signed to Univision?

Varonil: With a lot of luck. We had been to Univision six months prior to getting signed, and they were not interested. New company executives later saw us perform at a festival in San Antonio, and they liked the way the public responded to us. They asked for more references and liked what they heard from the promoters. San Antonio is a very important city for us, because the stations there played our music even when we were independents. We have had hits on the radio since then, like "Sonidero" and "La Carbonera."

R&R: Sonidero Nacional is your first record with Univision. Tell me about the singles off the album.

Varonil: "Sonidero Nacional" is a song especially for the clubs. It's a dance song, and we've had a lot of support from the DJs. The second single is called "Y Lloré." It is more for radio, and it's doing well.

R&R: Do you write your own material?

Varonil: About 80% of the material is ours. We usually do two or three cover songs. Three of us — Santos Palacios, Lorenzo Zavaleta and Agustín Zavaleta — are the song and music writers.

R&R: Would you say your music is cumbia with a bit of vallenato?

Varonil: It's hard to explain, because it's a new type of sound. I say it's vallenato with touches of Mexican. We are very lucky to know a lot of people from Colombia, because

we're great fans of Colombian music. Our sound is a sound of three cultures: Mexican, because that's where we're from; Colombia, because we admire their music; and the U.S., because we live here and one of our members is from Texas.

R&R: When it comes to radio, which formats are playing your music?

Varonil: We're identified as sonidero, which is tropical, so the DJs play us a lot. Radio tends to be more romantic. Our second single is more radio-friendly.

R&R: In Los Angeles there are two cumbia stations [Entravision's KLYY and SBS's KZAB & KZBA]. In other cities, like New York, the Tropical stations are salsa- and merengue-based. Are they playing your music?

Varonil: Yes, they are. We're considered Tropical. There are even offers to go play there. New York is a good market for us, because there are a lot of Mexicans from the state of Puebla. There are also many Colombians in the area. We've also heard from a lot of Puerto Ricans, who are salsa lovers at heart, and they've told us that they like our music. Although they may not necessarily know cumbia or vallenato, once they hear it, they like it, because, they say, it invites them to dance. We've always said there is probably not one person whose feet don't start moving at the sound of our music.

R&R: Are you playing anywhere soon?

Varonil: Yes, we have a lot of dances to do. We're going to Oklahoma; Denver; North Carolina; Georgia; Phoenix; Laredo, TX; and Chicago.



SPEAKING OUT FOR WOMEN

Singer-songwriter Soraya is on a mission to educate women about breast cancer. She is promoting the Susan G. Komen Breast Cancer Foundation's Race for the Cure, and she's also the spokesperson for Yoplait's "Save Lids to Save Lives" campaign. She is seen here during a recent visit to KSSE/Los Angeles. The station will be participating in the L.A. Race for the Cure event on Nov. 2.

Radio Y Música News

Alicia Zertuche
PD, KTXZ/Austin

On Sept. 27-28 we participated in the Pecan Street Festival, which is held each spring and fall. This huge two-day festival covers about 10 blocks. To make our participation more interesting, we called our stage *Tu Música 2003*. It helped us attract the Latin audience, which normally doesn't think of this as a Latin event. We were given 7th Street to set up on, and thousands of people showed up — so many that the whole street was full of fans.



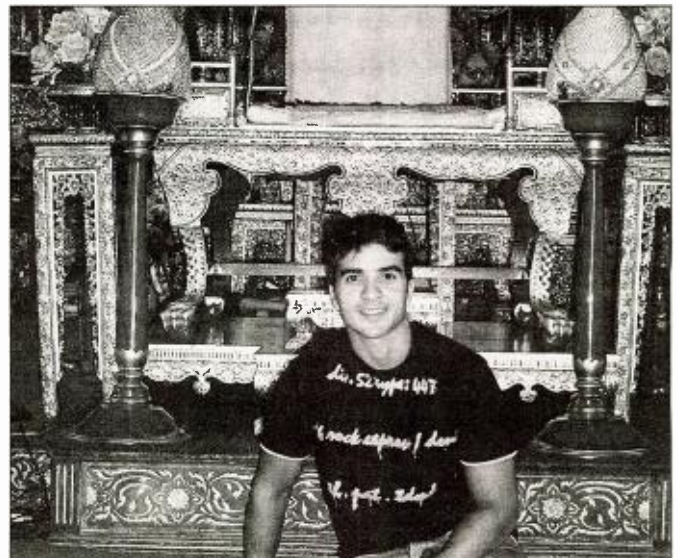
Alicia Zertuche

We had performances by La Conquista, Jay Pérez and a new band called ATM, which is really great. Flaco Jiménez headlined. And, to our surprise, Abraham Quintanilla and his wife showed up. So did A.B. Quintanilla, who came to be with his parents and to support his new project, La Conquista.

La Conquista did a tribute to Selena at the end of their performance, and it was pretty emotional. The Quintanilla family was hugging and crying at the end.



LUIS MIGUEL AT 33 Mexican superstar Luis Miguel recently released his latest album, *33*, a reference to his age. The singer, who is notoriously inaccessible to the media, seems to be opening up. He gave quite a few interviews this time around, when he officially presented the album in Cancun. He's seen here with Maria Celeste, who interviewed him for her show *Al Rojo Vivo* on Telemundo.



LUIS FONSI IN BANGKOK Puerto Rican pop singer Luis Fonsi recently released his latest album, *Abrazar La Vida*. He went to Thailand to film the video for the first single, "¿Quién Te Dijo Eso?" and he's seen here in the city of Bangkok.

CONTEMPORARY TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|---|--------------|
| 1 | CHAYANNE Un Siglo Sin Ti (Sony Discos) | 145 |
| 2 | ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.) | 112 |
| 3 | JUANES & NELLY FURTADO Fotografía (Universal) | 101 |
| 4 | GLORIA ESTEFAN Hoy (Sony Discos) | 91 |
| 5 | RICKY MARTIN Tal Vez (Sony Discos) | 89 |
| 6 | LUIS MIGUEL Te Necesito (Warner M.L.) | 80 |
| 7 | OBIE BERMUDEZ Antes (EMI Latin) | 9 |
| 8 | RICKY MARTIN Asignatura Pendiente (Sony Discos) | 79 |
| 9 | JUANES La Paga (Universal) | 7 |
| 10 | RICARDO ARJONA Minutos (Sony Discos) | 65 |
| 11 | SIN BANDERA Mientes Tan Bien (Sony Discos) | |
| 12 | LUIS FONSI Quién Te Dijo Eso (Universal) | 60 |
| 13 | ALEXANDRE PIRES Quitémonos La Ropa (BMG) | 60 |
| 14 | MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa) | 57 |
| 15 | DAVID BISBAL Quiero Perderme En Tu Cuerpo (Universal) | 56 |
| 16 | TEMERARIOS Te Regalo Mi Tristeza (Fonovisa) | 53 |
| 17 | AXE BAHIA Beso En La Boca (Balboa) | 52 |
| 18 | NATALIA LAFOURCADE Mirame Mirate (Sony Discos) | 51 |
| 19 | SORAYA Sólo Por Ti (EMI Latin) | 51 |
| 20 | AREA 305 Vive La Vida (Univision) | 47 |
| 21 | PEPE AGUILAR Yo La Amo (Univision) | 46 |
| 22 | CRISTIAN No Hace Falta (BMG) | 45 |
| 23 | MANA Mariposa Traicionera (Warner M.L.) | 44 |
| 24 | RICARDO MONTANER Qué Ganas (Warner M.L.) | 40 |
| 25 | TRANZAS Mori (J&N) | 37 |

Data is compiled from the airplay week of October 5-11, and based on a point system.
© 2003 Radio & Records.

Going For Adds

ALEX UBAGO Qué Pides Tú (Warner M.L.)
 CABAS La Caderona (EMI Latin)
 CHRISTINA VALEMI Absolutamente Todos (Universal)
 DANIEL RENE Jamás (Univision)
 IMPACTO MC Golosa (Balboa)
 LORNA & EL CHOMBO Papi Chulo (Balboa)
 LOS DUEÑOS DEL SOL Que Por Qué Te Quiero (Balboa)
 MANA Te Llevaré Al Cielo (Warner M.L.)
 MIA Convencida (Univision)
 OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)
 PEPE AGUILAR A Pierna Suelta (Univision)
 RICARDO MONTANER Parado De Manos (Warner M.L.)
 THALIA Cerca De Ti (EMI Latin)
 TIZIANO FERRO Perverso (EMI Latin)

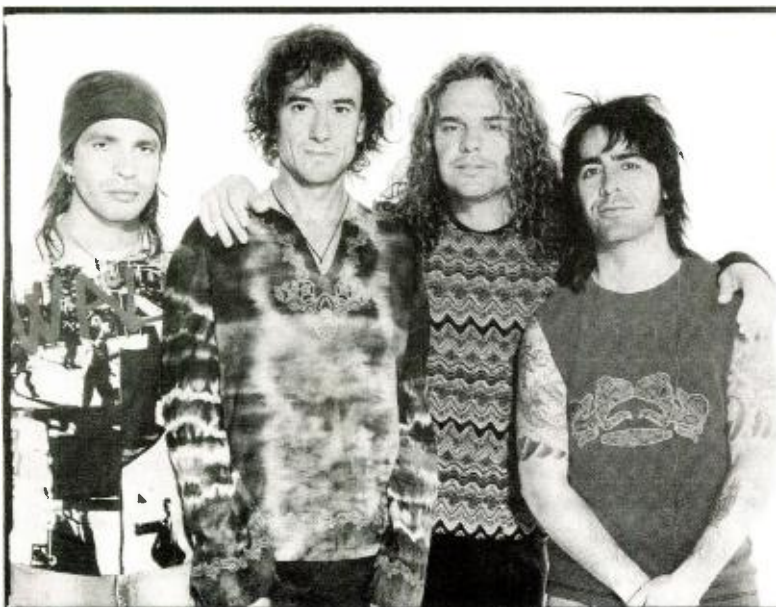
TROPICAL TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|---|--------------|
| 1 | CELIA CRUZ Rie Y Llora (Sony Discos) | 175 |
| 2 | OBIE BERMUDEZ Antes (EMI Latin) | 125 |
| 3 | ELVIS MARTINEZ Así Te Amo (Premium) | 112 |
| 4 | HUEY DUNBAR Sin Poderte Hablar (Sony Discos) | 108 |
| 5 | GLORIA ESTEFAN Hoy (Sony Discos) | 107 |
| 6 | KEVIN CEBALLO Tú Volverás (Universal) | 107 |
| 7 | INDIA Soy Mujer (Sony Discos) | 75 |
| | CHAYANNE Un Siglo Sin Ti (Sony Discos) | 71 |
| 9 | ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.) | 63 |
| 10 | LUIS MIGUEL Te Necesito (Warner M.L.) | |
| 11 | ANTHONY RIOS El Bolsillo Izquierdo (Premium) | 62 |
| 12 | GILBERTO S. ROSA Un Amor Para La Historia (Sony Discos) | 58 |
| 13 | VICTOR MANUELLE Poco Hombre (Sony Discos) | 56 |
| 14 | SOPHY Cuéntale A Ella (Premium) | 50 |
| 15 | ORO SOLIDO Tu Mamá Y Tu Papá (24K) | 47 |
| 16 | CRISTIAN No Hace Falta (BMG) | 46 |
| 17 | SHALIM Se Me Olvidó Tu Nombre (Crescent Moon) | 42 |
| 18 | ISMAEL MIRANDA Te Solté La Rienda (Universal) | 40 |
| 19 | JUANES & NELLY FURTADO Fotografía (Universal) | 37 |
| 20 | PAPI SANCHEZ Enamórame (Sony Discos) | 36 |
| 21 | JERRY RIVERA Mi Libertad (BMG) | 34 |
| 22 | DON OMAR Dile (V.I. Music) | 34 |
| 23 | OSCAR D'LEON La Mazucamba (Universal) | 34 |
| 24 | SON DE CALI Son De Cali (Univision) | 34 |
| 25 | SEXAPPEL Meneando La Cola (J&N) | 33 |

Data is compiled from the airplay week of October 5-11, and based on a point system.
© 2003 Radio & Records.

Going For Adds

ANDY ANDY Voy A Tener Que Olvidarte (Sony Discos)
 CHARLIE CRUZ Cúrame (Warner M.L.)
 IVAN & CLEMENS Mami No Te Pares (Sony Discos)
 JHONNY RAFAEL Vivir Sin Ti (Univision)
 NG2 Quitémonos La Ropa (Sony Discos)
 OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)



maná
 "Te llevaré al cielo"
 the new single from Maná on radio now.

Included in three hits packages,
 'Sol', 'Luna' and 'Eclipse'

All three in stores November 18th



REGIONAL MEXICAN TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|---|--------------|
| 1 | INTOCABLE Eso Duele (EMI Latin) | 332 |
| 2 | BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa) | 313 |
| 3 | CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa) | 289 |
| 4 | TIGRES DEL NORTE Cásame La Muerte (Fonovisa) | 246 |
| 5 | MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa) | 229 |
| 6 | HURACANES DEL NORTE Nomás Por Tu Culpa (Univision) | 206 |
| 7 | MONTEZ DE DURANGO Lágrimas De Cristal (Disa) | 189 |
| 8 | MARCO A. SOLIS Más Que Tu Amigo (Fonovisa) | 170 |
| 9 | BANDA EL RECODO Que Te Ruegue Quien Te Quiera (Fonovisa) | 143 |
| 10 | TEMERARIOS Te Regalo Mi Tristeza (Fonovisa) | 143 |
| 11 | CUISILLOS Corazón (Balboa) | 138 |
| 12 | ADOLFO URIAS Amor Bésame (Fonovisa) | 129 |
| 13 | NINEL CONDE Callados (Universal) | 121 |
| 14 | JOAN SEBASTIAN Sentimental (Balboa) | 117 |
| 15 | ARROLLADORA BANDA EL LIMON En Los Puritos Huesos (Disa) | 116 |
| 16 | PALOMO Te Metiste En Mi Cama (Disa) | 98 |
| 17 | LIBERACION Cuánto Me Apuestas (Disa) | 97 |
| 18 | PAQUITA LA DEL BARRIO Hombres Malvados (Balboa) | 92 |
| 19 | JOAN SEBASTIAN Así Te Quiero (Balboa) | 92 |
| 20 | CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa) | 89 |
| 21 | PEPE AGUILAR Yo La Amo (Univision) | 82 |
| 22 | TRINY Y LA LEYENDA Dile (Universal) | 79 |
| 23 | JORGE LUIS CABRERA En Realidad (Disa) | 75 |
| 24 | TUCANES DE TIJUANA El Aguila Blanca (Universal) | 74 |
| 25 | COYOTE Y SU BANDA TIERRA SANTA El Rancho Grande (EMI Latin) | 73 |

Data is compiled from the airplay week of October 5-11, and based on a point system.
© 2003 Radio & Records.

Going For Adds

- ADAN CHALINO SANCHEZ Me Cansé De Morir Por Tu Amor (Univision)
- AKWID Siempre Ausente (Univision)
- COSTUMBRE Cuánto Te Amo (Warner M.L.)
- EL AMIGABLE Por Qué No Vienes (Freddie)
- EL COYOTE Y SU BANDA TIERRA SANTA Me Voy A Ir (EMI Latin)
- GRACIELA BELTRAN Qué Difícil Es (Univision)
- JOAN SEBASTIAN Don Marcos (Balboa)
- JULIO PRECIADO Te Reto A Que Me Olvides (BMG)
- KUMBIA KINGS fJOZOMATLI Mi Gente (EMI Latin)
- LA ONDA wCONTROL Mi Cucu (EMI Latin)
- LOS CADETES DE LINARES El Amor Que Te Doy (Univision)
- MICHELLE Dime Por Qué (Hacienda)
- NICO FLORES Para Morir Iguales (BMG)
- PABLO MONTERO Cuando Calienta El Sol (BMG)
- PANCHO BARRAZA Qué Bien Me Harías (Balboa)

TEJANO TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|---|--------------|
| 1 | INTOCABLE Eso Duele (EMI Latin) | 230 |
| 2 | KUMBIA KINGS fJOZOMATLI Mi Gente (EMI Latin) | 143 |
| 3 | FRIJOLES ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal) | 126 |
| | ELIDA REYNA Te Voy A Olvidar (Tejas) | 122 |
| 5 | DUELO Desde Hoy (Univision) | 122 |
| 6 | BIG CIRCO La Endiablada (EMI Latin) | 118 |
| 7 | SOLIDO Contando Los Segundos (Freddie) | 116 |
| 8 | JAIME Y LOS CHAMACOS fBOBBY PULIDO Conjunto No Morirá (Freddie) | 107 |
| 9 | JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie) | 87 |
| 10 | CONTROL Me Quiero Casar (EMI Latin) | 82 |
| 11 | IMAN Amor De Dos Caras (Univision) | 80 |
| 12 | LA ONDA wCONTROL Mi Cucu (EMI Latin) | 78 |
| 13 | COSTUMBRE Cuánto Te Amo (Warner M.L.) | 74 |
| 14 | JAY PEREZ No Me Dejes (Sony Discos) | 70 |
| 15 | MARCOS OROZCO Como Dos Adolescentes (Catalina) | 54 |
| 16 | ALAZZAN Cómo Olvidarte (Freddie) | 50 |
| 17 | LA CONTRA Ya Tengo Mi Vida (Univision) | 42 |
| 18 | ESTRUENDO Conquistar Tu Corazón (Univision) | 42 |
| 19 | RUBEN RAMOS Quiero Una Cita (Revolution) | 41 |
| 20 | VICTOR GARCIA Otra Vez (Sony Discos) | 39 |
| 21 | JIMMY GONZALEZ & GRUPO MAZZ Te Llevo En Mi Alma (Freddie) | 33 |
| 22 | LA CONQUISTA La Chica Conquista (Q-Zone) | 32 |
| 23 | DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision) | 31 |
| 24 | BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa) | 28 |
| 25 | MARCOS OROZCO Río Rebelde (Catalina) | 27 |

Data is compiled from the airplay week of October 5-11, and based on a point system.
© 2003 Radio & Records.

Going For Adds

- JOSE LEON Promesas (Catalina)
- LA CIMA Amiga (Univision)
- LOS BRAVIOS Me Tiene Loco (Freddie)
- PESADO Mátame (Warner M.L.)
- TIGRILLOS Todo Me Sale Mal (Warner M.L.)
- VARONIL Y Lloré (Univision)

Rock/Alternative

| TW | ARTIST Title Label(s) |
|----|--|
| 1 | LA LEY Más Allá (Warner M.L.) |
| 2 | PLASTILINA MOSH Peligroso Pop (EMI Latin) |
| 3 | CIRCO La Sospecha (Universal) |
| 4 | CAFE TACUBA EO (MCA) |
| 5 | MOLOTOV Here We Kum (Universal) |
| 6 | LOS TETAS Tómala (Universal) |
| 7 | PANTEON ROCOCO Tu Recuerdo Y Yo (BMG) |
| 8 | FASE Tania (Universal) |
| 9 | JULIETA VENEGAS Andar Conmigo (BMG) |
| 10 | GUSTAVO CERATI Karaoke (BMG) |
| 11 | CAFE TACUBA Eres (MCA) |
| 12 | LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin) |
| 13 | JARABE DE PALO Ying Yang (Warner M.L.) |
| 14 | MUNDO APARTE Jamás (Access Denied Productions) |
| 15 | MANA Te Llevaré Al Cielo (Warner M.L.) |

Songs ranked by total number of points. 18 Rock/Alternative reporters.

Record Pool

| TW | ARTIST Title Label(s) |
|----|--|
| 1 | GLORIA ESTEFAN Hoy (Sony Discos) |
| 2 | ORQUESTA GUAYACAN Vas A Llorar (MP) |
| 3 | SONORA CARRUSELES La Comay (Fuentes) |
| 4 | OLGA TAÑON Cuando Tú No Estás (Warner M.L.) |
| 5 | FASE Tania (Universal) |
| 6 | CELIA CRUZ Rie Y Lloro (Sony Discos) |
| 7 | MOSA PROJECT Dámelo (Latinflava) |
| 8 | FRUKO Y SUS TESOS Gringo Rumbero Pachanguero (Fuentes) |
| 9 | OSCAR D'LEON La Mazucamba (Universal) |
| 10 | INDIA Soy Mujer (Sony Discos) |
| 11 | JOHNNY VENTURA Allá Se Quedó (MP) |
| 12 | PEPE AGUILAR Yo La Amo (Univision) |
| 13 | OBIE BERMUDEZ Antes (EMI Latin) |
| 14 | SEXAPPEL Meneando La Cola (J&N) |
| 15 | KEVIN CEBALLO Tú Volverás (Universal) |

Songs ranked by total number of points. 21 Record Pool reporters.

NATIONAL



Wanted: "History of Rock and Roll" on reel to reel, Drake/Chenault version. 3 or 4 Versions were produced, and up-dated. Serious buyer/collector of Drake Jingles and "History" series. EMIL8500@aol.com.

SOUTH

Position: Director of Sales/
General Sales Manager
Location: Ft. Walton Beach FL
Control #: 101975R
Description: Cumulus Media is looking for an experienced DOS/GSM to lead our number 1 cluster in beautiful Ft. Walton Beach/Destin, FL. Voted best beaches in the U.S. six years running. Great compensation for the right candidate. Excellent leadership skills, ability to train and inventory management is crucial for guiding this cluster. If you meet these qualifications and living in paradise interests you, send resume and cover letter to: Radiogm@aol.com. EOE. 9/26/03.

MIDWEST

National direct marketing company seeks individual to maintain as well as grow current radio client list. Sales and experience in the broadcast industry a must. We offer a competitive benefits package, base plus commission and bonus package. Travel required. Relocation not necessary. Send resume in confidence to: Radio & Records at 10100 Santa Monica Blvd., #1110, 3rd Floor Los Angeles, CA 90067. EOE.

MIDWEST

PROGRAM DIRECTOR

KEZK-FM and KYKY-FM, St. Louis search for a dynamic programming leader. Minimum three years experience programming a successful AC/Hot AC station; strategic thinker capable of performing in a competitive marketplace. Creative, collaborative, understands all types of audience research, marketing-oriented, community-involved, an inspiration to air talent, expert communicator, strong administrative skills. Reply to: Infinity Broadcasting

Attn: H/R-RR
3100 Market Street
St. Louis, MO 63103
E-mail: kedelmann@stl.cbs.com

Equal opportunity/affirmative action employer.

CR KGMO is seeking a FT night jock. Benefits. T&R to Jeremie Hughes, 901 S. Kingshighway, Cape Girardeau MO 63703. EOE. (10/17)

Creative Services Director wanted. Write and produce radio sales campaigns for Michigan Radio Stations. Resume to rbolak@wirx.com. EOE. (10/17)

EAST

Looking for: People Who Get It People Who Get It Done

Lazer 103.3, Des Moines – Lazer's PD just moved to sister-station WLZR in Milwaukee. This top rated Active Rock seeks a PD who knows how to entertain, create compelling radio and loves Active Rock.

WZID, Manchester, NH – Seeking a leader, coach and marketer for the nation's top rated AC - bright and contemporary, heavy community involvement. Live in beautiful New Hampshire. an hour from Boston.

Send package to Steven Goldstein, Executive Vice President, Saga Communications, One Turkey Hill Road South Westport, CT 06880 or talent@sagacom.com.

EOE.

POSITIONS SOUGHT

Experienced Production/Imaging Wiz Available. Al Ponalet. 603-661-5110. For demos and references Email: alponalet@comcast.net. Salary negotiable! Website: www.alponalet.com. (10/17)

Recent ABS graduate. Multi-talented in all facets of broadcasting. Dedicated and hardworking female. Seeking sales position/voiceover work. Jonna (405) 390-2991. (10/17)

Detroit 13yrs, overnites/weekend -hard worker djmartin88@hotmail.com. (10/17)

Major Market Talk Show Host! For Conservative Style! Opinionated! Hot Topics! Advice Talker! Credentials & Experience Guarantee Success! RoyDackerman@verizon.net (808) 239-2550. (10/17)

Ohio Valley, or weekends in the NY Suburbs. CHR/Hot AC/ALT. Brian Hunter 718-236-7505 or djbrianhunter@aol.com. (10/17)

20 Year Northeast Broadcast Legend, seeks on air gig in Ft. Myers, FL. Have worked all formats, Call Don anytime at 671-7110. (10/17)

Mornings or drive home. Looking for radio gig on west coast. Contact Greg James at 780-421-0549 or j.krause@shaw.ca. (10/17)

Seeking Sports Director/PBP/Sales Position. Joe 1-888-327-4996. (10/17)

Eleven year Michigan Country radio veteran looking to broaden his horizons. Experience in all departments/dayparts. Good numbers & references. (231) 933-4195. (10/17)

Hard working, energetic, and positive male air talent. Passion for radio with a great voice. Bring me into your radio family. Chris @ 905-878-9825. (10/17)

Bill Elliott Hot new format available. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com. Bill Elliott: (813) 920-7102, billettott@3DSJ.com. (10/17)

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x **2x**
\$175/inch **\$150/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com)

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

© Radio & Records, Inc. 2003

POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067.

HOW TO REACH US RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067 WEBSITE: www.radioandrecords.com

| | Phone | Fax | E-mail | | Phone | Fax | E-mail |
|---------------------------------|--------------|--------------|------------------------------|-----------------------------------|--------------|--------------|------------------------------|
| CIRCULATION: | 310-788-1625 | 310-203-8727 | moreinfo@radioandrecords.com | OPPORTUNITIES/MARKETPLACE: | 310-788-1622 | 310-203-8727 | llinares@radioandrecords.com |
| NEWS DESK: | 310-788-1699 | 310-203-9763 | newsroom@radioandrecords.com | EDITORIAL, OTHER DEPTS: | 310-553-4330 | 310-203-9763 | mailroom@radioandrecords.com |
| R&R ONLINE SERVICES: | 310-788-1635 | 310-553-4056 | kmccabe@radioandrecords.com | WASHINGTON, DC BUREAU: | 301-951-9050 | 301-951-9051 | rrdc@radioandrecords.com |
| ADVERTISING/SALES: | 310-553-4330 | 310-203-8450 | hmowry@radioandrecords.com | NASHVILLE BUREAU: | 615-244-8822 | 615-248-6655 | ihelton@radioandrecords.com |

MARKETING & PROMOTION

PUBLICITY PRINTS

Lithographed On Heavy, Semi-Gloss Paper

★ REQUEST FREE CATALOG AND SAMPLES!



B/W - 8x10's
500 - \$90.00
1000 - \$120.00
5x7 - JOCK CARDS
B&V 1000 - \$100.00
Color 2000 - \$408.00

★ PRICES INCLUDE TYPESETTING & FREIGHT
★ FAST PROCESSING
★ OTHER SIZES AVAILABLE

PRICES SUBJECT TO CHANGE WITHOUT NOTICE



Send 8x10 photo, check/M.O. Visa/MC, instructions to:
1867 E. Florida Street, Dept. R Springfield, MO 65803
TOLL FREE: 1-888-526-5336
www.abcpictures.com

VOICEOVER SERVICES

KRIS STEVENS ENTERPRISES

PRESENTS

The Magic of Christmas
The 12 Hours of Christmas
CHRISTMAS IN THE COUNTRY

Holiday Specials for Every Format

800-231-6100 kriserikstevens.com

Mike Carta
VO IMAGING FOR ALL FORMATS
865-691-8989
www.supersweepers.com

VOICEOVER SERVICES

SAMO'NEIL
VOICE IMAGING
"THE VOICE HEARD ABOVE THE REST"

As Heard In...
Toronto,
Washington D.C.,
Las Vegas
and Planet-Wide

DEMO:
www.samoneil.com

1-877-4-YOURVO
(877-498-8788)

\$49.95 :30 OR :60
VOICE-OVERS
-ALL STUDIO TIME! -SINGLE VOICE TALENT!
-MP3 ELECTRONIC SHIPPING! -SAME DAY SERVICE!
806-765-5333
or e-mail : jon@greatradiospots.com

"A truly brilliant idea"
"Groundbreaking"
"It works"

Any Station. Any Market.
Any Budget.

www.PromoVoice.com
Where talent meets technology

PRODUCTION SERVICES



BRAND BUILDER It's working for KLOS (LA) • WRKS (KISS/NY) • WBCN (Boston) • WSM AM/FM (Nashville) • Microsoft • Time Warner • Perrier, and many, many more. Affordable rolls of plastic that repeat your message over and over again. For event planning help, call Susan V.
1-800-786-7411 rr@bannersonaroll.com

"Give us your production problems."
GANGSTAD PRODUCTIONS
425-865-9365
www.creativeoasis.com

VOICEOVER SERVICES

JOE CIPRIANO
P R O M O S

AMERICA'S NUMBER 1 VOICE
the voice of FOX, CBS and The Grammys
Call Us.
(310) 229-4548

www.joecipriano.com

www.radioandrecords.com

You know the name.
JEFF DAVIS
Imaging great Radio Stations
in all market sizes, all formats
ID'S-LINERS-PROMOS
www.jeffdavis.com
323-464-3500
Email: jeffdavis@jeffdavis.com

Mark McKay Media
• MALE & FEMALE VOICES AVAILABLE
• ALL FORMATS & MARKET SIZES
• CLUSTER & GROUP RATES
DRY TRAX or PRODUCED
AFFORDABLE!
CD or MP3
PHONE DEMO: 913-345-2381
FAX 345-2351
WEB DEMO: mckaymedia.net

VOICEOVER SERVICES

NEW IMAGING VOICES
www.JonShults.com
www.MattRawlings.com
www.ThatVoiceGuy.com
Download all 3 DEMOS NOW!



MARKETPLACE ADVERTISING

Payable in advance. Order must be typewritten and accompanied by payment. Visa/MC/AMEX/Discover accepted. One inch minimum, additional space up to six inches available in increments of one-inch.

| | | |
|---------------------------------------|---------------|---------|
| Rates for R&R marketplace (per inch): | 1 time | \$95.00 |
| | 6 insertions | 90.00 |
| | 13 insertions | 85.00 |
| | 26 insertions | 75.00 |
| | 51 insertions | 70.00 |

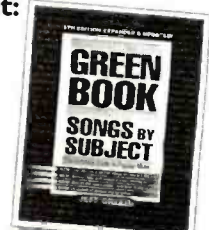
Marketplace
(310) 788-1622
Fax: (310) 203-8727
e-mail: llinares@radioandrecords.com

Find Songs About Almost Anything!

New! 5th Edition Green Book Of Songs By Subject:
The Thematic Guide To Popular Music

1,569 jam-packed pages
86,000 listings
35,000 songs
1,800 subjects
All music formats
100 years of music

Order via R&R: Save 20% and get free UPS shipping! (*on U.S. orders)
Discounted price: \$51.96 softcover/\$63.96 hardcover
(CA residents add sales tax)



Charge by phone: 310.788.1622 or send a check to:
R&R, 10100 Santa Monica Blvd., 3rd Floor, L.A., CA 90067



| CHR/POP | |
|---------|----|
| LW | TW |
| 2 | 1 |
| 3 | 2 |
| 1 | 3 |
| 4 | 4 |
| 5 | 5 |
| 6 | 6 |
| 7 | 7 |
| 8 | 8 |
| 20 | 9 |
| 13 | 10 |
| 9 | 11 |
| 16 | 12 |
| 17 | 13 |
| 11 | 14 |
| 10 | 15 |
| 19 | 16 |
| 21 | 17 |
| 12 | 18 |
| 18 | 19 |
| 22 | 20 |
| 23 | 21 |
| 15 | 22 |
| 14 | 23 |
| 26 | 24 |
| 24 | 25 |
| — | 26 |
| 25 | 27 |
| 32 | 28 |
| 27 | 29 |
| 34 | 30 |

#1 MOST ADDED

ENRIQUE IGLESIAS Addicted (Interscope)

#1 MOST INCREASED PLAYS

BRITNEY SPEARS I'M A DADDY Me Against The Music (Jive)

TOP 5 NEW & ACTIVE

BLAQUE I'm Good (Elektra/EEG)

MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)
D.A.R. Hey Girl (Lava)

EVANESCENCE Going Under (Wind-up)

CHINGY F1SN00P D0GG & LUDACRIS Holidae In (DTP/Capitol)

CHR/POP begins on Page 23.

| CHR/RHYTHMIC | |
|--------------|----|
| LW | TW |
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 7 | 4 |
| 5 | 5 |
| 8 | 6 |
| 4 | 7 |
| 6 | 8 |
| 9 | 9 |
| 12 | 10 |
| 10 | 11 |
| 11 | 12 |
| 15 | 13 |
| 14 | 14 |
| 24 | 15 |
| 13 | 16 |
| 16 | 17 |
| 21 | 18 |
| 19 | 19 |
| 18 | 20 |
| 20 | 21 |
| 22 | 22 |
| 26 | 23 |
| 36 | 24 |
| 17 | 25 |
| 23 | 26 |
| 27 | 27 |
| 28 | 28 |
| 32 | 29 |
| 29 | 30 |

#1 MOST ADDED

JA RULE Clap Back (Murder Inc./DJJMG)

#1 MOST INCREASED PLAYS

MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)

TOP 5 NEW & ACTIVE

CASSIDY FR. KELLY Hotel (J)

L. KRAVITZ FIP, DIDDY & LOJN & PHARRELL Show Me... (Bad Boy/Universal)
ERYKAH BADU Danger...Block On Lock (Motown/Universal)

AVANT Read Your Mind (Geffen)

WESTSIDE CONNECTION Gangsta Nations (Capitol)

CHR/RHYTHMIC begins on Page 30.

| URBAN | |
|-------|----|
| LW | TW |
| 1 | 1 |
| 2 | 2 |
| 4 | 3 |
| 3 | 4 |
| 5 | 5 |
| 9 | 6 |
| 14 | 7 |
| 8 | 8 |
| 16 | 9 |
| 7 | 10 |
| 10 | 11 |
| 13 | 12 |
| 11 | 13 |
| 18 | 14 |
| 6 | 15 |
| 17 | 16 |
| 12 | 17 |
| 19 | 18 |
| 15 | 19 |
| 21 | 20 |
| 24 | 21 |
| 20 | 22 |
| 23 | 23 |
| 36 | 24 |
| 22 | 25 |
| 30 | 26 |
| 25 | 27 |
| 28 | 28 |
| 26 | 29 |
| 32 | 30 |

#1 MOST ADDED

JA RULE Clap Back (Murder Inc./DJJMG)

#1 MOST INCREASED PLAYS

CHINGY F1SN00P D0GG & LUDACRIS Holidae In (DTP/Capitol)

TOP 5 NEW & ACTIVE

T.I. Be Easy (Grand Hustle/Antenna)

CASSIDY FR. KELLY Hotel (J)
BDW WDW FJAGGED EDGE My Baby (Columbia)

OWELE Find A Way (Virgin)

TIMBALAND & MAGDO F/SEBASTIAN Indian Flute (Blackground)

URBAN begins on Page 35.

| AC | |
|----|----|
| LW | TW |
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 4 |
| 5 | 5 |
| 6 | 6 |
| 9 | 7 |
| 12 | 8 |
| 10 | 9 |
| 8 | 10 |
| 7 | 11 |
| 11 | 12 |
| 13 | 13 |
| 14 | 14 |
| 15 | 15 |
| 19 | 16 |
| 16 | 17 |
| 17 | 18 |
| 21 | 19 |
| 26 | 20 |
| 25 | 21 |
| 20 | 22 |
| 23 | 23 |
| 22 | 24 |
| 18 | 25 |
| 28 | 26 |
| 24 | 27 |
| — | 28 |
| — | 29 |
| 29 | 30 |

#1 MOST ADDED

ROD STEWART FICHER Bewitched, Bothered And Bewildered (J)

#1 MOST INCREASED PLAYS

SIMPLY RED Sunrise (simplyred.com)

TOP 5 NEW & ACTIVE

BURKE RONEY Let It All Come Down (R World)

HALL & OATES Getaway Car (U-Watch)

ANNIE LENNOX Wonderful (J)

JOHN MAYER Bigger Than My Body (A&M/Columbia)

MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)

AC begins on Page 48.

| HOT AC | |
|--------|----|
| LW | TW |
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 4 |
| 5 | 5 |
| 9 | 6 |
| 6 | 7 |
| 11 | 8 |
| 7 | 9 |
| 8 | 10 |
| 12 | 11 |
| 13 | 12 |
| 16 | 13 |
| 13 | 14 |
| 14 | 15 |
| 14 | 16 |
| 17 | 17 |
| 18 | 18 |
| 21 | 19 |
| 23 | 20 |
| 20 | 21 |
| 25 | 22 |
| 22 | 23 |
| 24 | 24 |
| 26 | 25 |
| 28 | 26 |
| 34 | 27 |
| 28 | 28 |
| 31 | 29 |
| 27 | 30 |

#1 MOST ADDED

TRAIN When I Look To The Sky (Columbia)

#1 MOST INCREASED PLAYS

NELLY FURTA00 Powerless (Say What You Want) (DreamWorks)

TOP 5 NEW & ACTIVE

TRAIN When I Look To The Sky (Columbia)

MARIA I Gave, You Take (DreamWorks)

NO DOUBT It's My Life (Interscope)

FUEL Falls On Me (Epic)

MEAT LOAF I Couldn't Have Said It Better (Sanctuary/SRG)

AC begins on Page 48.

| ROCK | |
|------|----|
| LW | TW |
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 4 |
| 5 | 5 |
| 6 | 6 |
| 9 | 7 |
| 12 | 8 |
| 7 | 9 |
| 6 | 10 |
| 11 | 11 |
| 12 | 12 |
| 10 | 13 |
| 15 | 14 |
| 14 | 15 |
| 16 | 16 |
| 18 | 17 |
| 17 | 18 |
| 19 | 19 |
| 20 | 20 |
| 21 | 21 |
| 22 | 22 |
| 25 | 23 |
| 26 | 24 |
| 24 | 25 |
| 29 | 26 |
| 30 | 27 |
| — | 28 |
| — | 29 |
| — | 30 |

#1 MOST ADDED

PUDDLE OF MUDD Away From Me (Geffen)

#1 MOST INCREASED PLAYS

PUDDLE OF MUDD Away From Me (Geffen)

TOP 5 NEW & ACTIVE

LYNYRD SKYNYRD That's How I Like It (Sanctuary/SRG)

KID ROCK Feel Like Makin' Love (Lava/Antenna)

PORCUPINE TREE Blackest Eyes (Lava)

STATIC-X The Only (Warner Bros.)

FINGER ELEVEN One Thing (Wind-up)

ROCK begins on Page 56.

URBAN AC

| LW | TW | |
|----|----|--|
| 3 | 1 | KEM Love Calls (Motown/Universal) |
| 1 | 2 | LUTHER VANDROSS Dance With My Father (J) |
| 4 | 3 | HEATHER HEADLEY I Wish I Wasn't (RCA) |
| 6 | 4 | R. KELLY Step In The Name Of Love (Jive) |
| 2 | 5 | TAMIA Officially Missing You (Elektra/EEG) |
| 5 | 6 | GERALD LEVERT U Got That Love (Elektra/EEG) |
| 7 | 7 | JAVIER Crazy (Capitol) |
| 9 | 8 | DWELE Find A Way (Virgin) |
| 8 | 9 | SMOKIE NORFUL I Need You Now (EMI Gospel) |
| 12 | 10 | RHIAN BENSON Say How I Feel (DKG) |
| 10 | 11 | JAHEIM Put That Woman First (Divine Mill/Warner Bros.) |
| 11 | 12 | RUBEN STUDDARD Superstar (J) |
| 17 | 13 | ARETHA FRANKLIN Wonderful (Arista) |
| 15 | 14 | ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista) |
| 13 | 15 | KINDRED Far Away (Epic) |
| 16 | 16 | ISLEY BROTHERS FROM ISLEY Busted (DreamWorks) |
| 14 | 17 | FLOETRY Getting Late (DreamWorks) |
| 18 | 18 | CALVIN RICHARDSON Keep On Pushin' (Hollywood) |
| 20 | 19 | JAHEIM Backlight (Divine Mill/Warner Bros.) |
| 23 | 20 | WILL DOWNING A Million Ways (GRP/VMG) |
| 25 | 21 | JOE More & More (Jive) |
| 21 | 22 | VIVIAN GREEN What Is Love? (Columbia) |
| 24 | 23 | AVANT Read Your Mind (Geffen) |
| 26 | 24 | MANHATTANS Turn Out The Stars (Love-Leel) |
| 22 | 25 | ARETHA FRANKLIN Only Thing Missing Is You (Arista) |
| 28 | 26 | IMPROMPT 2 Mocha Soul (Big3) |
| 27 | 27 | MONICA So Gone (J) |
| - | 28 | ASHANTI Rain On Me (Murder Inc./DJJMG) |
| - | 29 | EARTH, WIND & FIRE Hold Me (Kalimba) |
| - | 30 | JAGGED EDGE Walked Outta Heaven (Columbia) |

#1 MOST ADDED
KEM Matter Of Time (Motown)

#1 MOST INCREASED PLAYS
DWELE Find A Way (Virgin)

TOP 5 NEW & ACTIVE
STEPHANIE MILLS Can't Let Him Go (J&M)
MARY J. BLIGE Ooh! (Geffen)
DETRICK HADDON Sinner's Prayer (Verity)
JEFF MAJORS Heard My Cry (Music One)
GOAPELE Even Closer (Skyblaz)

URBAN begins on Page 35.

ACTIVE ROCK

| LW | TW | |
|----|----|---|
| 1 | 1 | STAIN'D So Far Away (Flip/Elektra/EEG) |
| 2 | 2 | LINKIN PARK Faint (Warner Bros.) |
| 3 | 3 | DISTURBED Liberate (Reprise) |
| 4 | 4 | A PERFECT CIRCLE Weak And Powerless (Virgin) |
| 5 | 5 | NICKELBACK Someday (Roadrunner/DJMG) |
| 6 | 6 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) |
| 9 | 7 | TRAPT Still Frame (Warner Bros.) |
| 8 | 8 | SMILE EMPTY SOUL Bottom Of A Bottle (Lava) |
| 7 | 9 | GOODSMACK Serenity (Republic/Universal) |
| 10 | 10 | SHINEDOWN Fly From The Inside (Atlantic) |
| 11 | 11 | WHITE STRIPES Seven Nation Army (Third Man/V2) |
| 12 | 12 | FUEL Falls On Me (Epic) |
| 15 | 13 | SEVENDUST Enemy (TVT) |
| 14 | 14 | SEETHER Gasoline (Wind-up) |
| 18 | 15 | P.D.O. Will You (Atlantic) |
| 16 | 16 | COLD Suffocate (Flip/Geffen/Interscope) |
| 13 | 17 | TRAPT Headstrong (Warner Bros.) |
| 21 | 18 | THREE DAYS GRACE (I Hate) Everything About You (Jive) |
| 22 | 19 | STATIC-X The Only (Warner Bros.) |
| 32 | 20 | LINKIN PARK Numb (Warner Bros.) |
| 23 | 21 | CHEVELLE Closure (Epic) |
| 24 | 22 | AUDIOSLAVE I Am The Highway (Interscope/Epic) |
| 34 | 23 | KORN Right Now (Epic) |
| 19 | 24 | KORN Did My Time (Immortal/Epic) |
| 25 | 25 | SLOTH Someday (Hollywood) |
| 28 | 26 | 3 DOORS DOWN Here Without You (Republic/Universal) |
| 29 | 27 | POWERMAN 5000 Action (DreamWorks) |
| 26 | 28 | MOTOGRAFTER Down (No Name/EEG) |
| 27 | 29 | ILL NINO How Can I Live (Roadrunner/DJMG) |
| 30 | 30 | EVANESCENCE Going Under (Wind-up) |

#1 MOST ADDED
PUDDLE OF MUDD Away From Me (Geffen)

#1 MOST INCREASED PLAYS
PUDDLE OF MUDD Away From Me (Geffen)

TOP NEW & ACTIVE
40 BELOW SUMMER Self Medicate (Razor & Tie)
KID ROCK Feel Like Makin' Love (Lava/Atlantic)
ADEMA Promises (Arista)

ROCK begins on Page 56.

COUNTRY

| LW | TW | |
|----|----|---|
| 2 | 1 | GARY ALLAN Tough Little Boys (MCA) |
| 1 | 2 | TIM MCGRAW Real Good Man (Curb) |
| 7 | 3 | TOBY KEITH I Love This Bar (DreamWorks) |
| 4 | 4 | MARTINA MCBRIDE This One's For The Girls (RCA) |
| 5 | 5 | KEITH URBAN Who Wouldn't Wanna Be Me (Capitol) |
| 8 | 6 | RASCAL FLATTS I Melt (Lyric Street) |
| 9 | 7 | PAT GREEN Wave On Wave (Republic/Universal South) |
| 12 | 8 | GEORGE STRAIT Cowboys Like Us (MCA) |
| 11 | 9 | BILLY CURRINGTON Walk A Little Straighter (Mercury) |
| 14 | 10 | MONTGOMERY GENTRY Hell Yeah (Columbia) |
| 13 | 11 | CHRIS CAGLE Chicks Dig It (Capitol) |
| 18 | 12 | LONESTAR Walking In Memphis (BNA) |
| 16 | 13 | REBA MCENTIRE I'm Gonna Take That Mountain (MCA) |
| 17 | 14 | RUSHLOW I Can't Be Your Friend (Lyric Street) |
| 22 | 15 | BROOKS & QUINN You Can't Take The Honky Tonk... (Arista) |
| 21 | 16 | TRACY BYRD Drinkin' Bone (RCA) |
| 19 | 17 | ROONEY ATKINS Honesty (Write Me A List) (Curb) |
| 20 | 18 | SHERRIE AUSTIN Streets Of Heaven (C4/BBR) |
| 23 | 19 | JO DEE MESSINA I Wish (Curb) |
| 24 | 20 | BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.) |
| 27 | 21 | DIAMOND RIO Wrinkles (Arista) |
| 26 | 22 | SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks) |
| 28 | 23 | TERRI CLARK I Wanna Do It All (Mercury) |
| 31 | 24 | JIMMY WAYNE I Love You This Much (DreamWorks) |
| 30 | 25 | JOSH TURNER Long Black Train (MCA) |
| 34 | 26 | BRAD PAISLEY Little Moments (Arista) |
| 29 | 27 | MARK WILLIS And The Crowd Goes Wild (Mercury) |
| - | 28 | SHANIA TWAIN She's Not Just A Pretty Face (Mercury) |
| 32 | 29 | CRAIG MORGAN Every Friday Afternoon (BBR) |
| 35 | 30 | SARA EVANS Perfect (RCA) |

#1 MOST ADDED
CLINT BLACK Spend My Time (Equity Music Group)

#1 MOST INCREASED PLAYS
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)

TOP 5 NEW & ACTIVE
KEVIN DENNEY A Year At A Time (Lyric Street)
REBECCA LYNN HOWARD I Need A Vacation (MCA)
BUDDY JEWELL Sweet Southern Comfort (Columbia)
CLINT BLACK Spend My Time (Equity Music Group)
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)

COUNTRY begins on Page 41.

ALTERNATIVE

| LW | TW | |
|----|----|---|
| 1 | 1 | STAIN'D So Far Away (Flip/Elektra/EEG) |
| 2 | 2 | A PERFECT CIRCLE Weak And Powerless (Virgin) |
| 3 | 3 | LINKIN PARK Faint (Warner Bros.) |
| 4 | 4 | NICKELBACK Someday (Roadrunner/DJMG) |
| 5 | 5 | EVANESCENCE Going Under (Wind-up) |
| 6 | 6 | AUDIOSLAVE Show Me How To Live (Interscope/Epic) |
| 7 | 7 | TRAPT Still Frame (Warner Bros.) |
| 8 | 8 | WHITE STRIPES The Hardest Button To Button (Third Man/V2) |
| 11 | 9 | THREE DAYS GRACE (I Hate) Everything About You (Jive) |
| 9 | 10 | DASHBOARD CONFSSIONAL Hands Down (Vagrant) |
| 10 | 11 | GOODSMACK Serenity (Republic/Universal) |
| 14 | 12 | FUEL Falls On Me (Epic) |
| 16 | 13 | P.D.O. Will You (Atlantic) |
| 45 | 14 | BLINK-182 Feeling This (Geffen) |
| 12 | 15 | WHITE STRIPES Seven Nation Army (Third Man/V2) |
| 13 | 16 | SMILE EMPTY SOUL Bottom Of A Bottle (Lava) |
| 21 | 17 | LINKIN PARK Numb (Warner Bros.) |
| 17 | 18 | JET Are You Gonna Be My Girl (Elektra/EEG) |
| 15 | 19 | TRAPT Headstrong (Warner Bros.) |
| 20 | 20 | SWITCHFOOT Meant To Live (Red Ink/Columbia) |
| 25 | 21 | STROKES 12:51 (RCA) |
| 24 | 22 | COLD Suffocate (Flip/Geffen/Interscope) |
| 28 | 23 | 3 DOORS DOWN Here Without You (Republic/Universal) |
| 23 | 24 | BILLY TALENT Try Honesty (Atlantic) |
| 26 | 25 | DISTURBED Liberate (Reprise) |
| 27 | 26 | YELLOWCARD Way Away (Capitol) |
| 18 | 27 | AFI The Leaving Song Part I (DreamWorks) |
| 22 | 28 | 311 Creatures (For A While) (Volcano) |
| 29 | 29 | SEVENDUST Enemy (TVT) |
| 30 | 30 | AUDIOSLAVE I Am The Highway (Interscope/Epic) |

#1 MOST ADDED
PUDDLE OF MUDD Away From Me (Geffen)

#1 MOST INCREASED PLAYS
BLINK-182 Feeling This (Geffen)

TOP 5 NEW & ACTIVE
COLDPLAY Moses (Capitol)
KINGS OF LEON Molly's Chamber (RCA)
FINGER ELEVEN One Thing (Wind-up)
TRAVIS Re-Offender (Epic)
IGGY POP Little Know It All (Virgin)

ALTERNATIVE begins on Page 62.

SMOOTH JAZZ

| LW | TW | |
|----|----|---|
| 2 | 1 | CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock) |
| 4 | 2 | PRAFUL Sigh (Rendezvous/N-Coded) |
| 1 | 3 | PAUL JACKSON, JR. It's A Shame (Blue Note) |
| 3 | 4 | KENNY G. Malibu Dreams (Arista) |
| 6 | 5 | DAVE KOZ Honey-Dipped (Capitol) |
| 7 | 6 | MINDI ABAIR Flirt (GRP/VMG) |
| 5 | 7 | URBAN KNIGHTS Got To Give It Up (Narada) |
| 9 | 8 | M. McDONALD I Heard It Through The Grapevine (Motown/Universal) |
| 8 | 9 | DAVID SANBORN Comin' Home Baby (GRP/VMG) |
| 12 | 10 | LUTHER VANDROSS Dance With My Father (J) |
| 11 | 11 | RICK BRAUN Green Tomatoes (Warner Bros.) |
| 13 | 12 | PAUL TAYLOR On The Move (Peak) |
| 14 | 13 | DARYL HALL She's Gone (Rhythm & Groove/Liquid B) |
| 17 | 14 | CHRIS BOTTI Indian Summer (Columbia) |
| 16 | 15 | JAZZMASTERS Puerto Banus (Trippin' N' Rhythm) |
| 18 | 16 | CHUCK LOEB eBop (Shanachie) |
| 21 | 17 | LEE RITENDOUR Inner City Blues (GRP/VMG) |
| 19 | 18 | JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave) |
| 22 | 19 | SIMPLY RED Sunrise (simplyred.com) |
| 24 | 20 | NICK COLIONNE High Flyin' (3 Keys Music) |
| 20 | 21 | ACOUSTIC ALCHEMY No Messin' (Higher Octave) |
| 23 | 22 | STEVE OLIVER Positive Energy (Native Language) |
| 26 | 23 | STEVE COLE Everyday (Warner Bros.) |
| 25 | 24 | MARC ANTOINE Funky Picante (Rendezvous) |
| - | 25 | DAVID BENOIT Watermelon Man (GRP/VMG) |
| 29 | 26 | RONNY JORDAN At Last (N-Coded) |
| 28 | 27 | PAFFOLA WILLIAMS Afterglow (Shanachie) |
| 27 | 28 | JEMMY GOLUB Boom Boom (GRP/VMG) |
| - | 29 | SEAL Touch (Warner Bros.) |
| 30 | 30 | BLAKE AARON She's So Fine (Innervision) |

#1 MOST ADDED
LEE RITENDOUR Inner City Blues (GRP/VMG)

#1 MOST INCREASED PLAYS
DAVE KOZ Honey-Dipped (Capitol)

TOP 5 NEW & ACTIVE
RIPPINGTONS Bella Luna (Peak)
MARION MEADOWS Treasures (Heads Up)
BASS X Vanni (Liquid B)
KIRK WHALUM Do You Feel Me (Warner Bros.)
STEVE WINWOOD Why Can't We Live Together (Wincraft/SCI-Fidelity)

Smooth Jazz begins on Page 54.

TRIPLE A

| LW | TW | |
|----|----|---|
| 1 | 1 | R.E.M. Bad Day (Warner Bros.) |
| 2 | 2 | JOHN MAYER Bigger Than My Body (Arista/Columbia) |
| 3 | 3 | BEN HARPER Diamonds On The Inside (Virgin) |
| 4 | 4 | JACK JOHNSON Wasting Time (Jack Johnson Music/Universal) |
| 6 | 5 | JONNY LANG Red Light (A&M/Interscope) |
| 8 | 6 | SARAH MCLACHLAN Fallen (Arista) |
| 9 | 7 | JASON MRAZ You And I Both (Elektra/EEG) |
| 5 | 8 | STING Send Your Love (A&M/Interscope) |
| 10 | 9 | WALLFLOWERS Closer To You (Interscope) |
| 7 | 10 | PETE YORN Crystal Village (Columbia) |
| 13 | 11 | HOWIE DAY Perfect Time Of Day (Epic) |
| 16 | 12 | SHERYL CROW The First Cut Is The Deepest (Mercury/Interscope) |
| 14 | 13 | LOS LOVELY BOYS Heaven (Dr) |
| 12 | 14 | GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise) |
| 15 | 15 | BARENAKED LADIES Another Postcard (Chimps) (Reprise) |
| 11 | 16 | EASTMOUNTAINSOUTH You Dance (DreamWorks) |
| 18 | 17 | DIDD White Flag (Arista) |
| 19 | 18 | TRAIN When I Look To The Sky (Columbia) |
| 20 | 19 | LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway) |
| 23 | 20 | DAMIEN RICE Volcano (Vector Recordings) |
| 21 | 21 | JOE FIRSTMAN Breaking All The Ground (Atlantic) |
| 17 | 22 | DAVE MATTHEWS Graveyard (RCA) |
| 28 | 23 | VAN MORRISON Once In A Blue Moon (Blue Note/EMC) |
| 27 | 24 | SANTANA/ALEX BAND Why Don't You & I (Arista) |
| 22 | 25 | COLDPLAY God Put A Smile Upon Your Face (Capitol) |
| - | 26 | COLDPLAY Moses (Capitol) |
| 26 | 27 | LIVE Heaven (Radioactive/Geffen) |
| - | 28 | ZIGGY MARLEY Dragonfly (Private Music/AAL) |
| 29 | 29 | NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATD) |
| 25 | 30 | GRANDDADDY Now It's On (V2) |

#1 MOST ADDED
DAVE MATTHEWS Save Me (RCA)

#1 MOST INCREASED PLAYS
COLDPLAY Moses (Capitol)

TOP 5 NEW & ACTIVE
JOHN HIATT Circle Back (New West)
MAVERICKS I Want To Know (Sanctuary/SRG)
THORNS Blue (Arista/Columbia)
3 DOORS DOWN Here Without You (Republic/Universal)
AUDIOSLAVE Like A Stone (Interscope/Epic)

TRIPLE A begins on Page 66.

Publisher's Profile

By Erica Farber



MATT MNICH

President/CEO, North American Broadcasting

"The challenge is that we battle people who have considerably more resources for the same dollars, the same clients and the same listeners. We've got some very dedicated people who make it possible for us to continue to be effective and competitive in an environment where a lot of people probably didn't think we would be able to continue to do so.

"It's easy to get immersed in the battles. Sometimes you need to step back and look at some of the successes as opposed to the little things that you do each day to win those battles. The big picture is really a lot of fun. Friends we've been battling for years, some very good people, are running and running. There's no time to come up for air, and whatever they do isn't good enough. That's a problem. In that environment even the best people will either burn out early or get soured on the business in time."

The structure of his cluster: "The FMs are sold by one staff, and the AM has an independent staff, although we do a lot of single-station sales. You can buy us any way you want, and we feel that's the way it should be. We're not so much about bundling and packaging as we are about trying to figure out what audience we can deliver and working to find the clients that need that audience.

"We tend to look longer term. If we can be successful with a client by helping them achieve their goals by understanding what they want, if their product or ours changes down the road, we will have established some trust that will put us in a good position. It's about the long haul. We've been doing this for 45 years; it really isn't about next quarter. Next quarter's important to us, but what's more important is next year and the year after. That's one of the advantages of being independent."

Staff challenges: "That's been cyclical. We've seen the pendulum swing from one extreme to the other. It went from the last thing you'd ever want to do is work for a standalone to times when people have been through the consolidation cycle over and over, in some instances at the same facility, and they can't wait to get out. They see the stability we have and find it very appealing.

"We've got a number of people who have been with us for a long time in every capacity, from on-air to sales to senior management. It's comforting that we can maintain an environment where people want to work every day. We can't just hang out because this is fun; we have to be competitive. This is how we make a living. We can't rely on another market to shore us up; we've got to be good. I think the stability we've displayed is appreciated more now by employees than it has been at some times in the past."

Involvement in the community: "That's very important: to me personally. It's important to our organization. A number of our people are very active in a variety of different outside organizations. That's what good business is about in your town, and it's what good business is about in radio."

State of the industry: "The Telecom Act and consolidation have changed the structure of our industry and the way we operate. There are very few aspects of radio today that have not been affected. For 70 years our business was deeply rooted in local community involvement and local ownership, and that all went out the window with consolidation and the Telecom Act. We're still in a state of change. I don't think the dust has settled. As an industry, we're still figuring out how to operate big companies. I suspect that most of the consolidators want to reap the benefits of being large and also not lose touch with the local aspect of the industry. I can't speak for them, but it would shock me if anyone said that everything we did up to '96 was wrong."

State of business: "Ours is pretty good. The summer

here in Columbus wasn't great, and the market's flat for the year. We're up and we're doing OK, but we're certainly working hard to do better. Next year should be healthier than this year. We'll see more growth, generally speaking. How that shakes down market by market, I don't know. We're at a fragile point in the economic turn. Everything points to an economic turn, which should benefit radio.

"The interesting thing about this cycle is that, as an industry, we have historically done very well in down economic times because of our efficiency and targetability. Maybe consolidation is one of the reasons we haven't fared so well in this cycle. We're much more visible and more tied to national business in a lot of cases. Some of our best growth years as an industry in the past were in down economic times. That hasn't been the case in this cycle. This may be the first time that's ever happened."

Something about his company that might surprise our readers: "Although we take our budgets and forecasting very seriously, at our core we continue to be very focused on what works for our clients and how to help them achieve their goals. We don't put our agenda ahead of our clients or our listeners if we're talking about formatics or programming. If we can help our clients achieve their goals, ours will be met as well."

Most influential individual: "My dad, although he wasn't here for the majority of my professional career. A combination of Mom and Dad. She got involved in the business right after he died. She's still pretty active. It was a funny set of circumstances, aside from the personal issues. I was in my early 20s, and one of our senior guys, GM Mark Gividen, who's been with us for years, was in his mid-20s. We had a lot of great people, don't get me wrong, but it was probably myself, Mark and Mom. Most people had a considerable degree of doubt as to whether we would be successful and make this work. I never did. It's been a fun and challenging 22 years. We've had a real good growth record in that time. We're pretty proud of that."

Career highlight: "Our growth rate over the whole term as a business. We've grown annually at a double-digit rate over 20 years."

Career disappointment: "There are always little things, but nothing that comes to mind. I don't mind if we make mistakes; I just don't like making the same ones."

Favorite radio format: "I like any format that's dominating its targets on our stations."

Favorite television show: "I watch a lot of news, but there's nothing that's an appointment thing with me."

Favorite song: "Ray Price's 'For the Good Times.'"

Favorite book: "I love reading *The Harvard Business Review*."

Favorite movie: "*The Sting*."

Favorite restaurant: "Brio Tuscan Grill, here in town."

Beverage of choice: "Beer."

Hobbies: "I'm a car guy. I like vintage cars, sports cars. I collect them. We have a few, a couple that Dad bought. We've got some stuff that goes back to the '30s, an Auburn and an Accord. I've got an E-type Jag from the '60s. I tinker with them. That's my distraction. I used to race sports cars. That was something I was passionate about. I ride motorcycles, play golf."

E-mail address: "mnmnich@nabco-inc.com."

Advice for broadcasters: "Make sure you step back and look at the big picture and the implications of what you're doing in your department or your station as it relates to the other constituents you're working with, whether it be staff, outside clients or employees. We can get awful shortsighted sometimes as an industry. That hurts us."

Born and raised in Columbus, OH, Matt Mnich is the definitive local broadcaster. As President and Chief Executive Officer of North American Broadcasting, he runs a company started by his father and continues to move it forward. North American employs approximately 50 people at three radio stations, all located in the Columbus market.

Getting into the business: "I grew up in the business. Our AM station, WMNI, went on the air in the late '50s. My dad put it on. So, I've been around radio all my life. In college I decided that this is what I wanted to do. I was one of the lucky ones who figured that out early in life. The fact that it's a family business is the icing on the cake. I came to work here selling. Shortly thereafter my dad died, so I got the accelerated course."

Mission of the company: "I don't think it's any different now from what it was years and years ago: to serve our community in the best possible way that we can. That community includes listeners and clients."

On the name North American Broadcasting: "It was a name my dad came up with in the '50s. We never talked in detail about what the grand plan was, although I suspect it was a young guy from southern Ohio who came to the big city and wanted to be in radio but didn't have any money and did a whole lot of things that were impossible by many accounts and wanted to build a big operation. I don't think he wanted to limit it by name."

Long-range goals: "We continue to look for acquisitions. We look mostly here, locally. Not that we're not interested in other markets, but we still have some room to grow here, and strengthening our position is very appealing."

Keeping track of potential buyers: "That file got so big a number of years ago, I don't count anymore. It used to be that people wanted to buy us because Columbus was a great radio market and that was the end of the sentence. Now people want to buy us because Columbus is a great radio market, but why in the world wouldn't I want to sell? It's one of those things we deal with. Everyone has their own agenda for why we should behave a certain way or make certain decisions. That's fine. We have ours too. We're pretty happy with where we are and how far we've come. We're pretty proud of it."

Competing against public companies: "It's challenging. For better or worse, it's the way the world is today. I have doubts about whether our industry is any better off because of consolidation, and by that I mean, ultimately, the listeners. That's who we exist to serve. Our advantages are that we're nimble. We can move more quickly. We can build a better radio station for our market than an organization that's trying to play the averages and build a pretty good one for all markets. That's the benefit.

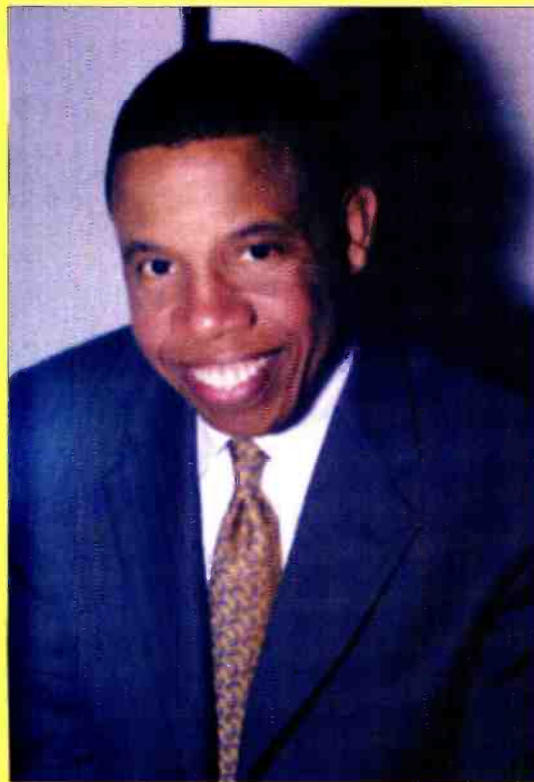
SALUTE

TO

EXCELLENCE

**In Recognition of
Black Radio Month
THE 12TH ANNUAL
SALUTE TO EXCELLENCE
AWARDS DINNER**

Benefiting The National Jazz Museum



honoring

Barry Mayo

EMMIS COMMUNICATIONS/NEW YORK
Senior V.P./Market Manager

Thursday, October 30, 2003

New York Sheraton Hotel & Towers

New York, NY

Reception 7:00 p.m. • Dinner 8:00 p.m.

For further information, contact **Cynthia Badie Associates**
175 West 93rd Street, Suite 800, New York, NY 10025 • **212-222-9400** • Fax: 212-222-1233

IF YOU HAD TO CHOOSE JUST ONE...

THIS WOULD BE IT!!



This week's
Most Added!!

On your desk
and ready for airplay!

JS "love angel"

"love angel" The second smash single from the debut album, *ICE CREAM*. Featuring sensuous vocals, romance, fantasy and fun from JS -- the Johnson Sisters!!

Produced, written and arranged by R. Kelly

Album in stores now

"LOVE ANGEL" ... already in play at:

WPWX 33x KJMM 14x WVEE 30x KJLH 12x WEMX 23x WJMI 10x
WDZZ 25x WQQK 8x KPRS 17x WGCI 8x KRRQ 12x

"This is the #1 most requested record at the station" – WPWX, Jay Alan/PD

"My favorite song on the album!" – KKBT, Tawala Sharp/MD

"This was my favorite album cut from day one" – KPRS, Myron Fears/APD

"This song is a smash!" – KHHT, Michelle S./PD

"The JS single is soooooo hot!!!!" – WAMO - Boogie/MD